



Mémoire Bachelor Work

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✱

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0. to begin

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September 18th. I was going to create a Bachelor work. In the beginning there were a lot of thoughts, ideas, desires and at last one first decision. Where to start? Where to focus? What is important? What am I passionate about? What do I want to spend my time with? Where do I learn most? What do I want to learn?

To the decision I will come soon. Here is first a pool of thoughts that were swimming around in my head in the first weeks. It is intended for you not to be understood but more to give you an idea of how it looked inside me:

desire: to create an image poem, a living poem

as a main subject: identity, the individual as a sum of all the people around

as a main subject: ‚nature‘ and the ‚human body‘ how they come together in a disturbing way

as a main subject: the dichotomy of ‚to be‘ and ‚to have‘

examined in the relation between body knowledge and word knowledge. How ideas, ideals, concepts can become to firm for a living body, for a movement or a living relationship.

subject of research: emotions - organs - imagery

desire: to create small dance and music pieces and work with the potentials of a dialogue between them

desire to work with the connection in between: Zeichnung - Bewegung ; Zeichnung - Musik; Musik - Bewegung

desire: to create an oracle on stage, a set up of components that can be combined randomly by the performer as well as seen connected in various ways for the public eye, resulting in a probable similar effect like the one a horoscope has on it's readers: it makes everyone believe it's directed to you as a special person.

desire: to make a piece that is nothing more than ‚a record of traces of life‘

desire: to dance on „die Zauberflöte“ by W.A. Mozart

as a main subject: songlines

desire: to create a music piece on a train ride

an inspiration: train travel, looking at the passing landscape like a moving landscape painting

desire to train: my ability to compose set movement material

desire to train: to find a way to conceive movement of my own as well of the one of others more precisely

the image of: plastic spoons with seeds on top

as a main subject: to confront myself with the amount of plastic spoons, take-away coffee cups, contact lens cases and many other disposable containers I use

Indeed a huge chaos in my head. I tried to make order and find a concept, a starting point, but I didn't manage.

Soon the most important question became simply: Where and How to start working?

There was one desire that seemed most important to me: I want to spend my time practicing movement and dance physically as much as possible. During an introduction talk by Gabriel and Thomas to our bachelor works Thomas mentioned that it is as legitimate to start the process by rolling around in a studio as it is by thinking a rational concept. So I set off with a simple decision, I take this chaotic pool of inspirations, thoughts and desires, and put it in the base of my back-bag without giving it any more thoughts for now, and I go and move regularly around in a space alone to eventually 'let it find' the subject of my work.

Retrospective reflection:

In the mean time after already having performed the work I made the experience of formulating the starting point of an art project together with a friend who studies fine arts and performance. Looking back, I notice now that different from him and his fellow students I don't have the same recipe how to start. He was very clear about how to start a project: by taking a matter for example of society that he wanted to question, formulating his specific relation to it and proposing a method and a medium he wanted to approach and research it with.

So when I came to him with a similar river of ideas and desires, he was very irritated, as he expected only talking intellectual concepts in the beginning. I realized that me, when starting a new project I use also other ways than rational concepts thought in words. I also just follow an interest of my sensing organs or maybe others would say: I follow my intuition.

An image of spoons, a simple desire to find ways to connect drawing and moving, an inspiration like train travel, an intriguing musical atmosphere created by a synthesizer or yes maybe also a social matter. Somehow I feel trust, that there is more behind it when I will dig deeper and that it relates as much to the world as a rational concept and that I will finally also be able to talk intellectually about it in words, however I don't start in intellectual words.

In the end it's clear: to gather subventions and support from art institutions it is more than handy, indeed important, to be able to formulate your project in a well conceptual elaborated description. As I hear from many people working in the field of art the writing of a concept like this is often also the start of a project as you want to rely on financial support.

However, one can still set the concept on the side again and start the research more intuitively. I believe, that if I would have started my Bachelor project with a conceptual elaboration in words like the one of my friend, it would not have ended up the same way.

I make the observation that our method ,the way we work' and the process ,what we work' are very closely related. I became aware that starting by moving meant using my body and movement as a tool of exploring and researching like I could also use rational thought as a tool. It was not simply about prioritizing the physical practice over the static thinking practice but about choosing the tool of my research.

And as a starting point I chose my material - the body - to be the tool. I allowed myself to put movement as a gesture of its own to relate to the world as it is rational thinking.

**...to go to move in a studio to follow my interests and train myself**

Different things emerged, especially in the beginning I had new ideas every half hour, so I spare you with listing them. I can although name leading questions I asked myself:

„What do I need today ? Where can I physically become more conscious, more mobile?“

These are questions to start but when I actually start to move I often find new more precise questions leading further into the practice of the day. However, two questions about improving my skills came up again and again and accompanied me for a long part of my process:

„How can I become better at composing set movement material?“

„How can I conceive movement of my own as well the one of others more precisely?“

**...to improvise on the piano when I need a pause from dancing**

I play the piano since I am 8 years old. I had classical piano lessons but for myself I always improvised more than practicing the technique and the given pieces. Until today I have the habit to go sit on the piano and let myself plunge into games of harmonies, rhythms and melodies. I do it always with pleasure and without judging and I always find new intriguing things and enjoy training something I imagine and can not play yet.

I always told myself I should not sit too long on the piano, I originally wanted to dance!

I noticed, that in music other than in dance I had no problem composing set material (without any high demands) and didn't feel a lack of precision in perceiving music in general as well as the paths I took during improvisation. At one point I asked myself instead:

„How could I find such an improvisation practice in dance?“

I started by analyzing what I did when I ,improvised' on the piano:

Mainly I can break it down to two actions: choosing and listening.

These two actions actually merge into each other, when ,improvising' it feels as if my whole thinking, acting, reacting consists of playing with the sounds I create and hear. But in order to analyze I imagine that these two actions alternate and influence each other.

For example I start by choosing two keys for each hand and listen how they sound together.

When I listen I use both my analytical and sensual conception. So I listen and get moved by what I hear to the next decision for example to alternate the right and left hand in a specific rhythm. One form I often use is repeating and looping, as it allows me to listen longer to what I am playing and new versions emerge by small changes.

But I also use improvisation scores, easy tasks, to bring me to something new, for example to give me the score of only using triads (chords composed by three notes) but trying to play them in random harmonies.

Comparing it to my dance improvisation I saw, that it doesn't differ so much. I do also use scores of constraints and looping is also quite a known concept in dance, however I wondered about the listening. It became the main question in the dance practice of my process: „What is the listening in dance?

...to dance outside on the roof of a garage next to our school premises, following a lack of studio space and the wish to have a special place for myself to return to.



What is special about this outside studio is the fact of having more visual information around me than in a studio inside of a building. A lot of architectural structure, buildings, and most important: they are in a different distance from me as an observer. This influenced me to...

...**to connect my movement to my visual information.** This connection soon felt like a potential tool of 'listening' to movement. the 'visual listening' I try to sketch my experience for you in words: I am on the platform outside and there are a lot of buildings around me and most important: they are in different distances from me as an observer. So when I keep my gaze in one direction focused and move through the space, the different buildings are moving in different speeds. This can create a visual rhythm. In the beginning I simply walk, often in looped patterns across the platform concentrating on what I see and training myself in connecting my kinetic information to my visual information. I play with various rhythms and differing my facing from the directions of **my walk**. In retrospective I see a clear influence by workshops I took with Sandy Williams on Rosas's „my walking is my dancing“ and Thomas Hauert's walking techniques for group improvisations.

When I walk sideways, at the 4th step the edge of the manufacture building align with the windows of the white building far back, if I continue gradually, one window after the other disappears in a regular rhythm behind the manufacture. If I walk in a different non gradual rhythm let's say in the beat of a line of the song „oye como va“ by Santana the windows disappear also in the rhythm of a line of „oye como va“. And when I reverse the last 3 steps to repeat them again I can go on in a loop creating a repeating rhythm.

A simple example is also squatting (like we used to exercise in Sao Lim in excessive repetition). When going to the floor the roof of a building might disappear from my view behind another building and reappearing again when I straiten my legs. By focusing on what I see I can also aim to let the roof disappear and appear more smoothly and by doing so I end up also squatting more smoothly. I basically choose the musicality of my squats.

By connecting my view to my movement in its musicality I started to feel that the experience of the whole movement became more full, since I had to engage every little part to achieve the visual musicality I wanted. This is how I found a first basic concept of listening to my movement.

My effort on the idea of connecting music improvisation to dance improvisation made me think of a possible connection to the 'songlines' of the indigenous people Australia's.

The first time I came across the word and notion of 'songlines' was during a creation where I had the part of the musician. We did a tarot game just for fun and to lift up the group spirit as I picked the card of the 'creator being'. The card described shortly that I picked the main character of the history of creation of the indigenous of Australia. It said more or less: they walked the land and sang the life into being, creating songlines. Being the musician, I could relate really well with this character and got curious to know more about it. My friend Thomas Janipka who was reading Bruce Chatwin's 'Songlines' at that time told me: „they have songs instead of maps, describing pathways through the land.“

Since I wasn't sure to follow this subject for my work I only started to research more about it later. So looking back, this few sentences were basically the main inspiration I took with me (included in my chaotic pool of ideas) into the physical process. It is the inspiration underlying the creation of the material of my piece.

- It is on one hand the notion, that there is a culture who connects a musical idea like a song to navigating through the 4 dimensional space and the fact that there are other cultures who orient them selfs with different methods in space than the occidental way I know.  
When I dance in space, focused on the musical line of my movement, I navigate through space by the orientation of a musical information.
- On the other hand it is also the mythologic idea, that the world was created by a singing creature walking the wasteland.  
I enter into an empty space. I create musical paths, relations. I can relate the same space newly, I can create new subjective spaces.

-1. to come from...

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I tried to find ways of making the idea of the listening more interesting since the first movement material I found consisted mostly only of walking, and was very horizontal, and I wanted to move more. So I gave a up to be lead by the vision like in the first ,listening', I went on to look for another awareness by focusing more on musical structures and loops in my improvisation.

I looked at my body like a musical instrument. I was especially influenced by a week of workshop with Ernesto Edivaldo<sup>1</sup>, who works a lot with becoming conscious of the rhythm of the movement during improvisation. After his workshop I felt indeed more conscious about the pathways my body was taking during improvisation. So I worked with looping movements and trying to catch their rhythm. I followed it for quite a long time and over time I worked more and more with a movement material based on swings, since it provided itself well to loop.

I built improvisation scores where I would go by the principle of looping a movement until it slowly changed or until I interrupted it to change. I showed these versions to my mentors Gregory and Susanna.

**swinging material**

It is a standing material and I swing two or three extremities resulting in a calmness with slight rotations in my torso and center.

The technical directions I repeatedly gave myself:

- reaching the head relaxed upwards to find a good connection to the floor
- to not forget my back side
- feel how the opposite swinging sides meet in the center
- „there there there“, to rethink the arriving-point of the limbs where they swing back, every time new

I defined possible choreographic material based on directions (I only name a few):

- varying the initiation points
- varying the rhythms of the swings, e.g. differing the metrum of legs and arms
- bringing the material to move through space

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<sup>1</sup> Edivaldo Ernesto, depth movement, workshop part of BA studies at Manufacture, 2018

In the end however I let go of the aspiration to build the piece on the swinging looped material and used it as a preparation, to find a centered state to dance but not to build my choreography. For some reasons I didn't see where it would go and so I arrived to a point of feeling a bit lost. In my notebook I noted:

„I feel absurd - just moving around...

I have a theory: I am in the belief to know. The image of my body ended. form and mass. The subject of my BA project is swings. Dot. That's it(?) I am bored.

I am not feeling my movement nor any emotions.“

Looking at it now, I see good possibility to build a piece from the looped swinging material, I wonder what held me back. It seems as if in this period I was thinking too stiff about movement, so that „the image of my body ended“. I actually lacked of a lively feeling I felt in the beginning when defining the vision related listening and that I also felt during this workshop with E. Edivaldo. I notice that the final ‚visual listening‘ technique I formed later in the process included again this lively feeling, that made and still makes it worth for me to follow it. Noticeable is that in this period I focused mainly only on the technique of looping to build an improvisation score, and didn't think anymore about the concept of listening

I forgot some crucial points of Edivaldo's work: he uses a circle drawn on the floor with the four cardinal directions marked to relate to during improvisation. And he insists on always moving the limbs as intentionally as when lifting the arm to show to someone the direction to the supermarket. I think the keyword is relation to space. When I went on to include his inspiration in my solo practice in order to bring in the awareness I experienced in his workshop, I concentrated more on the rhythms of my moves and forgot the relation to space. If I compare it to the music improvisation, I lacked of listening, of feedback, which made me feel lost. I lost orientation.

In November I spent a week scheduled for the bachelor work in Solothurn with my friends because one of us committed suicide.

(I choose to say „one of us (friends) committed suicide“ not because we are all in danger of forcefully ending our life but because there is a tendency to look at a person who committed suicide as if she became alien, unfamiliar, and with choosing these words I want to work against this tendency in my way of talking. Because personally, I can only work out our difficult human conditions and learn more by including them and not by distancing my self from them.)

I learned about Eleana's death just two hours before a performance, a Saturday in Prague. In the first moment for me there was one thing very clear: The only thing I can do now is to live. So I was very sure to still go on stage. It was however a marking experience to still perform and this is why I note it down here in my mémoire. It was remarkably simple, because I did something I simply could not do if I didn't live. My presence with the group and the public felt also very simple; I existed with them and that was enough.

I note down some of my first thoughts written on the way back to Switzerland. I left them raw and emotional. Sometimes I laugh about them, even during writing, because they can sound actually very pathetisch (german for ‚histrionic‘):

S einzige wo mr jetzt chöi mache isch läbe.

(The only thing we can do now is to live.)

So now I am gonna give life space and tell all it's manifestations.

I am going to live very much. To compensate.

The dirt under my nails - a protocol of the living.

My feet smell, yes. And mucus is running out of my nose. And I bleed, sometimes in clumps. And my belly is bloated. And I get often very nervous and desperate about not feeling right in my body. Now all this just makes me feel: I am alive.

I miss her living body.

I miss her appetite.

I miss her menstruation.

Life is so unimportant but so precious and full of wonders. But so unimportant.

I am so egoistic.

F\*\*\* do I use her suicide for my art practice now!? \*

How are we going to do this?

The only thing we can do is to live.

\* This question stayed with me for the whole process.

How can I include this experience respectfully into my work that I will perform later?

I was although sure to include it, since I wanted to depart from an intuitive place. This meant I connected a lot with my inner states and could not exclude an emotional process as big as this. I chose to also help myself to work out this heavy experience by my means of dance and music.

0. to begin

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Here I'd like to introduce a second method of finding inspiration and material that I observed in my ways of working. Until now I mainly mentioned a method that starts by turning the focus to physical movement. This other method is even more intuitive and introverted and I like to see it as turning the focus to non-physical movement. Of course there are always both types of movement engaged. However I feel a difference in where I led my research from. This other method is led by a non-physical motion, or ,inner' motion; emotion. (However not ,emotions', since it would refer to a plurality of several entities, following the common concept to have a pallet of ,main emotions', which doesn't apply for me to describe my method.) This method I don't actually think as a method when using it. It is something that I let myself go into.

It is when I feel an inner motion that want's to articulate itself. Often it is also forerun by the climax of a small crisis, after which I accept my situation and am more sensitive, receptive to these inner motions. When I am alone, I can choose to sometimes simply plunge into these inner states of motion to relate to them and to translate it to outer motion. It often happens not during my scheduled work time: on Sunday nights, late evenings, or in a ,break from working', however it brought up material I kept until the end.

In my process there was though one regular practice where I consciously followed this working method: I created music with my synthesizer, soundscapes to then dance or sing on .

The main moments of this method that created material or information:

always again throughout the process:

I creat sound-landscapes with my synthesizer, and then dance or sing on them  
the song; the rave; the video sound installation

on a Sunday night, first time back in Lausanne after Solothurn:

I find comfort and a feeling of being centered by looped swinging movements  
a preparation before performing

one morning after a burst of stress about a lack of time:

I let go to relax my head up into the sky makes me feel more grounded with my feet into  
the earth

the walk of sky and earth; the 2nd plane of my improvisation technique, adding more  
dimensions to the very horizontal 1st plane

one Sunday night full of melancholia  
after the wish „to have had more time“, a laché-prise:  
I sing painfully happy „Good Morning Star Shine“ and countdown to my  
existence.  
the countdown; to decide to go for the joy and the cheesiness of  
musicals

one Friday night, I stayed to dance to the gloomy songs of Radiohead:  
I dance in front of the mirror building lyrical dance phrases.  
the 3rd level of ‚visual listening‘

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what found form, the material a list of crucial actions

dedicated to:

Hannah, Luisa, Norina, Domi, Dustin, Viola, Eleana, Jessie, Aïda, Fabienne, Anna, Salome, or anybody who can make use of it

...to create an upbeat rave of 10min, I don't stop dancing until its over the rave

Instructions:

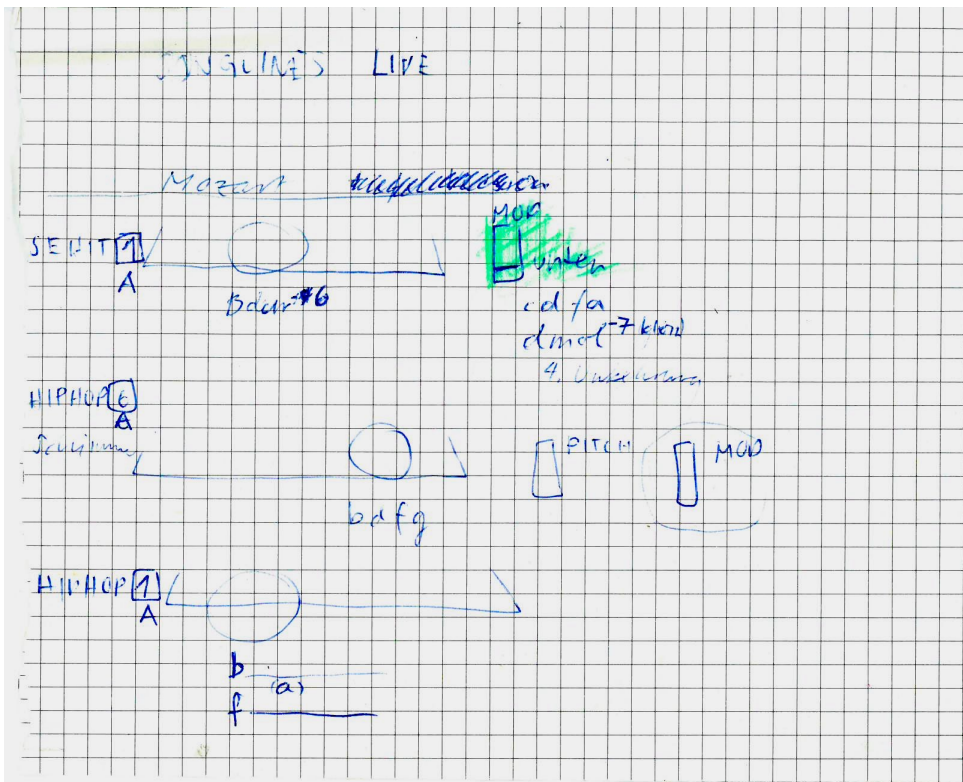
4 layers of sound

you can combine them individually with

,the song'

,the songlines score'

and ,the video sound installation'



### ... to sing out loud all my thoughts when being blocked

It was an action of going in to the comic to find a lightness. I also filmed myself and it happened that I spent the day singing to Eleana in front of the camera. Talking about very random every-day stuff.

There I formed the desire and idea to compose a song in the style of a musical song like „Good Morning Star Shine“ with all its cheesy romantic melodies and harmonies but talking about banalities of everyday life.

It was a mixed feeling that life appeared ephemeral and therefore unimportant but at the same time so precious. How very banal every day things like blinking one's eyes, the movement of breathing, touching a slug, become very precious.

It found form in:

### the song

a recital of precious banal moment's. Instructions:

To be sung directly to a person.

Take the first sentence and combine it with as many sentences from the list following as you like.

You can adjust your choice to the person you're singing it to and even invent new sentences.

End up with „...you watched the stars“ and repeat it so many times until it sounds as boring as an every day banality can get.

Sing the final phrase several times and amuse yourself with the hearty cheesiness of a musical.

when was the last time...

...you burned your rice

...you missed a stair step

...you burned your skin

...you cut your finger

...you broke a glass

...you kissed your love

...you smelled garbage

...you dreamed of sleep

...you blinked your eyes

...you learned to walk

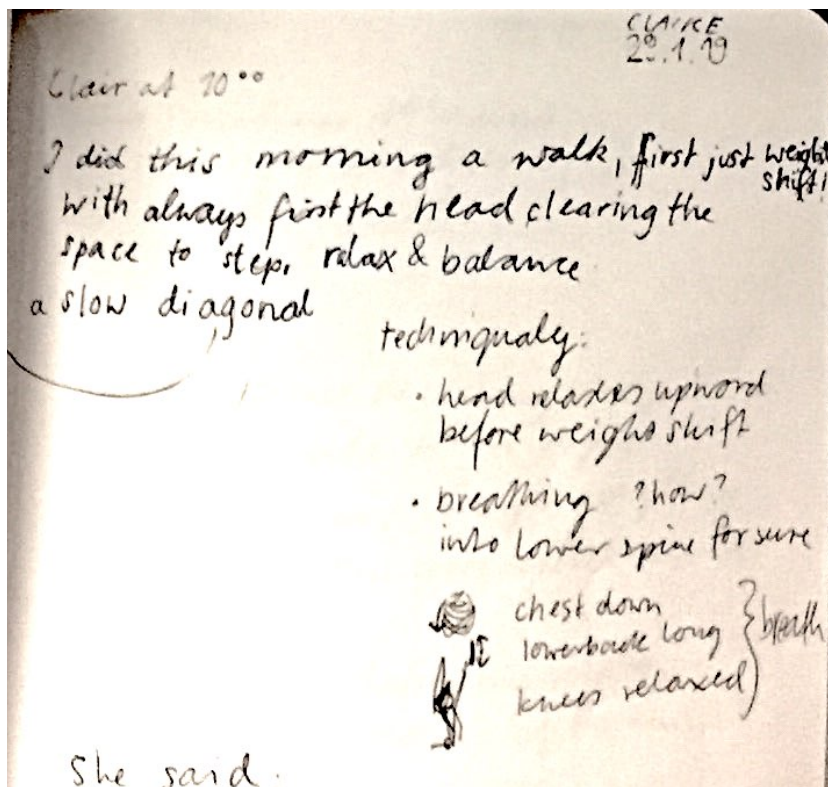
...you tasted earth

...you killed an insect  
...you blew your nose  
...you sang a song  
...you touched a slug  
...you hurt someone  
...you squeezed a pimple  
...you stole something  
...you smelled a fire  
...you met your home  
...you watched the stars  
...you watched the stars  
...you watched the stars  
...you watched the stars  
oh  
don't you know  
they get more  
the longer you look at them  
don't you know  
they get more  
oh

### ...to relax the head into the sky

It was at a point in the process where I understood again, that some things I can not push. I reduced my practice of the day to something I called:

### walk the sky and earth / a physical entrance and alignment



It had a huge relaxing effect on me and it felt as if I found a lot of knowledge in this easy physical concept. I was astonished how focusing on the direction upwards actually made me help to connect to downwards. I imagined to walk in the sky made felt more grounded. As I showed the walk to Claire and told her how I called it she mentioned that Tim Ingold once describes how we often think the sky starts somewhere up or at the horizon whereas the very air we breath around us is already sky.

„For the sky has no surface. It is open. Thus life lived under the sky is lived in the open, not within the confines of a hollow hemisphere with a flat base and a domed top.“<sup>2</sup>

<sup>2</sup> Tim Ingold, The Wedge and the Knot: Hammering and Stitching the Face of Nature, in S. Bergmann, H. Bedford-Strohm (Ed.), Nature, Space and the Sacred: Transdisciplinary Perspectives (chapter 12) 2016

### **...to walk the sky and earth**

It influenced me to revisit ,the visual listening' technique I found on the platform outside and to add a second level to it, a third level followed. I defined my improvisation technique for this piece:

#### **the visual listening / an improvisation technique**

In my initial research of the ,visual listening' I followed only horizontal rhythmical lines, now in the next level these lines could also go vertical. My theory is, that by 'to walk the sky and earth' I became more aware of my verticality and this awareness smoothed the way to find this other dimension also in the ,visual listening'.

I let my head move and also guide the rhythmical pathway, however I still gathered the visual information as a feedback of my movement. If before I was imagining a frame of a film screen it was now the frame of a camera itself attached to my eyes.

I added a third level soon after. It is succeeding from the two levels before, and is basically just to dance without the focus on the vision anymore but with the memory and a resulting awareness of the experience of the two levels before. Therefore the head is not anymore moving as an instrument in order to keep the relation to the vision, but the whole body becomes a tool of sensing relation. Still there is a musicality to it.

I feel all my body move musically in relation to space.

The movement of the three levels have different centers they relate to

1. level: the center of the movement is far away, like sitting in a carousel chair connected with a long chain to the moving center
2. level: the center of the movement is the vision frame. I can move the frame freely, however does it relate to something far away
3. level: the center of the movement is the center of my body. But the word ,body' is only the outline of a motion, like a vortex (or „eddy“ like Bergson says)

In the first and second level my body is more like a constant in space. I think of my body as an absolute entity that relates to something absolute outside. On the third level it feels as if my body is not thought as a constant that is relating to something, but actually as a movement in space. I'd like to use the words of Henri Bergson who describes the ,living being' as a movement:

„Life in general is mobility itself (···) each special evolution is a kind of circle.

Like eddies of dust raised by the wind as it passes, the living turn upon themselves, borne up by the great blast of life. They are therefore relatively stable, and counterfeit immobility

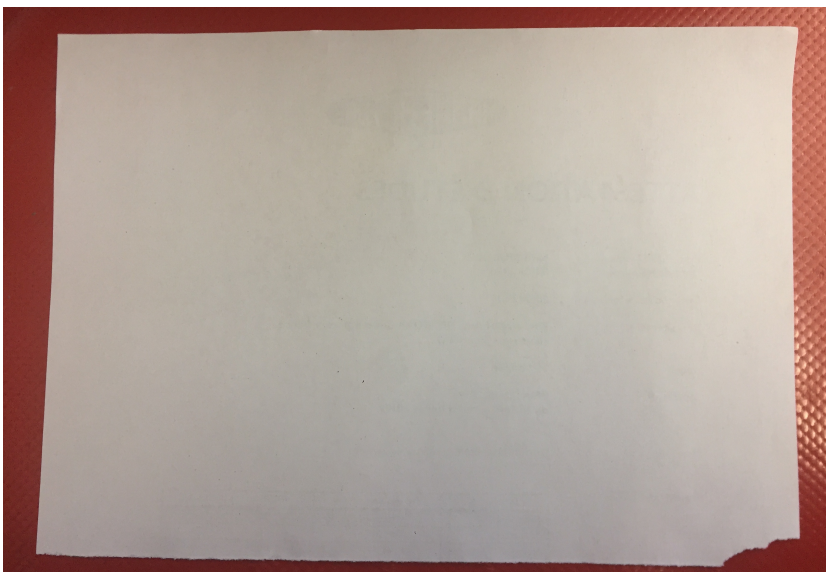
so well that we treat each of them as a thing rather than as a progress, forgetting that the very permanence of their form is only the outline of a movement.”<sup>3</sup>

### ...to begin the day by drawing

In the most intense working period in the last three weeks of my process I started my day by one drawing. In the way I draw I see the same procedure I use in improvising music and improvising dance. I always enter with one idea and then play with varying different parameters of it. I rehearsed like this every morning on paper. Here I trace only one version of such an improvisation. In the appendix is a manual about how I relate my dance to my drawings.

### songlines / a choreographic improvisation score

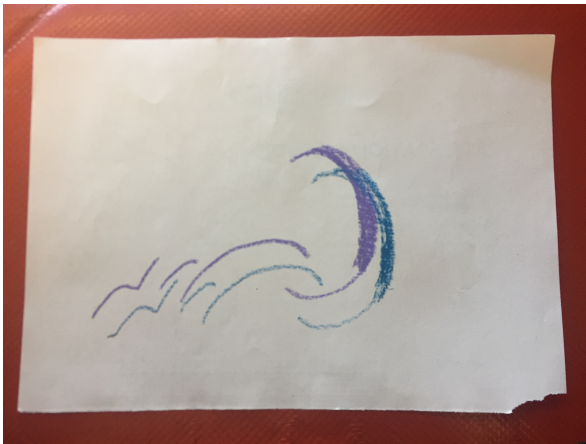
with the technique of ,visual listening'  
and a preparation of swinging and looping before  
I enter a plain wasteland , walking the sky and earth:



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<sup>3</sup> Henri Bergson, Creative Evolution, London, 1922 (first published 1911), p.135

to create songlines:

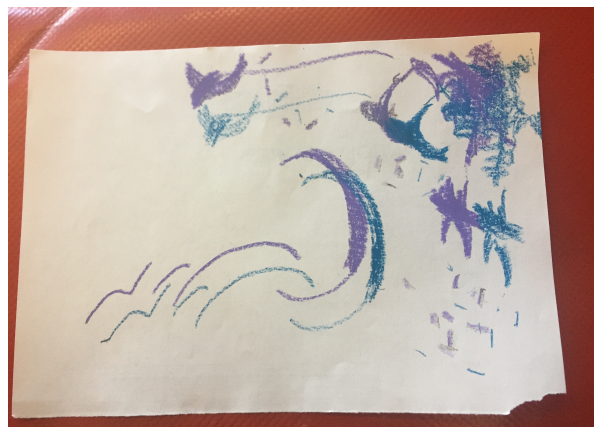


I enter left front, 3rd level

I move my shoulders in a conscious visual rhythm to the floor. I get up. one step.

repeat in different direction. I get up. one step. I repeat. one two step. I repeat but finish in a low spin, out

e.g.



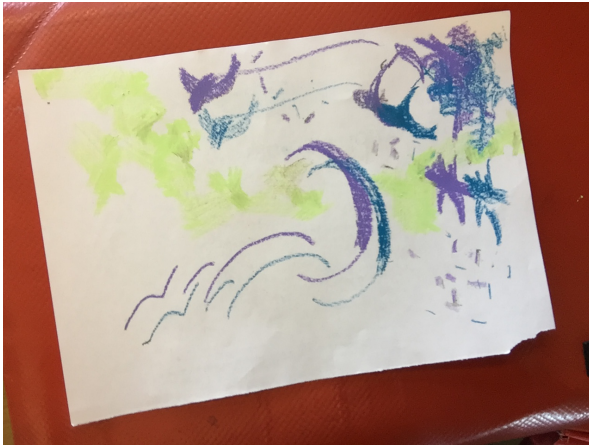
I enter right corner behind, 2nd level

I am static. I move upper body, change direction on a rhythmical metrum, keep my arms in last position fixed, change space,

repeat, but change on another metrum, (...)

repeat, but play on changing freely with different metri, out





I enter left back, 1st and 3rd level  
 4 steps then redirect foot before placing,  
 arrange body in this impromptu music  
 go on playing with redirecting movement  
 crossing space



here one sees the music, which is a regular  
 hihat beat,  
 however influenced by the dance one hears  
 different metri



...to travel by train

**video sound installation and the stage set**

This is very much an installation for the bodies of the audience members to be experienced.

I wanted to let them feel how the own movement can be experienced as visual music.

At the same time there is a thought behind that is also present in ,the song': „When was the last time you watched the stars? Don't you know they get more the longer you look at them?"

It is a not edited video of a totally random train ride, and still I can see musical structures in it, a logic, a meaning. I think this capability of us as human beings to see structure in the randomness, makes us creating beings. We create by seeing.

It is this very concept that underlies the stage set.

It is a composition of three spaces where different material can happen and overlap and by that be seen in various combined ways. Like this new aesthetic material is created. To be created, the eyes of the audience member are needed.

Only in their outside eyes the actual piece is created.

-1. to come from...

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Since I live in Lausanne I travel a lot by train to go to visit my home town.

On these train rides I often just look outside the window. Maybe it's because I am the whole day obsessed with dance and art studies that I started to look at the passing landscape as something aesthetical.

Like a moving landscape painting.

Or like a visual music.

The power poles pass in a quite static rhythm.  
Then sometimes houses pass adding another voice onto the rhythmic structure of the poles.  
Very interesting are also the reflections from the windows on the opposite side of the coach as one can see on the right upper side of this picture here.

In these reflections I see the view of the other side and when the train tilts, the frame of this view tilts as well resulting in a very agogic movement like the atmospheric ‚pads‘ in electronic music or the string body in an orchestra.



In the night it's the passing lights instead of the poles that bring a rhythm onto the dark background. Since the view in the dark is almost reduced to these lights, this music is much more rhythmical but also visually much clearer. I always wanted to make this music I saw also hearable and I finally used it as a part for my performed work.

I will try to analyze this further. When I am sitting in the train and look outside the window and start to perceive the movement as music, I basically pretend that it is not me sitting in the train who is moving but the landscape or even more abstract: the image behind the window frame. So I accepted the window frame as a frame of a screen and the landscape as an enrolling film behind it. I could call it a ‚détournement‘ of my perspective. I think it is this act of détournement e that makes the idea of linking my visual information to my experience of my movement in dancing only possible. When I dance on the platform I imagine a frame and conceive the result of what I see by moving in a particular rhythm as an information per se. Especially when I take my visual

information as a starting point to perceive my movement more precisely. Later in my process I become more active, it's me who decides the trajectories of the movement and so it's more of a camera frame directed by my self that I imagine rather than the frame of a screen.

The relation to film seems very close to me. I do watch a lot of films. Mostly for educative or distracting reasons, however rather rarely art films, so my experience of video is 'a means to the end' and of consummatory nature often without being aware of the medium 'film' it self.

Nevertheless it apparently shapes the way I look at the world. Vilém Flusser describes very detailed how the use of film influences our 'being in the world'. He compares Plato's myth of the cave with watching a film at the cinema and underlines how we are „(···) programmed by our whole culture to accept film as the appearance of truth.“<sup>4</sup> With this I can only agree when I observe myself pretending to watch a film when looking outside of the window of a train.

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<sup>4</sup> Vilém Flusser, *Gestures*, Minnesota, University of Minnesota Press, 2014 (original work published in 1993)

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## blue and red influences

a trace of my own and my culture's associations

blue, blue like the sky (sometimes), like ,the sky' (since 1200 A.C.)<sup>5</sup>, the heaven, the home of the divine, the good, the moral, the honorable, like Maria, my second name

red, red like blood, the blood of Christ, the divine wine, red like the fire, like the devil, red like seduction, red like Judas hair<sup>6</sup>, my second hair

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<sup>5</sup> Michel Pastoureau, Histoire et symbolique du bleu, lecture in Paris Forum des images, 03/04/2015 <https://www.dailymotion.com/video/x2m2t95>  
(Only since the 12th century blue is associated as the main color of the sky)

<sup>6</sup> Michel Pastoureau, Le rouge : une couleur dangereuse ? Des flammes de l'enfer aux feux de signalisation, lecture in Geneva Université, 04/2016, <https://www.youtube.com/watch?v=kJgJV02qW3k>

1. to go to...

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Later in order to see my material in a vaster context, I followed the notion of songlines further. After some research I figured that the meaning and history of the songlines in the indigenous culture of Australia goes very far. Since all my knowledge about songlines and the indigenous cultures is only through texts<sup>7</sup> or interviews<sup>8</sup> and I have never been to Australia nor do I know personally somebody connected to these cultures, I don't want to presume to be able to define what they are. I will nevertheless name the notions I heard about it that inspired me further. One nice formulation comes from Bruce Chatwin's already mentioned ,Songlines'<sup>9</sup> that is known to be an account of his journey through Australia. It is called to be ,narrative non-fiction' - so it is somehow fiction since it's narrative however called non-fiction, so let's say the author is true to his point of view, true to his fiction:

„ (...) it seems the melodic contour of the song describes the nature of the land over which the song passes. (...) Certain phrases, certain combinations of musical notes, are thought to describe the action of the Ancestor's feet. One phrase would say, 'Salt-pan'; another 'Creek-bed', 'Spinifex', 'Sand-hill', 'Mulga-scrub', 'Rock-face' and so forth. An expert songman, by listening to their order of succession, would count how many times his hero crossed a river, or scaled a ridge – and be able to calculate where, and how far along, a Songline he was. 'He'd be able', said Arkady 'to hear a few bars and say, "This is Middle Bore" or "That is Oodnadatta" – where the Ancestor did X or Y or Z.' 'So a musical phrase', I said, 'is a map reference?' 'Music', said Arkady, 'is a memory bank for finding one's way about the world.'"

Like it says in the last sentence are the songlines melodies in their culture used as a memory bank to help orientating in the world. These melodies are passed on from generation to generation. In my work I didn't have the notion of a constant dance or music line as a help to remember an exact way. It was the fact to relate my lines of movement to lines of music (that I first visually perceived then sometimes by my whole body experienced) that helped me to be aware of the paths I create during improvisation. So it helped me to remember the ongoing relation of myself in space. On the other hand I created a song as a constant material. I didn't relate it to motion in space. However I like to look at songs as „memory banks“ for non-physical motion, emotion. As a jar of

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<sup>7</sup> Koen van Niekerk, Songlines: Singing the Landscape, found on [www.toposonline.nl/2016/songlines-singing the landscape/](http://www.toposonline.nl/2016/songlines-singing-the-landscape/), 16.11.18 17:17, 2016

<sup>8</sup> Madonna Griffin, Songlines of Australia, 7th episode, Aunt Lauraine Barlow, 9th episode Jandamarra Cadd, [www.songlinesaustralia.net/podcasts](http://www.songlinesaustralia.net/podcasts), 2018

<sup>9</sup> Bruce Chatwin, Songlines, London, Vintage, 1998 (first published 1987, Great Britain, J. Cape)

memories of feelings, that leads you back to it but can also help you to guide your way through these inner lands keeping a relation to the outer world by sound.



By the dance score I found inspired by songlines I somehow found an own way to navigate through space. I went on to wonder how the systems of orientation in different cultures can differ and program us. The culture I was born into has the directions of east, west, north, south as well as the concept of right and left and up and down as main frames of orientation.<sup>10</sup>

Indeed, I personally find these frames of orientation are not useful enough to apply in order to orientate my dance movement. If one ever tried to conceive a pirouette with the concept of left and right one might understand my doubt.

### ...to move in relation to

I was watching a flock of four birds departing from a tree when a thought came to my mind that seemed inspiring to me. They flew around in the sky with the wind, building different formations. After some minutes they returned to the tree they just departed from and I asked my self - why were they flying around in the air if they didn't have the intention to go anywhere? I figured that my question for a cause of their flying was colored by my human need to find reason and might not set the doing of these animals in the right light. As I observed them more, I noticed that there was sometimes a cause for them to depart to fly and return again, but it was a reaction rather than an action. A reaction to a strong wind and not an action to achieve something. An action in relation to the surrounding. Nevertheless I wondered why they stayed in the air this one time for several minutes. Maybe they are flying around was as simple as a ,connecting to the surrounding'. Feeling the winds, the temperature, the humidity, seeing the ground and collecting all kind of other information about their surrounding that they simply recieved by moving around and through their senses. I have no idea about birds but that thought inspired me to look freshly at the question ,why do I move around?'

A diary entry some days after birdwatching:

„I went running because I could not work anymore on analyzing movements extracted from a flow. It overloaded a tension lying inside of me, resulting in a burst of tears. A tension that was already there before. Grasping the movement, the breathing, of my living. It was always there from time to time however it's very strong these days as Eleanas decision to end her life resonates more loud in me, bringing up doubts about why and what for and how to live and work. All questions I don't ask as long as I feel my body working, living, breathing. So I felt running will help me. It did. What also helped was to meet the lake. It was the one that understood me.

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<sup>10</sup> Göran Rossholm (ed.), Peter Lang (publishing), Essays on Fiction and Perspective, Oxford, 2004

I needed to feel connected again to the living nature. To feel connected to the living so much I don't ask causal questions about life anymore. I realized for myself it is one of the most important things to live: to simply connect to the ,Umwelt'. The inner with the outer. To feel how the outer reflects on the inner. The stormy movement I see in the lake I also see in my emotions."

So maybe creating a work that is mostly about a tool to explore the relation of my body traveling through space is actually an homage to the simple action of connecting to life.

365.12.52. 32.30.29.28. 7.24.12.60.60. 1. 1.1. 1.1.1.1. 1.

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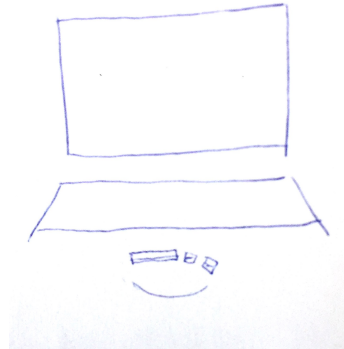
## the stage set, the sculpture, le dispositif

I will not describe the déroulement of the performance. I did perform a succession of scenes in between 15min, however I do not consider the linear performance as the piece, since this succession of the performed material could be changed in many ways.

The piece is a sculpture of three spaces:

a canvas, projection space

an illuminated rectangle, dance space



a spot of red and blue with a synthesizer and a loop station, music space

In these spaces a collage of different material and presence can be performed and experienced in variable ways. The material can be superimposed and in the development of the performance also chronologically influenced by each other.

- to walk the sky and earth
- the songlines score
- the visual listening
- the song
- the video sound installation

also part of the piece:

- workers overall
- paillettes shirt, visual instrument

This combination reminds me of the fact that I work and create already by existing, moving through the world in relation to it. It happens in the lightness of the reflection of the paillettes shirt (a costume like a cheesy musical), no effort is needed.

The paillettes shirt is also a visual reference to the hihat layer of the rave and to the non-physical motion during 'the song' when it reflects on the floor around the music station.

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## the notion of time during the performance

When performing I don't think time linearly but rather in moments.

A collage of moments. Each of equal importance. Even the installation of my instrument, is of the same importance as the dance, the video or the song.

In the beginning I say a countdown. It is a list of different measures of time becoming shorter and shorter until it stays on the ,one',

365, 12, 52, 31,30,29,28, 7,24,12,60,60, 1, 1, 1,...

I consider it as the entrance to the different time logic of the piece.

I try to maintain a nonchalant attitude as a general way of confronting the public. Not making a big thing about the fact that the situation of a stage is abnormal - it's just another situation of life. This helps myself to connect to the public, see them as equal to me and open to them. I formulated a headline for myself:

„It is not about showing something. It is about finding to create a state that moves myself. This I do by listening and trusting my feeling. And I open to share what moves myself with the public, if they want to listen.“

During the performance I play with diving into introversion to this state that moves myself and coming back to the surface to face the public, sometimes very directly even extroverted. This back and forth of presence can be perceived the most in ‚the song‘ when I am close in front of the public. I don't move physically so much, I create a song with the synthesizer and my voice, I listen to non-physical motion and I create non-physical motion, I dive and arise again. If these two presences had colors they were blue and red to me.

to be blue and red. flesh and air. blood from inside blood from outside. like fire and water, like the cold and the warm water tap, like + and - ,(also like trains from SBB CFF FFS and some flags),

also like 3D glasses helping you

to see more real - all the material and the immaterial, physical and spiritual, the visceral and the cognitive.

nothing more nothing less.

in blue and red I sing to you.

when your eye sings you a song,

then I sing a song to your eyes

a song of life, of blue and red,

a song of star shine

Good Morning Star Shine!

# Appendix

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realizations memories to my self of tomorrow

## ...how to warm up

what is the right warm up? I have this obsession that when I am not able to dance the way I want to I question myself wether I just didn't warm up enough, wether I didn't warm up the right thing, wether it's just not my day, wether it's simply a skill that needs more time or wether in the end it is a skill that I am not able to perform at all since I didn't learn it as a child  
In the end I noticed, it is more about warming up a desired state of consciousness this can but doesn't have to happen by a strategy of ,moving what, in which quality, how many times'.

## ...how to follow the intuition

Susanna Recchia told me something once during my process, that encouraged me to follow my intuitions. I don't recall the exact words she used, but after carrying it with me around in my mind it manifested as a memory like this:

„We always think if we do something random it comes from anywhere and is not well founded. However in the randomness lies our whole history and all our influences in the most concentrated way.“ During my process I trusted my intuitions but especially in the working period of assembling a piece I also tried to find their origin to see them in a bigger frame. That said I go now on to track my influences of my intuitions and how they have put my work in a bigger context.

## ...how to begin

Sometimes it is difficult to begin. Sometimes I am blocked.  
Then I have to use tools that can help me:

- make an easy structure: dance to one song, don't stop until it stops
- do Thai Chi or Yoga or invented something inspired by these techniques
- go running: just loco-mote
- call a friend who knows the situation: Dustin, Delia, Domi, Marie, Adèle, Jeanne, Bastien
- film yourself: dance for the camera, talk to the camera
- create a music piece first. then dance.
- sing everything you think out loud in the form of a musical song

## ...how some work is done with little effort but of great worth later

Dot.

### ...how to begin to move

To begin to move feels very different than to begin to think. Especially in a time of little physical practice it is hard to go from thinking about to go to run to actually go to run. there is like a vacant whole between thinking about starting an action and starting the action.

I have a funny theory (that might be totally wrong) : my body doesn't know the concept of ,future'. It does know a ,past' though. My body can remember the exciting feeling of running with speed to understand the idea of ,going to run'. This is in the end how I often find the stimulation to go to move.

### ...how to work alone

Don't work alone anymore for some time. Just don't. Enough solo work. Individuality is already so present in our daily life, in our culture. It sometimes feels like all the different voices in discussions and quarrels of a group you just have within yourself.

### ...how to capture and repeat movement

I noticed that my body had an internal rhythmical measure even when dancing without music. Somehow I always felt the ,one': when I wanted to repeat a movement I could only do that on the ,one' otherwise the musicality of the movement would feel differently and I would not be able to repeat it as precisely.



drawn and written 6th February 2019



# DRAWING & SPACE

there are similarities in the way  
I draw and the way I improvise  
the songlines.

f.i. I go with one quality:

- and then
- change direction  
without warning

- vary the "largeness" of the movement  
in space
- vary the "volume of the movement"  
intensity

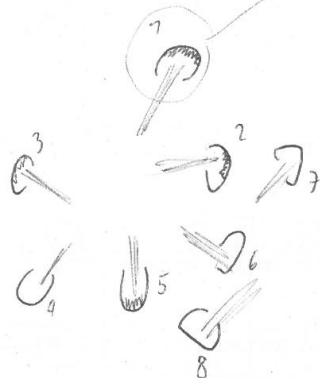
I draw, look at it,  
and compose with the few  
parameters I came up with

question to f.e. Gregory

- does it function as  
a conscious choreo-tool  
as well, or does it look  
like conscious chaos  
(am I enough aware of  
the drawing in space?)  
or even if yes, ~~it~~ does it maybe not  
look from the outside as organised  
as a drawing?)
- for a similar dance session  
→ watch Videos from 31.1.19  
"research space gaze"

# DRAWING & SPACE 2

f.x. I come up with a thing -  
and repeat it in space



I add sth. to every thing.

in the direction they  
are faced

I add a detail.



this doesn't translate directly to dance  
or could it?

It would go like maybe this:

- choose a spot in space, - do one thing on the spot

- choose new space  
- change space, and direction, redo

how many can I keep in mind????  
4? 3?

- restart on first spot do something additional

- go on the all the other spots

In the dance I did until  
now it can correspond  
to one pattern  
repeated in space, no add's  
later

maybe by keeping  
the arms from  
the first thing or  
the facing of the  
first thing



and turn to a new  
direction, by chance  
that implies I choose  
consciously what I  
go next

also:

- I make 5 petals in various directions

- I make 3 ~~~~~ in various directions

- I walk to the end of one ~~~~~ and  
connect to the next ~~~~~ to the  
next ~~~~~ to the next ~~~~~

There are some differences  
between drawing and dance

in a drawing

- I have a better overview of the whole time I drew,
- I can go back and adjust or change
- I can draw layers with the ones before still very present - still in communication

Could that correspond with the  
communication movement with  
music has?

Is the first layer (the layer that can stay)  
is a music layer

then I dance on it, putting an other layer  
that can only be recognized as  
one layer ~~and~~ to be placed on the first  
if clearly out of the same material?

- looping
- repeating (sth): f.e. rhythm  
pathway  
pattern  
device of the pattern  
space occupation



- ~~dance has a very short time space in memory~~  
~~of the observer if not to~~ only exist in the memory as a drawing  
how to make that drawing stronger

Hmm when I dance I go much more  
after the rhythms, rather than the spacing  
visual rhythm / rhythmical pathways

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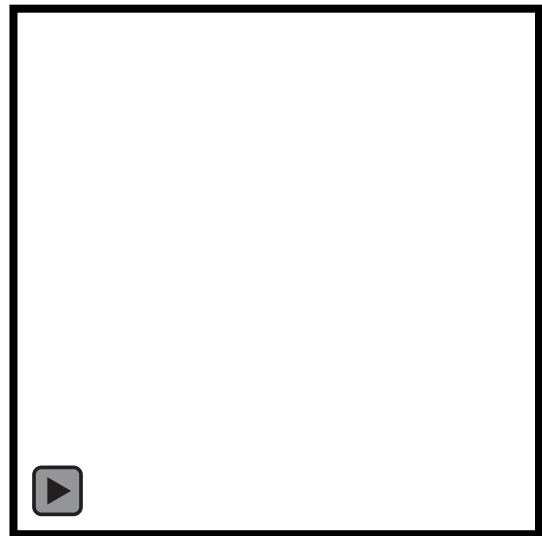
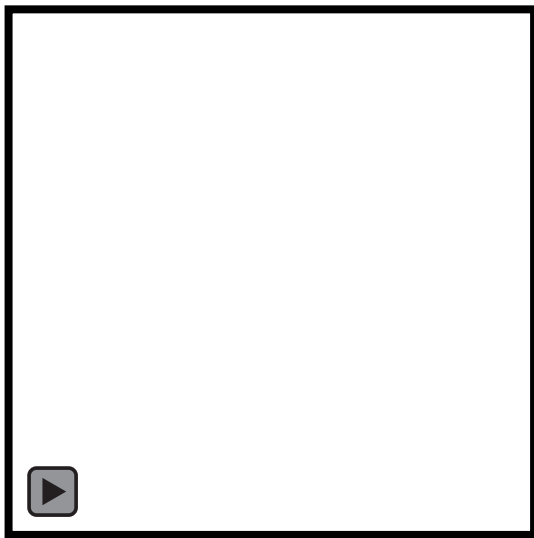
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rave material:

