



DOTS.

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ABSTRACT

Key words: Change, Non-binary, Dance, Kinesthetics, Stillness

This is a process based research on change, non binariness and dance. The focus is on the physical process of change. To this research I bring a score with stillness, pausing, lever principle, movement and touch. A score that functions as a structure to explore the physicality of change through the concept of non change. The project is structured with principles based in Klein Technique™ and develop methods out of these principles. Change is used as a springboard for non binary dancing and to deepen the understanding of non binariness and non binary dancing. Outcomes of this research is a process of experimenting with scripts for non binary dialogues and non binary dancing and the forming of a performative space for reading and engaging with tiredness, non bodiness and non ness.

Front page image: Flora Könemann (Hanna Hegenscheidt studio, Berlin.)

PREFACE

I would like to thank everyone who has been there, listening, questioning and arguing with me. Thank you for your kindness, patience and your commitment. Thank you to my supervisor MC Coble and second supervisor Jannine Rivel. Thank you to my peers, the technicians and the co supervisors in the Contemporary Performative Arts Programme. Thank you to my community and Smilla. Thank you to Kaiko and Jazz Munteanu. Thank you to Flora Könemann and Lisa Larsdotter Petersson. Thank you to Mira Mutka, Eva Ingemarsson and Ami Skånberg Dahlstedt. Thank you to Atalante, DAP and Insister Space. Thank you to Gabrielle Högstadius and Therese Svensson. Thank you to Zafire Vrba and Maria Ramnehill. Thank you to Zhara Bayati. Thank you to Susanna Leibovici.

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INTRODUCTION

The focus in this research is on change, non binariness and dancing. The project is process based and takes a starting point in my artistic practice in the performative arts. My art practice and artistic background is in the dance field, for the most part in independent projects in collaboration with movement based artists. Long term influences in my work are improvisation, intersectional¹ organization and skeletal based practices². Through this research I am looking for a critical understanding of how to engage in ways to bypass a normative and binary perception. With this project I claim that in order to get to a deeper level of change, we need to address the ways in which trans*³ non binary⁴ and non conforming persons are excluded. I use the word non binariness, aiming for the individual experiences of identifying with the term. Even when I use non binariness to describe my own experience of being a non binary person, I can also feel how the term is not sufficient.

To this project I bring a score with stillness, pausing, movement, lever principle and touch. A score that manifest the structure and direction of this research. Through this score, I begin to examine the possibilities and functions of change and it's components, in different performative settings. My supervisor MC Coble has been an invaluable support, engaging in different parts of the project trying out material throughout the process together with me, moving with the score , experimenting in making case studies and participating in presentations. In this process through allowing for the research structure to change as I go a long, I also challenge my kinesthetic perception.

With this project I aim to get a deeper understanding of what is felt and known on the level of the body in relationship to movement and change. While supporting concrete experiences of non binariness in a performative setting focusing on dancing. Addressing issues of internal knowing and felt sense experiences I use theories on kinesthetics, that offer an understanding of change, physical process and process based work. It is foremost through Susan Klein's theories on kinesthetics and the methods developed through her work, that I aim to deepen my understanding of change.

¹ "The interconnected nature of social categorizations such as race, class, and gender, regarded as creating overlapping and interdependent systems of discrimination or disadvantage; a theoretical approach based on such a premise." oed.com, 2020-05-10.

² kleintechnique.com and zerobalancing.com

³ I use this term to encompass a wide range of desires connected to non linear gender experiences.

⁴ Auran, Kenshin, Isak, *Physical Desire, An interview about the non-binary gender materialize*, Södertörn University. Master's Thesis. 2019 "with non binary I'´m referring to experiences of sex gender as something that crosses, steps outside, goes against or beyond the binary gender construct" p.2 (my rough translation)

QUESTIONS AND AIMS

By testing material in this process with case studies and presentations experimenting with non binary dialogues and non binary dancing, questions I aim to answer are:

What moves change? And how does change move? How does it feel? Can this alter the feeling of change in a performative space? What is the outcome of researching change in a performative context? What is the material, text, or performative space out of researching change? I have tested different try outs based on the score, case studies and modes of presentation that have emerged throughout practicing the score. I have also created new material out of my process with choreographic writing and out of the experience with the presentations in relationship to change.

My essay takes the form of the sequencing movement of a score, consisting of stillness, pausing, lever principle, movement and touch that is shaped and re shaped by my concepts of looking, watching and listening. The essay also has a structure that came out of the process of writing through the cycle of these two years in the MFA programme of Contemporary Performative Arts at The Academy of Music and Drama, Gothenburg University. Two years between September 2018 until - May 2020. The structure consists of three parts.

The first part is; Stillness and Clouds connected to structure and the process of the research, the second is; Dots and Patterns, that deepens the understanding of patterns and connections, and the third is; Pulse and Pace, that is working with tuning and catching a change. Each part shows different ways to approach research within process based work.

My research is based on having the possibility to try things out in different performative settings and contexts, experimenting with choreographic writing and having the opportunity to catch the beginning of a new process at the final presentation of my MFA examination. There is a wordlist and footnotes to terms that I use in the context of this research process. I will describe my method, the material, my decisions; and how they manifested.

WORDLIST

Movement principles	principles from process based movement practices
Change	process of not knowing
Lever principle	a system of balanced forces about a point of support
Felt experience	experience of the body connected to feeling
Felt movement	the ability to feel internal movement
Kinesthetic sense	how the body is connected to itself and to space
Kinesthetic tuning	tuning kinesthetic sense, and felt experience
Performative	through movement
Non conforming	a non linear narrative and experience of gender/sex
Moving on	change in relationship to coordination of movement
Agency	force, influence, will power
Queer	connection, direction, experimenting
Connective	grounding and dynamic potential
Connections	linking points of connection
Spacial patterns	relationship between sequences of movement in space
Space	space to move, performative space, queer space

METHOD

"Movement is mess"⁵

Staying with what is, is the method I use to engage with the experience of change in this project. The method is based on the theories of kinesthetics in Klein Technique™. "Klein technique is a process, a process of change. Kinesthetics is a tool in Klein Technique™ that allows us to understand the body, not intellectually, but on the level of the body itself. It is the tool that allows us to make change. It allows us to feel deeply, with tremendous sensitivity, how the body is connected to itself, to the ground and to space. Change can only be experienced through what is."⁶ My experience of staying with what is, connects to working with kinesthetic perception, the kinesthetic information I perceive from an internal knowing connected to my external senses.

I also work from a place of *not knowing*⁷. Not knowing as a non diagnostic, non analytical concept and methodological tool that aims to deepen the kinesthetic and felt sense perception in stillness and movement. Adding to the movement aspect of talking my method is to work from a place where movement is prior to how and what to talk about. Where the emphasis is on the movement aspect supporting the necessity to speak and to respond, to ask questions and to answer. But also to understand when there is no change, and when to move on.

In *Inner Bridges, A Guide to Energy Movement and Body Structure* change is described as two paradoxical principles, the first as: "everything is in a state of change"⁸. And the second as: where something will continue to move in the same direction until acted upon by an outside force."⁹ In other words change is understood as a force that moves in the same direction, and at the same time, is something that can be moved by a force from outside.

Working with the score in a linear way, I aimed to let the score guide me to a point where I would know; why I do what I do. I was interested in experiencing the shift, from the point of not knowing to the point of knowing why. The shift, as a place of decision making, as a place to explore the potential of experimenting with the point of knowing why, but also as a place for deciding to stay with not knowing as possibility and as a place for exploring the potential of possibilities.

Shaping and re shaping my research to catch a change I work with the concepts of looking, watching and listening:

Looking to check in on a physical process of movement and change.
Watching as a place where information can settle and integrate.
Listening as a way to connect by supporting.

⁵ Mail correspondence on mess and movement with second supervisor Jannine Rivel. 2020-03-31.

⁶ Klein, T, Susan, *KLEIN TECHNIQUE, SCHOOL OF MOVEMENT AND DANCE*. 2013

⁷ Smith, Frederick, Fritz, M.D., *Inner Bridges, A Guide to Energy Movement and Body Structure*, Humanics Limited. 1986. p.81

⁸ Smith, *Inner Bridges*. p.112

⁹ Smith, *Inner Bridges*. p.113

SPACIAL TEST PATTERNS

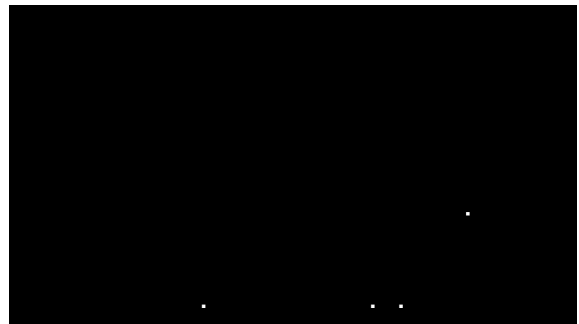
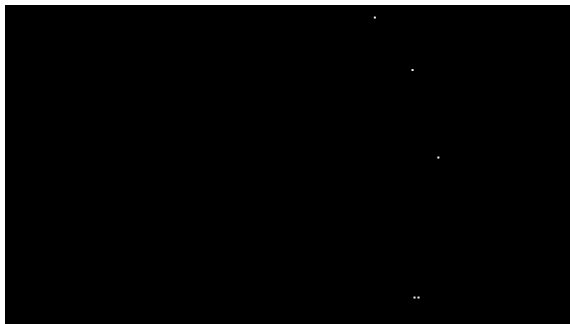
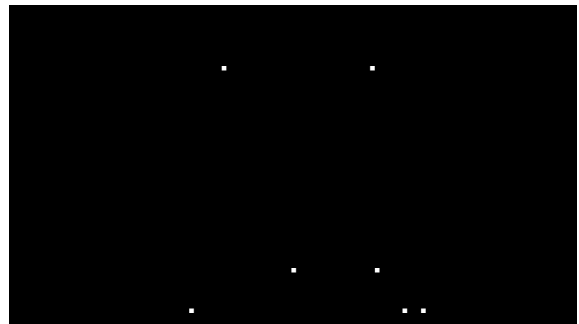
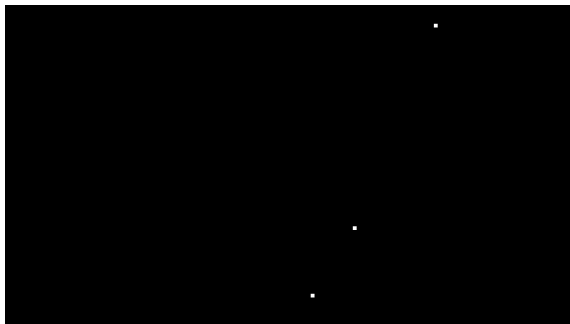
Spacial test patterns give an overview of my research process as a whole and functions as a way to get to the point where I know; why I do what I do. The patterns connect to how I kinesthetically tune and fine tune movement and give an idea of a process: where I engage through paying attention to connection and direction in movement patterns. In this project kinesthetic tuning is delimited to :

Movement as a way to establish a connection to felt sense and feelings in the physical process of change.

Change to support and challenge the physical process of change through staying with what is.

Balance as a way to challenge the support in a physical process of change, and to confirm information that is settling to integrate in the body.

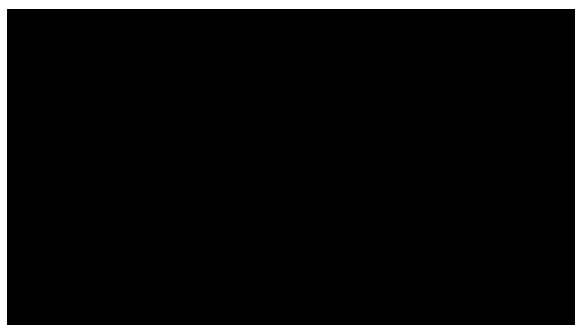
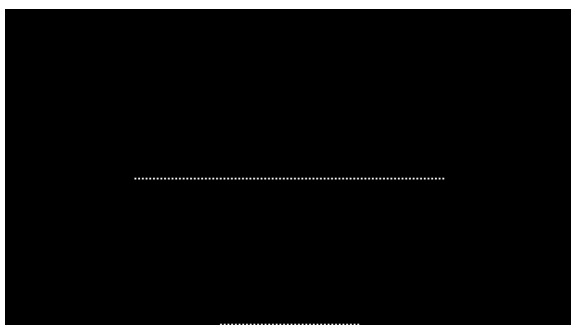
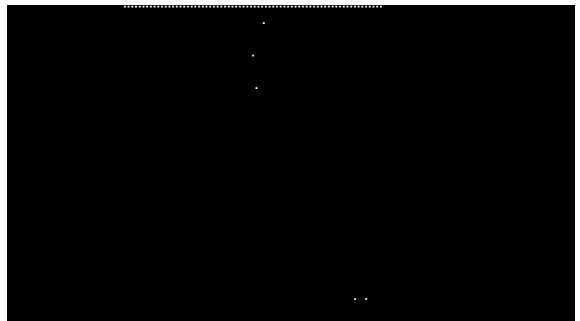
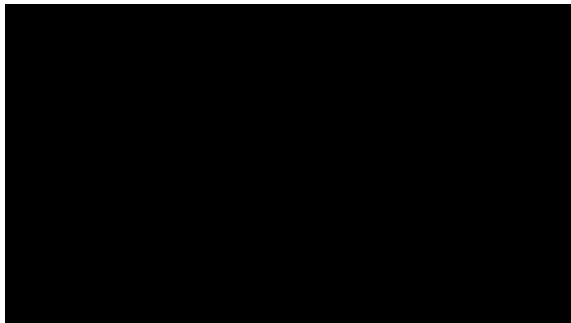
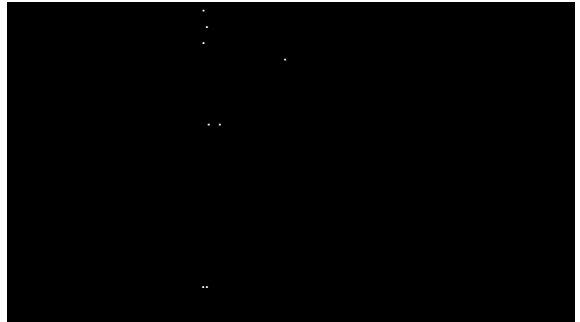
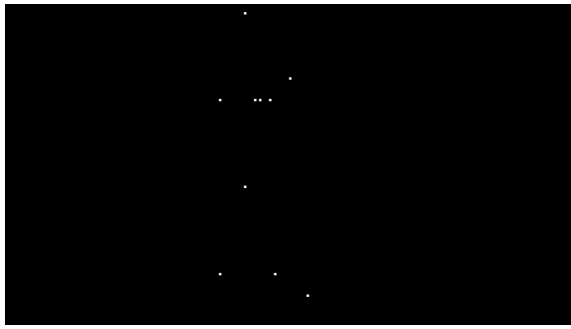
A non – pattern of a non – image?¹⁰



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¹⁰ MC Coble, supervisor-notes on kinesthetic tuning. 2019-05-03.

¹¹ Spacial test pattern from kinesthetic tuning case study in Malmgren studio. 2019-05-03.



CHAPTER 1: STILLNESS

Stillness and Clouds

"Moving clouds and your moving clouds moving".¹²

Stillness is the structure of this research. *Clouds*¹³ is the space of in-betweens and overlapping movements. Clouds are part of the process; to feel movement in the between where movement patterns re-organize themselves: a process of direction and function, in relationship to change: a process of knowing why, through not knowing.

This method of reading the clouds is a way to stay with movement and with what is, and the realization of how staying with what is can transform things through focusing on just that. From my experience staying with what is, is key to stillness. A way to feel through movement in movement. But also a way to feel where energy and structure is at interface equally supported and balancing.

DOTS. 2018-10-04

So you were saying, waiting.

Yes, not to have expectations in waiting. To let go of what you bring in to the pause, and, listen, see, sense what comes now.

I don't like waiting, or the word.'

Maybe another word than waiting is stillness.

So, there could be a stillness in the pause.

I think for me there's movement in the stillness and even in the pause. But another might be settling, that there's a line of work for things to simmer down. For what you put in to resonate all the way out. ¹⁴

Experiencing the process of waiting; to notice and feel what happens in waiting, in structure, and in-betweens. I think about the concept of non change, "Creating a situation of non change on both physical level and energetic level - maintain the state of balance and prohibit change, I challenge the body with the principle "things always change"."¹⁵ In a concrete situation working with hands on methods non change is also described as to establish "a fulcrum and hold it in a state of non change, the body itself changes around my stationary point. In a system, which is always in motion, the more stationary we become in one place, the greater our leverage for movement on another part of the system."¹⁶ Understanding non change as a point of support allows for a possibility to experience, the processes, of balancing change and connection. What feels important is understanding the process of non change and to not get stuck in simplified ideas of cause and effect: where connection become synonymous with reaction. *Inner Bridges* calls these processes "shifts that will occur in adaptation to the fulcrum are

¹² MC Coble, supervisor-note on stillness and clouds. 2019-03-01.

¹³ A video documentation from the research that will be screened at one point.

¹⁴ Sound recording, documentation from movement based method for moving and talking, Jannine Rivel answering my questions on waiting. 2018-10-04.

¹⁵ Smith, *Inner Bridges*. p.113.

¹⁶ Smith, *Inner Bridges*. p.113.

initiated from the body's own energetic, psychologic and physiologic mechanisms."¹⁷ Non change can in other words be understood as change that is also part of an ongoing process of non change. And also an ongoing process of how the body understands and reads a fulcrum as a point of support.

¹⁷ Smith, *Inner Bridges*. p.113.

CHAPTER 3: LEVER PRINCIPLE

Pulse and Pace

"It felt important, to notice the difference, in doing things not knowing how or why and doing things knowing why."¹⁸

Blank feelings? At one point trying out ways to reframe my own process of dancing, I decided to work with kinesthetic tuning. I aimed to conduct a process in a series of case studies initiating a process of connecting and re tuning material. I started out by setting up a process with paper dots, blankets and sequences of movement.

DOTS. 2019-05-03

Image of a practice space: note ¹⁹

Now I'm writing this after.
 After being in the room with you - watching, feeling, taking notes.
 After your presentation that although was related was different from that day.
 After I lost the first notes, got the photo of the note and will look at that now.
 This will be another interpretation of the notes, from my memory, which now is effected by all of these afters.

stillness
 pausing
 movement
 lever principle
 touch
 change- transformation

Dots.
 Sounds of fan in the space
 watching them, can I see the breath. a sway
 me trying to relax into your stillness. is it comfortable focus

shoulder blades
 sheathers. releasing. tension?

Time seemed...
 short?
 abrupt.
 taking my own time to enter
 seems very important in all of this.
 short time/long time - relevant at course but for change - what is desired. Can you work with various modes of time?
 Queer temporalities - non linear -

Now I'd like to see your reflections on this score - were decisions made before beginning and/or in the moment. What were they based on? To get an understanding of how this developed, what you intended, my role as a viewer in the space.

Back ceiling pause?
 - hips, lower, spine
 slither, play with tension
 - Back, slow
 weight moving, up and down with breath

Breathing - want to know more about this in relationship to your 5 principles change.
 Find myself noting breath often.

standing up.
 I now, not before read and feel this as searching for, working at, finding balance.
 Do I feel a sense of a changing pace? internal balance?

My associations?
 physicality of actions
 in relationship to sensitivity of movement.

standing on dots
 belt dropping as body drops
 eyes close
 arms up - connected to a breathing but also a release when they go down
 also a posture of vulnerability
 the sound giving an extra sense of pace & movement. different from the silence of the presentation.
 I keep coming back to sound. (?)

Hoodie up
 stands out in my mind. covering your head, framing your face

¹⁸ My notes reflecting on kinesthetic tuning. 2019-05-03.

¹⁹ Notes from MC Coble and drawing on kinesthetic tuning after 2019-05-03.

Transcription of note

"Now I'm writing this after. After being in the room with you - watching, feeling, taking notes. After your presentation that although was related was different from that day. After I lost the first notes, got the photo of the note and will look at that now. This will be another interpretation of the notes, from my memory, which now is effected by all of these afters.

Dots.

Sounds of fan in the space
watching them, can I see the breath, a sway
me trying to relax into your stillness
Is it uncomfortable for us
shoulder blades
sneakers, releasing, tension?

O.....

.....O

.....

.....

.....

Time seemed....

short

abrupt?

Taking my own time to enter.

short time / long time - relevant of course

but for change - what is desired. Can you work with various modes of time?

Queer temporalities - non linear -

Now I would like to see your reflections on this score - where decisions made before, after or in the moment - what were they based on? To get an understanding of how this developed, what you intended, my role as a viewer in the space?

Hoodie up, stands out in my mind, covering your head, framing your face. Standing on dots

Belt drops as body drops

Eyes close

Arms up -(also connected to a posture of vulnerability) connected to a breathing but also a release when they're down

the sound giving an extra pace + movement

different from the silence of the presentation.

I keep coming back to sound. (?)

stillness

pausing

movement

lever principle

touch

change - transformation

I remember feet up on the wall - a handstand but not

Feeling out the space - conforming and pushing against

Breathing - want to know more about this in relationship to your five principles of change. Find myself noting breath often.

Back ceiling pause
Hips, lower, spine
slither, play with tension
Back slow,
Weight moving, up and down with breath

Standing up
I now, not before, read and feel this as searching for, working at, finding balance
Do I feel a sense of changing pace, internal balance?

My associations? Physicality of actions in relationship to sensitivity of movement."

CHAPTER 2: PAUSING

Dots and Patterns

"I will stand in stillness outside the library, then I will walk into the library and sit in the open space in the reading area; - I will sit there pausing."²⁰

My approach to making material in this project has been very direct: to take the shortest way to a concrete focus on change and to catch it. In the following part of the text I go into the presentation element and I have selected three presentations that I will describe and reflect on. *Not knowing, Beyond and Dancing?*.

²⁰ Note from first try out, testing the score in public space. 2018-10-22.

Not knowing

In a review²¹ of the movie *Matrix*, critic Maria Ramnehill puts forward a sense of knowing in relationship to the body and movement - "I'm trying to free your mind, Neo. But I can only show you the door. You're the one that has to walk through it." and continues "How you realize you are trans? It's exactly like Neo when he realizes that he's The One - you just know." One of the underpinnings in this project is to work with concepts of knowing in relationship to what is felt and experienced on the level of the body. To question the function of knowing in relationship to change.²²

A black box theater. A group of people arriving in space, moving around. People moving chairs into the back space to start again. The audience seats behind are empty. In the back space of a black box, people seated in half circle, in a pink light. An image of a (non binary) pelvis projected on a screen, nothing indicating that this is a non binary pelvis. First I read textmaterial from my writing process - on not knowing, a description of a non binary pelvis, movement obstacles, gendering and new movement sequences. And then text from research on non binary / trans* health - a popular scientific paper²³ on trans, intersex and non binary pelvises in forensic anthropology, that describes procedures of policies in forensic anthropology. I ask a person to read this text. Then I change place with the person who read the text, and face the group of people that was sitting together with me in a half circle. The text on forensic anthropology was one of the first text that I found searching for texts on non binary pelvises, I was almost sure not to find any information. The text is mainly focused on the benefits of speculating on trans* in forensic anthropology, the examination of human skeletal remains. I would like to add that this text is not in anyway representative of my thoughts. What felt important was to stay with the process of what is, the first thing I found and not to start with selecting, sorting, categorizing and ordering. The history of labelling and concrete scientific practices of assigning sex and sorting of body parts, (connected to imagery of pelvises) that create binary normatives, felt important. This added layers to the practices of drawings of pelvises in anatomy books and in movement and dance classes.

Adding a pink space in the black box. Pinklight; an effect of colored filters. A feeling of surfaces flattening out - a space that it makes no sense to understand, an irrational space, a felt space, a space of not knowing. Hierarchies as material, working with dissonance between hierarchies - leaving things open for possibility. For example, potentially opening up for the idea of what a drawing of a non cis pelvis would do; - processing and creating a space for waiting and also making space for questions, feelings, thoughts and responses. Playing with the friction in between crossing norms of how things are done in different contexts within performative arts, to see how it can shift the attention in the space, and what that shift does. But also to see how a space gets charged by textmaterial and how it potentially can alter viewers perspectives. To me, this engages the listener on the level of the body and felt sense experience, since every one in the space is participating on the conditions of change through committing to staying with what is and not knowing. This supports the understanding of change and connection, and deepens the effort to understand what is felt kinesthetically.

²¹ Ramnehill, Maria <https://ng.se/artiklar/maria-ramnehill-matrix-ar-inget-annat-an-en-perfekt-metafor-for-transtillvaron>. 2014-06-30

²² First part in *Not knowing*, trying out, thinking along with knowing and movement.

²³ Search on Non binary pelvis, www.sapiens.org/body/transgender-intersex-forensic-anthropology/. 2018-10-08.

Beyond

"Matter is an imaginative material exploration of non/being, creatively regenerative, an ongoing trans*/formation."²⁴

A practice space. The backspace of a room. Light blue light. Three blankets on the floor. Blankets to sit on. People entering space from the side, walking in, sitting close together on the three blankets on the floor. A document with three pages. I start reading words from the first page, then ask someone to read it with me. The second page is a drawing of a pelvis with a sticker on it, saying non binary pelvis. The third page is a diagram on institutional whiteness²⁵ which came out of the need to address structural racism within the performative arts. A diagram that gives a fast and easy overview of ideas of what institutional whiteness can consist of (not to get stuck with it). And there's a projection on the wall with spacial test patterns. I ask people to get up, turn around and to sit down again and lean against the back wall. People get up from blankets to sit on the floor and lean with their backs to the wall. Now, supported by the wall they face the other side of the space. Now one person is lying down on the floor in the opposite direction. I ask people to walk across the room in the opposite direction. People walk across the space to stand and look from the opposite direction.

(people walking and stepping on the two sides of the blankets on the floor)

I shake out the blankets. They turn around facing the opposite side of the room. Now one person is lying down on the opposite side on one of the three blankets.

Then there's a group of people standing in front of me, looking at me and I feel like I am watching them. Noticing myself watching "the audience", and how it turns things around in terms of who is watching who? I realize that I never question my role as a viewer, and that I, at this moment could experience the action of watching and being watched in a performative setting.

Spacial test pattern on the wall, - and the group of people in space as spacial test patterns; - moving in space. The feeling of staging a group of people as I go along - playing around with a mainly white audience. Limiting all the options of being outside, not giving any options to be outside without becoming aware of it. I feel like I am playing with making the people in the space (the audience) into the material of a piece. Through out the 30 minutes we spend in this space, I feel how people step in and out of the process, as they pay attention and ask questions.

I notice how movement makes lines, lines on blankets and lines in space. Connecting valuing the space in between. In this space I look at someone who I know is a non binary person using they/them pronouns, thinking about the experience of looking at someone using they/them pronouns and the relationship to this performative space.

Using the method of balancing, to get to the point of knowing why: I feel how I am watching non binary movements of a non binary person in space. Wondering how

²⁴ Barard, Karen, *Trans*/Matter/realities and Queer Political imaginings*, GLQ 1 June 2015; 21 (2-3): 387-422. p.411

²⁵ Dyer, Richard, *White: essays on race and culture*, Routledge, London, 1997. "Whiteness takes up the space of ordinariness, not a particular race. Representation of whiteness by whites in Western visual culture."

movement, connections, spacing, trajectories, non lines and pacing is connecting non movement. The non movement of waiting, pausing and hesitating. I'm wondering how slow this person is moving? I feel how I connect to a still point.

Blankets add space, a space to sit, and also a place that can create a hesitation. That opens up for questions; is this space for sitting? Is it slippery? Is it in the way? Is it for resting? Can everyone in the space fit this size? Can everyone sit on the floor? How close can everyone sit? Is it okay to squeeze? To take socks off, shoes off? Can we bring a chair?

Out of the method of not knowing I reflect on *Beyond* to the point of knowing why. Light blue light flattens out the contrasts. Looking at these visions connected to spacial test patterns on the wall. This group of people in the space becomes part of the fiction in the text I'm writing and they also become a part of change. The feeling of staging an audience as I go along, at first felt overwhelming, but in the actual process it felt self evident and obvious. I'm thinking of confusion as an element of change, and of the feeling of owning that confusion. I'm thinking of one person in the space watching me and allowing myself to be watched. Affirming to myself that I'm being watched. Becoming aware that someone is aware of them self watching me. This was an important moment connected to the still point. Where I felt re affirmed in a performative setting as a non binary person.

Dancing?

White light/almost dim,/almost felt, /almost /resting/airing air /with /cups, /forks,
/ sheets, /space-shifting, /absorbing, /tilting /same softening, /filtering /
through. /practice / space./ material / is the air. / / air? / O. -
adapting. / connecting / / spacetime waiting / urgencies/
agencies / , / non binariness and feelings, // felt sense experience /
non / movement/movement in Oceans, /in pausing, / particle (non / binary
dialogues (/) non binary dancin´) / in text. / in readers / in projections /
in props / in ice-smoke / in blankets, chair, mats / in lights/lamps / in
dancers. - O./ enough / not to erase, to forget / this, now 2.Walks out. / it's
funny / they re tell the story / the story of damage / with threshold dark / &
lying/lying / 4. The notes threaded to this / smoke/fog/smog/ crack /smudges 5.
Bones 6. Touch. is still/ Floor smoke. Above clouds,/ non human space. /A carousel
with blackened horses. /Ocean crossings huge masses of water crossing. /
Turn bones /"back from extinction"/. Touch things back from extinction. /"Sea
change"/. / Haptic poems (in a sea of change), /tracing bone/.
looking for/ a wood// anemone/?/Time /sequencing /through
/a figure eight, /a star /through/a circle.²⁶

Black box, back space, audience seats, side space next to audience seats, two spaces with a chair on each side. White audience light. Side to side, a slow movement, filling the space, evaporating, slowly connecting by the spacing. Smoke on the floor. Two people seated on the sides of the audience space, non binary pelvis stickers on audience seats, a dancer lying on the floor in the back space of the stage.

Two people reading text with head sets. A dancer is lying on the floor next to a blanket in the back space. At one point the dancer shifts from one side to the other. There is a movement in space.



The dancer is watching the audience as "performative space" and the audience is in a "performative space" watching the dancer.

Two non binary persons in the "performative space" on the sides of the audience space, are watching the dancer, the audience and each other.

These three different kinds of "performative space", that is four, challenges the direction of looking, watching and listening in the black box. Who is looking/being looked at, watching/being watched, listening/being listened to? How are these "performative spaces" contradicting each other?

Floor smoke – what place are we in? Sequencing through points of connection. The space is public and the audience is in an additional way, again on both sides of the space, making me question who is watching who in "performative spaces". In my mind the

²⁶ Performative writing out of *Dancing?* a process of non binary dialogues/non binary dancing, where my writing mix with words from Kiros, Judith, *O*, Albert Bonniers förlag, Stockholm, 2019, Vuong, Ocean, *Night Sky with Exit Wounds*, Copper Canyon Press, Port Townsend, 2016 and Every Ocean Hughes website, everyoceanhughes.com, 2020-05-05.

confusion seem important to disorient the gaze/(pattern), cis²⁷? White? How do you set the parameters for change? Why is it important to catch a change? I think of playing with watching/viewing – moving/moving on - and of flipping normative and binary scripts. Confusion as play and fun, and as an important element of owning and returning confusion.

²⁷ "Used to describe someone who feels that they are the same gender (=sex) as the physical body they were born with." [cambridge.org](https://www.cambridge.org), 2020-05-05.

CHAPTER 3: LEVER PRINCIPLE

Pulse and Pace

"I feel your pulse. Does it affect your pace? I watch you. Watching my skin close to your skin. I note singularities. A collective unconscious. Feeling pulses dropping, then rising, getting more intense and lowering again. We disconnect."²⁸

In December 2019, I started a choreographic writing process experimenting with non binary dialogues and non binary dancing. It felt like I was writing myself into a performative space of movement, non movement and confusion through asking myself: How is it in the listening? This was a process of writing, putting things into words out of experiences of feelings of a non body, blankness, oceans and they's: Deepening the experience of connection to non binary, non conforming understandings of perception, movement, change and dancing: and to a choreographic writing out of the concept of two paradoxical principles of change. What I was looking for was a place of non use dancing. A place where I could support non use in a performative setting. I think of non use, in the same way as I think of altered states of breathing, states of dreaming and sleeping, rem-states. States and places of bringing subconscious movement patterns to the surface, and changing them. Places from where to change what needs to be changed and integrating it again.

What follows is the written part of experimenting with non binary dialogues and non binary dancing, also a part of my final presentation *Dancing?*.

²⁸ Reflecting on a performative practice of pulse and change in public space. Seminar with Nathalie S. Fari, 2018-10-04.

DOTS. 2020-02-09

Dancing?
They ask: they?
They ask: dialogue?
They bring back they/them pronouns, the two they

They say²⁹: THEY BOTH USE THEY PRONOUNS
They say: THEY use THEY pronoun
They say: SILENCE
They say: Non binary stickers, stickers, giving /taking, space, spaces, ordered space

They say: A practice space.
They say: Listening for non binary feelings

They say: Watching them.
They say: Watching them.
They say: Watching them.
They say: Watching them.
They say: Watching them.

They say: CHAPTER 5

They say:
Diagonally in front of me, to my left, a drawing of a practice space

They say:
The space is 4-5 meters deep

They say:
There's a person in the space, they wear pants, sweater and socks

They say:
It starts to rain

They say:
It's wet

They say:
It's wet

They say: Bleeding is important
They say: Allow things in a certain way
They say: Beetroot
They say: Fiction is difficult to prove
They say: CHAPTER 1

They say: (Parts within brackets doesn't have to be read out loud)

²⁹ Farrokhzad, Athena, *Vitsvit*. Albert Bonnier, Stockholm, 2013. The form of this dialogue is inspired by page 27, in Athena Farrokhzad's book *Vitsvit*.

They say: (Test patterns)
They say: (Test patterns)

They say: I am looking at them
They say: I am looking at them

They say: Suspending time
They say: Suspending time
They say: Taking my
time to enter
To all of this

They say: Taking my time
to enter To all of this

They say: Taking my time to enter
To all of this

They say: Slowly

They say: Slowly

They say: I can't feel anything
They say: I can't feel anything

They say: Here's me

They say: Their eyes cut through the patterns of me
They say: Their eyes cut through the patterns of me

They say: Their eyes cut through

They say: Their eyes

They say: Their eyes
They say: Their eyes

They say: They are looking at it

They say: They are looking at it

(THEY SAY: THIS COULD BE READ OUT LOUD.)
(THEY SAY: THIS COULD BE READ OUT LOUD.)

THEY SAY: CHAPTER 2

They say: Touch

They say: Touch

They say: Touch

They say: Blankets on the floor

They say: Blankets on the floor
They say: Blankets on the floor

They say: A person in the opposite direction
They say: A person in the opposite direction

They say: A group of people walking across the room, turning around facing the opposite wall

They say: A group of people walking across the room, turning around facing the opposite wall

THEY SAY: Traces of people seated on the blankets

They say:
Visual traces
They say:
Visual traces

They say: The visual is important in the racist logic³⁰
They say: Things get normalized, that shouldn't
They say: Patterns of control. Moving stillness in space.
They say: Now one person is lying down on one of the three blankets

They say: Now one person is lying down on one of the three blankets

They say: Slow movements.
They say: Slow movements.

They say: Spacing
They say: Connecting by the spacing itself
They say: Slow movements.
They say: Movements making lines

They say: Connecting by the spacing itself

They say: LINES AWAY
They say: LINES AWAY

They say: They say waiting

They say: They say pausing.

They say: They say dots.

They say: They are watching
They say: They are watching

They say: I'm being watched
They say: I'm being watched

³⁰ Kiros, Judith, O, Albert Bonniers förlag, Stockholm, 2019. My rough translation of a sentence.

They say: You think of you watching me
They say:
Me watching you

They say: I never question my role as a viewer

They say: Flip

They say: They say: Back space

They say: To lie on a mat can be concrete

They say: I like this tiredness, it's concrete

They say: Change can support what is needed in relationship to movement

They say: Two silences and a tension

They say: Two silences and a tension

They say: Think of floating as concrete material

They say: One of them gets up

They say: One of them gets up

THEY SAY: (They's standing)

THEY SAY: (They's standing)

They say: They are facing them

They say: They are facing them

They say: (I lick my phone)

They say:

It doesn't stop where you end

They say:

It doesn't stop where you end

OI—<

A scene.

*

There's a movement in space.

C H A P T E R 3

They say: Two people

They say: Two people

They say: Time is condensed

They say: Time is condensed

THEY SAY: I HAVE TO LISTEN MORE CAREFULLY.

THEY SAY: I HAVE TO LISTEN MORE CAREFULLY.

(THEY SAY: THIS IS ABOUT NON GENDER IN NON CONFORMING, THIS IS ABOUT NON CHANGE IN NON MOVEMENT, THIS IS ABOUT NON CHANGE IN NON MOVEMENT.)

THEY SAY: THIS IS ABOUT DANCING. -> THIS IS ABOUT BLANK FEELINGS; THIS IS ABOUT FEELING BLANK, THIS IS ABOUT BLANKNESS. THIS IS FEELING BLANK. THIS IS DANCING.

(THEY SAY: THIS IS ABOUT NONCONFORMING NON CHANGE THIS IS ABOUT OCEANS OCEANS. THIS IS ABOUT OCEANS HUGGING OCEANS. THIS IS ABOUT OCEANS HUGGING OCEANS.)

(They say: This is about bones.) (They say: This is about floating.)

They say: This is about being pink inside

(They say: This is about void spaces.)

(They say: This is about the winter sun changing the porosity of the bones³¹)

They say: This is about not speaking your language³².

(They say: This is about an old queer tradition)

They say: This is about the only thing

They say: This is so strong

They say: This is so strong

They say: You are so quiet

They say: You are so quiet

They say: I notice they have used the correct pronoun

They say: I notice they have used the correct pronoun

They say: What is the content of being together?

They say: What is the content of being together?

They say: Wrong bathroom

They say: Wrong bathroom

They say: Papers in s shape

They say: Papers in s shape

They say: How close are they

They say: How close are they

They say: (Touching a dance)

They say: (Touching a dance)

³¹ Kiros, Judith, O, Albert Bonniers förlag, Stockholm, 2019. My rough translation of a sentence.

³² Kiros, Judith, O, Albert Bonniers förlag, Stockholm, 2019. My rough translation of a sentence.

They say: A drawing of a practice space, a score

They say: How long does it take to enter this work

They say: They see a sway, questions on breath and five principles

They say: I found myself noting breath often

They say: To move at speed

They say: It's the only thing

They say: How many times did I move

They say: Green blue

They say: Ocean lights

They say: (Their knees)

They say: They strangeness

They say: Not to recognize

They say: I want to be where you are

(they say: they's dancing)

They say: A group of people, a third state

They say: An involuntary range of movement

They say: From you I move like this

They say: Did I move

They say: I want to stay

They say: Can I sing

They say: I sing

They say:

They laugh, it doesn't matter

(They say: They write yssup on a note and put it on their chest)

THEY SAY: SILENCE

THEY SAY: SILENCE

They say: You're not responsible

They say: Sometimes it's easier to play along, then I do

They look at each other

A wall. A black rectangular space.

Four walls. A curtain in the back. A curtain on the left side.

They say: change is something that will continue to move in the same direction until acted upon by an outside force.

O c e a n s s a y : W a t e r i n o c e a n s c a n b e c o n s i d e r e d a s , u n d e f i n e d f o r c e f i e l d s w h i c h a r e o r g a n i z e d i n t o s p e c i f i c , e n e r g y c u r r e n t s b y o u t s i d e f o r c e s .

1. T H E Y S A Y : D O T S .

2. T h e y s a y : O c e a n s .

(they say: they say dots, they say oceans.)

They say: Ocean 1, Ocean 2, Ocean 3

They say: They.

They say: They.

They say: They. are the oceans

They say: They. are the oceans

They say: They. are. oceans

They say: They. are. oceans

They say: I see

They say: I see

They say: You

They say: You

They say: You

They say: It moves

They say: It moves

They say: It moves

They say: I see

They say: I see

They say: I see

They say: Looking is moving

They say: Looking is moving

They say: Looking is moving

They say: It's blank

They say: I see

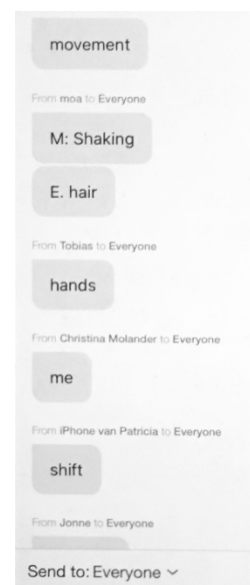
They say: You

They say: It moves

They say: I see

They look at it.

TS: Action 1. Space 1.



<https://www.youtube.com/watch?v=H4fZzBZCVM4> ³³.

³³ Research material from residency at Atalante and feedbackloop from seminar with Christina Molander, 2020-05-24.

CHAPTER 4: MOVEMENT

Non movement?

In the end of my process before the final presentations I start to have a vision of two points of non movement and the movement inbetween. A vision of two still points that seem to connect to one of the test patterns in *Beyond*. This vision makes me think of non binary feelings, still places, desires, principles of touch and effortless connection.



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Reflecting on the text part of experimenting with non binary dialogues and non binary dancing, I noticed parts in the text that felt like a safe space, because of the connection to the they's, the repetition, the play with blankets, blankness and a person in the opposite direction.

They say: Blankets on the floor
They say: Blankets on the floor
They say: Blankets on the floor

They say: A person in the opposite direction
They say: A person in the opposite direction

When reading these sections in the text I remember noticing how I slowed down, and how I wanted to rest in these spaces in the text. It felt like spaces that take up non-ness, safe spaces, blank spaces and spaces for resting. Reflecting on this section I can see how it also mirrors the struggle I had with the feeling of no safe spaces; in terms of spaces for non binary individuals to feel safe in public and performative spaces.

Translating my physical experiences of change, in the process of this research, I think of connection and direction and how it can challenge the kinesthetic sense, the internal knowing and the sensibility within, for example through adding stillness, pausing and touch, or through working with a distance. And at the same time of how kinesthetics – through stillness, pausing and touch - can challenge the sense of connection and direction, for example when changing places in space and focusing on the internal knowing of what these principles do on a physical level. And – opposite - how working on the sense of connection and direction can challenge kinesthetics.

In the choreographic part of this process, adding movement, (mess) and knowing why,

³⁴ Image from spacial test pattern in *Beyond*.

support my process in deepening the understanding of change, and the understanding of how movement challenges the direction in a process. My experience is that challenging direction has the potential to access all the strength and power of the body by connecting and moving along with the forces of gravity - bridging the transmission of energy through the structure.

In *Intertwined figures*³⁵, Jannine Rivel refers to her work with Klein Technique™ as "We work a lot with the sense of kinesthetics and connections. Here's a quote from Susan T. Klein: Kinesthetics is related to my idea that there is a body-felt understanding, an internal knowing that can be developed in the same way we develop or fine tune our other external senses; sight, smell, touch, taste and hearing. Kinesthetics would be our 6th sense, the sense that tells us where and how we exist in our internal environment and how we connect and relate to our external environment."³⁶

This also connects to my writing process, and my desire to think along with non binariness as a performative text/space context and how it shapes my understanding of how fiction forms a function and a possibility to form a reality. Playing with fiction, friction and function and with things that seem fictional, (like adding undefined elements), wondering how I can get to a point, where what has been written, can't really be proved. A place where fiction has a value in the sense that it isn't supposed to prove anything. This seems to make links to my movement and dancing between concrete poetry – through improvisation, and the writing of fiction.

³⁵ Rivel, *Intertwined figures*, p.2

³⁶ Rivel, *Intertwined figures*, p.2

CHAPTER 5: TOUCH

A non space

A desire I had with this research was to get to a place where I could connect from a still place of not knowing through staying with what is. This desire came out of working with the concept of clear interface "where movement meets form"³⁷. This is a principle of touch, that distinguishes between what we are perceiving of our own body and what we are perceiving of another person. At one point in the project the score changed, because I had connected from a still place, and I had sequenced through the score where information had settled to the point, that it was time to establish a new pattern in the process, this made space for improvisation.

The score changed from stillness, pausing, movement, lever principle and touch to; stillness, pausing, lever principle, movement and touch.

This was the first time in the process I experienced that I could connect from a still place. A still place connected to stillness, that was beyond my stillness: a place that I could share with someone else, even when they didn't feel my stillness. Looking at non change or still points in my process, to me, function as a point of orientation, that support a deeper understanding in the process of tracing change.

The orange dot is a concept that Susan Klein uses in workshops to explain the physical process of movement, connection, relationship and tension. " For me the concept of the orange dot has to do with movement, connection, relationship and tension. Once you take all the looseness and slack out of the body and add some tension everything becomes connected to everything else. At that point, movement in any part of the body will effect every part of the body. Everything comes into relationship with everything else."³⁸ One of the conditions of this research was to look for relationships that felt effortless. The process of working with movement, connection, relationship and tension, and the concept of *the orange dot* supports my experience of effortlessness in relationship to movement and dancing.

I had decided to not do anything alone, and to not invite people into the project. I wanted to limit my options and through that add a performative pressure to deepen the experience of what is possible through staying with what is.

To rest, to look at the audience from resting vs to make the audience rest in the experience, arises questions that I take with me from this project. In listening to the audience I can feel how I deepen my sense of understanding the layers of shifts and turns in not knowing why I do what I do and how my attention towards how change moves is deepened in relationship to how I see that things change and can be changed. Out of this experience there is a desire to work with listening as a performative context in a choreographic setting through a choreographic writing process. A desire to figure out how to write spaces and directions to make forces go in opposites.

Tired of binary confusion, and the lack of acknowledging non binariness. My interest in non bodiness and non material; non patterns, non images, non change, non movement

³⁷ Smith, *Inner bridges*. p.24

³⁸ Mail correspondence with Susan T. Klein 2020-05-14.

and non questions, is defined by my relationship to non binary identified individuals. Through my understanding of non movement and the space of non ness, non bodiness and what comes with it. There is an interest for patterns of non material that stick and slowly re create a structure; points of non ness and non mess. Places of non content, of non-states, states of dreaming of non binary feelings, thinking about non binary persons, re-connecting to non binary dialogues, understanding what is felt and known, and how it is connected to the pain of not existing the way you are, and how it is supporting non binary relationships.

Bridging pauses, processing movement patterns and the issue of binary use of anatomical imagery and descriptions in movement and dance classes. The focus in this research project has been to explore feelings and kinesthetic perception of change in relationship to non binariness and dancing.

Reflecting on feelings of non binary dancing, I think about the feeling of effortless connection as the most concrete since it connects to my feelings of non binariness and the necessity to process physical experience. *Intertwined figures*³⁹ states that "I feel through movement. My experiences move inside and through me. Emotions and feelings are movements that take different directions and forms. The dance is a necessity to be able to process and make sense of the world and myself."

Within this frame of artistic research, I have deepened my physical understanding and relationship to change, how it functions and the possible outcomes. My relationship to change is deeper felt in my dancing and my hope is that it will continue to challenge me.

My thoughts on how to write movement has been through a trial, both in terms of direction and in terms of reading. Staying with what is, and asking why, re connects to what is and to change through re orienting what is. Knowing possible ways of shaping and re shaping change, also provides ways to understand listening through what it does to be listened to. It's impossible to know when change happens, but it is possible to set up for it.

³⁹ Rivel, *Intertwined figures*, p. 1

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