„CONNECTION-SHIP"

Wie Begegnungen im Kunststudio Menschen verbinden und soziale Veränderungen hervorrufen

How encounters in the art studio connect people and induce social change

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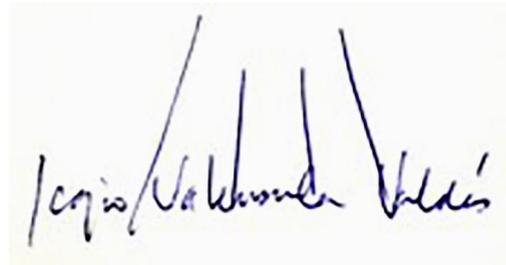
Ausgangspunkt der Studie/ Diese Studie basiert auf der Beobachtung isolierter Wissenschaftler*innen in Laboren, die in Teams zusammenarbeiten. Die Forschung macht einen Sprung in/fokussiert dabei auf das Thema, was es ausmacht / das Besondere daran ist, dass diese Wissenschaftler*innen – „aneinander klebend" – zusammenarbeiten können. Existiert etwas Ähnliches in der Kunst?

Um in dieses Feld einzutreten, wurde der „Körper" als Linse der Beobachtung von Wahrnehmung und Bewusstsein im Lernprozess während der Beziehungserfahrung in künstlerischer Praxis benutzt. Dieser Lernprozess bezieht sich auf Video, Performance und Aktions-Kunst als zeitbasierte Kunstpraktiken, wobei der Begriff „Connection-Ship" eine Brücke zwischen diesen isolierten Praktiken darstellt.

Die Forschungsfrage lautet: Welche Kunstpraxis könnte als Lernprozess betrachtet werden, der das Wissen anderer Praktizierender zum Fließen bringt und beeinflusst, um neue Inhalte in den sozialen Bereich zu bringen?/ Was ist die Kunstpraxis, die man als einen Lernprozess beobachten könnte, der das Wissen der anderen Praktiker fließen lässt und beeinflusst, um neue Inhalte in den sozialen Bereich zu bringen? Die Studie verwendet zwei Methoden in Kombination: Literaturdiskussion und angewandte Wissenschaft. Die Beobachtung zeigt teilweise, dass die Ausgangsbedingungen eines experimentellen Forschungs- und Kreativprozesses/Forschung und eines Kreativitätsprozesses durch viele Aspekte und Bedingungen, die in dieser Studie als „seltsame/fremde Attraktorfaktoren" bezeichnet werden, vom geplanten kreativen Prozess weggezogen werden können. Die Beschreibung der Erfahrung als ‚Verbinden' meint freundschaftliche oder vertrauenswürdige Beteiligung und ist allgemeiner Konsens.

Die Studie wird abgeschlossen sein, wenn ‚Connection-Ship' Menschen auf so viele Arten wie möglich selbstbewusster und bewusster/reflektierter macht. Bewusstsein und selbstbewusste Körper können dringende Änderungen an Strukturen vornehmen, die über Vielfalt, Gleichheit und Inklusion hinausgehen.

Abstract

The research project has a starting point: the observation of isolated quantum physicists still working together in teams during their experiments and the question of what is special about the experience the cooperating scientists are making under these conditions. Does something similar exist in art? To answer these questions, this work looks at equally isolated ways of working in art - especially the artistic practice of video, performance and action art. How do connections arise between the practitioners? And: How does an artistic practice work that influences and attracts other artists and can bring new content into the social sphere? Here the 'body' is used as concept, medium and tool, because it can probe perception and consciousness in such work- and learning processes. Via the body - working in isolation - a bridge can be built between the different isolated ways of working. This bridge is summarized by the term "connection-ship". Methodologically, the study is located in the literature debate and applied research. It shows that the initial conditions of research and the creative process can be distracted from the planned creative process by many aspects and conditions - by "strange attractor factors". However, the experience of 'connection' as an incorporated process of being together always remains. And those self-reflective conscious bodies can make urgent changes to structures that go beyond diversity, equality and inclusion.

Keywords: Connection-ship, art practices, learning process, time-based media art.

Acknowledgments

Contents

1. Introduction

This dissertation thesis and the whole study are framed by art research and the field of cultural studies. The framed reflections developed are relevant in order to initiate a debate to mirror societal and cultural development into the political assignments and new frontiers about how to feel collective, together and not alone in the context of art practices today. Evolving from those general ideas, the study proposes a dialogue with other practices, despite the questionable position of useless work found within the art market and publishing theory. Moreover, the study re-observes art practices in studios as experiences of the production of knowledge that is requested by art institutions and the cultural network. This is exactly where this study attempts to bridge isolated perspectives by the observation of how art practices can work together without any disciplinary background required. For this study it is crucial to approach the new paradigms that result from new observational lenses and methods applied to art and extended beyond culture-based developments.

This study is about a new notion called Connection-ship that could facilitate achieving new goals, in order to deal with the concerns resulting from the culturally structured and rigid western societies that are defining action art and performance. Connection-ship also envisions a way for future professionals to deal with relationships with any new concerns about art practice /research and ingenious new solutions. Today society is often described as having "facilitators and complicators" as the roles that are involved in the complexity of the creative processes which assume that there are concepts that can bridge practices or disciplinary backgrounds. For this study, however, it is about how practices provide for a change in the cultural realm and how to reach a new stage of consciousness that could be streamed into organizations and institutions by building self-made structures of connectivity, self- organized hierarchy, chains of working and access to open sources as well.

With regards to the background and cultivation of questions about the ecology of practices, the research investigates which are the bridges that encourage access to communication and correlation with one another, specifically about recycled methods

of science and about the exchange of knowledge paradigms. The information gained from this study conducted by the author is to classify performance art, action art and time-based experiences as hybrid outcomes of time-based media arts. Even more, it is how this classification could impact educational systems and its schemata to disciplinarily re- locate awareness, self-identity and miss-border as part of the production of knowledge in time-based media art education while not only referring to cognitive science and performing arts as it is done in most cases. On the other hand, the information could be used to emphasize assumptions about the correlation between rather the practices than the methods applied and appropriated by art practitioners.

Beyond the borders of formal classification and the knowledge-based hybrid projects that develop collaborative mutations as art and science cooperation, one of the starting points of connection-ship is to understand how actually other practices could bridge and link in collectiveness attempts. Actually, the study started out from the basic idea of what collaborations could offer concerning the understanding of the objectivization of roles. But, by pushing the boundaries of classifications and notions, this study identified other interactions and modes of participation relating to relationship, friendship and, even more, to propose "connections attracted". It describes and defines 'Connection' as a ship where participants deal with art practice itself.

The following hypothetical questions highlight the idea of how knowledge is bodily present already with critical positions about the social realm and how it puts them into practice. Furthermore, the hypothetical questions about connection-ship revolve around the idea of how critical perspectives and political points of view are involved today in art practices and education, where connections between practitioners bridge narratives and build new constellations of how to perceive participation in a mode of togetherness.

The methodology is explorative and descriptive, based on theoretical discussion, but applied to practical and experimental observations. The applied research uses as a method a face-to-face encounter in order to develop a point of observation towards the relevance to be analyzed. Therefore, all the encounters added new spins to the

flux of reflections to be answered by reference literature to possibly link the notions and detect the trace between the relationship and interconnection involved into the lived experiences. That is one of the reasons why the field of research is described as an open experimental approach, because it was set up to collect hybrid data that detonate reflexive reports.

The body of the research is split into four parts with sub-chapters. The first part of the research starts with a referential discussion about the "Body" as a medium and about how to consider the practice itself. In the context of this reflection, this study framed its proposal in a post-medium age and discusses the complexity of simultaneous or overlapping media-encoded information where the data/content is streamed and aimed at one directional result, but not as an object aimed at. On the other hand, the first part proposes the vocabulary that might be applied in the following chapters. This chapter compares literature about philosophical and sociological views of the body as a metaphor, processed by post-production strategies, being the message and messenger of information. Moreover, 'body' is observed in multiple layers of experience. The focus of interest is on comparing different art practices to include the possible observation of knowledge into the final applied research.

As for other aspects involved in the study, the second part is about research and investigation in the context of art and science approaches. Although the practice of art investigation is described with the aim to find connections and relationships between science theorization and the experience of art practice in terms of creation, the study attempts to compare literature about what art and science have in common and how they approach representations, methods and interpretations of reality. This part of the study focuses on art schools, art studios, labs and teachers/students/artists as part of those processes in the course of which art and science can be crossed-over with one another.

As regards the third part, it is about participants, membership and participatory implications in art practices. This chapter attempts to distinguish different levels of participation where cooperation and collaboration in the context of art practices are constantly required to accomplish common goals. The differentiation of participatory

levels approaches art practices of today in the sense of strategies based on trust, awareness and embodied processes of learning together, turning this into something collective and non-hierarchical. Art practices of today are observed by this study as a requirement for being critical of the practice. It also discusses theoretically how practices are requested to re-invent modes of interaction and socialization, based on literature discussions.

The fourth part of the research offered an overview of the development of the research in terms of practical development and published research background. The fourth part observes and reports on experiences at the three-art studio-lab, where guests were called to join an unknown and unregulated art practice. "Blind date collaboration" pursued an understanding according to which communicative strategies were used between participants at the moment of wanting to "collaborate". "Let-me-be-your-medium" pursued in studio-lab the wide notion of medium with the possibility of exploring the concept of medium in a practice of learning together by a "Strange Attraction" creative process. The open studio resulted in talks about the possible definition of medium, body and stream of contents through trusting one another. All of that is then meant to be applied to the practice of the notions and topics involved in the hypothetical questions of this study. All the reports (creative and formal reports combined) are about every art practice with observed implications.

The conclusions of the study collect all observations of encounters in the course of the research project as such. Connection-ship is defined by the metaphor of a ship/transport/glue/new constellation, where the role of attractors is important to connect and connection-ship can provide a way for participants to talk to each other as equals but also to bring together a practice based on critical perspectives and a relationship established in the course of the experience.

At the end of the study, three interviews are added: Dr. Univ. - Prof. Erin Manning in Montreal, Canada. MA. Solmaz Farhang in London, UK; and Dr. Laurent Amann in Vienna. All of them are applied to the study with different relevance, not really comparable with the applied research observations.

The relevance of the study for future investigations is about how artists will work together by the attractions of many agents in the environment, to allow for changes in the socio- cultural realm, for generating critical questions and for imagining new possibilities for today's and future societies for positive change through connection-ship.

2. Hypothetical questions

- Can 'connection- ship' be a new constellation of the body that bridges the gap between isolated art practitioners in art studios by way of real encounters?

- Can 'connection- ship' facilitate the art practice of particular art encounters between practitioners using the body as an embodiment of knowledge in the process of learning by doing?

- Could it be that 'connection- ship' is an old key but has never been detected as a force of its own to create new engagements to develop new knowledge streaming in the socio-cultural realm?

- Can considerable 'attractors' be one of the fundamental aspects of the connection-ship to establish a new participatory constellation with the body in art practices in the studio?

Part I The body as a medium

3. The body

The study proposes to enter into the theoretical discussion about the notion of Body as a medium, as a channel and intermediator or as an interactive device. In order to frame the research, it is relevant to focus on the body itself as the first information processed about reality by humans and one of the first systems to model representations of that reality and stream it into the social realm; as art expressions, for example. Nevertheless, understanding Body as a multiple functional artifact gives the reader the key in this study to amplify the idea of media in arts and to get closer to what this study asks about time in relation with space all within the bodily experience. It is important to agree that the social network is very complex. It has multiple layers and constellations, where a body itself unifies and expands at the same time, while interacting with others and making connections.

The aim of this chapter is to approach media concepts but from a "Body perspective". Why from the body? The reason is a subjective one, because the body is fixed as the primary lens of observation when it comes to artistic practices for this study in particular. It is also necessary to work out a vocabulary that can be applied to answering the research questions about connections, where there exists a level of expression of consciousness and awareness that permits creators to agree and believe in something in a "together mode". In terms of the body, that connection can be split into many layers as possibilities of interaction between creators and art practitioners. This is exactly what this study tried to observe.

To enter the idea of the body as a medium, it will be necessary to take into account some ideas from media theory that translate into philosophy. These theories discuss how body awareness and connections between art practices could better define what time-based media art is today. On the other hand, they can also help with understanding how the creative process involving body connections is developed in labs-studios. The idea of the body as a medium can be observed in the last chapter of the study, in the form of applied embodied research experiments in order to investigate the mediums (or media) that work as a channel of critical discourse and

to then stream those contents into western societies. Body as a medium for this study will be taken as something in-between materials and ideas, always in constant movement between a directional stream. On the other hand, a body as the realm of technique and the body as one of the embodiment of knowledge; a category of the identity and the collective process of learning, a message and the messenger, but also as a channel and a bridge.

This study begins with the discussion of notions and terms of other authors and studies from about twenty years ago until today. The theorization of these ideas and reflections are based on different authors' literature collected to make a discussion possible. In order to create different ways of thinking, on one hand the study refers to Balke and Scholz, Hartley, McLuhan and Carpentier and how they point out the idea of medium, media, mediation that can be linked to the notion of body all framed within media theory, aesthetics and semiotics principles. On the other hand, authors like Massumi and Manning are quoted to develop the idea of the body as a medium from an ontological and anthropological perspective. Some authors, like Jutz, Lissel and Jurik point out the idea of medium within the cultural frame, so then it is related with the idea of how the body plays a role in the cultural network interaction and participation.

To correlate body and medium notions, perhaps the summary by Friedrich Balke and Leander Scholz in "Medium as Form" points out what medium is for other philosophers in modern history. These definitions belong to the philosophical tradition that defines medium as an entity that splits into content and form. The author's concerns about the development of the notion of medium is described as: *"From Descartes to Luhmann; having no specific qualities. A medium provides loosely linked elements for the creation of form. It is invisible, unobservable and unformed and is not self-sufficient."*[1] What the authors point out is that the medium itself is not relevant, because it is not possible to distinguish it. What is interesting for this study is the idea of a link. This invisible relationship when associated with the notion of body, body as a medium, can establish a physical and visible link between elements, especially between bodies in the creation of art. However it is still difficult

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[1] Friedrich Balke and Leander Scholz "Medium as a form" in *Media, Culture, and Mediality. New Insights into the Current State of Research*. Ludwig Jäger, Erika Linz, Irmela Schneider, eds. (Munich: Bielefeld Transcript, 2010), 37.

to distinguish when the body is a medium itself and when it is a medium to the other relationships that are established within the environment.

On the other hand, if the study considers the body a link, the body is also the link for a message that perhaps goes through, between bodies that forming a network. It is important to establish the role of the body in terms of communication/composition in order to establish the role that it plays in time-based art experiences. The complexity of the medium is approached by McLuhan when the author points out that medium is not only a link but the message itself, but in terms of a body it is difficult to figure out how it works. For example, the author refers to the medium as a particular message: "*The medium is the message. For the 'message' of any medium or technology is the change of scale or pace or pattern that it introduces into human affairs.*" [2] Extrapolated into the body terms, let us observe the body as if it is already the message. Furthermore, to understand the perspective of McLuhan, it would be important to understand that the body, the message and the link, and the medium together are the way in which bodies merge into a chain of messages within a network and introduce one another, for example.

In terms of techniques and practices, medium could be considered a matter of one activity, a channel codified or transmitted by materials, signals, waves and other multiple variables. To understand a single medium it is necessary for that medium to be distinguished from the others. On the other hand, each body has similarities in terms of composition but is always different and unique. So then, if the body is a medium already, it has multiple singularities that defines that body as being unique.

In this case, Hartley's definition of medium can be connected with the idea of the body as a material. Hartley's definition: "*A medium (plural media), is simply any material through which something else may be transmitted.*"[3] Body as link and message could also be the material where ideas go through, as an implication of media in the function of communication, for example. Moreover, Hartley adds to the idea of a message transmitted by the media in a mass media context and points out:

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[2] Marshall McLuhan, *Understanding Media. The extension of man (*London: Terrence Gordor, W. Editor. Routledge, 1994) 7.
[3] John Hartley, *Communication, cultural and media studies* (NY: Routledge, 2011), 172.

"*Media of communication are therefore any means by which messages may be transmitted where the media were the content industries. Implications of 'mass media' are still thought through.*"[4] This way, the idea of a collective body could realize the idea of mass media, rather than a singular body or a small network to be observed. Nevertheless, for this study Body is already a tool of communication, framed under the functionality of communication, where in the concept of media it becomes more practical to understand Body as information. Therefore, it could be understood as one of these media as well.

In the direction of Hartley's point of view concerning media, the body could be observed as a space of power to be taken, for example, when the author points out:"*The media are not the holders of power, but they constitute by and large the space where power is decided. Or 'Media' are the space of power making, not the source of power holding.*"[5] So then, the media is about a power space but even more about the power of communication. In other words, it is more about territories and identities in comparison with media as a technological network. It is this point where this study attempts to conduct the perspective of media and body in the same direction, to a place where both ideas with the power of communication, affect the cultural and the social realm.

On the other hand, according to Jutz, Lissel and Jurik, body as a concept in tension within media conceptualization could be organized under parameters of differentiation, and in terms of these conditions it could be modified by context. So, then body as a medium, link, space and message would be affected by the context but also crosses boundaries, as the authors refer: *"It is based on many parameters, among them technical, formal and thematic aspects, cultural practices, Socio-economic modes of circulation, and conditions of perception, in flux with some being elevated over others. That the media transgresses their disciplinary boundaries is anything but new."* [6] In this sense, the idea of the flux is in line with the idea of a channel, something that flows in-between with directional circulation, where disciplines are not the main context to define it. So then, for this study it is important

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[4] Ibid.

[5] Ibid.,87.

[6] Gabrielle Jutz, Edgar Lissel and Nina Jukic, *Reset the apparatus! A User's manual* (Vienna: Edition Die Angewandte, 2019), 13-14.

to perceive the body as a certain liquid message and material that can flow between practices. Apparently, medium appeals to practitioners in different practices, but specifically in the arts, where the art practice becomes more important than the disciplinary boundaries. Therefore, it will be extrapolated to the comparison between the position of the artist-creator as the body and medium, and in the future a machine-body medium where there will no longer be any liquid and flow between machines but mostly light or sound as information is streamed and codified.

From Massumi's perspective, the medium that could be detected in a virtual frame by understanding the relation between the virtual and the operation, the author points out: *"Whatever medium you are operating in, you miss the virtual unless you carry the images constructed. The approach to the virtual is necessarily topological. You might even grasp the potential, but never will you come closer to the virtual."* [7] It is useful for this study, for the relational perspective in a way, that Body as a medium is only a connotation giving expression to the ways in which practices approach realities, in which bodies interact within a network and in which contents are streamed into a social reality. After all, bodies are not only a special construct or a biological ensemble; they are not only media, but they could relate to each other, and this relationship could be an interesting connection.

Manning's relationship between Body and medium would also be the relationship between the practice and the body, but in this case it is about failing, thinking and making. Perhaps the radical transformation that goes beyond the medium is defined by a transdisciplinary medium perspective, as Erin Manning has it: "*To reinvent what it means to create. To create holes of time that can be populated by each practice-hole that can capture the failures in the thinking and the making that are at the heart of creating new ways of approaching each medium.*"[8] In this particular case Manning assumes that creation involves failure not in the negative way but mostly in the sense of investigation and the process of testing. In this case, creation with the body also approaches "the body" with the body itself as a space and link. On the

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[7] Brian Massumi. "Line parable for the virtual (on the superiority of the analog)" in *The virtual dimension: Architecture, representation and crash culture*. Edited by John Beckman (NY: Princeton Architectural press, 1998), 307.
[8] Arno Bölher and Erin Manning, Do we know what a body can do? #1 Interview in *Wissen wir, was ein Körper vermag? Rhizomatische Körper in Religion, Kunst, Philosophie*. A.Böhler, K. Kruschkova and S.Valerie eds. (Vienna: Körperkulturen - Transcript. Tanzquartier Wien. 2014),11-21.

other hand, it would be important to understand and keep this idea in mind for further chapters: "creation" for this study is "creating new ways" by understanding the body as a medium within the practice, not as something fixed, tested and already defined.

Carpentier´s media communication theory is related with a socio-cultural level, especially after the media gets more access. Somehow, related with the conclusions of this study, the body and connections are linked to the social and cultural realm by aiming at social change. In regards to the political aspect of that approach, Carpentier refers to media participation in a 'post-political' frame as: *"The alliance between media organizations and media professionals generates and consolidates the legitimacy of its high levels of acceptance. Of its self-proclaimed centrality, mainstream media and their participatory programming, become an illustration of post – (media) democracy."* [9] It is exactly in that direction that the media or post-media democracy promotes the idea of participation as being relevant for illustrating how strong the notion of community and network becomes. It is important to understand the body as a medium in a participatory level and how its organization makes affects politics and other aspects of democracies today. On the other hand, participants could reach within different access levels in terms of equality, geographical location and in so many other aspects.

Another perspective towards the same problem of media and access is what is pointed out by Martin Lister and others and that, between the lines, also establishes a difference between new media and digital media. The authors´ classification could be an imaginative approach to the definition of a new digital body. This is not totally needed for this study but interesting to add as a concept to the discussion about the formats of the experience of connections between bodies making a difference for real encounters.

The authors' discussion begins when they point out to the digital and the new: *"the status of 'medium' as a connotation of 'newness'. This is where the term 'digital media' draws attention to a specific means and its implications of the registration, storage, and distribution of information in the form of digital binary code. However,*

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[9] Nico Carpentier, *Media and Participation. A site of ideological - democratic struggle* (Malta: Gutenberg Press, 2011), 165.

digital media presupposes an absolute break between analogue and digital." [10] In the case of observing the digital and new when it comes to how a body acts as a medium it is important to keep in mind for the next chapters that digitalization of the body in terms of video and mediation though other platforms and softwares constitutes as a different value for this study, in precise terms that real encounters provoke something that frames the study into the here and now, with the possibility that body as a medium plays multiple roles, not into the binary code, but into the realm of the experience. Anyway, in terms of connotation, the body is also considered digital as a medium but in a bi-dimensional perception, even if the other dimensions of the virtual amplify the experience, at the moment they are not experienced in the same sensorial way.

Even further, the same authors pointed out to the idea of the new, the real and the virtual and said:

> *"New textual experiences: computer games, simulations, special effects cinema. New ways of representing the world: immersive virtual environments, screen-based interactive multimedia. New relationships between subject's users and consumers and media technologies. New experiences of the relationship between embodiment, identity and community. New conceptions of the biological body's relationship to technological media: body and (media as) technological prostheses .*"[11]

In order to understand what is important in this study, it is necessary to clarify that the immersive simulations in virtual technologies are enormously increasing the relationship between bodies and new experiences involving technologies. On the other hand, by amplifying the boundaries and concepts concerning body supplements, extensions and representations of the body as simulations of the body itself, I could create new observations of the body as a medium, as a link and messenger to stream contents and create networks also between bodies. For this study, these kinds of mediation are related to participation, identity and community, as the authors refer and become part of the observations in the last chapter about connections as relationships between art practitioners.

For example Richard Shusterman agrees with Manning with regard to the practitioners and the practice that could make a connection focus more on new

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[10] Martin Lister, Joe Dovey, Seth Giddings, Iain Grant and Kieran Kelly. *New media, a critical introduction* (London: Routledge, 2003), 12.
[11] Ibid., 13.

media in the frame of practices: *"new media refers to artistic practices based on introducing new or previously unused media into the realm of traditionally defined media identities of artistic disciplines-hybrid artistic practices derived from combinations of several media (mixed media, multimedia, extended media, art and technology, computer art, cyber art, etc."* [12] So then, one of the problems with new media is the identity that supposedly was created before and is more hybrid and linked to other medialities. In this case, the study focuses on the idea of the body as a link, connector and as a being capable of streaming contents between different media. In fact, what is relevant to be taken into account is Shusterman's idea of media identity that, in terms of the body, relocates as body-media-identity, something that configures and organizes the interaction of individuals with the social realm, for instance.

Shusterman also points out to the artist´s role of archaeologist and transmitter in artistic disciplines. The same body is a link and determined by two characteristics of the media artist in his/her practice and what the author calls "Metamedia art": *"culture rests on the digital computer technology as essential for processing, representation or simulation of data, that is, imitation and display of sensuous effects on the part of all other media."*[13] These two characteristics: imitation and sensuous effect, are important to understand that this study is framed into time-based arts and especially in relation with the body and how to connect practices. But actually the other media involved in the process of creation in this case are linked to the point that the body is the first connector and layer to be observed for this study.

Here it is a bit more about this digitization process. All processors concerning a digitization of images and their social media distribution create different social interactions and connections concerning engagement with the content instead with the form itself. A concern about the idea of remediation of engagements and contents is that it is difficult to be specific in terms of observing one medium being separated from the others. The system-body interacts with the social realm by a complex codification of the digital that removes itself from the real object. In other

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[12] Richard Shusterman, *Aesthetics alternatives for the ends of art* (London: Cornell University Press, 2000), 139-147.
[13] Ibid.

words, the body as a connector, in the digital realm, loses its capacity of being perceived as a channel, first of all it is an image, then come the other significations. For this study it is important to focus on the real encounter between bodies as media and then on the possible observations concerning their mediation, not the other way round.

Jan Baetens and Hilde Van Gelder point out to the medium specificity as a 'habit or style', this kind of classification creates confusion for this study instead of clarification. The authors said: *"Medium specificity is also something that people produce with their skills, their habits, their styles."*[14] Medium specificity is something that perhaps creates the practice, but the connection created by the practice is not related to the style or the skills. It is something that this study relates to the body interaction in a real situation. Perhaps, medium specificity attempts to clarify what time-based arts are about in terms of what is used the most and how it is used. It is not useful for defining a body that is open and not fixed as a medium itself, a liquid that flows between the participants of the creation.

Nevertheless, Bogomir Doringer declared the death of the medium: "*There is a last stream of light feeding the vandalized visual device. Again, the death of technology, the crash of a medium, creates a poetic and hypnotic artefact. Some of us spend hours at the Sonic Acts festival in Amsterdam watching this kind of stuff."* [15]If the study agrees with the author, the body will be also be declared dead, in terms of being a device and artifact. However, understanding the body as a link that could establish a network between connections, as this study claims, the medium will never die, it will only be transmitted and mediated. Perhaps media arts focus too narrowly on the idea of devices and artifacts, but their cultural consumption demands art practitioners to go beyond their own production, in favor of what society requests and accepts, transcending the border of what is accepted or not. For instance, it is not part of the observation of the content, rather than the device or stream, where the body could be part of the discussion about what device streams the content, the body or the connection between these bodies? Furthermore, for the

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[14] Jan Baetens and Hilde Van Gelder. *Critical realism in contemporary art. Around Allan Sekula's photography. (*Belgium: Leuven University Press, 2006), 123-131.
[15] Bogomir Doringer, *Faceless. Re-inventing privacy through subversive media strategies*. Vienna: FreiQ21raum, 2018), 77.

purpose of this study Body in the context of time-based media is referred to as performance art and time-based practices, which allows for understanding the relation between mediation within the event as the time to structure beyond materials and scores, even though in this study the event would be observed as a time-space experience.

Concerning the notion of event, it is important what Beryl Graham and Sarah Cook point out about time, with regards to the body as a medium and part of that time conceptualization. They describe, for example, this idea of tension between body and video: *"The relationship between video and performance art, however, is not one of simple documentation. Performing arts are highly developed critical positions on time, based on process and event rather than on object. The event-based structure of 'the performance' means a period of time in which to concentrate on the unfolding of the artwork."* [16] Somehow, what makes a difference between performance in general and this study is the notion of time, as a material, substance and flux where the event is happening. In other words and according to what the authors say , the event citadel is developed into an unfolding process conducted as an experience within time-space. The observation of the creative process itself refers to what happens among creators that goes beyond and creates a new process which here is called connection"ship".

If time-based media practices are structured in an event-based way, part of the remediation of their own contents could be unfolded by the artwork of a virtual or real time-space experience within the frame of time-based practices. Why is it important to clarify that? It is relevant to understand that the event structure creates the possibility and provides access to creators to connect or not. In the final chapter, anyway, the study concludes that it is not only about the set up or the invitation or availability of participants but perhaps about something like what Graham and Cook also refer to as 'those practices that process and consume durations' *"Are very experienced over a duration rather than consumed as static objects. The same can be said of dematerialized, system- or network-orientated artworks."[17]* In terms of time and body, both notions are totally related to resource spending rather than to energy

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[16] Beryl Graham and Sarah Cook. *Rethinking curating. Art after New Media* (Cambridge: The MIT Press, 2010), 84.
[17] Ibid.

and intellectual capabilities, duration becomes a metaphor of the body in the context of time-based experiences, a body dematerialized and liquid, a flow of statements and more implications that together establish a unique situation that would face reality. Time, event, body and experience become part of the media vocabulary of this study and will be unfolded in every chapter.

On the other hand, it is important to notice that if duration of the experience is something to be considered, nevertheless performance, actions and experience will be encapsulated into video-based practice in the end, shared on the Web, then it could be used as an example of how to better understand that this kind of practice consumes experiences rather than objects. All of these reflections point out to the idea of which media this study is talking about here and if the body is the only medium that is observed in this study or if it is completed, interacted, added, layered by others. Perhaps, what the same authors also pointed out to concerning moving images could help to large-scale considerations concerning the question of what these notions are all about: *"Video as postmedia: perhaps shares the Postmedia vocabularies of behavior with new media art; the term lens-based media for film, video, and photography has been at least in part replaced by time-based media for any moving image."*[18] Therefore, time-based practices should be considered not only as video documentation but as the whole process: streaming, viewing and storage. In terms of which Body is a medium might be considered a 'how' instead of a 'what'. It is about the practice itself, by using the total of media in the whole experience. Whatever it may be, it is a tool for achieving the goal of a final result. It is mostly the action of distribution that critically involves old and new media in the context of a political, social and cultural context of engagement, within a complexity of simultaneous or overlapping media-encoded information where the content is streamed and aimed at a one-directional result but not at an object.

4. From representation to metaphor. A philosophical development.

The body is involved in many activities where devices very often work as extensions of that body. Digitalization and virtuality are the 'hot media' today. In this

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[18] Ibid.

hyper-technologized age it is very complex to understand what role the body plays with the interactions, connections and relationships of time-based media practices. In this particular context, events are planned and create interactions where the experience of time-space awareness makes body-awareness possible. In other words, this chapter attempts to link between observations of post-media to the production and transmission of knowledge in the arts. One example of this complexity is the ways in which the senses of each body perceive reality and represent that reality differently as part of that same observation. Stuart Heller refers to this observation as an incurable practice: *"About how do you respond to 'unraveling the incurable'. Touch: let your tactile awareness move; Accept: Let the energies grow and Release: Let the practice go."*[19] So then, to come closer to the notions of the body and its conceptualization from perceptions to practices, we need to realize that understanding the body in a time-space experience is more than a one directional process only.

A philosophical position attempts to develop a certain basis for the notions of representing the real. John Rajchman summarized these philosophy positions as:

> *"Kant's aesthetics is preoccupied with analogies between 'fine' and 'beautiful' nature. Nietzsche rather than Goethe and Hegel, in which - a 'purposiveness without purpose', 'sensations' prior to forms and representations, unfinished plan before it acquires a recognizable form or 'represents' anything. Deleuze makes this question of a work. He thinks that even 'modern' works play another kind of game. ,Minor literature, ,figural' painting, ,smooth' music, ,time- image' - film."*[20]

Here there is another game that is in fact remediated under other perspectives of today´s art practices. Rajchman has the idea of the abstract like this: *"it is what is not figurative, not narrative, not illusionist, not literary, and so on."* [21] and concerning abstraction: *"Abstraction means striping away of all image, figure, story. Pure form without content; pure self-referential, literalness and of what Jean Baudrillard calls the 'simulacrum', that he had appropriated from Deleuze, …intensification of the real, linked to a condition of the self prior to Forms."* [22] If today everything is about abstraction, appropriation and self- reference, the context must be understood as a cultural practice within the political frame. Even more, if the basis of the post-medium

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[19] Stuart Heller, *The dance of Becoming. Living Life as Martial Art.* Berkeley: North Atlantic Books, 1991), 132.
[20] John Rajchman, *Constructions. Foreword by Paul Virilio (*Massachusetts: The Mit Press, 2000), 6.
[21] Ibid., 57-68.
[22] Ibid.

condition of the practice is not defined by its form rather than its content, then they communicate through many expressions of remediation.

Everything which is post-medium frames the social-political context of the practices in a way as a cluster of activities connected between appropriation, translation, association, digitalization and further hybrids. The discussion must start out from the difference between basic modern and postmodern. Jane Blacker refers to the modern: (It)*"expresses that mode of bliss, that condition of radicalism that pushes art beyond the limits of market"* [23] *and concerning the post-modern: "express the very condition of doubt, a suspicion that undermines the hope of what lies beyond."* [24] So then, both conditions in the arts extend the boundaries of reconfiguring the idea of limits as such; among the bliss mode or suspicion mode from both expressions. Somehow, both expressions cross territories of what art reflects by its content, in a very self-reflective, expressive way of a network. Here the arts, as well as artists merge their own identities with the technological fast streaming of information when data can be codified and computed by machines on the Web, as far as art is no longer the representation of the real and the content of the latter is a simulacrum of that real. We might refer to what Amanda Boetzkes and Aron Vinegar say: "*Representation (the map) and model (the territory) disappear: The real does not exist before representation, but rather it is representation that engenders it. The simulacrum is substituted for the original."* [25] If the simulacrum substitutes for the original, then perhaps it becomes a metaphor of the real, mapped into a represented real.

Hartley defines metaphor as; *"A figure from rhetoric, where a part stands for the whole. Along with metaphor, metonym was thought by Roman Jackson to be a fundamental mode of meaning creation."*[26] and metonymously: *"where metaphor works though the chain of substitution, metonym works along the chain of signification (the syntagma as opposed to the paradigm."* [27] So then, the metaphor of the real is the representation of the mapped. It gets significant by the content in the metonymic chain of that substitution process. So then, the chain could be compared

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[23] Jane Blacker, *What body cost. Desire, history and performance (*US: University of Minnesota. 2004), 4.
[24] Ibid.
[25] Amanda Boetzkes and Aron Vinegar, *Heidegger and the Work of Art History.* Edited by Amanda Boetzkes and Aron Vinegar. London: Ashgate, 2014), 67.
[26] Op.cit. 173
[27] Ibid.

to a network, where the chain of thoughts makes sense when one is attached to another. On the other hand, a metaphor that substitutes one idea for another (paradigm) could get lost by the abstraction of the meaning it replaces. Carola Dertnig refers to this experience-based problem: *"Metaphors: to 'see something as something else', are symbolically functional schemata with structural congruences. The real world is structured in schemata as 'knowledge about the world', and are based initially on a child's own authentic experiences."* [28] What the authors refer to is something else applied to the structure of the world, as knowledge based on lived experiences. Furthermore, Derting et al. defined metaphor as: *"an expression of speech 'in which a word or group of words is transferred out of its actual context of meaning into another. In the context of the cognitive capabilities of humans, there may be 'daring' metaphors which open up new possibilities of relationship to our thought, or 'worn out' metaphors which have become 'conventional rhetoric'."* [29] Some other philosophical approaches to the artist and the art they produce could be observed through the lens of metaphors in a sense of relationships with their own meanings. Perhaps one of the best options to re-configure the idea of 'content' based on the real world is that 'content' has been replaced and substituted by many other metaphors that appear within the complex network of media combinations. The distinction between a narration of modernity and postmodernity runs along the ways in which overlapping content and metaphors flow in as many directions as possible. Lev Marinovic refers to this 'complexity' and distinguished 'Modernity' - 'Super Modernity', the characteristics are:

> *"Narrative (= hierarchy) – Database, hypermedia, network (= flattening of hierarchy).*
> *Objective space – Navigable space (trajectory through space).*
> *Static architecture - Liquid architecture.*
> *Geometry and topology as theoretical models of cultural and social analysis –*
> *Trajectory, vector, and flow as theoretical categories."* [30]

So then, super-modernity applies a narrative which is different from modernity and so on. The flow of contents sounds fluid in many aspects; Marinovic refers to them as vectors. His differentiation helps the study to describe the perception of the world and how these notions are applied in the context of practices; where liquid structures

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[28] Carola Dertnig. 2011. *Perform, perform, perform* (Vienna: Schelebrüger editor, 2011), 95 -108.
[29] Ibid.
[30] Lev Marinovic, *The language of new media* (London: The MIT press, 2001), 229.

could adapt into many possible shapes, whereas light, sound waves, codes and frequencies are part of the main debate in post-modern days.

To have it in Nina Möntmann's words concerning the word 'metaphor': *"it is from the Greek mel plus pherein, to carry across or transport. All forms of transport of goods and information, both as metaphor and exchange. The use of any kind of medium or extension of man alters the pattern of interdependence among people, as it alters the relation among our senses."*[31] But on the other hand, when it comes to Harre, Xavier De Donato and Alfonso Arroyo summarize the metaphor positions of philosophers by saying: *"metaphor and analogy are indispensable elements related to scientific creativity and imagination. The only way to interpret an intelligible theory about entities and form to understand better reality is by metaphor or analogies as the basis."*[32] If super-modernity is carried out virtually, the Internet, machines and technology are involved in many aspects of the perception of reality, perhaps a useful tool would be artistic metaphors to exercise creativity and bridge some isolated practices, as scientific metaphors do within their own field. The interdependence Möntmann refers to and the indispensable elements from Harre merge into post-modern time, as 'post-metaphors' and 'post-analogies' perhaps. This idea of 'post-' could be addressed only when machines create their own metaphors to make paradoxical replacements of a codified reality that is too large for the human brain to perceive as such. Furthermore, concerning the trajectory as cultural vectors to which Marinovic refers, where that super-modernity is of a distinctive complexity, Shusterman uses the 'Bourriaud appropriation' to consider that cultural observation is about market fluctuation, called post-production: *"Nicolas Bourriaud employed the term to describe strategies and tactics of appropriation of cultural products and relations in the age of global market totalization and market behavior."*[33] In this sense, appropriation and post production play a role in the observation of the market itself, and this way artists produce their own practices in relation with those fluctuations of the parameters observed. But perhaps the fluctuation between the data collected by the media in contrast to market needs does not allow for direct

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[31] Nina Möntmann, *Art and its institutions. Current conflicts, critique and collaborations.* Part 1 (London: Black dog Publishing, 2006), 102-103.
[32] Xavier De Donato and Alfonso Arroyo "The function of scientific metaphors: An example of the creative power in biological theories" in *The path of creation. Creativity in Science and Art.* Sixto Castro and Alfredo Castro (Vienna: Peter Lang, 2011), 82.
[33] Ibid.

correlation. For example, from a critical perspective Bruno Latour and Peter Weibel categorize the modern as being absurd: *"what we had never been, but now we are even less so; fragile, frail, threatened; that is, back to normal, back to the anxious and careful stage in which the 'others' used to live before being 'liberated' from their absurd beliefs by our courageous and ambitious modernization."*[34] So then, maybe it is possible to assume that communication in modern times would be about others liberated in modernization. Perhaps, given the super-modernity of the mass media communication is all about the self. Manuel Castells affirmed that: *"Mass self-communication: is self-generated in terms of content, self-directed in emission, and self-selected in reception by many that communicate with many."*[35] The generation of contents is the most relevant issue within the post-medium age, where philosophical approaches are indebted to metaphors for the role of substituting for meaning; but in modern times the reception of contents is somewhat too complex to only understand them according to a self-communication scheme. The artist in time-based media practices is part of the art they produce, so then embodied practices have philosophical implications to be described.

Jürgen Fritz refers to the idea of the 'self' acquired as a sort of functionality in terms of awareness: *"The function of Consciousness as a condition is thus inseparably associated with a person 'I'; it is I who observes something, who experiences something. This aspect of consciousness can be described by the term 'I-consciousness'."*[36] Meanwhile those who experience something would be conscious about the I. Somehow this idea of 'the self' and 'the I' sounds like being all about the consciousness of perception. Nevertheless, the relevance of those notions are concurrent to what it takes to better understand the idea of body and self-awareness and is something to be developed in this study.

In Fritz' words, perception is: *"Observers gather information, organize and thus construct a comprehensive description of their perceptions in a particular lived*

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[34] Bruno Latour and Peter Weibel, *Iconoclash, beyond the image wars in Science, Religion and Art (*Germany: ZKM, 2002), 34.

[35] Manuel Castells *"Communication Power: Mass communication, Mass Self-Communication and Power relationships in the network society"* in *Media and Society.* Ed. James Curran & David Mesmondhalgh (London: Bloomsbury Publishing Inc., 1992), 88.

[36] Jürgen Fritz *"How virtual worlds affect us: On the structure of transfers from the media world to the real world"* in *Total Interaction Theory and practice of a new paradigm for the design disciplines.* Ed. Gerhard Buurman (Germany: Birkhäuser, 1994), 95.

world."[37] Furthermore, 'perceiving' is about how to construct the description of what is perceived and how it must be explained. Fritz continues and describes the act of explaining as: *"A construction mechanism that produces the respective phenome, valid models in order to explain complex facts."*[38] Instead of the complexity of some systems, understanding what is perceived is all about a model that explains, by help of facts, the observation of one phenomenon (or more) by a comprehensive description. In this case, post-modern philosophy, new media theory, systems theory and post-production theory all attempt to figure out some models that can give a description of a specific phenomenon observed.

The model that comes close to this complex configuration and affects the entire contemporary philosophy is the "rhizomatic model" of Deleuze and Guatarri. Anne Gregersen refers to it and says: *"The image of the wasp pollinating the orchid is central to Deleuze and Guatarri' s philosophy of becoming, and the idea of deterritorialization and reterritorialization. The concept of 'becoming' is connected to the contagion. The principle of assemblage is fundamental— the idea of a network with no centre, beginning or end."*[39] Those ideas about the assemblage, no center and territories, function as metaphors of a body, persona and the media artists in time-based media arts also. The notions of 'contagion' and 'becoming animal' play an important role for the development of some abstract ideas about the meaning of political-cultural and social persona configuration. Territorial and hybrid assemblies about gender identity and visuality (avatars and some others) connect with the other agents involved in mass communication. Artists constantly self-reflect those ideas, by being contaminated with technological innovations and the distributed contents. Somehow the mutations of their own perception become part of themselves being pollinated, every time when machine extensions play the role of a body device infected by the market, for example.

5. Definitions of Body and its mutations

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[37] Ibid., 95 -108.

[38] Ibid.

[39] Anne Gregersen "Becoming animal through curational contagion" in *Becoming animal.* Claus Carstensen, , Jens Tang Kristensen, Thea Rydal Jørgensen, Anne Gregersen and Raymond Tallis (Germany : Hatje Cantz Verlag GmbH, 2018), 37-38.

It is relevant for this study to understand the implications of bodies in the practices of time-based media art, in the context of event-based art planned as experiences, where the possibility exists that relationships between entities that translate, stream and interact are in connection with one another through the network of media.

For example, when it comes to `Body´ Blacker points out: "*Body is that either substance or believes one's claims on the truth of experience, the non-acted, non -impersonated, non -manipulated real. The Body is proof of certainty and authenticity in an age of doubt.*"[40] At first there is the experience that humans live through 'a substance that is named body'. On the other hand, Laura Cull refers to a body like this: "*A body can be anything, not just a human body; A body is a summary of its effects, becoming not a being nor a mere container for the passage of immaterial thought; defined as rationality. A body is relatively open and relatively closed instance organization in a field of forces.*"[41] To consider the body 'the container organized as a field of forces' could be more than a human body perhaps.

From a historian's perspective in the history of aesthetics, Tobin Siebers refers to Body as: "*a binary opposition also appears to arrange in irregular patterns: pagan/Christian, man/woman, native/nonnative, beholder/beheld, religion/science, normal/abnormal. For example: Paganism celebrates the cult of the body but Christianity denounces it.*"[42] So then, this binary opposition could perhaps be called a medium and non-medium, or such a form and content where, for example, the content is streamed by its forms, or other possible random combinations. In terms of such a binary between notions and concepts, Pasi Falk, for example, refers to Body: "*Is the Same and the other; a subject and an object, of practices and knowledge*"[43] In that case, the dynamics of the body could be found in-between pairs of ideas, a sort of a tension between two concepts. On the other hand, Weiss refers to the 'integrity of body' as: "*Seems to refer to a more unified, bounded experience of the body and the corresponding presence of a unitary, clearly defined body image.*"[44] It is

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[40] Ibid.

[41] Laura Cul "Deleuze's bodies, philosophical diseases and the thought of illness" in *Wissen wir, was ein Körper vermag? Rhizomatische Körper in Religion, Kunst, Philosophie*. Arno Böhler, Krassimira Krushkova and Suzanne Valerie. Vienna: Körperkulturen - Transcript. 2014), 186- 189.

[42] Tobin Siebers, *The body Aesthetic. From Fine Art to Body Modification.* US: Ed. The University of Michigan Press, 2000), 10.

[43] Pasi Falk 8 *The consuming body (*London: Sage publications, 1994), 1.

[44] Gail Weiss, *Body Images. Embodiment as intercorporeality* (London: Routledge, 1999), 67.

interesting to note that the experience of the body is something that is usually understood as a common experience, because everyone has a body that flows between a unity and a fluctuation, as the authors agree.

Siebers refers to this fluctuation, for example, by providing this idea of a directional movement to 'the return to the body': "*Ups the ante in the quest for hyper individuality by taking the most direct and severe approach to self-transformation and self-creation.*"[45] As in some reflections before, mentally the 'self'-connotation appears again, but it is related with the body conception in a direct approach. Perhaps when Weiss pointed out the imagery of the body and body image: "*Open up and test the limits of the binary cultural fantasies that define male and female, masculine and feminine, heterosexual and homosexual, white and black, young and old bodies is, at the same time, to radically undermine all attempts to ground our identities upon them.*"[46] Therefore, the notion of this binary body assumed by a cultural construct fails when it comes to the image of that body, because 'body image' could be split into as many versions of identities as possible instead of a fantasy of a self-definition.

From a German perspective, Weiss comments on *Honneth and Joas in* 1988, on the body as a: "*Phenomenological traditions provide the relationship between the objective instrumental body and the subjective living body.*"[47] The instrumentalization of the body becomes crucial the moment the identities and gender studies start to defend the unity in a single body as a relationship with the 'outside'. But it gets even more complex than this. Perhaps Weiss briefly explains that every single body has a particular image: "*they are at once exceedingly personalized and extremely anonymous or pre-personal in their functioning. Body images are always images of a particular body.*"[48] Continuing with this pre-reflective awareness concerns something this study deals with. Understanding physical tasks within the practices, Weiss takes the idea of conscious reflection from Gallagher and says this about physical tasks within the practices: *"Individuals may have about her/his body a pre-reflective awareness of how one's body occupies space* (Gallagher) *The corporeal schema*

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[45] Ibid.
[46] Ibid,
[47] Ibid
[48] ibid., 66.

refers to a dynamic organization of my body which renders it capable of performing physical tasks."[49] From another perspective, the same author rescues some other positions regarding the image of the body: *"Merlau -Ponty (phenomenology) and Schilder (psychoanalysis) stress the fact that a body image is neither an individual construction, nor the result of a series of conscious choices, but rather, an active agency that has its own memory, habits and horizons of significance."*[50] This crushes Freud´s ideas of the unitary form of the body, of the ego being connected with the idea of the Self as one ideal entity: *"Freud's conception of an ego-ideal since the two, as we shall see, are ultimately inseparable from (but not reducible to) one another. The 'self-love' of primary narcissism. Ego- ideal is its status as a projection of a (lost) perfection."*[51] With this idealistic perception of the self-body as a construct of the body memory, the interaction in a social-cultural construct leads to several collisions with the projections of the self. For example, when thinking about skin color, from which range of skin color does a person choose the correct amount of 'blackness and whiteness' in their own body classifications or projections? Weiss refers to this: *"Are projections as essential/material. It is possible to deny the essentiality of skin color without making the corresponding move of denying its materiality."*[52] Or as Weiss explains, referring to Barthky, on the war between the 'true or false self': *"Systematics obscuring both reality and agencies of psychological oppression; the depreciated self. Fragmentation of the subject can be seen as undermining the integrity and agency of self."*[53] This could definitely create fragmentation in the perception of the unity, in other words, this corresponds to a reduction of the body to something more specific, like sex or race.

Body mutations or extensions open up the idea of this study to understand the option that multiple layers organize the body from different perspectives. Moreover, this study is based on the idea that it is relevant to come to an understanding of body in the time-based media art in terms of Body as a medium/media, an understanding that a body could mediate or be remediated, immediately placing the idea of Body in terms of its own political, cultural and social representation within the network of

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[49] Ibid., 3.
[50] Ibid., 3-8.
[51] Ibid. 21
[52] Ibid. 32
[53] Ibid. 50

associations. According to Turner in that specific case, the associations of a body could establish it as a representation: "*Examining the symbolic significance of the body as a metaphor of social relationships.*"[54] It is even possible to examine the idea of Body as a metaphor of relationships with the possibility that medicine and other areas of technology could extend the boundary as a field of forces that could arrange and define Body in many possible ways: "*cosmetic surgery, organ transplants, and transsexual surgery.*"[55] In order to clarify the idea of boundariesand based on Bataille´s 'principle of transgression' of 1962, Falk says: "*the crossing borders. transgression is itself a transition to the other (non-normal) state. transgression points to the breaking down and crossing of the borders confining and defining the body imposed by culture as an order.*"[56] Based on that concept of transition, again the directional idea of the body comes closer to the notion of the self where the study observes the self as a possible medium that streams in/out information with others. Here, the notion of the 'body as a medium in relationship with' arises from the constant relationship or transition between stages or fluctuations of the body. This relationship is a process with no end. Manning refers to that and says: "*Body is event, known as such only in the collusion of a shifting process . Think collusion here as the force of agreement (or disagreement) between processes or within a process.*"[57] If the body as a medium is seen as an event, body-event, and if it constantly changes the awareness of the self, maybe this can be called a "sensorial-guess invitation" where the senses are activated through the body-event.

From another perspective, Shusterman refers to the body as:" *The essential medium or tool through which social norms and social values are transmitted, inscribed and preserved in society. The body's instrumental function is etymologically indicated in words like 'organism' and 'organ' which derive from the Greek work organon, meaning 'tool'.*"[58] If the body is the essential medium, at the same time it is a messenger as a medium extended by other media. The function of being both, the message to the social and the messenger as a tool, means that the process of

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[54] Ibid. viii
[55] Ibid. xii
[56] Pasi Falk, *The consuming body* (London: Sage publications, 1994), 59.
[57] Erin Manning, *Always more than one. Individuation's dance* (US: Duke University Press, 2013), 19.
[58] Ibid., 9

mediation is an event that shifts constantly. Whatever body functions trigger the process, they will face new stages all the time.

In this double role, it is perhaps close to Manning when she refers to the phases of the process as a collision and collusion: "*body is always more than one. It is a processual field of relationship. It is a complex activated through phases in collision and collusion, to create new interactions not of what a body is but of what a body can do.*"[59] So then, these phases Manning refers to are directly related to the functions of the body in their own practice, in contact and interactions with other 'fields'-bodies.

If the body is an event itself and in constant transformation, Emil Hrvatin refers to the 'bodily experience' as: "*An experience absolutely incomparable to any other. Transitions from one gravitational state to the other are transitions from physical reality to the next.*"[60] This physical reality mentioned by Hrvatin transforms the event condition of the body in a transitional stage where the body is transitioning all the time. Manning considers this idea from the notion of the 'milieu' and says: "*Milieu is not a neutral in-between. A body is not separated from its milieu. Milieu, or the associated milieu, as Simondon calls it, is a relational field activated by the event in-forming.*"[61] As the author pointed out, *milieu* as a perception of the environment has a polarity, and the body is associated with this polarity, in other words, the event-body as forces united is activated by its relation with this environment and the transitions of the event as well. As a possible example, when the body is silent, it seems to be in transition to activate the event, the activation of the 'field' changes when the body-individual starts talking, speaking or thinking and changes the environment.

Speaking about the silent and the verbalization as an activity of the body, Elizabeth Carothers Herron, quoted by Maria-Lisa Katz, might help to a better understanding of these transitions by help of this poem: '*The body is the text/Without the body there is no text...This is about language and earth/ breathing together we are the text/ We*

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[59] Ibid.

[60] Emil Hrvatin, "The terminal spectator" in *It takes place when it doesn't: On dance and performance since 1989.* Hochmuth, Marina, Krassimira Kruschkova and Georg Schöllhammer (Frankfurt: Tanzquartier and Revolver, 2006), 19.

[61] Ibid., 26.

are speaking even when we are silent."[62] Somehow, most of the time, the body is transitioning between actions and activation of the environment, producing events, events that help to understand the relation between body and relationships.

6. The body and the self

To understand the idea of identity and culture in the next chapter, it is important to approach the idea of the body as one social construct. Maybe the best access to this reflection of 'the social' is to start with the notion of 'the self'. In terms of the physical matter of the body, for example Falk refers to two ideas of the difference between the social and the sensorial, where the 'self' appears somewhere in between. The first reflection is about the 'corporality': "*Sociologists concentrate on corporality or bodiless as the experimentality of the body. Corporeality and embodiment lead directly into a question of the self and the social actor."*[63] A possible interpretation of what Falk and other sociologists mean by 'the self' could be that the self is a body in social interactions, experiments with the process of identification as an individual. Falk´s second idea refers to 'body and corporeality': "*the distinction concerns the effect of cultural liaisons and web of the social effects on the experiential aspect of the body- the body as a sensory and sensual being."*[64] Whatever the social interaction, Falk says that the idea that the body is concerned and experiments on a sensory level and that the experience of the body is given. 'The given body' idea has something to do with the market and the status elevated by specific taste, as Blacker says about Sayre´s reflections here: "*Body of work, which has not lost its Avant -Garde status, not given itself over the market and to bourgeois taste (Sayre)."*[65] So then, the 'body of work' cannot decide its own status in a social frame. Falk remarks about some differences about the self and the ego along with some other notions, distinctions and additions by other authors:

> *"Body as expanded scope for 'ego' (Freud) 'to self'. Contained and Container at once. (Stwart, 1984) Erotogenic zones transmitting form inside/outside in both directions (Lacan, 1977) ...Keeping the corporeality seems to be a return to Nietzschean program*

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[62] Maria-Lisa Katz, *Moving Ideas. Multimodality and Embodied Learning in Communities and Schools.* NYC: Peter Lang Publishing Inc., 2013), 1.
[63] Ibid., 3.
[64] Ibid.
[65] Blacker. Op. cit., 4.

from political and moral to aesthetic...Post-structuralists (Lyotard, Deleuze and Guattari, Foucault, Kristeva and Derrida) where Subject is replaced by body, a transformation which disperses (bodies are multiples - Wellbery) complexifies (layered systems) and historicizes (bodies are finite and contingent's products.")[66]

In terms of the debate about the body and the self, the main focus is on the idea of the body rather than the subject, where the self is a flux between the 'me and not me' notions. In terms of 'body as a product', for example Weiss adverts that the self-objectification could be contradictory or negative: *"Splitting of the subject is always a negative phenomenon, especially for women, inevitably resulting in contradictory modalities. Young is not the only feminist theorist to address the dangers in this type of self-fragmentation."*[67] So then, it is a positive warning against the theoretical debate in terms of the positions of object and subject. As an example of this contradiction, Moshe Feldenkrais refers to the body as a body-mind unity: "*The unity of mind and body is an objective reality. They are not just parts somehow related to each other, but an inseparable whole while functioning."*[68] If the body is a unity, it may be driven by different kinds of awareness, because as Weiss states that, if the mind objectivates, this means that the body is in constant danger when the mind stops functioning. That is only addressed in involuntary actions in a non-awareness conscious level mode. Weiss continues and reinforces this idea when the author refers to the body-itself notion based on Young:

> *"Between transcendence and immanence. Two modes of bodily being. Dichotomy of subject and object. Tend to assume that such awareness of my body must cut me off from the enactment of my projects (Young: 1994)To become aware of my body, especially during the second and third trimesters of pregnancy, is to become aware of the movements of another body inside of my body."*[69]

In those terms, bodily being may not only be a philosophical idea, because it becomes material in terms of pregnancy, for example. But on the other hand, 'transcendence and immanence' as modes of 'being' are not related to a body and mind distinction because in both modes the body is part of it, but for some authors they are still split into two. Connected with that division is Blacker´s perspective of 'the self'. He pointed out that it could be the difference between *"I" and "it": "Arrogant*

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[66] Ibid.

[67] Ibid., 50.

[68] Moshe Feldenkrais, *Embodied Wisdom.The collected Papers of Moshe Feldenkrais*. Foreword by David Zemach- Bersin. Edited by Elizabeth Beringer (Berkeley: North Atlantic Books, 2010), 28.

[69] Ibid., 51-52.

distancing of the body, but also the urgent need critically to reexamine that distancing. The trauma of the Second war makes the separation. The body is fundamentally opening to its seeming distance, its 'apartness', from the subject its resulting, it's 'not knowing condition'. "[70] Therefore, the advice by Blacker taken for this study is to remain a unit and not to allow for so many splits. But on the other hand, Weiss´s position is much different and refers to the fluid foundations of the "Our-body differences."[71] Precisely those variations help to expand the notions of the body and the 'self-awareness' in contact with culture. One of the basic ideas about 'self-awareness' as being unique and individual is the 'experience of pain' described by Blacker referring to Scarry: "*We do not merely have bodies, we are bodies. At the same time, the pain is 'un-sharable' (Scarry)."*[72] Concerning the somatic aspect of the body and the self, Falk in this case refers to the self being constituted by the symptoms*:*

> "*Pyscho - somatic entity or constitution of the subject as human bodily existence*"[73] and tense the reaction about the self and the personal dimension of individuation within the self construction*: "Self – construction, primary realm in the modern consumption theme. Social and personal dimension of individuation as separation and Self completion."*[74]

In this case, the dimension of individuation in Falk is built around the idea of the body as an outside projection, and referring to that projection like 'a mouth eating', the author referred to 'Introprojection" as a term: "*adopted from psychoanalytic discourse from Sandor Ferenczi (1926) used in the present referring a primary phase and mode of ego-formation characterized by a pursuit of completeness or unity with means of 'eating' the good world into ego/self while 'projecting' everything bad to outside.*"[75] This means that ego and self are not the same in certain ways, when the relationship with the body is apparently not completed because it is always in a process.

From another perspective, Raymond Tallis refers to relationships established with bodies: "*the distance between ourselves as organisms and ourselves as persons is to look at the multi-dimensional character of our relationships to our bodies… There*

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[70] Ibid., 59.
[71] Ibid., 67.
[72] Blacker.Op.cit., 34.
[73] Falk. Op. cit., 10.
[74] Ibid.
[75] Ibid., 149.

is a sense in which I am my body. Fundamental level of I, I am most immediately where my body is."[76] Taken all together, Tallis pointed out that the concrete relationship with this existential idea of the 'I'- body creates a distance between two entities organized in the same place as organisms and persons, whatever is fundamental or not is this dimension of the perception of the self, 'the process and the movement' between the distances that make it possibly directional. So then, the relationship with their own bodies may be understood as an in-out process. The problem is to refer to the materialized 'body borders or limits'.

With regards to this philosophical perspective, Christof Cox (Cox 2005, 23) summarizes some authors and refers to 'Body materially' as:

> *"It is related to all other bodies, and its distinctiveness has to do with the particular selection of capacities and powers it actualizes. Like Geoffroy, Deleuze and Guattari do not define a body by its form. For Deleuze and Guattari it is becoming animals. If, for Aristotle, 'Man' represented the paradigm of the human, then becoming other will begin with a becoming-woman, the first deviation from man."*[77]

Rather than the process of detecting the process of the 'self-body', what matters for this study is the idea of constant actualization, a sort of updating bodies in the interaction and connections with the mutation by aging, pregnancy, illness, fashion, device-interaction or even gender problematization. After all, what could be the body, this 'self-body-awareness', is perhaps what Nina Möntmann refers to as 'consciousness': *"it is regarded as the mark of a rational being, yet there is nothing sequential about the to all level of awareness."*[78] Therefore, the body cannot only be two forces within one physical container, as Turner pointed out, not only a projection or intro-projection of the real, not only in the realm of one body limited by the boundaries of context, norr a body mirrored or distinguished from animal and some other intelligent being. The whole level of awareness would cross the borders and perhaps the deviations of the level of awareness to allow a person to understand themselves in the practice in contact with 'another-self-body'.

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[76] Raymond Tallis, "Human nature and animal nature" in *Becoming animal*. Carstensen et al. (Germany : Hatje Cantz Verlag GmbH, 2018), 79.

[77] Christoph Cox, "Of humans, Animals and Monsters" in *Becoming Animal. Contemporary Animal. Contemporary Art in the Animal Kingdom.* Ed. Thompson Nato (Massachusetts: MASS. MoCA Publications, 2005), 23.

[78] Nina Möntmann. *Art and its institutions. Current conflicts, critique and collaborations* (London: Black dog Publishing, 2006), 97.

7. Embodied art and embodied knowledge

Why is it important to talk about body and 'corporeal'? For this study it becomes relevant to circle around the idea of Body, specifically around the idea of how to transfer knowledge and to exchange tools by body interaction. On the other hand, it is relevant how to learn and continue the production of knowledge within educational systems, and finally how to be aware of the body as being present in the process of the many principles involved in the experience planned by time-based media arts in particular. To continue the debate on those topics it is necessary to open the concept of the body as a medium-media, tool, transmission, channel, bridge, canvas, device, filter, port, virus and extension along with many other possibilities, all in terms of practices. It is also important to recognize the value of the body within the process of self-education, the so-called process of embodiment.

Tallis refers to the objectivation of bodies in one of the positive scenarios: *"Our bodies are also objects of knowledge. There are many things I know about it."*[79] However, there are many other things that are part of the unknown process of the body that are always 'in transition'. One thing that is part of this sphere of the body is the social, where knowledge is 'transmitted', because nobody knows how to survive without the help of other humans and maybe in the future without the help of machines in terms of the basic needs or sophisticated cultural interactions as well. Furthermore, for example Katz pointed out that 'transmission' is not about the learning process: *"Nobody, after all, moves in a vacuum; nobody learns to be itself by itself. Thus 'transmission' in the context is not about rote learning or imitation in a pejorative sense; it is about taking in the world, making it one's own, and exercising the modicum of agency we individuals can wield to recast our social worlds."*[80] So then, 'transmission of knowledge' has something to do with appropriation and empowerment in the context of social interaction. Moreover, Turner calls this process of social interaction "embodiment": *"the notion of embodiment suggests that all of the fundamental processes of conception, perception, evaluation and judgment are connected to the fact that human beings are embodied social agents."*[81] Within the process of this social interaction and transmission, embodiment is one of the

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[79] Raymond, Op. cit., 80.
[80] Katz, Op, cit.,20.
[81] Turner. Op. cit. *xi*

experiences in the social steps in the transformation of experience itself. *For example* Heller refers to that process as: *"The embodied process is the experience of 'I Got it' is a total one. The belief that 'I Got it' means that 'I Am It', you progressively realize that things are not really different, just re-arranged. The embodied process: I got it- I remember it-I use it- I know it- I embody it."*[82] In this case Turner makes an assumption about the embodiment from a sociologist perspective: *"Indicates that the question of human body and embodied experience cannot be isolated to a particular field sub discipline or area of study"*[83]. After all of these embodiments notions are indeed part of every practice, therefore the knowledge involved in every social experience cannot be isolated either.

Anyway in the ecology of practices, art as a practice is already the one where social interactions are part of their progress. In the case of art practices, Amy Ione refers to the embodied experiences in contemporary art: *"contemporary artistic products frequently foster deeply embodied experiences, display how the eye and the brain work together, and incorporate scientific data."*[84] As the author points out, interaction in the context of art experience is the mediation of the art practices that take place in the mode of embodiment experiences between humans, and this is exactly what this study is about. But Weiss, on the other hand, adds one more layer concerning embodiment and refers to interaction with non-human bodies too: *"Embodiment as intercorporeality emphasize that the experience is being embodied is never a private affair but is always already mediated by our continual interactions with other humans and nonhumans bodies."*[85] Moreover, on top of these interactions for this study there are these embodied experiences where participants (human-non-humans) are in an embodied process, where knowledge could be part of different levels and is rearranged after every experience, for example.

Finally Raus Media Collective refers to art as an act of learning: *"the embodiment of relationships and interaction is the work of art over time, what people learn from and with art."*[86] So relationships and interactions become part of the embodiment process

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[82] Heller. Op.cit., 66.

[83] Ibid.

[84] Ione, Amy. 2000. "Trans-modalities" in *Art, technology, consciousness mind@large* Roy Ascott ed. Bristol, UK: Intellect, 2000), 84.

[85] Ibid., 6.

[86] Raus media collective, "How to be an artist by night" in *Art School: (Propositions for the 21st Century) Steven Henry Madoff ed.*(Massachusetts: The MIT Press, 2009), 80.

that results between people and art; they are not an isolated part of embodiment in the act of learning. Whereas art could also be entertainment documentation, restoration and so many other things that involve learning, they 'affect' people differently. Perhaps one of the definitions by Manning about pre-acceleration helps the study to understand the idea of affect: *"Affect is the pre-acceleration of experience as it acts on the becoming- body. Pre-acceleration refers to what has not yet been constituted but has an effect on actualization."*[87] 'Pre-acceleration' is about the constant actualization of the body, as art in the experience of becoming a body. Instead of the complexity of the term, affect is part of the acts of interaction and relationships as part of the embodied experiences, especially in the social scene where it affects part of the process of identification and of how the body experiences singularity in contact with other bodies, even when taking part in every activity of post-democracy and under the influence of the mass media. The transformation of this process of identification is involved in what Manning refers to as 'affection' in relation to the process of individuation as collective: *"It is the feeling - vector of individuation's process as it turns to its dephasing. It is transformative. And it is collective."*[88] *And perhaps one out of many of Manning´s definitions said about the collective*: "*The multiplicity of a life willing to cross the topological surfaces of being where the many become one.*"[89]. The idea of becoming one (collective) could be understood, in a philosophical way, as 'unity by and of the multiplicity', but on the other hand from the practical perspective many aspects of the social help individuals with feeling to be part of something and with shaping their identities. For the purpose of this study, 'body interactions' are generally understood as belonging to art practices. Embodying knowledge by arts with arts and for arts could generate multiple identities, where relationships and interactions from those 'identities' may be perceived as the ecology of practices. Manning defines 'identity' as: *"Identity is less a form than a pinnacle of a relational field tuning to a certain constellation. The point is that all form-taking are complexes of a process ecological in nature."*[90] If a single identity is described as a constellation, then the relationships that create the ecology of practices generate multiple streams of knowledge by every interaction.

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[87] Manning. Op. cit., 7.
[88] Ibid., 26.
[89] Ibid.
[90] Ibid., 19.

8. Body and time-based media practices

Time or event-based practices refer to activities that use time/event as a mixed medium in the context of arts practices. Body is part of the event or planned experience with regard to how it is involved in the here and now of sturctured time. As an agent, activator or actionist, Body in this kind of art works as a subject and object restricted by the perception of the beholders in case of live actions or in the digital formats in case of video-based practices.

From a Latour perspective, perception plays a role for experience in two ways: "two different kinds of perception are very different: one destroys objectivism, the other destroys subjectivism."[91] The perception of viewers, beholders and others is involved in time-based art practices that are in tension with context, the effectiveness of the experience and other factors. Although the body experiences the result as a double presence by the perception of the experience, Latour makes a temporal remark about the notions of 'object and subject'*: "the two arch-modernist concepts of subject and object, instead of designating spatial domains of the world, have become temporal markers: past (object) and present (subject)."[92]* Where the object mediated could be the subject of the experience of an old perception, today the object and subject are in the midst of a network of media where the sum total of factors is the experience happening or broadcasted by machines. On the other hand, the body involved as a factor in time-based practices is constantly experiencing its own individuation.

Somehow time-media practices always refer to a certain awareness, even the awareness of time is a very abstract experience if added to the other materials, digital or virtual. For example, Barbara Maria Stafford pointed out this idea of the body during the experience of perceiption and learning: *"Keeping in touch with the world, means the full and well-rounded experience of things. Awareness-off was not just awareness, or reflexive irritability. Neither an exclusively mental nor an entirely bodily act. Learning to perceive got acuter, finer, and wider with time."*[93] Awareness is

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[91] Bruno Latour *What Is Given in Experience*. Boundaries 2 (US:Duke University Press, 2002), 209-222.
[92] Ibid.
[93] Barbara Maria Stafford, *Body Criticism. Imagining the unseen in enlightenment art and medicine* (US: Massachusetts Institute of Technology, 1991), 476.

about learning, while learning is an act that involves knowledge and time. Herron refers to pedagogies in terms of the body as 'effective teaching': "*Embodied literacies and communicative practices are what sustain and enable the corporeal pedagogies…where learning and teaching are simultaneously corporeal, intellectual, emotional, psychological, and of course, deeply social.*"[94] If communicative practices involve the process of learning by corporeal, time-based media practices that use many bodies and time during the experience of streaming and communicating data, then learning by experiencing the body is something this study attempts to observe in the context of art practices.

In the process of learning and communicating Body, knowledge basically shapes the body's perception in terms of awareness, something that is part of time-based practices but is shaped by interaction in the context of the constellation of individual experiences. For Angerer, referring to Groz and Butler, the body now is a continuous process:

> "*Limits that are extremely fluid and the osmotic contours are a body that has the remarkable power to incorporate inside and outside in a continuous process to open and to express itself - Groz. In contrast with the notion of 'incorporated space' - Butler, a connection between the two. The surface of the body as the meaning of the surface is the radical difference between signifier and significant materialized and rematerialized.*"[95]

From Marie-Luise Angerer's perspective, the difference between 'signifier and significate' constitutes a continuous connection. In terms of media observation, perhaps the experience (as an event) enables the body to experience its connection with the other bodies within the planned art experience or, even more, a continuous connection is just limited by the process.

Before a 'planned event', in situ, or a post-planned event or so many other random events if the experience is mediated via video in social media, the non-calculable experience of watching becomes more difficult to isolate as a singular one. Furthermore, Lin Hsin Hsin refers to the notion of process: *"Process is a series of actions or operations conducted to an end, a digital process is a process performed*

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[94] Elizabeth Carothers Herron "The Body is the Text" in *Moving Ideas. Multimodality and Embodied Learning in Communities and Schools.* Maria-Lisa Katz (NYC: Peter Lang Publishing Inc. 2013), 1.
[95] Marie-Luise. Angerer, *Body Options, körper.spuren.medien.bilder (*Vienna: Turia + Kant, 1999), 13.

digitally."[96] So then, there exist many layers in which one can observe a process under the digital aspect, but what this study wants to discuss is knowledge collection and interaction of bodies through experience in a continuous connection, all in the context of arts.

The process itself, in the course of arts practices that involve the body, is somewhat defined by Walter Mosser and Christina Natlacen when pointing out to Kruger on the idea of the 'body as a battleground': "*Barbara Kruger (1989) declared the human body as a battleground. The imperfect body is opposed to the youthful and flawless bodies as the epitome of an artistic ideal. Illustrates the political impetus with which the female body is enlisted for the visual examination of identity, gender, social affiliation, and social roles."[97]* So then, in many respects this process is taken by artists as a 'political body'. Now the critical perspective also includes time as part of the visual examination as a concept and material to work in practice.

From a body in tension with action-based experiences in the arts, Christina Natlacen explains concerning Viennese Actionism and calls them artists of the time: "*The Viennese Actionists 1960s (Otto Muehl, Güunter Brus, Herman Nitsch, Rudolf Schwarzkoffer) played a pioneering role not only in their use of the body as material, but also the way, more than other performance artists of the time."[98]* Natlacen expands this observation on Otho Muehl´s practices: "*Otho Muehl uses the term 'Materialaktion' (Material action) to describe actions taking place in the sixties. The step from canvas to body, in a second step, the body is given a spatial articulation in the form of an action."[99]* Moreover, if the action-based artists use the body in many political options, their ways of doing so are framed in terms of time and space as material and articulation as well.

Performance studies make a difference between performance and performativity. Mosser and Natlacen refer to performativity: "*the participation of different actors and*

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[96] Lin Hsin Hsin "Demystification of digital media" in *Mind and Matter: Comparative Approaches towards Complexity edited by* Günther Friesinger, Johannes Grenzfurthner and Thomas Ballhausen (US: Transcript, 2014), 124.
[97] Walter Mosser and Christina Natlacen. *The body as a protest.* Ed. Walter Moser and Klaus Schröder (Vienna: Graphische Sammlung Albertina, 2012), 12-26.
[98] Christina Natlacen "Body-medium-image. Viennese Actionism and body Art" in *The body as a protest.* Ed. Walter Moser and Klaus Schröder (Vienna: Graphische Sammlung Albertina, 2012), 52.
[99] Ibid., 56.

agents, dramaturgy and choreography take on. A new relevance for interaction and engagement with exhibitions."[100] Carpentier also quotes Butler on performativity: *"Butler (1993); always a reiteration of a norm or set of norms, not a singular act."[101]* So then, performance is one of the options of time-based media practices that shows some features regarding participation, interaction and sets of norms. All of those particularities are in a continuous transformation throughout the experience; an experience that is activated by actions and mediated by a mixture of media, one of them being the body (humans and nonhumans), and it involves the process of learning with the body in many layers.

Part of the process of time-based media is documentation. Julia Noordegraaf points out to 'documentation' as a valuable part of the process of decision making: *"It will yield a better understanding of the inherent qualities of the work. It is important to be aware of decisions and the consequences that are made in the development of the work and accurately describe or record them."[102]* Concerning the process of documenting, which is a very active phase of any art practice and investigation, for example, in performance studies, Jana Herwing refers to Diana Taylor on 'the archive': *"Performance studies is an 'archival memory and embodied practice'. Taylor writes that by taking performance seriously as a system of learning, storing and transmitting knowledge, allows us to expand what we understand by knowledge. In particular embodied practices."[103]* The storing of knowledge is related to time and the duration of the process, but sometimes also to the formats of the stream.

Concerning the structures of time and in which way 'time perception' is a cultural construct, Adrian Heathfield refers to 'long durations':

> *"It can be contrasted with the temporality of 'eventhood' ascribed to much performance work. Durational work makes us aware that time is in part a product of structures of thought; moreover, that our perceptions and understanding of time are a cultural construct, and, as such, open to revision. The accelerated temporality of late*

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[100] Ibid. 10

[101] Carpentier. Op. cit., 178.

[102] Julia Noordegraff, "Analysis, Documentation, Archiving" in *Preserving and exhibiting media art: challenges and perspectives*. Noordegraaf, Julia, Cosetta G. Saba, Barbara le Maître and Vinzenz Hediger (Amsterdam: Amsterdam University Press, 2013), 168.

[103] Jana Herwig, "The Archive as the Repertoire. Mediated and Embodied Practice on Imageboard 4chan.org", in: Günther Friesinger/Thomas Ballhausen (eds.): Mind and Matter. Paraflows 10 Symposium. Vienna: UniWien, 2011), 44.

capitalism, metanarratives and lives, to the times they are felt in diverse bodies. Time,
then, as plenitude: heterogeneous, informal, multidimensional, and multifaceted."[104]

For this study in particular, the dimension of time perception, of practitioners and materials involved in a multidimensional fluctuation of data creates a different connection, because it creates new structures of perceiving time. The movement between these perceptions, as a channel of data in fluctuation, is what this study offers to be observed as a new connection.

Part II Art and so on variations

9. The art of research

Research is part of art practices today. It is about the production of knowledge by way of activities that involve investigation. Art practices today produce more than knowledge through experiences that touch the borders of ethics, political spheres and social interaction. The boundaries of the disciplines are no longer strictly limited by institutions today, because the practices today are multiple and crossed over in many ways, depending on the mixtures of media. This upcoming chapter will attempt to create a net of connections between practices where knowledge becomes part of

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[104] Adrian Heathfield "Durational aesthetics in *Timing. On the temporal dimension of exhibition.* Beatrice von Bismarck, Rike Frank, Benjamin Meyer-Krahmer, Jörn Schafaff, Thomas Weski Eds. (Germany: Sternberg Press. 2014), 143.

the challenges in every single approach of the investigation. Practices that involve multiple layers of knowledge must be observed and inferred by practices. Practitioners and diplomats would work together to make the flux of information wider. Art and science, like many other fields, are crossed over by useful translations of terms, cooperation in projects and refiguring the way education is shaped today and in the future. Body, knowledge and media are more connected in terms of a 'super modernity' or in a 'post medium age'. To make this fruitful for the study it is necessary to understand the process of the transmission of knowledge in art practices related to time-based media arts.

Research as an activity is one more practice in the ecology of practices. For this study in particular it is important to take into account some factors involved at the moment of research. Investigations take place in art studios, so then it is relevant to not only address the research with regard to the effort of the production of knowledge within the practices, but also to research the content with regard to the level of transference that takes place within the practice itself. Investigation in the context of this study requires something close to honesty--no fake. Investigation is an activity that assumes some ethics with regard to the complex world today. It is a world absorbed with patents, copyrights and post-production strategies.

Bas van Heur, for example, refers to research as a process: *"It is a process of inquiry and investigation that involves a continuous questioning and rethinking of the previous assumptions, arguments and beliefs. Over the last decade, in particular, research on creativity and knowledge, such as innovation and entrepreneurialism has moved to the center stage."*[105] This constant questioning and rethinking sounds very close to the social interaction on being critical in the cultural sphere about. Part of being an art practitioner involves the act of investigation. Misko Suvakovic refers to the act of Investigation as: *"A transparent social practice of discovering and disclosing secrets, mysteries or conspiracies, detected violations in micro-macro-sociality."*[106] A possible insight to be gained from Suvakovic's words is that, as a result of the procedure of investigation, the results of the process would observe violations in the realm of the social interaction scales. The aim of the

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[105] Bas Van Heur. *Creative networks and the City. Towards a Cultural Political Economy of Aesthetic Production.* Cityscapes – Texts in Cultural Urban Studies. Vol. 3. Netherlands: Transcript, 2010), 9.
[106] Misko Suvakovic, *Epistemology of Art.* Vienna: TkH/Tanzquartier/PAF, 2008), 64.

investigation must provide some new ideas for dealing with those violations that are observed. Somehow, curiosity and detection are part of the actions that investigations could perform, but what is more important for this study is the production of knowledge with regard to the investigation process that is not only attributed to the act of research. This study is more extended and includes the art practices that are involved.

The observations and detections that produce investigations deal with methods and are distinguished by knowledge within a practice. Suvakovic refers to knowledge as something that can be learned along with its ability for transference. "*Knowledge: (episteme) the conceptual or discursive accountability in apprehension of what an (teacher/student/artist) does, works on, makes, displays, or performs in the actual context of his studies. Knowledge (what can be transferred, adopted, and possessed) and insight (what must be performed) take place.*"[107]But what is more interesting with Suvakovic´s proposals is the co-actual context of the studies. What the artist does is adopting and performing this knowledge. The concept of performativity is basically about what is given and studied, here it is about what is taken and transferred by the mixture of today's media.

On the other hand, James Elkins refers to a 'New Knowledge' where materials of art produce: "*One way defends the idea that the studio produces knowledge is to invest the materials of art with an intellectual or conceptual status.*"[108] For a possible interpretation of Elkins´s words, the author presents three ideas about the New Knowledge that is produced in the studios of the artists: first, what does it mean that art will produce knowledge anyway; second, the materials used in the artist's studio to produce art should be considered media; third, with regard to investigation it is even more important to take into account the conceptualization and the intellectual and how those materials are used in art studios. Whatever else happens, art is produced in art studios. So then, the distinction with art studios today is that they produce knowledge by explorative methods in the context of which Michael Shanks and Jeffrey Schnap point out to the idea of 'sensorium': "*Labs are places where knowledge and power are conjoined; where learning is not limited to the discourse*

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[107] Ibid., 10.
[108] James Elkins, *Artists with PhD. The new Doctoral Degree is Studio Art* (Washington: New Academia Publishing; 2009), xi

but instead based a richer experimental sensorium, where labor is carried out."[109] In other words, Schanks and Schnap frame this description about art reality based on the practice or efforts where knowledge is part of the experimental learning process.

Instead, the investigation and production of knowledge is about being critical and being able to apply many strategies to the observations. Markus Miessen refers to a figure of 'non-specialist knowledge' that sounds out this impeccable world of labs and studios based on the notion by Claire Doherty about 'Circumnavigate predictability':"*Critical production beyond discipline divides specialized knowledge. Through non-specialist knowledge, investigation and learning allows for a forceful injection of external knowledge.*"[110] Beyond the disciplinary background, the production of knowledge is about experimentation in practice, but it is the interactions in the studio between 'experts and non-experts' that in the end produces 'the new'. From another perspective Carpentier refers to the notion of the 'expert position subject': "*Their positions are articulated as inauthentic, alienated, cold and artificial. Experts are seen as knowledgeable. They are not seen as expressing personal opinions.*"[111] If subjects called experts are artificial and not adaptable, it sounds like the interactions will not result in anything fluid and new, as expected by the so-called 'supermodernity'. Moreover, Isabelle Stengers refers to the difference between experts and diplomats in the context of 'political ecology'. Perhaps one of the more accurate notions about the personal interaction needed inside the lab or studio: "*Experts: Are the one whose practice is not threatened by the issue under discussion. Diplomats are there to provide a voice for those whose practice, whose mode of coexistence and whose identity are threatened by a decision.*"[112] In terms of the production of knowledge it is relevant for practitioners to research inside labs, in a mode of coexistence that Stengers extends to the subject of diplomats. Perhaps diplomats are facilitators to solve problems within practice, using as many ways as possible to establish how knowledge can be transferred between those who practice and those who participate in the process of learning.

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[109] Michael Shanks and Jeffrey Schnapp, "*Artereality*" in *Art School: (Propositions for the 21st Century) Steven Henry Madoff, Ed. (*Massachusetts: The MIT Press, 2009), 147 -151.

[110] Markus Miessen "The nightmare of participation, or considering the value of failure as a proactive catalyst for change" in *Mistakes.* Matheo Chidoni, ed. Vol.3.(Milan: San Rocco, 2011), 120.

[111] Carpentier, Op. cit., 191.

[112] Isabelle Stengers, "The cosmopolitan proposal. making things public. atmospheres of democracy" in *Making Things Public*. Bruno Latour & Peter Weibel (eds.), Bruno Latour and Peter Weibel eds. (Cambridge: The MIT press, 2005), 1002.

Body is part of practice on many different levels, part of the process is knowing how to transfer knowledge. Fritz refers to some examples in terms of media about how it is possible to classify the ways of transfer: "*Problem-orientated transfers have been widely confirmed. Emotional transfer. Instrumentally action- orientated transfer. Ethical-moral transfer. Informational transfer. Memory-related transfer. Time -experiencing transfer. Transfer related to imaginative activity.*" [113] Those transfers as being more connected and pertinent to this study are the ones related to connections and relationships in art practices, like time-experiencing transfer, and transfers related to imaginative activity that could help to analyze the detection of knowledge within practical experiences in art studios, for example.

On the other hand, sometimes part of the practices that occur in the studio and labs must deal with the challenge of sharing. In this concern, Miessen refers to 'critical practice': "*it is supposed to challenge the expectation of what and how things should be done. Knowledge is necessarily shareable.*"[114] Miessen's words could be understood in such a way that part of being constantly critical and in a constant process of learning could challenge the practice of investigation and deal with the frustration of not reaching what is methodologically planned. Perhaps what Jens Badura refers to concerning 'Research practice' turns into something more positive: "*To produce mutual stimulation and connections with other cognitive sources and forms of dialogue in society where these could be relevant. Applied to the specific context of the project.*"[115] So, maybe the practice of researching as a process is relevant within the realm of social interaction, but also relevant is how practitioners could gain new knowledge by way of using innovative forms of dialogue. Something that is important for this study is connections and mutual stimulation.

10. Art and research

An artist as a subject goes through many steps in every implication regarding his/her own practice. An artist's foundational ideas are developed, by steps of investigation,

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[113] Fritz. Op. cit., 95 -108.
[114] Miessen, Op. cit., 121.
[115] Jens Badura,"Explorative practices in dialogue art -based research at the interface of art, sciences and design" in *What is the architect doing in the jungle? Biornametics*. Barbara Imhof and Petra Gruber (eds.) (Vienna: Springer Edition Angewandte, 2013), 18.

from observations about the context, always being confronted with a critical perspective on how to proceed and which methods will re-appropriate to shape the result of her/his practice. Artists are free to use media and methods, old and new technologies in as many archeological and innovative ways as possible.

As one aspect of being an artist, Suvakovic describes one particular symptom of a subject: *"the desire and joy in knowledge, in the context of problematization, rational informing, appropriation or identification"*.[116] Artists embody knowledge from what the author calls the context, this could be considered strategies used for starting, producing and proceeding with their practice. But sometimes it is difficult to distinguish between research and practice. For example, Gerald Bast mentions artistic research: *"If the power to define progress is in the hands of the commercial art market and quota-dependent museums and art galleries, then this will not go without consequences for the content."*[117] What we can possibly understand from what Bast says about the consequences is that the content of what labs and studios research is about the validation of the content, whereas the art market has a commercial view. In this case, the value of art practices is about the interaction not only between art practitioners and what they exhibit, but also about the critical perspective applied in the context of innovative strategies and critical appropriation and procedures streamed into the cultural spheres.

So then, the artist's practical implications in investigation through a particular and critical lens could be transformative in many ways of living in society, not only on a social level. The critic could create revolutions of knowledge within the process of learning and constant mutation. Even more, Suvakovic refers to that critical position of the artist as a figure of the 'Artist revolutionary' as: *"Critical entrepreneur. research into conditions of knowledge in conditions of education, organization and theory-practice."*[118] It is relevant that Suvakovic refers to the combination of theory and practice, where somehow in art research the boundaries of what it produces will perhaps always be blurred.

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[116] Suvakovic,Op.cit., 10.
[117] Gerald Bast, "On arts-based research" in *What is the architect doing in the jungle? Biornametics*. Barbara Imhof and Petra Gruber (eds.) (Vienna: Springer Edition Angewandte, 2013), 9.
[118] Ibid.

The artistic research methods applied by this practice will always be in terms of post-modernity used before, appropriated from other disciplines and reenacted from past investigations or fictitious future investigations that have not happened yet. On the level of 'Artists as investigator' Suvakovic proposes that the artist deals with the problem by way of using some collected 'strategies or procedures' which, in a way, are the results of past investigations:

> *"Artists as investigators; collecting. Classification, indexing and mapping data pertaining to the problem under scrutiny, while convincing and presenting the investigation as public discourse. These procedures featured as ready-made -investigation methods appropriated from police, journalists or elsewhere employed practice."*[119]

If artist investigators always use methods and procedures from other practices, one thing becomes clear concerning the research between artist and scientist. As far as the artist's approach is concerned, they do not need to prove by facts what they presume to observe, but on the other hand scientists must prove what they observe by using perhaps the same methods but different models to articulate this discourse. Suvakovic explains this in other terms: "*Artistic expression and scientific research is the relation between art and technical scientific research (media, device, tools). Relation develops complex, consistent and elaborated models of artistic expression in a particular science.*"[120] So then, a possible interpretation of Suvakovic's explanation is that science could be creative in investigation, but the results from the models that are applied are different from the results in other modes of practices.

The investigation is based on the processes that involve exploration. That means that critical observation discloses the practice in a dialogue between practices coming from other realms. Somehow, if research is based in the arts, a design, strategies, innovative methods and comparative parameters about the problem are presumed, in order to make interpretations about the praxis. Badura refers to this kind of research as art-based research: "*An exploratory practice that uses artistic approaches, methods and forms of expression to generate new insights or cognitive processes.*"[121] In other words, art-based research could be understood by many explorations in practice that develop in terms of the production of knowledge addressed to the collection of experiences with multiple media that are used to

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[119] Ibid. 64
[120] Ibid. 60
[121] Badura. Op. cit., 15.

express, combine and compare. Focusing on comparative methods in art research, Elkins talks about a functionality distinction between the methods and the boundaries that have been accepted by other theories in arts and design research: "*An advanced theorization of how knowledge may be embodied in or represented by a work of art; a comparative methodology of artistic production across cultures; and an international consensus in the definitions and boundaries.*"[122] What is relevant for this study is that perhaps the practice of art makes a difference from art-based research in terms of theorization, where art practices investigate in many different ways by way of the exploration of methods and procedures. Art research is more about comparative methods embodied by theorization in the practice of investigation.

The practice of art in terms of its value as an embodied research into the practice would be connected with the idea of innovation, discovering, assembling and appropriation of discourses in the process, but not directly with theorization as the main activity. Xavier Le Roy refers to 'Art as research' as: "*Investigation: A set of procedures of discovering, developing, describing, explaining and interpreting the functions, methods, values and sense of art.*"[123] Therefore, the process of art is somewhat different from art research, specifically that research will build models to observe under some parameters of theorization, meanwhile art could investigate with a critical perspective and share these notations.

Le Roy and others point out that the process of the methods applied might be the problem with 'the process of research': "*a model of working and behavior of the artist. There need not be any homology between the scientific methods and the methods of producing an aesthetic object.*"[124] As far as Le Roy describes the process of research, in the case of the artist the practice is accomplished by the application of a method, not by a research process determined by a model. On the other hand, art-based research perhaps uses a model, but its value belongs to the realm of art practices and not in achieving a scientific research consensus.

The difference between practice and Badura's idea of art based research is that of rational versus sensory: "*Rational insights and sensory experience is the difference*

[122] Elkins, Op. cit.
[123] Xavier Le Roy "Wording – Conceptual dance, laboratory, research" in *It takes place when it doesn't: On dance and performance since 1989* Hochmuth, M. et al. eds. (Frankfurt: Tanzquartier and Revolver, 2006), 52.
[124] Ibid., 55.

between methods and practices. Different types of insight found in research serve as paradigmatic principles that enable us to talk about science and art and art-related disciplines in the first place."[125] So, what Badura possibly means by this distinction is that insight could help us with understanding both practice and methods. Perhaps what the author attempts to explain is the rational distance between when the practice is conducted according to a method and when the practice is embodied by interaction or remediation.

Marten Spangberg speaks about the practice of research with a request for freedom in terms of what the market demands: "*Methodological protocols are the lack of accurate and manifest power in the provider of research and platforms. Only through the establishment of an accurate methodological frame can research free itself from the superficial demands of capitalist economy.*"[126] Here, when the author refers to freedom, it is about an accurate methodology, somehow a paradox between what the practice requests to be investigated and, on the other hand, what art practice offers to be observed as research. A possible solution to the boundaries between methods and art practices is what Susanne Witzgall quotes from Barad as 'diffractive methodology': " *'Intra-action' with other phenomena, apparatus, humans and non-humans. According with Barad, allows us to trace the genealogy of epistemic boundaries-making processes.'*"[127]A way of understanding this method within practice would be to understand it as the differentiation between 'making' and 'methodology' in practices, useful at the moment to make observations for this study.

But more important is the validation for the artistic practice in terms of artistic knowledge, the methods used in the practice and the exploration in theorization about the narratives and media. For example, Le Roy and other authors point out that: "*Art has a cognitive power – to produce knowledge, specific to that art; and a power to theorize, to produce a problematic and resolve it.*"[128] So then, labs and art studios combine investigations and reflexive experiences where the production of knowledge is part of every theorization, as well as its embodiment, a sort of 'collection of experiences'.

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[125] Badura, Op. cit., 15

[126] Marten Spangberg,"The doing of research"in *It takes place when it doesn't: On dance and performance since 1989* Hochmuth, M. et al. eds. (Frankfurt: Tanzquartier and Revolver, 2006), 61.

[127] Susanne Witzgall "Overlapping Waves and New Knowledge' in *What is the architect doing in the jungle? Biornametics*. Barbara Imhof and Petra Gruber eds. (Vienna: Springer Edition Angewandte, 2016), 823.

[128] Ibid., 52.

The same authors refer to how the practice could transfer knowledge, especially in 'Choreographic' practices: "*identifies composition with inscribing a form or structure. choreographer transferring knowledge to dancers by show-copy model or material molding.*"[129] What theorization could do is disclosing the process and making it a topic of discussion.

11. The science / the art

Science functions as an organized investigation about phenomena and attempts to demonstrate them by facts. It is always open to failure, however the process will be translated into many possible visualizations and languages to probe what it wants to explain. Science explains a problem that perhaps is not visible to anybody's senses. Science uses observations about the world that shape beliefs and assumptions about reality by way of axioms, theories and discoveries, but they may be proven to be wrong if another well accepted scientific theory proves something different.

Latour and Weibel describe how art practice could relate science to its own embodied interaction, by referring to something specific that perhaps helps us to understand science practice by the notion described in 'Isolated scientific image': "*it has no referent, meaningless, it proves nothing, says nothing, shows nothing, has no referent… nothing more absurd than the opposition between the visible world of science and the invisible world of religion.*"[130] Somehow, this could be about the tension between science and religion, in terms of the visualization of how science theoretically explains reality, but their explanations are isolated and do not explain anything. The problem with their explanations about reality and phenomena is that once they become scientific theories, science expects us to believe that they work as they say.

Paul Verschure refers to 'the empirical sciences' as a classification of sciences that could give access to certain abstractions about how science could explain a specific phenomenon: "*the empirical sciences' are dedicated to the explanation, production and control of natural phenomena generating third-person verifiable descriptions.*"[131]

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[129] Ibid.

[130] Latour and Weibel. Op. cit., 34.

[131] Paul F.M.J Verschure "The disappearing Genius and Situated Aesthetics: Explorations at the Borders of Science, Art and Reality" in *More than real. Art in the digital age*" Edited by Michelle Kuo and Daniel Birnbaum (Switzerland: Verbier Art Summit, . 2018), 196-201.

So, finally the third perspective in terms of verifications could help to the empirical possibility for a certain degree of the control of theories, but no one could truly understand reality explained by scientists better than themselves. It is important for this study is that it is related to the creative process, and from an artistic perspective e. g. Verschure refers to 'Situated aesthetics' and to Whewell´s idea of 'induction' in terms of how scientific knowledge proceeds: *"creativity in the context of the necessary role of discord and exploration in all processes underlying life. The process of discovery in scientific knowledge started to receive more attention in the nineteenth century, when Whewell proposed that induction is a creative mental act"*.[132] What could be induced from Verschure's words is that the process of discovery is directly related to the act of creation, it does not matter for this study to observe where it takes place, because a mental act could also be understood as an embodiment of knowledge by the body in interaction with the context. So far, what is important to keep from all of this is the fluctuation between art and the science knowledge it produces.

If science is always creative by using many aspects of induction, investigations and theorizations, then what about the objectification of science? If the body is objectivized, time as well and arts in general are a matter of objects. Then Latour refers to 'the objects of science' as: *"Are no longer placed behind the feelings of, for instance, poetry, but are implicated, folded into them."*[133] A possible interpretation of Latour's statement is that the objects of science are folded into feelings, so then the process of creation in science is implicated, understood as feelings, as part of the creation of the objects, a sort of embodiment of their embraced theories.

Art could possibly be described as the practice that aims at the mediation of its socio-cultural embodiment. The practice overlaps narratives that dialogue through a first person experience of the context. The result of investigation and interaction with itself has a critical and innovative perspective but has nothing to create, other than ethics and restrictions from the environment where it is produced. The practice involves all the aspects of the self that can be accounted for and appropriated and mediates them through a stream of information. There is no value in probing into the artists' perception of reality, but the stream of information can destroy all the theories

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[132] Ibid.
[133] Latour, *What Is Given in Experience*, 3.

without any concern about the past. This is pure creativity in the center of the stage of art practice.

Furthermore, Verschure pointed out to 'the arts' as: "individual creative expressions and aesthetics."[134] In other words, art is expression and is observed by studies about it. Somehow, the practice involves both processes at the same time. Every layer and single step of the process involves knowledge of something and refers to every individual interaction with the artist. The practice of art could perhaps make the interaction with others what Dieter Mersch called 'the knowledge of art': *"It is not related to a positive knowledge of scientific research, but to the negative knowledge of disruptions, separations, or dissonances whose discordant nature ‚makes you think'."*[135] In other words, in the practice of art there is a degree of resonance about its reception. Moreover, Mala Kline refers to this as an act of 'Transgression' as creation: *"Every action, every choice, every decision one makes is a potential act of creation. Transgression is an act of creation. Act of creation is a trace that resonates both in a cultural context and within the experience of a single human being."*[136] What makes Kline's words important for this study is the idea that the act of creation is a single and individual experience but is also collective, because it has a trace to follow, a footprint that creates a certain connection between the action steps that follow.

 'The first person view of the arts' is a perspective which is different from third form science. Verschure points out to the first person and says: *"emphasis on experience, is thus intimately linked to the notion of the single genius, who controls and defines the actions and experiences of his or her audience."*[137] In other words, experiences are the ultimate creation of arts where a certain transgression could be released. Then, however, what kind of differences and similarities exist between the two practices? Suvakovic refers to this and makes a very important distinction and identifies one very important similarity between science and arts:

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[134] Ibid.

[135] Dieter Mersch "Aesthetic difference: On the 'wisdom' of the Arts" in *Artists-in-labs. Recomposing Art and Science.* Irène Hediger and Jill Scott (Zurich: De Gruyer. ZHdK., 2016), 236- 249

[136] Mala Kline "CODEXXI (Manifiesto)" in *It takes place when it doesn't: On dance and performance since 1989* Hochmuth, M. et al. eds. (Frankfurt: Tanzquartier and Revolver, 2006), 151-152.

[137] Verschure, Op. cit.

> *"Art seeks an aesthetic response. Science knowledge and understanding. Art is Visual or sonic communication. Science is Narrative text communication. Both value careful observation of their environments. Both value Creativity. Both propose to introduce change, innovation, or improvement over what exists. Both use abstract models to understand the world. Both aspire to create works that have universal relevance."[138]*

Perhaps what could be interpreted from Suvakovic is that the vocabulary used in the practices is different in terms of communication, where science results in theories, arts results in experiences. Somehow, both stream knowledge by using a diversity of media, but those are translated into the social interaction across different layers of understanding in the living world.

Verschure refers to a possible solution to the problem of communication between art and science as the 'third-versus first-person': *"the so-called hard problem, is at the center of the developing science of consciousness and today can help bridge the gap between the two cultures."*[139] Maybe something could bridge the gap between isolated practices too.

12. Art & Science

The main concern about the different practices is understood as the division of the field of knowledge into disciplines. Somehow the realm of practices or biosphere of practices, where they interact by producing abstractions and data, is streamed by channels in very different stages. The so-called Art/Science distinction is based on arguments that relate to their procedures. One side is described by the methods used by their own practice and, on the other hand, by the senses as experiences of practicing. Zvjezdana Cimmerman refers to that: *"Science is governed by methodological rules, art is not; science aims for conceptual abstraction, art for concrete sensation."*[140] As Cimmerman infers, if sensations were put aside from the main concern about the scientific method and rules, then what are the concerns in art and science when they are practiced together?

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[138] Suvakovic, Op.cit., 60.
[139] Ibid.
[140] Zvjezdana Cimmerman, "Mediating and designing environments- art and natural science" in Gleniger, Angelika, Angelika Hilbek and Jill Scott. 2011. TRANSDISCOURSE 1. Mediated environments'. Vienna: Springer, 2011), 15.

Perhaps, as Dominika Glogowski says, it would be one answer. Here is the possible concern: "*Art-science collaborations challenge the communication of processes that are further complicated when transformed onto the built environment*".[141] So then, what Glosgowski points out here is the 'challenge of communication' resulting from the collaboration between art and science. Glosgowski continues the argument about the potential of the 'art-science cooperation': "*it discloses a democratic influx of complexities that harbors the fundamental potential of abnormalities and aberrations.*"[142] The author's arguments could be interpreted as what the practice is called when art and science work together with the potential to produce something new, in democratic terms, but what about the challenge of communication? Maybe it is about what Elkins refers to as the short term dialogue both practices could make possible: "*It's a NO long-term dialogue between. it is likely to be built on the foundation of a shared method of research or a shared purpose of the creation of the new knowledge.*"[143] In other words, the production of new knowledge has an end, but how is it defined in terms of research?

Witzgall describes 'the relationship between art and science' by the help of Deleuze's concept of difference as: "*symmetrical and non-hierarchical. Deleuze's concept Difference and repetition*"…*a positive distinction. It has a non-hierarchical quality beyond demarcation, degradation, and negation, attains ontological legitimation*"[144]. If art and science share a method and have a dialogue in terms of practice, the knowledge they produce is introduced into social interaction, but not into the field of science. So then, what art practices produce with science stays in the culture framed by the approach of science stimulation, but it is not science because scientific theorization has perhaps not been affected by arts in terms of production. Suvakovic relates the practices of art and science in terms of: "*techniques and technology as cultural research. The artists apparently become an external user or cultural worker who employs, simulates, consumes and applies or performs cultural and social -ideological effects of science in art by way of deemed autonomy of art in culture and society.*"[145] Suvakovic´s words could be understood in the sense that the

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[141] Dominika.Glogowski, "On communicating process. In art-science collaborations"'in *What is the architect doing in the jungle? Biornametics*. Barbara Imhof and Petra Gruber, eds. (Vienna: Springer Edition Angewandte, 2013), 71-72.
[142] Ibid.
[143] Elkins, Op. cit., 116
[144] Witzgall Op. cit. 811
[145] Suvakovic, Op. cit., 60

ideological effects of science in art, by making use of technology for research, could provide art with a certain degree of autonomy. However, that makes no sense in terms of connectivity at all, only in terms of acceptance as a form of applied research.

With regard to the methods applied by art and science for their practices, they have not been clearly unveiled yet. Perhaps Sixto´s and Alfredo Castro´s reference to Bacon and Newton about 'the method art and science' is helpful: *"Francis Bacon tried to build up a method of 'discovery and demonstration of sciences and arts. Even Newton popularized the idea that inductive rules are general rules of scientific creativity."*[146] So then, Newton´s inductive rules as mentioned by Castro are perhaps a different approach when it comes to induction methods. Maybe what Witzgall might refer to as the concept of 'transduction' today comes closer: *"concept to highlight the mechanisms of transfer and modification between the growing (and constantly changing dimensions and components) scientific and artistic epistemic systems."*[147] The transfer and modification Witzgall mentions is that the possible method of 'transduction' could be observed in both practices, by using mechanisms of 'transfer and modification' to produce new knowledge. Finally this is something to keep in mind in terms of this study's concerns.

Another possible method used by art and science practices is what Witzgall refers to as 'diffraction', taken from Karen Brad: *"Diffraction represents a productive model of thinking precisely for a non-representational methodical approach. Karen Brad's concept of spear to offer prospects for an interdisciplinary dialog between art and science."*[148] Possibly diffraction could be understood as a method or critical model in terms of production by the practice itself used in science practices. But the dialogue 'in between' is where Cimmerman refers to collaboration in terms of **'Art and Science collaborations'**: *"collaborations might 'mediate' understanding, spreading content and helping communities. Science as the process of generating knowledge and the art as the process of making aesthetics has become obsolete."*[149] What Cimmerman means by 'spreading content' might be that the concept of mediation in

[146] Sixto Castro and Alfredo Castro, *The path of creation. Creativity in Science and Art.* Vienna: Peter Lang, 2011), 34.
[147] Ibid.,141-153.
[148] Ibid.
[149] Cimmerman, Op. cit., 9-12.

understanding art would end the conflict between art and science when it comes to understanding reality. For this study it is important to take into account Cimmerman´s idea of the process of generating knowledge in the interactions between practices.

Another idea about methods is what Andreas Rigling and others refer to in the use of protocols, framed into the picture of 'communication' between both: *"Arts and Science introduced to protocols, measuring methods and analytics by technicians. Our results…interpreted into the arts-contexts- a difficult time-consuming work."*[150] Here the authors refer to the difficulties with interpreting protocols into arts, but also to the possibility of establishing a method to communicate practices into something that both assume could be applied to their own personal way of thinking, for example the third person to science and the first person in arts.

Art and science could be understood as a process of practice where it comes to an experimentation with theories that result in art anyway. Suvakovic, for example, refers to the result of 'Art and science as ready-made': *"Isolated samples and de-contextualization from experimental or consistent theoretical research and analyses and introduces them into the context of art."*[151] Those isolated samples that are produced as ready-mades by art and science practices could also be considered a possible method. Ready-made theories might apply to the practice, resulting in something possible and new.

So then, how do they produce and practice together? This is the question behind the scenes. Witzgall refers to it at first as 'cooperation between art and science' and describes it by two aspects

> *"1. The overlapping of two different knowledge-generating engagements and interfaces of subject, apparatus and examined phenomena. 2. This occurs, however only when they do not exist in a hierarchical relationship. This can only occur, when we consider the distention of art and science as positive difference".*[152]

Witzgall's description of cooperation could be interpreted as an overlapping relationship in the practice without hierarchy and based on the engagements among the practitioners. Irene Hediger pointed out how valuable this relationship is in terms

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[150] Andreas Rigling, Markus Schaub and Peter Waldner "An Unusual and Extravagant Interpretation of Our Data" in *Artists-in-labs. Recomposing Art and Science.* Irène Hediger and Jill Scott, eds (Zurich: De Gruyer. ZHdK, 2016), 27- 44.
[151] Ibid. 60
[152] Ibid. 141

of learning from each other: *"has a significant influence on the development and learning process of each."*[153] Whatever the relationship created by artists and scientists in a 'professional/intercultural/romantic' manner: "*the willingness to open up and listen to one another is a key factor in its success. The artists in the laboratory and the scientists in the atelier, expand the perception and, in turn, the insights of both.*"[154] Therefore, keep in mind the possibility of a relationship established between practices, in this case between art practices and sciences.

Lisa Blackman, for example, refers to the challenge of this relationship between art and science in terms of the communication level and about the level of embodiment from both sides in the labs: "*One of the key challenges is how to work with physiological processes as more transitive, distributive, relational, embodied and contagious with the technical, material, immaterial, symbolic, historical, aesthetic as entailed processes and practices*".[155] From another perspective, Kline refers to the relevance of constant awareness in this relationship, with what the author calls 'Labouratory' as a process: "*its strategy is negotiation with different kinds of knowledge and different kinds of agency, and a constant awareness of possible alliances with them and among them.*"[156] The agencies Kline refers to could possibly be disclosed in the practice as encounters of relationships based on the awareness of negotiation. But for this study it is more important and relevant to understand how practices from different fields might be connected by the awareness of a critical concern in the social-cultural context.

For example, Hediger refers to the 'collaboration process' as a tool for an 'artist's and scientist's encounter': "*In the (social) process of collaboration, the most important working tool of artists and scientists is communication and reflection. The embeddedness in a professional context enables both scientists and artists more direct access to the deeper lying concerns of a particular society*"[157] For this study, awareness of the artist/scientist relationship is the most important tool when dealing

[153] Inere Hediger, "Exploring the unknown" in *Artists-in-labs. Recomposing Art and Science.* Irène Hediger and Jill Scott, eds (Zurich: De Gruyer. ZHdK, 2016), 22-23.
[154] Ibid. 22-23
[155] Lisa Blackman,'Inventive Experimentation: Weird Science, Affectivity and Archives got the future' in *Artists-in-labs. Recomposing Art and Science.* Irène Hediger and Jill Scott eds. Zurich: De Gruyer. ZHdK, 2016) 162-183
[156] Kline, Op. cit. 151-152
[157] Ibid.

with critical concerns in a society. Awareness makes it possible for practitioners to be able to bodily cooperate in processes between isolated practices, hopefully with the aim of streaming one another revolutionary perspectives about that particular society.

13. Art education challenges and the fields

Art education today has the responsibility to take into account all the constant transformations in the current practices and how institutions and the whole systems need to adapt and update the profile of students that trust the system to guide them. Future art education plays an important role with discerning current trends in art and with adapting to the fast-socio-cultural transformation. Today, with regard to super modernity and the art market, both face big problems because of the worldwide climate change, equality, environmental politics, to name a few of the many issues that are related to modern societies that are hyper-connected by the Internet in a patriarchal occidental economy.

Art and science practices are part of the change when it comes to crossing discipline practices, producing innovative strategies, applying appropriated methods and mediation with a critical perspective in many layers of the practices concerned. But as Gleiniger et al. had it: "*the relations between natural scientists and the media artists are still fairly underdeveloped.*"[158] After almost one decade of involvement in this study, the development has been affected by many technologies and new approaches, such as multiple online platforms and the impact of social media in everyday practices. Perhaps scientists and artists feel closer to each other, but has the art educational system in western culture been adaptable enough when it comes to these transformations? Graham and Cook, for example, refer to the new media in tension with the institutions a decade ago and say: "*Whether new media is a style or a tendency in art, in all cases it is important to note how technological characteristics of the work are factors in its reception by institutions.*" [159] Maybe what Graham and Cook say about work today could be called practices, and their reception by

[158] Gleiniger, et. al. Op. cit., 66.
[159] Graham and Cook, Op. cit., 48.

institutions would be specifically applied to the knowledge embodied in those practices.

Carola Dertnig and Achim Hochdörfer referred to the profile of the artist a decade ago: "*The artist is much more interested in the associative reviewing, reflecting and re-staging of the art form, which becomes clear in the plentitude of performative expressions, content, strategies and scenes.*"[160] Artists today, rather than being associative, are interconnected in their own practice by constant relationships with others all the time. Elkins defines 'Art practice' as: "*Academic pursuits that result from combination such as anthropology + sociology linguistics, or art history + archeology + semiotics, but there is no academic practice that combines creative with other any other discipline.*"[161] Ten years ago there was not one program that would bring practices together, like Transmedia Arts or the Art and Science departments that exist in Vienna today, for example.

Perhaps the main explorative role concerning the process of knowledge embodiment was attributed to performance studies or performance as a 'discipline', but not as a 'practice' that is expanded to many aspects of the formation of one art student in art school today. Charles Renfro referred to that a decade ago: "*It is a performance. Its buildings are sets in the show. And its artists can be embraced by the age, cultural and market forces that have made these fairs and biennials such a success.*"[162] Perhaps what Refro said could be interpreted as performance, as a discipline is more integrated by institutions, but in terms of art practice it becomes one of the media to be mixed together. In this case, what Miessen and others referred to as the institution conception is close to what is perceived in terms of practices: "*Institution in a very broad sense- in terms of an assembly of practices'.*"[163] So then, perhaps it is this assembly which, in the form of mixed media and transmedia, could be understood as existing today in institutions of applied arts perhaps. The re-organization of practices is where knowledge rises from practice itself.

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[160] Carola Dertnig and Achim Hochdörfer "Performing the Self, the medium and the (Hi) story" in . *Perform, perform, perform,* Carola Dertnig. (Vienna: Schelebrüger editor, 2011),10.
[161] Elkins, op. cit.,157
[162] Charles, Renfro 'Undesigning the new art school' in *Art School: (Propositions for the 21st Century).* Steven Henry Madoff, ed. *(*Massachusetts: The MIT Press. 2009), 160-175.
[163] Markus Miessen, Chantal Mouffe and Nikolaus Hirsch. 2012. *The Space of Agonism*. Markus Miessen Nikolaus Hirsch, eds. Berlin: Sternberg Press, 2012),12.

Elkins referred to the 'new degree' in art research a decade ago: *"it makes enough sense to say that art research is…nomadic or implicated in post-structural paradigms. The most interesting thing about the new degree is the opportunity it affords to rethink the supervisor's role. In a word, no one knows how to supervise these degrees".[164]* A decade after this statement it is clear that art institutions have made a big step forward in terms of validating the production of new knowledge when it comes to research in the studio.

Eva Maria Stadler refers to the 'college' as a medium or connector: *"The college is a medium that allows us to connect different levels of visual representations."[165]* A possible interpretation of the "connection", on which this study can focus, is that the physical space-time of the art institutions brings about the possibility of a wider view of the overlapping processes in the practices of art and research today.

Madoff, on the other hand, points out about art schools, *"Post-Duchampian epoch: It rides across all materials. From the 1980s on, the influence of conceptualism has affected art schools all over the world. Many schools have erased the boundaries between disciplines."[166]* Today disciplines are structured by the practice and its mediation. So then the boundaries between disciplines are blurred insofar as the process of the hybridization of practices has reformulate the idea of which media is used by each discipline. This has resulted in mixed media rather than in a disciplin-based ones. Certainly there is knowledge to teach, but today it is more about how to steer the complex interaction of practices and learning processes that occurs within art schools in dialogue with the cultural environment. Ernesto Pujol referred to that and said a decade ago: "Art schools are successful if they guide young artists into the right artistic production processes for them. Old and new media, that gradually helps them to achieve their unique voice."[167] What is important for this study is not to place value on the uniqueness of the crossover of practices and not to condemn what it produces. What is important is the critical narratives that overlap and connect one another in a multiple process.

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[164] Elkins, op. cit., xi

[165] Eva Maria Stadler "Drawing and researching" in *Perform, perform, perform.* Carola Dertnig (Vienna: Schelebrüger editor, 2011), 54-56.

[166] *Madoff, Op. cit.* introduction.

[167] Ernesto Pujol, "On the ground" in *Art School: (Propositions for the 21st Century) Steven Henry Madoff* (Massachusetts: The MIT Press. 2009), 12.

In 2009 Boris Groys referred to 'art education today' as: *"Now, as ever before, education suspends the student in an environment that is meant to isolate him or her from the outside world. Paradoxically, the goal of this isolation is precisely to prepare students for life outside the school, for 'real life'."*[168] A decade after that statement a question could be asked about the value of a kind of art education which is isolated from life compared to art education placed in the midst of life. This study is all about this paradox.

Somehow, disciplinary studies in art education have more to do with interdisciplinary, transdisciplinary and sub-disciplinary classifications that could be reflected on in this 'real life' by way of a complex kind of a critical response. New fields today might be related to what Elkins referred to a decade ago: *"a breakdown of boundaries between disciplines."*[169] On the other hand, there is Victoria Vesna's Interaction of disciplines: *"The work of artists working with technology demands interaction with scholars from a wide variety of disciplines such as computer science, social studies, philosophy, cultural studies. Bridging and synthesizing many worlds while composing 'something else' becomes the art".*[170] Vesna's reflection could be interpreted from the perspective of post media practices today, where this something else is more about something else that may be really about something in-between.

A decade ago Schnapp and Schanks referred to Artereality's work, 'transdisciplinarity project': *"Co Creation implies a model of collegiality, unlike the reality of traditional humanities and art research centers. Small teams to enable the personal relationships that facilitate this flattening. Community and affiliation are essential."*[171] Moreover, Schnapp and Schanks could be interpreted as saying that more important than the creation of teams is the personal relationship that plays the role of facilitator/complicator when it comes to practice. Whatever collegiality means in terms of community or affiliation, art practices are fundamentally based on a critical perspective that anything is possible, including the traditional approaches as well.

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[168] Boris Groys, "Education by infection" in *Art School: (Propositions for the 21st Century) S. H. Madoff* (Massachusetts: The MIT Press. 2009), 27
[169] Elkins, Op. cit. 157
[170] Victoria Vesna *Towards a third culture/Between in Between*. Leonardo Journal Vol. 34, No. 2 (US: The MIT Press, 2001), 121-125.
[171] Schnapp and Schanks, Op. cit., 147 -151.

On the other hand, Elkins said about the new degree in 2009: *"it should be understood a fundamental critique of disciplinary itself--in which case it might fruitfully engage with existing debates about the nature of interdisciplinary, transdisciplinary and sub-disciplinary work in many other fields."*[172] As far as Elkins could understand, the disciplinary critique is part of the practice itself, underlying the disciplinary division to the level of field engagements.

The challenge of art institutions is envisioned to extend the boundaries of fields, disciplines and practices, and at the same time to be a battleground, to be more than confrontational, but to interact and blur the boundaries while running the risk to blur the institutional boundaries.

Lind, for example, refers to art institutions in 'Confrontational and provocative' terms: *"Art institutions should be closed a certain amount of time per year, like schools and theaters. Then there would be a chance to do all things that get ignored and rushed over today."*[173] So it could be interpreted that there is a critical situation between those who developed art systems and those, on the other hand, who know the needs of art education. Art students might even be part of that and meanwhile learn from new experiences of that 'outside' world, outside the art schools. But in any case, awareness refers to context. If the context is more favorable, it could be related to the possibility of getting away from the isolation and marginality that are sometimes detected in art. Somehow, awareness could be a key-motivation for innovations and entrepreneurial start-ups. In this concern, Aneta Podkalicka and Ellie Rennie refer to 'social innovation' practices: *"Bring practices, mindsets and methods of commercial innovation and entrepreneurial start-up ventures to focus on social problems, with private philanthropic funding.*"[174] Social innovation would require social consciousness and awareness by the embodied diversity of the problems of today's societies. Maybe the only possible solution for a non-institutional marginality could be social collaboration in terms of 'relentless will for collaboration', as Miessen has it: "Working from outside, like a non-institutional free agent. Can only be overcome by a

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[172] Ibid. 164.
[173] Mari Lind "Curating with Institutional visions" in Nina Möntmann. *Art and its institutions. Current conflicts, critique and collaborations* (London: Black dog Publishing, 2006), 29.
[174] Aneta Podkalicka and Ellie Rennie, *Using Media for Social innovation* (Chicago: Intellect, 2018), 30.

relentless will for collaboration."[175] Miessen could be interpreted as saying that the challenge for future art education, if it wants to be more inclusive and wants to avoid marginality, comes from the fact that the practices are consumed by a fast art market. The result of this is obstacles to investigation and artistic development, where the boundaries are pushed to shift and change rapidly. For an adaptable educational system as it is requested by students the challenge is to react and follow. Follow the rules of an old and unresponsive model of education would damage their own educational process, resulting in little possibility of future success.

Part III Relationship variations

14. Adaptation/context to/ the real

The 'real world' and context where art practices could reach a philosophical approach is already a process that requests creativity, ingenuity and some capabilities of not being too precise about what is observed, or about the blurred narratives between humans, machines, the flux of data and user interaction. For Latour and Weibel, human-based creativity is this: *"It is Individual, there is no access to truth or to the divinities. Down with transcendence!."*[176] So then, computers were created by humans to think and solve very complex problems that their creators would never be capable of solving.   In other words, what Latour and Weibel mention as a possible interpretation is that human creativity at first is individual, perhaps in the way in which it is perceived in an individual capacity, but maybe this capacity could be shared and becomes collective in the process of embodiment.

It becomes more complex to observe in an individual or collective capacity when it comes to being framed in one context. Fritz refers to macro- and micro-contexts regarding the 'co-text': *"In this sense Co-text is 'relevant to the interaction between a user and application."*[177] Co-text could be understood as a parallel interaction where

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[175] Markus Miessen,"The nightmare of participation, or considering the value of failure as a proactive catalyst for change" in *Collaborations.* Vol. 6. Matheo Chidoni, ed.(Milan: San Rocco, 2013), 123.
[176] Latour and Weibel, Op. cit., 21.
[177] Fritz. Op. Cit. 127

the dialogue occurs in the micro-level. So then, human creativity distances itself from many interactions that perhaps select what is important or not from that context and through that selection picture out reality and creates its own critical perspective.

Somehow, the action or the distance-movement that perhaps is needed to be creative is a combination of indifference and emancipation from reality, where the result will end up in one or multiple interactions to be adapted or maladapted. From one perspective, Matheo Chidoni refers to indifference as a 'suspension': "*the less care about, the easier the solution becomes; Indifference is an act of suspension and producing distance, and it creates a possible space for action. Indifference is clearly non-modern. Indifference, however, is not tolerance.*"[178] And Kline, on the other hand, refers to 'emancipation' as a creation of a rupture: "*a never -ending process of actually taking distance from constructions, from the too obvious. It is a continuous creative transformation of obstructions. It is a constant search for 'an action' which creates a rupture.*"[179] So then, a possible interpretation for this study could be that the practice of art refers to an individual process of creativity where the practitioners take a distance and also search for a rupture, interacting with many contexts. The interaction, however, will always be an adaptation or mal-adaptation to that so-called system.

If for this study art practitioners could be called a system organized to constantly close and open the interactions with the social-cultural context, perhaps Christa Sommerer and Laurent Mignonneau refer to an 'Open and autonomous System' as something that requests 'adaptation and cooperation'. They say about the open ones: "*Systems continuously interacting with the environment through an exchange of information, energy and/or matter. Autonomous: A system able to sustain itself and adapt. This can be achieved through adaptive strategies to perform given functions in cooperation with other systems.*"[180] So then, one interpretation of the system's notion in the constellations of the practitioner's bodies would be the possibility to interpret them as adaptive and interactive systems that cannot be autonomous. That is why the interactive systems constantly change, because of the interaction with the environments and by the use of strategies of exchange.

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[178] Matheo Chidoni, *Indifference.* Vol.7 (Milan: San Rocco, 2013), 1.
[179] Kline, Op. cit., 151-152.
[180] Christa Sommerer and Laurent Mignonneau, *Living systems.* Barcelona: ACTAR/arts Santa Mònica, 2004), 32-38.

15. 'Collabouration' and 'co-operation'

With regard to the exchange mode, perhaps what is important about interaction in this study is which roles art practitioners could play when it comes to research. On the other hand, the interaction between the investigations by the exchange of appropriate methods of post-production, for example, could arrange the critical roles that have been adopted by the revolution of everyday art practices in terms of the production of knowledge. Although so many aspects have been reviewed in this study, the following ones are considered key concepts: body-self-awareness, critical perspective and lack of hierarchy, in the exchange of every single action on micro-macro levels of mediation.

For example, Latour refers to revolutionary people today as 'complicators': *"What change does it make in the way people make up their mind to be attached to things? Revolutionary time, the great 'Simplificator', has been replaced by cohabitation, the great 'Complicator.'"*[181] As a possible interpretation of Latour´s words, the complicator role today is possibly the relationship found in the attachment of living experiences. On the other hand, the perspective of 'revolution' is not a simple one. By contrast, 'a complicator' plays the role of art practitioners today, where the critical perspective makes life critical by the practice of interaction with art in the context of that critical scale. The role of art practitioners is about individual participation within the collective. These participative practices are sometimes called 'collaborations' or 'cooperation'.

Jan Lange pointed out to 'collaboration' as a research: *"Participative orientation, its knowledge practices per se can always be understood also as a research. Collaboration with other knowledge systems seems to me worth a try."*[182] Another approach to collaboration is identified by Anne Dekker in new media art, as to how it affects the authorship figure: *"the rules rather than the exception advocate new documentation strategies that are designed and even encourage 'expandable' and*

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[181] Bruno Latour, *From Realpolitik to Dingpolitik or How to Make Things Public (Center for Art and Media Karlsruhe,* 2004) .http://www.bruno-latour.fr/sites/default/files/downloads/96-MTP-DING.pdf
[182] Jan Lange,"The spatial turn to Processuality, diversity and Collaboration". in *Crossing Disciplinary Boundaries - New Urban Professions.* Michael Koch, Renée Tribble, Patricia Wedler (ed.) (Berlin: Jovis, 2018), 202.

changing authorship functions."[183] Miessen describes collaboration as a condition in the process of interdisciplinary practice: "*a process corresponds to a more disparate relationship that is generated by and based on heterogeneous parts that are defined as unpredictable singularities. It can also be described as a productive learning process. This condition can produce a set of relationships.*"[184] Those *heterogeneous parts of the relationship to which* Miessen refers could be understood as part of this exchange of individual creativity, streamed by the experience of the practice, by many sets of relationships. Maybe what this means is that the complexity of 'revolutionary ideas' is a very exceptional political position to take.

About 'co-operation', Bernardita Borra paraphrases Meyer's words (Bauhaus)*: "It was the most valuable alternative social structure, one founded not on the production of surplus values, but on the collective needs and desires of the mass society that produced it.*"[185] So what could be interpreted from Borra about Meyer as cooperation is that the social scale of concerns and collaboration is perhaps something regarding politically established relationships that structure 'co-operation'.

From another perspective, Miessen paraphrases Schneider. Collaboration versus cooperation expresses the possibility that collaboration says something about the value of the 'working together' mode: "*Based on the idea of 'occupying force or malevolent power' and working together as instrumentality".*[186] Something that could be interpreted here is the possibility that cooperation is made clearer by the consideration about who practices that mode of practice. In terms of this study, it is better to keep the idea of participation as only one of the possible interactions.

When it comes to the singular possibility to participate inside this structure of socialization within the practices of art and research, Jill Orr refers to the 'collaborative structure' as a direct concern in terms of cultural respect to other practices: "*Request great transparency of intention, clarity of ownership, respect of (indigenous) cultural heritage and clear methods for creating. Thus, giving respect*

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[183] Annet Dekker, "Methodologies of multimedia Documentation and archiving" in *Preserving and exhibiting media art: challenges and perspectives*. Noordegraaf et al. (Amsterdam: Amsterdam University Press, 2013), 174.
[184] Ibid. 121
[185] Bernardina Borra, "Hannes Meyer: CO-OP Architecture" in *Collaborations.* Matheo Chidoni. Vol. 6 . Milan: San Rocco, 2013), 97.
[186] Ibid. 120

for artistic integrity."[187] Martina Ruhsam refers to the same 'collaborative practice' as a responsible practice: "*This practice asks for a response, for feedback, response, reaction, resonance, echo to the singular and the singular itself, and at the same time for responsibility towards the singular.*"[188] As a possible interpretation of Ruhsam words, responsibility is about awareness of the self and of every other practitioner and their self-awareness as well.

Perhaps what Ruhsam attempts to say is related to the notion of the collective, and maybe it could be completed by what Miessen referred to as the notion of the collective, when the author pointed out to a 'Constructive critical productivity' in terms of collaboration: "*Testing allows for agility, and it needs to be carried out in a proper context, in collaboration with others and across cultural milieu.*"[189] This way the cultural milieu could be interpreted as being about the power of aspirational relationships that include collective practices and about how they could be detected as being asymmetrical. Tom Holert refers to the collective in terms of alternative forms of power in some practices: "*Aspirations made them central to many feminist, queer, postcolonial, and antiracist cultural practices...Alternative spaces, co-op galleries, etc. also emerged on the grounds of new insights into asymmetrical power relations.*"[190] Moreover, what could be asymmetrical is the possibility of empowerment for personal argumentation in favor of a re-arrangement of the individual advance to make the practice instrumental. For example Chidoni refers to collaborations in general: "*Recall the boredom and uselessness of an all-star game. It can result in a true disaster, and this usually involves a very personal argument... Collaboration as a device could restart design over and over, in a repeated act of collective erasure.*"[191] So then, Chidoni remarks that the collective is at risk where hierarchy appears. This study revisits those notions of what could erase the interactions recalled by the collective with regard to a critical observation, and it also faces the political micro-macro context where the practice is released.

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[187] Jill Orr, "Heat: Art, People and climate change' in Andrea Gleiniger, Angelika Hilbek and Jill Scott. *Transdiscourse 1. Mediated environments* (Vienna: Springer, 2011), 108.
[188] Martina Ruhsam, *Kollaborative Praxis: Choreographie. Die Inszenierung der Zusammenarbeit und ihre Aufführung.* Vienna: Turia+Kant, 2011), 9.
[189] Miessen.Op. cit., 123.
[190] Tom Holert,"Joint Ventures, On the State of Collaborations" in *An envelope for arts, sciences, politics and us. Mixing realities and mediating myths & methods*. Valerie Deifel, Bernd Kräftner and Virgil Widrich. Ed. (Vienna: Edition Angewandte, 2012), 81-86.
[191] Ibid.

Collaboration requires awareness under many aspects, specifically of structures of the context where they take place. Is it possible to say that it could just have happened or that it is just an idea about the need to be clear about the established conditions within cooperation? Among the conditions, the structures of interaction in art practices are mostly undefined and part of the rules of art, especially in post-modern or super-modernity days when art practices take place more on the social-cultural level of politics in terms of negotiation than as a super-awareness of the interaction layers which, by the way, are impossible to be classified, and also art practices constantly find their way out of the frames.

Perhaps the conditions of collaboration are what Claudia Bosse and Christine Standfest point out as 'collabouration': *"the spatial, temporal economies, economical and hierarchical structures of the working process define the potentiality of each artistic work and have to be understood as creative, political and aesthetic definition and act".*[192] In other words, what the authors refer to is the condition which promotes the potential; basically how the structures could be flexible and open enough to make non-hierarchy interaction between practitioners possible.

One answer is when Bosse and Standfest explain the figure of the 'ghost of 'collabouration': *"the possibility for curators to better manage the symbolic capital. A political power in the modes of cooperation, who at their very start have something like an agreement with rules beyond the rules of the market".*[193] So they figured out (one possible interpretation of the authors) that interaction between practitioners' proposed modes of cooperation as methods or strategies within the creative process. This all goes beyond the art market. Perhaps the so-called 'ghost' must take a social-political position in order to establish the necessary distance to go beyond the art market, but at the same time within it. Somehow it is a necessity that the art practices, by way of cooperation, build a social awareness that allows for access to a different reception of art processes and create a different collective necessity and, in so doing, create a new or parallel art market.

[192] Claudia Bosse and Christine Standfest 'Short remarks on the politics of collaboration' *The Space of Agonism*. Markus Miessen Nikolaus Hirsch, eds.(Berlin: Sternberg Press, 2012) 160.
[193] Ibid.

Collaboration is a 'ghost' that is used rather as a concept in politics rather than as real practices. Sommer and Mignonneau refer to cooperation with an important social role: "*process of working or acting together, which can be accomplished by both intentional and unintentional agents. The inner working of a human being or even social patterns.*"[194] Social patterns are constantly limited by many layers of human communication and learning processes, but it is interesting for this study to take into account that art practice involves some agents that are intentional and some others that are not. Whatever cooperation calls to process, the accomplishment is remarkable in the socio-cultural interaction in the complexity of the practice. On the other hand, the cultural practice Mouffe refers to is already a kind of cooperation*: "In the Traditional construction of reality, is based on the schematic opposition of mind and matter. It exists in a complexity woven cooperation of objects and subjects, mind and matter."*[195] On the other hand, in that cultural practice cooperation could be observed as an applied method itself, as Miessen refers to here, by defining cooperation as: *"a method applied among identifiable individuals within and between organizations."*[196] Cooperation could be interpreted as a 'collective articulation of interactions', which may be the most important aspect concerning this process. Method and cultural practice have a relevant position for art practitioners when it comes to to the context and their own critical perspective. But is the art process enough to make social participation possible?

16. Socialization and the collective aspect

In general, socialization in practices is important, but especially with art practice it becomes crucial. Isolated artists and researchers in art studios find a place in art schools and academies where in some cases the isolation sometimes detonates the abstraction needed to build a critical speech mediated by a self-development discourse. But how important is it to rearrange in the practice of that discourse in terms of commitments with the socio-cultural context, where the complexity of discourses is streamed by subjects in the collective? The experience of the social and cultural context requires the individual to become experienced by action and interaction. In the context of 'designed experiences', Verschure referred to this as:

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[194] Sommer and Mignonneau, Op. cit. 26
[195] Miessen, et. al. Op. cit., 11-13
[196] Miessen, *The nightmare of participation,* 121.

"The experiments in situated aesthetics have helped us to explore fundamental scientific questions using the methods and formats of art, thus demonstrating the intimate relation between action and interaction in the construction of individual collective meaning and experience."[197] What is relevant to be taken into account is the relation between action and interaction, observed by *situated aesthetics*, and as Verschure says, by the help of scientific questions it could be understood as the experimental practice of investigation, requiring a design and strategies to reveal methods and formats in art practices. What is relevant in that dialogue between action and interaction is contact with the other configurations of realities and identities,which might provide the possibility to find layers of interactions as individuation, identification, socio-cultural perspective and translation of methods, appropriation and more aspects that include the social mode.

On the other hand, concerning the value of practices in general but connected to social forms, Van Heur remarks specifically on the 'true lived experience': *"lived experience, visible in Felix Guatarri and Segio Vilar's methodology, recently developed by Gary Genosko and Ned Rossiter – that intimately connects transdisciplinary research practices to institutional change and emergence of new social forms."*[198] What is important for this study is to remake this idea of intimate connections between practitioners, where exactly the interaction, action, participation and lived experience could be key to shaping new ideas of future social assemblies.

The organization and the social structure in postmodern society organizations tend to be more circular, insofar as socialization and interaction take place under the many aspects of all practices and especially art practices that attempt to follow new models. These organizations require from institutions and participants the awareness of every single mechanism as a possible stage in the learning process, thus establishing a new distinction from the past. In order to clarify these two ideas, Carpertier on the one hand assumes that the process of identification is part of social interaction: *"Multitude of circulating identities, contested and contestable, that offer subjects opportunities for identification and provide them with the building blocks of subjectivities."*[199] On the other hand, Van Heur pointed out to a 'social reality': *"it is an*

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[197] Ibid. 206- 217
[198] Op. cit., 52.
[199] Ibid. 175

open system, the view that causal mechanisms and structures possess tendencies instead of causal laws and its emphasis on absence distinguishes by critical realism meaning.[200] If the circulation of identities within an open system requires participants to identify themselves by the flow of the subjective structure, it might be necessary to understand new social structures where artists establish their practices and make their critical proposals through their own processes as a network with radiation centers interconnected between one another.

In order to clarify this idea, Carpentier paraphrases Deleuze´s and Guattari´s mechanisms, in terms of 'organizational, interorganizational and environmental fluidity': *"The arbolic structure is linear, hierarchic and sedentary (Deleuze and Guattari (1987) is the mechanistic and bureaucratic organizations. The organic organizations are rhizomatic; non -linear, anarchic and nomadic."*[201] So then, those structures, whatever they are called and however they are represented, are fluid structures where identities could reflect themselves and interact within a new type of organization, where the system is not the most important thing. What is important is a super-capacity of adaptation or flexibility. Isolation and anarchic positions would be possible but not useful, because they would miss the learning process of the interaction with the new and could be seen as fear or other feelings included into this kind of practice of transformation.

Somehow, the process of interaction between human entities in the real or virtual world requires a new perspective towards 'democratization', where many aspects of socio-cultural structures face the problem of equality and accessibility. This process of democracy, which David Hesmondhalgh refers to as 'democratization', could provide this study with a clue: *"participants exercise collective decision -making over that thing in a relatively equal way. In the context of media it is often used simply to refer to an increase in access."*[202] A possible idea about the new systems and learning processes is related to the complexity of new interaction and to how to make decisions about political systems today that directly affect economies, territories and socialization to other cultures. Perhaps for this study it would be

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[200] Ibid.43-50
[201] Ibid. 217
[202] David Hesmondhalgh, "Have Digital technologies democratized the media industries?*in Media and Society James Curran and* David Hesmondhalgh (UK: Bloomsbury, 2011), 101.

necessary to limit the frame of research to western cultures and developed economies, because the results of this research might not be understood in other cultural spheres where technology, environment, culture, human rights and equality are not part of the first necessities instead of economic access to basic services.

The references of the environment are by many processes connected by the real experience of interaction, but also by the determination of the whole self. Whenever and wherever the process ends, it is a learning embodiment about differentiation of identities and subjectivities. The process of identification and individuation is constructed by interaction in the sociocultural stage in every practice. The configuration of the subject becomes more important in the main stage of social interaction, specifically when the identity of the individual wants to be part of the collective democratic feeling. It is exactly in that case when the constituted identities fail or succeed by the social interaction in terms of addressing the same collective process of learning by the practice attempted over and over.

Carpentier, for example, paraphrases Butler's concept of 'Identity': *"Theoretical strands; Personal identity – more psychological / Social or Cultural identity – more sociocultural. Butler (1990) performativity of identity, where identities become constructed through the repetition of acts."*[203] The same author refers to the idea of 'Self-determination' by quotes from other philosophers: "*can only proceed through processes of identification (Laclau, 1990) Subjects crave fully constituted identities, but they will never be satisfied. (Lacan 1991, Kirshner 2005) The incompleteness of identity which lies at the core of all subjectivity*"[204] Furthermore, in terms of subjectivity, the same author offers an idea of the 'subject': "*In the sense of 'subject positions' within a discursive structure. Subjects cannot, therefore, be the origin of social relations.*"[205] So finally, what is the aim of these notions and correlations between authors; and what about the social configurations in the relation between participants and practitioners? If the future is collective and less hierarchical, how much investment in awareness do the social structures and educational systems have to take into account concerning the possibilities of together building something

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[203] Ibid.177
[204] Ibid. 178
[205] Ibid.175-177

that is open enough, critical and diverse? It is what Latour calls sisterhood: *"As a collective, we are all brothers."[206]*, and concerning collectives: *"Collectives: Every concept, every institution, every practice that interferes with the continuous deployment of and their experimentation with hybrids will be deemed dangerous, harmful, immoral."[207]* So then, a possible interpretation of the philosopher's words is that collectives request participation in many hybrid manners. Participation in the process of art education must be inclusive and must be fruitful in every step of the practice. This study proposes some answers concerning the possibilities of participation in terms of connections and friendships in the creative processes, in the sense of art practitioners being critical and their role in society having become one of the 'hybrid complicators of socio-cultural interaction'.

17. Participation

Participation is something that is required by art practitioners who are not isolated. Here participation may not be understood as a choice; rather it must be understood as a democratic value. For example Carpentier refers to participation in terms of participatory practices: *"the often (implicit) assumption is that participation is necessarily beneficial. (Part of) this assumption is problematic because it decontextualizes participatory practices and disconnects them from a very necessary articulation with democratic values such as equality, empowerment, justice and peace."[208]* In other words, it could be understood that in terms of democratic values it is also possible to 'not participate' as part of the citizen's rights as such. For the purpose of this study the practice or exercise in the cultural dimension could be interpreted as the importance of the embodied process of learning about self-awareness and more about interaction and the identification process. Art practices today provide the challenge of designing those experiences to make cultural change possible.

For example Lange mentions 'Processuality' in terms of the instrumentalization of participation: *"Demands by civil society to make its voice heard to grow. Participation*

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[206] Bruno Latour, *We have never been modern (*UK: Pearson Education Ltd. Edinburgh Gate, 1991), 115.
[207] Ibid. 139.
[208] Ibid. 22

in that case is no longer an acceptance creating instrumentality."[209] What Lange pointed out to maybe refers to the negative perspective in the participation mode in civil society. Somehow, if art practices observe instrumentalization as a critical perspective, perhaps the investigation could achieve different results by help of which art in most cases could invent ways to transform ideas into processes. On the other hand, Miessen says: *"Today participation is part of neoliberal project. Real questions of power are no longer being negotiated."*[210] Participation in civil society is restricted by economical structures. The art market as part of this model answers to the same structure with restricted participation as well, but in the context of art practices participation does not have any need to be responsible for modes of participation. The role of art practice today is to try to break the model by making use of other forms of participation, like social media and other technological approaches. But Miessen, for example, refers to the 'Future of participation' as a 'something' not virtual at all: *"A direct and personal engagement and stimulation of specific future realities. This can only be achieved by avoiding the trap or getting stuck in one milieu. Modes of proactive participation: attitude, relevance and responsibility."*[211] So then, this proactive mode of participation already present in art practices today could be aimed more directly at those who maybe do not have the attitude, relevance and responsibility when it comes to personal stimulation by direct and personal contact.

18. Relationship

Societies require request ways of adaptation and relational skills given the complexity of western culture in the global interaction with other cultures. Art is one of the roles that can continually change and be transformative for critical development. The complexity of time spent, bodily learning and interaction by mediation of the experiences that are planned and shared by cultural embracement require art practice to start new and inventive investigations about how to address and be part of these changes. This is done by provoking and claiming new structures of fictional models or even by the research in the appropriation of scientific methods,

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[209] Op. cit., 202.
[210] Ibid. , 123
[211] Ibid. , 127.

to observe phenomena in applied processes of learning in practice. The embodiment of all those ideas could be involved in a process that is perhaps considered to take part in a sort of membership submission, where art practitioners submit their processes within the complexity of relationships in the cultural environment. Carpentier, by quoting Rafaeli, refers to that complexity network of mutual adaptations: *"Complexity is based on physical or temporal relationships, production relationships or cultural relationships."*[212] The complexity of the relationships in western culture constantly challenges the communication skills in as many variations as possible. Falk, for example, points out to the idea of 'sharing', but from the perspective of the body: "*body is a certain kind of openness. The bond is created primarily by sharing (communication) and not by exchange; the transaction between 'speaking subjects' recognizing each other's individuals separateness and autonomy."*[213] It could be interpreted that communication with the body is implicated in the action of sharing, so then by this interaction and communicative act the process of individuation, identity and autonomy is made possible. Falk continues with implications about the act of sharing as: *"implies a two-way open body."*[214] Somehow it would be possible to understand that 'body', involved in relationships built by the act of sharing, is perhaps one of the most valuable experiences in terms of decision making and also about the values involved.

Hartley even refers to 'power relationships' as: "*Constitute society. Whoever has power shapes the intuition and organizes around its interests and values."*[215] So then, we could understand that culture requires the act of sharing as part of social organizations. In terms of this study, it is important to assume the value of relationship as part of whatever communication is involved in the act of sharing. It is one of the methods used by art practitioners to participate in the commitments of societies and how to stream and exchange their own critical perspectives. In other words, relationships could be involved in the act of investigation and also in the creative process by being related to one another in practice, for the purpose of exchanging contents, knowledge and methods. Falk refers to the idea of exchange in relationship as: *"it presupposes the difference and separateness of the parties*

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[212] Ibid. 216
[213] Op. cit. 59
[214] Ibid. 20
[215] Op. cit., 83.

involved and the transaction itself acts as an affirmation of the boundaries locating reciprocally."[216] Applied to arts, what is important to take into account here is 'difference and separateness' that are part of the act of exchanging by way of relationships and that it could be observed as criteria to understand how art as a micro-political laboratory is understood in terms of a practice of constant transaction between identities and social constructs.

Falk refers to constant transaction, but Giovanni Aloi did so in terms of 'adaptation', talking about humans and animals: *"A constant conditioning factor in our relationship with animals. Once we passed into the Neolithic age…the agrarian systems that eventually supplanted the wandering hunter-gatherer model, radically affected our view of nature and non-human animals in general."*[217]Eventually, the relationships of human interactions with the environment require adaptation to the models where societies, economies and cultures change. Perhaps one of the most immeasurable items being attributed to art is how adaptively art practices respond to those changes, how fast the learning process will function and finally how relationships could help with making change possible? Maybe art practices and art investigators require something even more complex that goes beyond the relationship with bodily communication, by way of constant adaptation and participation.

19. Friendship

In the process of approaching the socio-cultural complexity, bodies and the emotional sphere are implicated in a complex process of identification and individuation. Kaarina Nikunen refers to emotions: "*Neuroscientific approaches to emotions tend to be emphasized as clearly defined, innate and universal, to include more 'socially formed' emotions, the concept of secondary emotions or social emotions, such as envy or pride.*"[218] What could be interpreted from Nikunen´s words about clearly defined emotions themselves is not part of this study. The study is about the social or secondary emotions that are implicated in the relationships and interactions, which are defined by experiences, from the single to the so-called

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[216] Ibid., 20.
[217] Giovanni Aloi, *Art and Animals* (NYC: Tauris, 2012) 15.
[218] Kaarina Nikunen, "Media, emotions and affect" Communication, cultural and media studies.Hartley, John. . (NY: Routledge, 2011), 324.

universal, or from another perspective, from the individual to the collective. Perhaps art practices are used to establish a commitment in terms of how to interact and establish relations with cultural practices. This is something that goes beyond relationship in general and into the area of friendship where it could be attributed to that membership and common consensus about some critical investigations.

Markus Bader, for example, explains on the 'Raumlabor' experiences where two principles are required for work: "S*elf-employed architects and artists. These members can be understood as the commoners. A resource and as something to commit to and to take care of. It is highly informal and based on so-called soft forms; friendship and trust."[219]* So then, what art practitioners could be re-named, which for this study might be useful to better understand them, is members of a kind of 'art friendship' where they 'take care' and 'trust' one another as part of what Bader called 'soft form' when it comes to art practice.

Miessen refers to that form of participation in terms of 'The politics of friendship' from Aristotle: "*Exploring the dynamic between friend and enemy. Aristotle - 'Oh my friends, there is no friend' and here a difference with the concept of friendship, there is potential for conflictual consensus."[220]* From this perspective, the dialogue created by the members participating in a friendship requires more than only trust, but also an understanding of what or who the adversaries and enemies are. It also describes how much more productively conflict could address a possible specific end to affect the social constructs in a political and critical opinion.

In terms of the ecology of practices in the western culture, members of a friendship are established by many aspects concerning the practice itself, the capabilities and facilities of the learning process, the cultural environment where the members exchange something valuable, and at last maybe it is most important to take into account that friendship challenges social interaction between identities in terms of common space to be shared. Mouffe, for example, refers to that as 'adversaries': *"Are 'friendly enemies', in the sense that they have something in common; they*

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[219] Markus Bader, "Urban Practice: the form of the informal" in *Perspectives in Metropolitan Research, New urban professions-A Journey through Practice and Theory*. Koch, Michael, Amelie Rost, Yvonne Siegmund, Yvonne Werner and Renée Tribble, eds. (Hamburg. Jovis, 2018), 95.
[220] Op.cit., 121.

share a symbolic space. A 'conflictual consensus'."[221] For this study, this 'something in common' shared by friendship partners opens up some ideas about how conflicts and perspectives of the learning process will affect the creative process in art practices; where the collective spirit is based on trust and non-hierarchical structures; and how it is possible to develop 'attitude, relevance and responsibility' to the main corners of participatory experiences in awareness and embodiment processes. So then, those implications are projected into the frame of time-based media art practices as issues to be accomplished by applied research in the next chapter.

Part IV Applied research

20. Overview

For this study, bodies become objects of experimental observation as samples of how they could possibly be situated in special conditions (spaces, times, costumes, choreographies, texts, photography, videos, actions, for example) to collect information that could be compared and made into a link between behavior, movements and its possible translation into language and a new visual vocabulary.

As proven by several projects, from 2005 on the author of this study has been playing a role with importing and exporting different methods from other practices, where collecting and exchanging those methods would be applicable to their own practice and possibly transferable to others by teaching and learning by doing. Overall, today this role in the cultural realm has become a critical persona, in terms of how to plan experiences and how to test collective ideas in order to formulate questions in tension with art streamed and consumed into the socio-cultural systems of western societies. From 2009 on, the author of this study has focused on "collaborations" as a political tool in the context of art practices, where artistic cooperation plays an important role in terms of institutional implications concerning social movements today. Nevertheless, the proposal attempts to deliver a new notion and definition of art practices in terms of the relationship between the critical

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[221] Miessen et al., op. Cit., 12.

perspectives involved. Connections through connecting and communicating these layers of knowledge as a researcher for others alike include sharing narratives by using multiple media, while being attracted by strange agents as well.

20.1 State of research

As a continuation of the research developed into the Master program of Art & Science, the author of this study has developed more questions about awareness and consciousness of space-time perception within performance art, action art and video installations, including observations into the participation of beholders of art practitioners. One of the first tests developed in the context of this idea was the experimental approach called SAT- Situational Awareness Test. The experimental approach, made in 2013, called small groups into an empty room where they were video recorded while sitting down in front of a live performance which was repeated in cycles. The experimental research was enhanced by the input and viewpoint of quantum physicists Robert Bücker. All was correlated with the development of a critical lens of observation about awareness with beholders.

Screenshot. SAT – Situational awareness test. 2013

The driving force of the research switched to "collaborative art" as a topic in 2013, because of the production of art projects mentored by Prof. Virgil Widrich and the "Transdisciplinary methods applied" by Prof. Bernd Kräftner in the context of the master program. All this together turned into a question about the limits between Art and Science narratives applied to research–based art practices. The SAT – experimental research resulted in a project called "Portable Body – Knowledge" in 2014, about printable text onto a real body, to make portable copies of both the skin and the text at the same time. All those reflections were organized by the "When dancers started to talk on stage" -Master thesis of 2014.

Portable body knowledge. 2014 . Sala terrena.
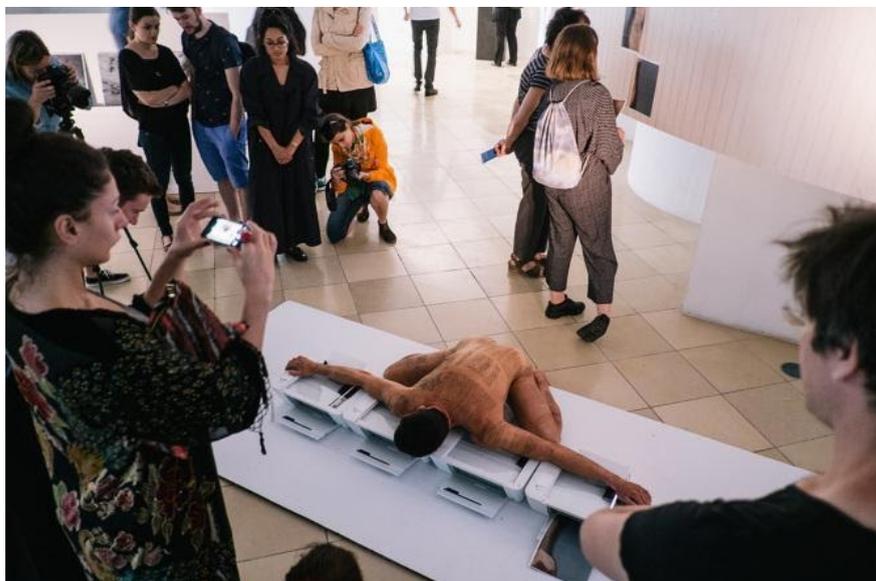
The research began under the name "Blind date collaborations" in 2015 and posed "collaborations between isolated fields" as a possible phenomenon to be observed beyond media theorization, all with the underlying aim of recording the transmission of knowledge by encounters to be measured or critiqued. However, it was framed into the field of philosophy of encounters and cognitive systems of transmission of knowledge by learning with the body. Since then, for this study knowledge has been based as an embodied process in the course the interactive system of the environment and socio cultural realm.

The idea of awareness and consciousness and awareness of the social environment, in combination with collaborative processes, traced a line with the isolation of scientific labs. In 2016, the study extended the research on a project called "Creative Memories' in cooperation with artist and MA Solmaz Farhang. The approach applied artistic methods to the daily lives of scientists regarding awareness of their own quotidian. Further steps were planned, with the aim to have the scientists socialize with their surroundings to create a sort of diary of life outside the laboratory. The project was supported by Communication-Hub of the University of Vienna and hosted by the Markus Aspelmeyer team at the Department of Quantum Physics.

Since the "Creative Memories", the current research has been observing "collaborative art" as one option to observe experience in studio-labs. The first experimental art/research "Blind date experiment" took place in 2016. It was supported by the Art and Science Department. This work began with an open call by e-mail for students, without any disciplinary filter. The whole process of observation and media detection was supported by the Di Accademia di belli arti in Venice (Prof. Anna Sostero) with multimedia support and theoretical semiology support by Prof. Rafaella Miotello.

Embodied cognition and transmission of knowledge was a topic suggested by Prof. Peschel, Philosophy of Science, who also suggested contacting the SenseLab at Concordia University for the notions of 'non-hierarchy' and 'embodied knowledge'.

SenseLab was founded by Milieu-Le parc. As an academic-visitor in 2019 I joined the sessions of Dr. Phil. Erin Manning.

The concepts and techniques collectively achieved over the first ten years of SenseLab activities are explored by Prof. Erin Manning and philosopher Brian Massumi. Directly at Concordia University the research switched from a perspective of institutional collaboration via political implications to the ecology of practices. Re-considering assumptions by Manning–Massumi, from their theoretical ideas about body-transmission of knowledge through embodied experiences, the study became more critical and political in terms of body identity, mass consumption and human rights equality.

The assumptions about what art and knowledge are, taught and learned within the educational assignments, became one of out of several issues involved in the observations. For example, if we ask the question if Art is a discipline rather than a practice, the instruction must be offered with the students' profiles and needs of both discipline and practice in mind. Art as a discipline could articulate this as a series of knowledge that could be learned. So then, art institutions must be updated constantly to understand the current practices in favor of those students who want to achieve professional status in an art vocation. The educational system must be open and create for itself a curriculum in order to deal with a critical mass of students getting ready for their professional lives on the art market. There is a need for the art educational system to perceive practice and theory as one. It will be a new light in education where creating and investigating are taught as one.

Among those reflections, the research regards the learning process as an art/research experience. Because of those differentiations of time-based media art construct and classification, the study relates the topic of collaborative art to the relationship between participants within art practices as a channel or stream by those taking part in connection with the immediacy of time-based practices. That is why the second experimental research is called: "Let me be your medium". Here the outcomes and discussions with participants came closer to a definition of the special relationship between participants during the time-space based performance art. So then, the study now moves to the final part of the practical research affected by the

paper "Strange Attractor Factor" (SAF), where attraction within connectionships would lead.

20.2 Research context

The first input for this study was "Creative Memories", supported until June 2016 by the Communication-Hub in the context of WTZ Ost. Together with artist Solmaz Farhang, a collaboration with Prof. Markus Aspelmeyer and his team of students at the Institute of Quantum Physics Optics in Vienna – University of Vienna was established. Following a planned experience with the scientists being isolated in labs, the outcomes and goals were examined after information about the creativity in their own lives had been collected, especially the awareness of their surroundings in space-time using the short period of time in the routine of moving back and forth between the dark room of the quantum optics lab to their homes.

"Creative Memories" – Science summer school 2016

Creative memories took part in the Summer School of Science at University of Vienna in 2016, and it was presented as an experimental approach as a single daily /weekly task for scientists: reporting on daily life by making self-videos, sharing

paper comments among the research team and drawing emotional statements about life outside the lab. The project added to the study the idea of "isolation" and "documentation of daily life" in the context of scientists being "disconnected" from the environment, sort of like 'they are a part of their own experiments in resistance'. The central reflection resulting from the study was to pose this question: How to communicate scientist lives in isolation using creativity?

The fundamental reflections of "Creative memories" were rooted in the field of communication theory, specifically in "Cyberpoiesis—a theoretical and empirical approach to net mediality" by Manfred Fassler— that defines a computer as a *mass-individual-medium*, as a sort of reflection on the magnitude of the impact of such devices today. To mention another example: "The Digital Synesthesia" project by Ruth Schnell, Katharina Gsöllpointner and Romana Schuller that expands the range of scientific synesthesia research by introducing the possibilities of digital technologies as artistic research media. One more example is Matthias Tarasiewicz at his Centre of Art and Knowledge in "Transfer Art", where he explains that it does not only reflect on new technologies but on how these technologies transform society.

20.3 Time-space experiences: first steps

The problem observed and attempted to detect in-between art practices is isolation, first of all observed in the labs of physicists doing experiments in dark rooms (Dr. Robert Brucker 2012-14 and Aspelmeyer team 2015-16). The first observation was that isolation is provoked by many different social constructs in terms of contact with the socio-cultural realm, but also with the emotional and territorial relationship between the working teams, for example. In the case of this study, isolation is observed with art practices, but specifically in terms of connectivity, personal and private reflections, perspectives and points of view that are stored in every single practitioner. Also what could be argued and shared is the 'process' together. So then, against the accumulation of a single experience with no common or shareable information, the study attempts to observe and detect what kind of connection practitioners make at the moment they put their processes into practice with others. A sort of 'transparency' in terms of "monetization of the practice" as a metaphor for

government and institutions using transparency about monetary issues would be part of the process, but honesty, trust and the exposition of weakness would also be part of the process. Whatever in terms of the psychological aspect of emotions, the research focused on what happens with art practitioners when they add the flux of their creativity into a socialization of relationships. More or less, is this flux a stream of knowledge also? Does the planned experience make it possible in real time-space to practice and to evolve in a powerful way the development of a certain attractions – one or more?

Based on the experimental research into time-based media art practices, socialization and connection, the experience of art practices established the link to art practitioners. In order to evaluate this, the critique would need to include some parameters of evaluation to locate possible attractors that affect the experience and the ways in which practitioners proceed and continue together. Some problems observed in the gap of isolation are accessibility, the paradox of sharing, equality and appropriation, encounter or miss-encounters, disciplinary displacement and understanding the degree of the relationship. The idea of connection-ship is mostly what is observed as being a bridge in the participatory level or chain between one another.

What to bridge? The purpose of this work is to understand connection-ship as a new link of communication with the possibility of bringing together perspectives of isolated artists in practice, using props like planned actions or videos, for example. The isolated perspectives are the common critical points of view concerning the cultural context and social realm. Those ideas merge into one idea that could make it possible to bridge time-space and to result in a practice. What is observed is that not only the practice is affected by the levels of intimacy, trust or chosen media, but that it is also directed by another force called attractors.

20.4 Identification of the problem

The problem is detected with art educational systems today, with the structures that develop art practices in terms of differentiation and classifications of disciplines and media. This is due to the diversity of possible media used by the artists. An observed

problem occurs when the artist's practice crosses from the boundaries of their own media in order to approach other fields, in the case of this study observed as art in touch with physicists, for example. That "border crossing" comes from many cultural aspects and from a wide interest in inter-, sub- and multidisciplinary art. It is a common practice for artists to constantly get in touch with artists from practices outside their own range of practices. The problem starts when practices touch some aspects that belong to a different field because they go beyond the institutional parameters and art practice in the studio by using other methods or hybrid procedures. Those hybrid practices can be defined as being transdisciplinary. Somehow it becomes a new place almost with its own rules, something that in fact does not belong to any disciplinary niche, but it becomes and goes beyond them. In fact, projects in Art & Science are thus called interdisciplinary because more than a deal between the two fields, they work with one another in their fields, but they do not move beyond that. For instance, the definition of transdisciplinary gets closer to medium and also to performance, concepts that, being a makeup of their own, are moving and mutating constantly, so that they do not get trapped in classifications and definitions. It is clear that transdisciplinary itself is not a practice but a different organization of knowledge that leads to many practices, and by using and mixing media it collapses into some hybrid results that are difficult to detect under the label of one specific discipline. On the other hand, Performance and Action Art are disciplines that, by mixing media for the sake of the intended action experiences they make use of, are observable right here and now (real time). Medium is a single thing, it is a channel or stream that is used by humans and machines to share something else: information, matter, knowledge or entertainment. The ways of using of transdisciplinary, performance and medium are different because they are not detected or accepted by art practitioners and the institutions which are in charge of them.

The study proposes that there exists a special relationship between creators at the moment of creation with other participants, which is called "Connection-ship". Connection-ship is described as a body – reenactment of the personal background and context of each participant, in connection and through their embodiment of individual knowledge. Connecting the two spheres as entities becomes a new

engagement into an art practice.   Connection-ship is more than only a relationship of spontaneous friendship between people.

The first observation to get across is the notion of Body in time-space, specifically Body as medium itself. The main problem had been detecting the difference between the many options of the body as a stream or channel or as the container and apparatus or as the first extension of reflecting on their environment. The connection in the attraction by the bodies possibly generates knowledge in the form of a non- hierarchy statement between creators in order to make assumptions. The underlying problem suggested by the study is that the isolation of bodies and their status of self-sufficient and non-sharable knowledge becomes part of a kind of greed, a sort of egotism and egoistic mode, where the only figure possible is the artist-masterpiece creator. This is far from the contemporary perspective specifically with regard to time-media based arts where in most cases the participants are in contact with the others, sharing a common goal, more like team collaboration, rather than this connection-ship dealing with individuals within their own practices, merging spheres by an attraction called 'strange'.

This research established three practical and experimental approaches to compare the theoretical vocabulary used for practice and to explore the contents in situ. The modus operandi was through an open call in social media. The names of the calls suggest the idea of what to explore during two weeks each: "Blind date collaboration" 2016, "Let -me-be-your-medium" and "Strange attraction" 2019. All activities applied to the research as possibilities of exploration.

Over all, attempts were made to suggest one idea behind the "levels of awareness" as a tool of exploration in art practices where the practices themselves open up wide reflections on the topic of mediation and where the channels that stream between creators become important. A sort of awareness of "taking care" of the relationships was created by the act of meeting one another to talk and share a one-time space experience of creativity. On the other hand, a kind of logbook of each meeting left a trace in the research that became stronger with every real encounter.

The explanation of why it is necessary to introduce connection-ship into the classification of new media or post-medium as a variation of mediation is that this would be helpful in bringing the study to the academic field level. Nevertheless, the assumption of connection-ship into the practices as a possible medium could close the gap between the isolation of some artistic practices and the lack of awareness of the environment as well. At this point the research would say that it is the responsibility of the artists being aware of their context and their not-owned practice to facilitate the production of a critical mass within today's society when it comes to re-imaging the educational system of the future.

On the other hand, what challenges the role of art practices in an era of populism? What are its implications in terms of development? What alternative strategies can institutions and artists imagine for the future? While the socio-cultural landscape is changing constantly, the trend of populism brings forward many perspectives of how politics affect art practices and their teaching. What new ideas and changes could result for western societies through art practices? How do art institutions and art education need to be reframed in order to respond to the needs of future art students?

20.5 Methodology

The study was designed basically as one experimental research in studio as the first step. Study theory, engage theories, deconstruct them in the hermeneutical approach.

The aim is a qualitative study where description and interviews deal with a general description and understanding of the problem.

20.6 Type of research

The study has been flexible in terms of methodology as an exploratory applied research with a qualitative method and participatory observation. The research made use of qualitative encounters in the course of the experiment and added three interviews to explore some other points of view. It is all part of the philosophy of arts.

The study attempts to describe a problem about overlapping disciplines, but it ended up with medium classification. It creates an assumption about a new medium but only describes a possibility by comparing reflections and through observations through the experimental calls made in the studio.

The research was not invasive and collected information specifically through one-to-one or face-to-face live encounters in real space-time between two people. A diversity of observational methods was used as media for the collection of information and documentation.

The variables of the first research were controlled to collect information in the studio from the experiment named "Blind Date Experiment". It documented specific information from three cases over two consecutive weeks in April, 2016. The experiment succeeded partially in terms of the observation of cases. The test was set up as a "meeting for a collaborative situation", and the short open call was open to every discipline. The test called 'Blind Date Experiment' was an open call sent out to students at four Austrian universities in Vienna: Academy of Fine Arts, TU, University of Vienna and Die Angewandte Kunst.

The variables of the second experiment were controlled to collect information in the studio as well. The experiment named "Let-me-be-your-medium" collected information from four cases over two consecutive weeks in June 2019. The experiment was partly successful where the type of the encounter was with artists and participants that answered the call by appearing personally. The participants had various backgrounds: a designer, one performance artist, a photographer and one school teacher.

The variables of the third experiment were controlled to collect information collected in the studio as well. The experiment named "Strange Attractor" collected information from four cases over two consecutive weeks in June 2019. The experiment succeeded partially where the type was a real encounter with artists and participants that answered to the call by appearing personally. The participants came from a variety of backgrounds: a designer, one performance artist, a photographer and one school teacher.

Those practical experiences observed and described were the main cases to test the ideas and concepts of levels of participation and implications about topics like: cooperation, political implications of the body, collaboration with scientists, togetherness and friendship with animals. The study conducted three interviews, the first one with MA. Solmaz Farhang about 'Colabor' that revolves around collaborations between artists and scientists in London, UK. 2019. The second interview was with Dr. Erinn Manning about "SenseLab", at Concordia University, Montreal, Canada. 2019. The third one was with Dr. Laurent Amann, Master in Science of animals, in Vienna in July 2019 about a possible art practice with animals and about implications in terms of relationship and friendship.

The methodology involved practical activities as collections in each field through face-to-face meetings, where the information was collected, the authors and references had been mentored by professors at the institutions where the author developed specific parts of the research.

Matters of art installation and art practices as a topic were discussed with Prof. Anna Sostero, Prof. Rafaella Miotello and Prof. Arthur Duff at Academy of Fine Art Venice 2017-18. At the TU, Prof. Markus Peschl was consulted in 2015-2016 for his knowledge of the philosophy of science and cognition. At the University of Vienna, Prof. Arno Böhler dealt with methods of philosophy and aesthetics in 2014-2019. Regarding science and communication, Prof. Markus Aspelmeyer somewhat acted as a mentor for the topic of communication in science in 2015-2016. Dealing with the concepts of togetherness, collective and concerns about the environment was Prof. Erin Manning – Sense Lab - Concordia University, 2019. All methods and art & science collaborations were topics that were applied from feedback mentored by Virgil Widrich and Bernd Kräftner. Univ. Prof. - Sylvia Martel, ERG - Ecole de Recherche Graphique, Ecole Supérieure des Arts in Belgium 2020, dealt with media theory and media implications.

20.7 Field

The field of the research is part of the qualitative method that used a test, observed cases of the three experimental tests and three interviews to collect data from both.

Nevertheless, it is relevant to pay special attention to the frame of the research within time-based media arts in connection with other disciplines and practices.

To understand the context of the study it is necessary to compare literature about the definitions that support this study. The relevant activities the author of this study discussed in his Master thesis "When Dancers Start to Talk on Stage" of 2014 served as the starting point for having a fresh go:

> "*how we can share our methods and communicate them to others using our body as a medium. Combining definitions and notions of knowledge and experience, the study attempts to figure out which knowledge is utilised to communicate relevant information...The study explores a selection of methods and techniques developed in the diversity of body art, performance and contemporary dance – observed as tools developed to share techniques and outlooks to share techniques regarding the body as a medium of communication.*"[222]

Performance and video installation practices served as the background in the same field of knowledge through performative experiences that set off more investigation in the field of media theory and durational aesthetics. One of the results was the paper published in collaboration with Mr. John David in 2019, "Strange Attractor Factor":

> "*A new factor called 'strange attractor factor' will be added to the model Effect/ Affect published in 2012 by Valenzuela to understand the action's meaning in the frame of performance art. The 'strange attractor factor' could give an explanation about how attention is lost or even how awareness of the multiple variables is lessened where time-space is altered by unexpected and unplanned actions. As a basis to critique performance this article uses models from semiotics, linguistics, mathematical grammar, rhizomatic model, aesthetics, architecture, performance studies and paint analysis. This article adds some possible critical uses of 'fake equations' presented in this paper in which the components assembled could make possible a different 'reading' of the live art and could help understand the idea of 'time-space experience' as one observable-detectable phenomena as well.*"[223]

These ideas have been applied to the research from observation of the relevance of relationship to connection-ship in 2019, even the concept of "strange attractor" was the title of the third applied research, and the call "Let's have one or more strange attractions" was the title of the call. The experimental research in the studio generated a sort of background experience in the realm of the practice itself. It

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[222] Sergio Valenzuela, *When the dancers started to talk on stage.* Tutor: Virgil Widrich. Master thesis.Die Angewandte, June 2014, 2. https://fedora.phaidra.bibliothek.uni-ak.ac.at/fedora/get/o:3729/bdef:Content/get
[223] Sergio Valenzuela and John David, *Strange Attractor Factor beyond Performance Art in a Time – Based Media Context.* International Journal of Research (IJRISS). Volume III, Issue XI, November, 2019. 53. https://www.rsisinternational.org/journals/ijriss/Digital-Library/volume-3-issue-11/153-164.pdf153

became crucial when applied to questions about media theory, aesthetic brainstorming and the materialization of explorative methods that resulted in a mixed medium consisting of videos, texts, songs, pictures and exhibitions like "I-medium" (2019). The discussion about the differences and similarities between the understandings of medium, media and mediation aimed at making a foundational study of a new concept called "connection-ship".

I-medium –Gallery Espacio O - Santiago de chile 2019

The work took place between September 2015 and February 2020, and the results were presented in the form of presentations and open discussions in Vienna, Montreal, Santiago de Chile and Brussels.

The method used is non-invasive but touches an intimate sphere with the guests when it comes to gender, psychological and social environmental issues. The method enhanced the results of the experiment and worked directly with all participants in the in-situ.

21. Introduction - collaborators.

The applied research "Blind date collaboration" attempted to collect and describe various observations made by the author of this study about performance art, video and installation and in the practice itself. As far as art studios today are places of investigation, developments of critical perspectives and art projects to be shared in the socio-cultural environment, it becomes relevant to observe these ideas by way of some applied research experiences. This study is contextualized with art institutions where schools and academies give provide research within the environment of western culture and democratic society today, specifically the University of Applied Arts, University of Vienna and Academy of Fine Arts, Vienna. In this context, hypothetical questions were pointed out to concerning real encounters, the availability of participants, the possibility of trusting one another and allowing participants to flow (or not) within a creative practice.

The first experience was planned based on observations about art collaborations in cooperation with other disciplinary practices. The first part of the research development took into account the possibility that real encounters are important specifically for producing new knowledge by the experience of experimenting in the context of creativity sessions. At first, it was important to consider that the development, starting out from collaboration and cooperation by the assumption of disciplines and practices, was mostly the same, but it was not. Transdisciplinary, interdisciplinary and sub-disciplinary approaches work differently in many layers and scales, where in the end the organization of the production of knowledge today is considered so vast and large that the research considered switching to the notion of practices rather than disciplines. This was done in order to rearrange the perspective and investigation of real encounters based on the experience of art practices in labs and art studios. So then, the moment it switched from disciplines to practices, the study also considered the possibility of observing relationship, friendship and 'connection-ship' as a possible mode of exchange or traffic of knowledge where practice is framed in a mixture of a 'personal level mixed with openness and sharing'– mode skill.

Since collaboration was the starting point for this research and was conducted by way of practical experience called "Blind date collaboration" in 2016, it would be important to take into account that on the world stage collaboration could actually be a political competition more than real cooperation. Since the Nazi period in the history of mankind, observations in the realms of the social, of economy and politics after the Second World War, got stronger after 1970. For decades now, what the scientific world has been calling for is a united effort by collaborative projects for the benefit of all people. These collaborations are made up of countries and institutional and political assemblies to make some projects together, based on shared resources and on working in the same direction, with fixed goals and challenging international police cooperation.

The criteria for the selection of collaborations exposed below are directly connected to political issues and cooperations between economical structures that showed a successful development or a very critical perspective in terms of the history of art education today. International cooperation projects could be observed as the AKA Cern – Rhis accelerator lab was developed by the effort of 22 member states, as a laboratory established in 1954, as one of the first examples of international collaboration. For example, it seems as if this lab welcomes all people to grow through the collaborative efforts of many nations. However, this project creates distant points of views concerning accessibility that is seen and understood as limiting access to few countries that have the resources to take part in such a big project. Another example is the Human Genome Project. This project was started in 2003, by the National Human Genome Research Institute (NHGRI), and scientists worldwide celebrated both the 50th anniversary of the discovery of the double-helical structure of DNA. Furthermore, this project was actually more than international cooperation. It was perceived as a competition, with the sides represented by different laboratories challenging each other to be the first ones to identify the genome.

One example of the challenge of international cooperation is the "ISS", the International Space Station Program by the international scientific research community. The principals are the space agencies of the United States, Russia, Europe, Japan, and Canada. The ISS has been the politically most complex space

exploration program ever undertaken. Also, the Millennium Seed Bank, developed by Botanic Gardens Conservation International (BGCI) in 1987, did so in order to become a link to the botanic gardens of the world for plant conservation.

Most cases of those international collaborative projects are politics-based international achievements of power and economic development. One of the reasons for this kind of incentive is that the project makes use of a lot of resources politics try to limit, but it is clearly related to the economical aspect in the upcoming years. The ISS, for example, would be disabled because of the costs of keeping it in orbit. This makes no more sense based on the needs of every nation involved. In this case in particular, the difference between the political development between different countries has a totally different application than in art projects. There are several examples of artistic collaborations, but in terms of goal achievements they are related with other aspects of western societies where the value of art is shaped constantly by the art market and institutions. Some examples of memorable art collaborations of the past decades are, for example: the one between Luis Buñuel and Salvador Dali, 'Un Chien Andalou', in Paris in 1929;   Buñuel performing what might be considered the first DJ mix in history. Another important example of art collaboration is the two artists Gilbert and George that met and studied at St Martin's School of Art in London from 1967 and never stopped working together as human sculptures. Also there is the iconic contemporary art couple Marina Abramović and Frank Uwe Laysiepen, alias Ulay, formed in 1976. A parallel to this is Andy Warhol and Jean-Michel Basquiat in America in the early 1980s, when they started a series of collaboration paintings. Also Diddler Scoffido + Renfro in an interdisciplinary design studio that integrated architecture, the visual arts, and the performing arts in New York City in the late 1970s.

The political aspect of each art project, resulting from art collaborations, is far away from international collaboration in science with a political implication. Perhaps something that could be observed under some parameters is efficiency and effectiveness about resources and its impact on the written history of mankind. However, the advantages and knowledge produced in each case are related to other aspects involved in each practice, perhaps rather on a personal level of achievement than concerning national-economic goals. The impact of art practices in today's

societies has more to do with collective achievements in terms of identity, individuation and new ways of organization on a different scale, also in how societies take those as part of the collective transformation of cultural participation. So then, the notions that stay behind this reflection: accessibility, competition, the paradox of sharing, equality and accumulation and disciplinary displacement etc. together shape the possible figure of an art collaborator.

22 What collaboration to look at?

Collaboration as a notion is a political activity integrated in the daily life of every professional worker where there is need to make contact with others and where the *modus operandi* is team-based. In this study in particular, the act of collaboration is proposed in the context of art practices, as far as collaboration is assumed to be part of the disciplinary classification more than a practice itself. It could be considered a tool in terms of negotiation based on political values and resources spent. What collaboration specifically attempts to do in art is to make it possible to establish common goals between different political structures and to consider every practice a possible translation of each political discourse. This study considers every discursive translation a practice of performative experience, body involvement, the embodied process of learning as the primary focus to detect how important it is to develop friendship and participative level specifically with time-based media arts.

The antonyms of collaboration could be disunion, division, separation or resistance, Ilardi for example: "*Social isolation is a huge risk factor for the onset of major depression.*"[224] Collaboration could have a political understanding of a together-experience to avoid isolation in terms of resources merged to aim at a common goal. On the other hand, collaboration from *a* transdisciplinary perspective according to Kristen Davis: "*between science and practice passing the borders of the science system (Defila 2006) Hanschitz, Schmidt and Schwarz (2009), they define it as a problem-oriented approach to research. It revolves disciplinary boundaries in*

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[224] Stephen Ilardi, *Social Isolation; Modern Plague*. Ph.D. The Depression Cure. Posted Jul 13 . 2009. www.psychologytoday.com

favor of participative generated solutions."[225] But in art practices collaboration is not a problem solver, it asks questions to the socio-cultural context.

At first, the study attempted to observe an experience that happens when two individuals attempt to produce an art practice in a related experimental approach where it becomes more useful for the study to collect information within an art studio-research to find evidence of a possible method that could be observable and detectable. So then, the "blind interview - meeting" basically aimed at observing which possibilities could provide the study with the option of body-perception, resulting in a possible test of communication. The idea of 'blindness' comes from a conference organized by Prof. Bernhard Hans Schmid as part of the workshop "*Collective Self - Awareness*" at the University of Vienna in September 2015. At this event the author Matthew Parrott said: "*According to Shoemaker, a self-blind creature would be one which has the conception of the various mental states and can entertain the thought that it has this or that belief, desire, intention, etc., but which is unable to become aware of the truth of such a thought except in a third-person way.*"[226] So then, the experimental research used the notion of blindness as a possible access denied through a manipulated participation experience. Somehow, the study proposed this idea with the aim of manipulating a critical perspective within the experience of attempting to create a certain art practice as an alternative access to one uncritical and isolated egocentric practice. For example, what Muneera Spence points out about how to solve a problem in collaborative teams: "*Knowledge of collaborative problem solving is critical in today's highly complex information culture.*"[227] It could be understood that sometimes the aim of art practices is working with that problem, but not to solve it, so then it is closer to the role or profile of a complicator rather than facilitator, as Tim Brown referred to:

> "*In fact, the positive perspective of collaborative approaches requested from participants many values that sometimes are supposedly pre-existing in participants as part of a cognitive process of socialization in the cultural realm of interactions.* Brown *referred to that, for example: "Empathy. Integrative thinking. Optimism. Experimentalism. Collaboration… The best design thinkers don't simply work*

[225] Kirsten Davis, "Transdisciplinarity: the basis for the increase of Urban Knowledge?" in *Perspectives in Metropolitan Research, New urban professions-A Journey through Practice and Theory*. Michael Koch, Amelie Rost, Yvonne Siegmund, Yvonne Werner and Renée Tribble, Eds. (Hamburg. Jovis, 2018) 277

[226] Bernhard Hans Schmid, *On knowing what we are doing together: Groundless group self - knowledge and Plural self - blindness.* Workshop Collective Self - Awareness (Vienna: UniWien, Sept. 2015), 5.

[227] *Muneera* Spence U. 2006. *Graphic Design: Collaborative Processes = Understanding Self and Others.* Art 325 (Oregon: Oregon State University, 2006), 15.

alongside other disciplines; many of them have significant experience in more than one."[228]

Brown could look at collaborations as a fact of availability for participants to take part in practice, which could produce a totally different result. On the other hand, an example of what participants in social interaction could experience, Florian Schneider and Irit Rogoff refer to the 'open source: *"Free or open source - software development is probably the most prominent example for the transformative power of collaboration to 'un-define' the relationships between authors and producers on one side and users and consumers on the other side."[229]* Basically, what the study attempts to observe is how fruitful an experience of an art practice without a plan could be, without any instrumentalization of the experience itself. Schneider refers to that the other way round: *"It means to work together with an agency or instrumentality with which one is not immediately connected, for instance, the French Vichy regime in the 1940s, which collaborated with the German occupiers."[230]* For this study, collaboration as a process is observed as a political strategy applied to micro-politics of the art practices engagement, but not as the bridge that finally could be perceived as the key between isolated practitioners, specifically who made this practice possible by real gathering and experience.

One of the examples given by Manning, which we discussed in our interview, referred to her own collaboration:

> *"I don't have such a human idea of collaboration. I think you collaborate when you are alone. I write alone but I don't write about myself, the writing is with the world and I think the mistake that we make when we think of collaborations is two people or three people or four. I mean the world is collaborative."[231]*

This could be interpreted as meaning that Manning does not perceive something to be detected as a practice itself. For her, collaboration means a quality of being part of socialization and a stage of the process of individuation. On the other hand, in the interview in the context of 'Colabor – project' Solmaz Farhang described: *"Glenda has a background in philosophy, and she also has a perspective of a scientist, a*

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[228] Tim Brown, *Design Thinking*. (US: Harvard Business, 2008), 87. http://summit.kein.org/node/190

[229] Florian Schneider and Irit Rogoff, "Productive Anticipation" in *Cultural Politics in a Global Age. Uncertainty, Solidarity and Innovation.* David Moore and Henrietta L. Moore, eds.(U.K: Oxford: Oneworld Publications, 2008) , 353.

[230] Florian Schneider, *Collaboration:The Dark Side of Multitude* (New Delhi: Sarai Reader Turbulence, 2006.), 572.

[231] Interview. 2019.

blind spot may have occurred at the conclusion about what they made…in experiencing new ways of communicating her research topic."[232] In other words, Farhang could possibly be interpreted as saying that collaborations play a role in the sense of communication, as a process within art practices and even between art and science approaches. Perhaps the value of a collaborative engagement could be observed as one more activity of the experience, as part of making a practice in cooperation where some issues are not able to be visible for each participant, but in interaction with others the individuation process changes that perception and can be seen as a facilitator in the complexity of thoughts.

In 2016, as part of the development of the research, five questions were delivered by e-mail to more than 40 people. One of the questions was addressed to Prof. Philip Baldwin- Univ. Prof. Stony Brook University who answered about his own collaborations and clearly distinguished that collaboration is a verb or activity but not a noun. So then, collaboration cannot be described as a quality of one experience being observed but as a possible behavioral parameter instead of an action:

Questions and answers:

1. Do you draw out your ideas when you explain them to others? If yes, How?
P. B : *yes I do, by hand, by CAD programs, by mind maps, by any means with text at a backseat*.

2. Would it be possible to collaborate with someone without the rules being pre-established?
P. B: *Of course! contact and then 'will' from that contact are important.*

3. If we talk about collaboration in general, would you describe yourself as a collaborative person? Why or why not?
P. B: *Totally. As one of the 8 kids I find energy from collaborations, especially if it brings up 'shared binaries'. 'the other' helps me 'get out of myself'.*

4.Do you understand 'collaboration' as a medium as such?
P. B: *having practiced it many times I do. it is a verb and not a noun so one should be 'in it' to understand it.*

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[232] Interview. 2019.

5. If you imagine yourself doing a wonderful collaboration between
artists and scientists, what does it look like? Can you describe what you imagine?

P. B: K*eeping the big ideas BIG. Kill all bean counting and forge a mutual respect for intuition
and for disciplined suspended gratification...setting a time limit (as in performance) when the
curtain goes up and you invite the public not to waste their time'. Allow for organic fluidity
and discourse on a respectful level. Kill all divas. Be 'leaderless' unless the leader has
proven they are great navigators. Kill all hierarchies. Don't waste anybody's time and
assure him or her that they will be a bigger 'takeaway' if collectivized. Always remember that
only 7 % of communications is imported through text, figures, and symbols. 93 % enters
through non-verbal and 'micro-gesture' means between collaborators. An over trust in text is
a sign of constipation.*

23 Applied research 1. Blind date experiment.

The development of the first applied research called Blind date experiment revealed
the idea that bodies in connection could affect an art practice by communication
skills applied to a meeting, a talk and to translations of ideas by verbalization or
drawings. The first planned experiment made the assumption that the body could be
a message and messenger of the stream between two participants of the
experience; but first of all, which kind of experience could be planned to make it
possible to meet and observe someone and start a possible art practice. In a certain
way, the experimental approach made it difficult to make an observable examination
by adding the idea of a 'blind date' situation. One of the basic ideas used for the
'experiment' was the notion of Body, as referred to by Holert: *"body is perceiving.
'Body' and 'thing' and, by extension, 'body' and 'object' have the same forces, two
poles of the same connectability."[233]* Somehow, the body plays a role in the
experiment, in the course of which one of the mediums streams the contents within
the experience of an 'art collaboration'. So then, the 'blind date' meeting was a test
proposed to re-observe communicative actions with the potential to start an art
practice where the learning process could begin.

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[233] Op. cit., 94.

By making use of an empty space, the 'Blind date' encounter with the goal of cooperation resulted in three interviews. The first one collected information for this study. The interview itself collected information to redirect the research from 'disciplines notions' to 'art practices ideas'. After the experimental test of 2016-2017, the research developed into media studies and the ecology of practices as the core observable process in an in-together artwork mode. The 'collaboration test' attempted to observe how far and at what level of "trust" for a determined time, when both participants were aware that the end result relied on this trust that both were working toward the project's completion. The meeting operated as a test situation in which every participant had to meet according to the previously scheduled duration and appointment.

The blind date aspect provides the project with a dimension of expectations. The video documentation becomes irrelevant in comparison with the drawings and chats. In this case, 'Blind date experiment' as a test resulted in a meeting for the translation of ideas into a visual language, where at first the meeting space observed just the simple action of trust that could then proceed into an art practice of sharing and caring.
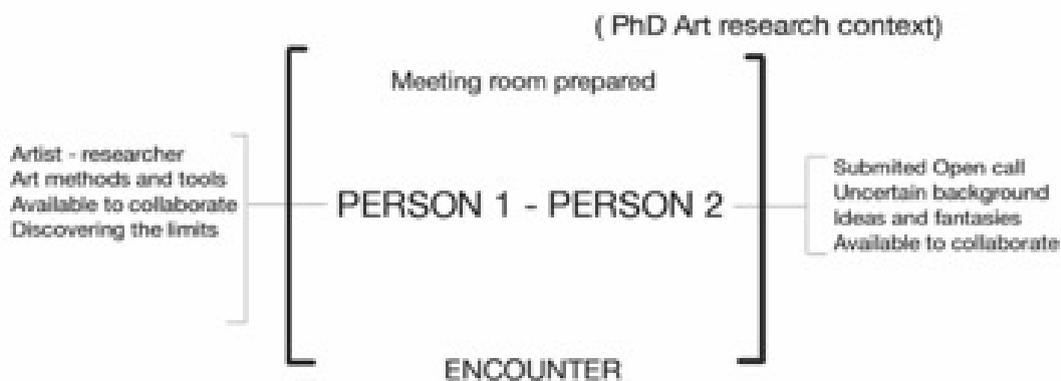

Figure XX. Conceptualization of the 'blind encounter'

The aim of the encounters was to attract people to come to one experimental art practice made by an open call and deal with practical questions like: What to offer?

Looking for what? Some issues pre-observed and remarked by the real experience were: playfulness and creativity, openness and degree of flow, for example. About 'what looking for? The ideas resulted into something that is part of every activity, the only one meeting for a talk about a possible art practice basically occurring by curiosity, open source questions, methods to refer to and individuation. The final result of this first part of the research did not establish any clear criteria for observing art collaborations. Rather, it made presence and real encounters valuable as a possible creative strategy.
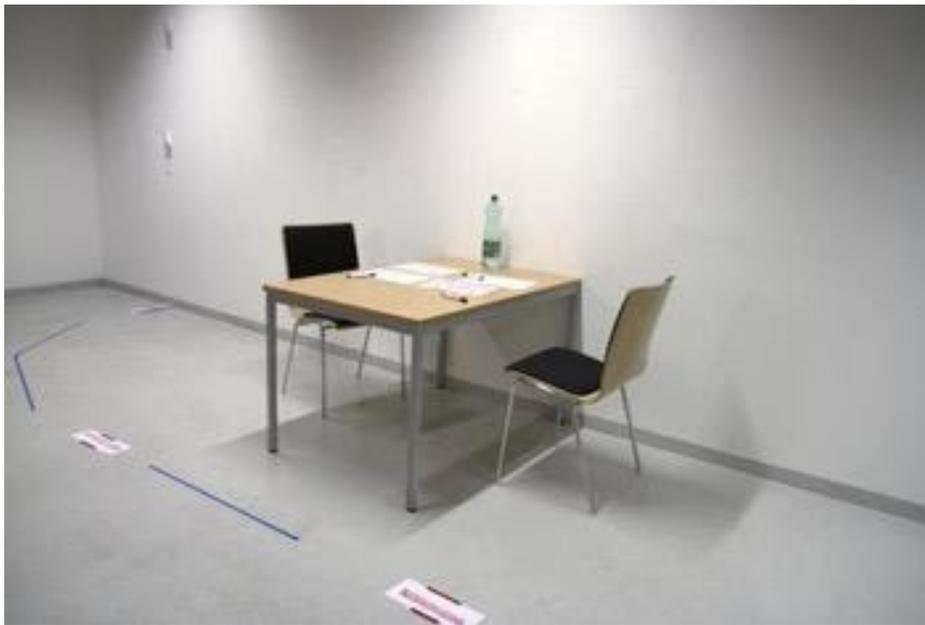

Präsentationsraum Wien Mitte. 2016

The final encounters occurred by an open call sent by e-mail to the databases of several universities; University of Vienna, Academy of Fine Arts and University of Applied Arts Vienna. The duration of the call was open for one week only. The duration of the whole concrete activity was two weeks in April 2016 at the 'Präsentationsraum Wien Mitte'. The participants were to answer the e-mail: "Let's work together? – Blind date experiment. " The invitation was for a personal meeting with the author of this study to make an art collaboration possible. The invitation text read: "Come and meet me in my art studio, I will be there between 10h-20h, phone and email address" (Studio author's text). The experience happened in a room 'Präsentationsraum Wien Mitte of University of Applied Arts Vienna at the Shopping Mall - Wien Mitte, last floor'. Furthermore, the data collected at the first applied

research was not relevant in terms of information, it allowed for more observations about art practices.

There was a simple setup mentioned before entering the art studio, and the duration of the 'experiment' was not specified. Also, the participants were asked to agree with being recorded, and whether or not, there would be a possibility to interrupt the conversation, and the participants would be able to leave if they felt the need.
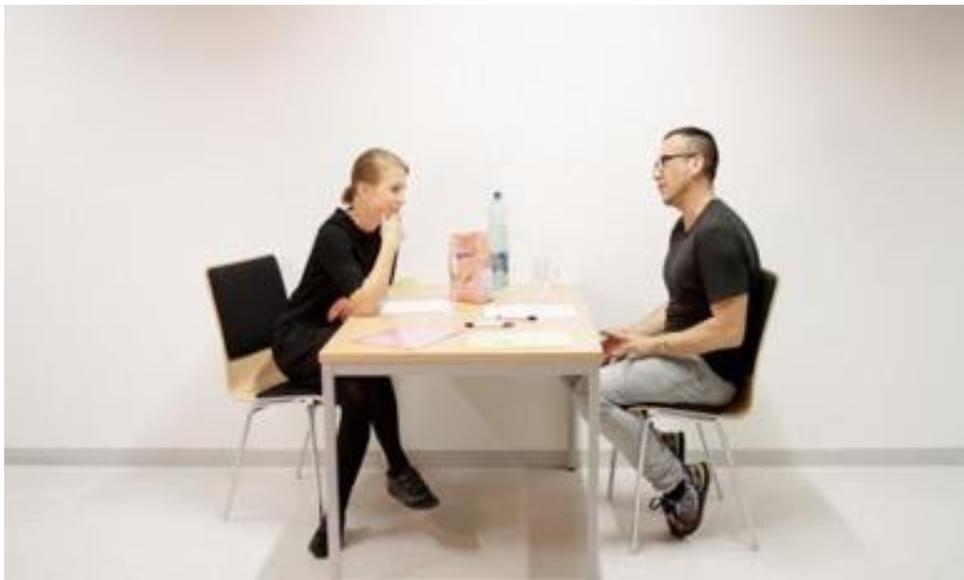
Anna Lerchbaumer's Encounter - Präsentationsraum Wien Mitte. 2016

- Report of each encounter that participated in the "Let's work together – Blind date experiment.

Encounter 1: Robert Bloggett: PhD Philosophy student. Uni Wien

Date: 06.04.2016
Duration: 18.00 - 18.50. 50 min.

Agreement: Non-video recorded.

Art collaborative idea: the encounter resulted in a talk based on references from movies and performance artists. One of the references as part of the discussion was

'Ghost' by Jerry Zucker with Patrick Swayze and Demi Moore. The central idea agreed on was filming the scene of modeling together with clay and exhibiting the video and all the possibilities of objects that resulted from playing with the clay afterwards, a sort of reconstruction of the famous scene of the movie with actors molding the clay. The discussion brought some concepts about gender and the boundaries of masculinity, moments of intimacy in western cultural history. Those discursive or contemporary narratives were translated into objects as sculptures, and the video remake played a role as a sort of pastiche by applying an appropriation method of postproduction culture. The talk was developed into an imaginary plan of action with the possibilities that the practice could relate as an exhibited outcome where both participants take the role of auctioneers in the video with a number of objects as a leftover of that final action.

Communication skills: drawings and verbal.

Language: English.

Report: The encounter worked as a safe dispositive where the creative ideas flowed and built a situation based on referents and which played the role of a common place to define a protected territory seeking to make a practice with a common goal possible. It is important to understand that the philosopher had no background in acting, performance or any kind of video production, but anyway allowed himself to participate in such an intimate action. But the result aimed at a base about the art produced by the possible practice and its final showcase.
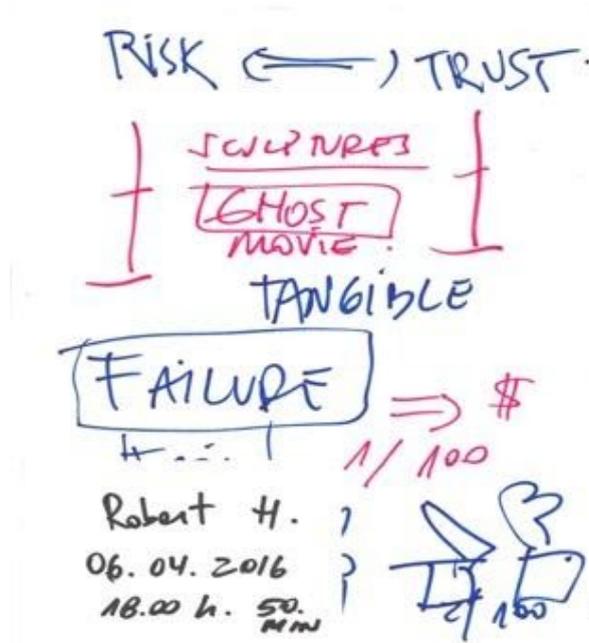
Scanned drawing – encounter 1.

- Encounter 2: Anna Lerchbaumer: MA Art and Science student. University of Applied Arts Vienna

Date: 11.04.2016

Duration: 18.45 - 20.12. 167 min.

Agreement: Video recorded.

Art collaborative idea: The starting point of the talk comes from one art project that Anna prepared about a body in contact with meters of plastic. The idea was discussed with the help of some references by the participants in the video. The conceptual ideas were developed around the real context of the city and related to the notion of proximity between bodies and the boundaries of physical private spheres. A material turned into a costume made of big, inflatable plastic flexible mini habitat where the body could approach real locations, all those ideas were filmed and edited as a final result. The picture of the video was described as a body crossing the limit and boundary of privacy among users in public transport and used more space than average users. The final proposal was to screen the edited video, compiled of the actions in an art space where the beholders could watch the final

edition about this human body covered by a big plastic costume in public transport full of passengers.

Language: English- German.

Communication skills: drawings, verbal and video references.

Report: The talk resulted in an art project with a concrete idea. The concept was developed in a short time, even with details of the production and the arrangement of responsibilities and roles in practice. This encounter brought some ideas about how the participants allowed themselves to take part in one practice without having met before. The communications skills are important, but it was interesting to observe that the practice had something to do with production training, where both participants used what they already knew and how that allowed the ideas of both to merge into one outcome in common.
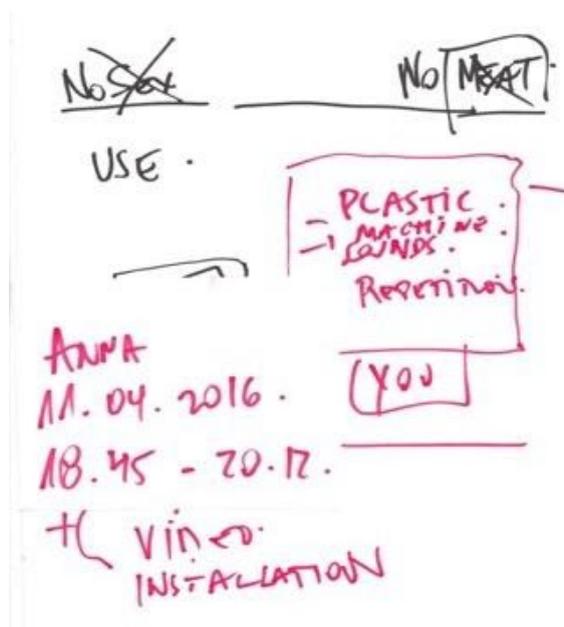
Scanned drawing – encounter 2.

Encounter 3: Carlos Vergara: Bachelor Art student. University of Applied Arts Vienna.

Date: 20.04.2016

Duration: 15. 40 - 16.53. 113 min.

Agreement: Non-video recorded

Art collaborative idea: The encounter was based on gender narratives mixed with installation art language and conceptual objects discursive. The primary idea was developed about one single object to invite guests to make a sexual fist on it. The idea was designed into the action, so that beholders would be allowed to introduce parts of a body into one big, transparent object. The object was called 'monster-body', and the picture of the object that both participants imagined was a transparent plastic object that would allow the public to see through one other's arms, hands and legs when moving through the plastic inner space of the object.

C*ommunication skill: drawings and verbal.*

Language: Spanish/ English.

Report: The encounter itself could be observed as a projection of intended sexual activity where the object could possibly satisfy the imaginary ideas about that approach. A sort of extension of the molding fragments of external bodies was designed with a different scale of perception. The discussion turned to materials to be used and to possible characteristics of the object itself in terms of dimensions and possibilities as to how to develop physical interest in the sculptured object displayed in a real art space. Somehow, the participants talked about the possibilities of the art market that could be displayed as an object like this, and how it would be related to sexual activity and preferences perceived in the city of Vienna. The capabilities to materialize the object even imagined possible steps of building and costs. All over, the encounter was very concrete and fruitful as a creative process.
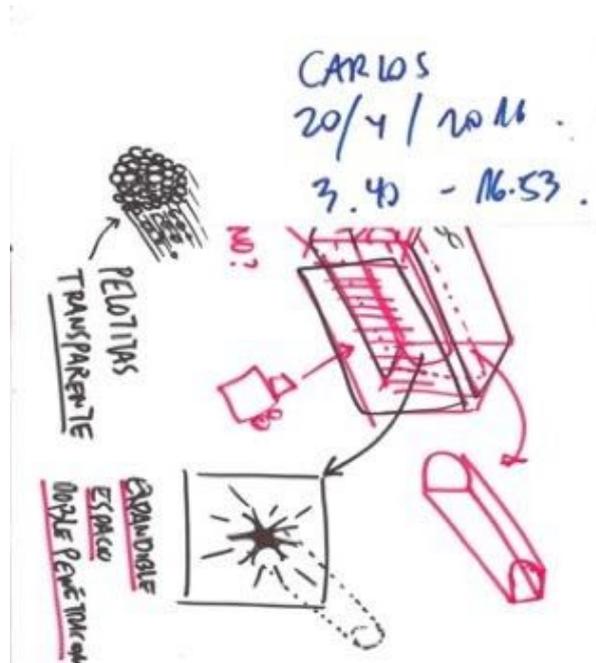
Scanned drawing – encounter 3.

23.1 From disciplines to art practices.

The second applied research switched the theoretical approach of the study from disciplines to art practices. The main reason was that the organization of disciplines is related to the hierarchy of fields and knowledge. The classification of disciplines is defined by humanities and sciences, whereas art is related to humanities and cultural studies. One of the most influential papers included into the study was Isabelle Stengers´ contribution to the introductory notes to "An Ecology of Practices" attended by Dr. Erin Manning in Concordia University. The paper itself refers to a tool for a way of thinking in order to recognize sameness. What is relevant for this study is that by the sameness of the practice knowledge can be observed within the complexity of levels. In this study, according to Stengers, knowledge can be interpreted by the role of many practitioners involved in art practice, but it cannot be interpreted because of the situation of having something in common or something to share that the participants have at the moment they make the practice possible, such as spending time, for example.

The difference between the last applied research and this one is that what was planned as a possible practice was a real encounter, not only just a talk about a possible art project. It went further with the aim of producing something concrete, to

make it possible to have a small creative practice without a specific aim. So then, what it is important to take into account from Isabelle Stengers is: *"What I call an ecology of practice is a tool for thinking through what is happening, and a tool is never neutral…defined as adequate for a set of particular aims, potentially including the one of the person who is taking it, and it does not entail a judgment on the situation as justifying its use"* [234] What could be interpreted from the past 'blind date experiment' is that the encounter had a set of particular aims; the encounter itself was the situation. It was not neutral and happened through the use of talk and imaginary ideas leading to an art project. On the other hand, Stengers continues with the idea of an ecology of practices as a tool: *"The habit of the tool user may make it plausible to speak about recognition, rather than decision, as if those situations where this or that tool must be used had something in common, a sameness justifying the use of the same tool"[235].* The relevant part of the ecology of practices applied to this study is about recognition and about speaking about it. Somehow the idea of the encounter, now as a small art practice, contributes to the visualization of the recognition of participants in terms of the identity process. This individuation allows them to be able to speak out with the critical perspective needed.

The benefit from this could be a practice and not only an encounter to bring into the art practice the idea of hierarchy and collectiveness. Sense Lab at the University of Concordia examines this idea. Dr. Erin Manning, the head of the Sense Lab initiative, defined this initiative on her environment.com site '*as a working and thinking environment for the creation of new modes of encounter"[236].* So then, the applied research attempts to create something similar, where the experience of doing an art practice could engage the participants into a real encounter with a new open call to visit the art studio, where the author of the study makes an invitation in which he allows and offers himself as a possible medium to stream contents through a bodily experience as a learning process.

Likewise, the way of accumulating experiences becomes central for the learning process, which for the beholders takes into consideration their life histories and how

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[234] Isabelle Stengers, *An Ecology of practices.* Australia: ANU Humanities Research Centre Symposium, 2003), 184.
[235] Ibid., 185.
[236] 02.04.2016 http://senselab.ca

they manage various aspects of their lives; and for the artists how they deal with what they do as media artists. This point touches some fibers of the research in terms of the observation that it is necessary for art practices to implicate more than just managing skills. Body as a medium belongs to art and other practices of knowledge transmission. There are many aspects that are relevant for art practices, such as planning and mapping concepts about the appropriation of methods and applied strategies. Therefore, because of the unclear borders of art practices, major visibility is needed in order to make those aspects understandable in terms of educational systems, by the practice of the audience and the art market, which are constantly re-observing the process of the number of media changing into something they would be able to handle properly.

One of the references that supports the second applied research is about the definitions of fast culture, slow art and slow consumption. Notions by Gearhart and Chambers were applied to the practice at this moment to explain the desired result. Chambers refers to fast culture as: "*centered solely on our own desires and find no value in reciprocity, to view others with suspicion and to have a taste for war.*"[237] That is exactly what the second part of the applied research wants to fight against - '*suspicion and war*', to allow for a critical perspective towards it. On the other hand, slow art is referred to as: *"it is about taking time to do something of quality, to slow the creative process in the execution of artistic pieces."* [238] One of the remedies when it comes to the critical perspective concerning fast culture and fast consumption as well is slow processes, or perhaps, "slow practices", to relieve the pressure of making art and products over and over. Finally, the idea of the slow consumption of art is what the authors refer to: *"calling on audiences to take time viewing works and appreciate the intricacies not immediately apparent".* [239] Also, a possible understanding of practice as slow practice places the practice in a different rhythm of production where step by step it would slow down and stretch the time of the experience at the art studio.

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[237] Stephanie Gearhart and Jonathan Chambers, *Contextualizing Speed and Slowness in Higher Education. Reversing the Cult of Speed in Higher Education. The Slow movement in the Arts and Humanities.* NYC: Routledge, 2019), 7-13.
[238] Ibid
[239] Ibid.

23.2 Mediumship or slow bodily practice.

Related to the experience made in the first applied research, Prof. Bernd Kräftner from the Master Program of Art and Science suggested the possibility to interact or make an experimental approach with an animal, with the aim to investigate the interactions between a human and an animal in a possible art practice. With that idea in mind, the research turned into a question about care and interaction between participants using nonverbal communication where the study of behavior could switch to the study of animal observations. Perhaps the result of that experimental approach might conduct the research into a different scale and plan. Moreover, the interview made with a veterinarian was important for discussing the possibilities which might result in this specific case, concerning the method to be applied to practical observation.

The interview with Dr. Laurent Amann was about a possible art practice or art action that in a relevant environment could allow for an interaction between one artist-body and multiple animals or a single animal to be gathered at the location for an art encounter. The possibilities the doctor offered could be described as two different ideas about the possible reaction or interaction. Furthermore, the doctor described the relationship that could basically be observed as animal behavior and relationship:

> *"I think I told you it would be interesting to do a performance in front of different animals; regarding are they social animals, are they individual animals, animals of prey, animals that eat other meat, to see the differences and how they react. A cat will simply watch you do something and then go away. A dog will come very close to you and try to play with you, to try to interact with you. Horses will always have this fear: who is this guy, but also curious about what he is doing.? So he will try to come close and then he will go away. You will see if you have a lot of horses they will all stick together and one of them will have to go have a look, what is he doing? And then he will report to the others ok he is good or he is not good. And for cows, they have a difference. All of them will come to you together and they will just stare at you, really just surround you and watch what you are doing. But the horses one will come and then go away because they all have different social structures."[240]*

Somehow the possibilities created by the one experimental research would describe something that a specialist in animal behavior could easily predict before the real encounter with one of the selected animals. So then, the practical approach is not

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[240] Interview. 2019.

very useful in terms of observation, other than the possibility that the art practice itself could bring into the documentation of the process and development of the test. In that case it would follow the same modus operandi as the Blind Date Collaboration Test, in that it did not help to new assumptions about the relationship and connection-ship that this study attempted to release. Anyway, another point from the interview with Dr. Amman refers to the perfect relationship between the author of this study and one animal that could be predicted concerning food:

> *"I would not feed him at all because otherwise he will be with you because of food. All animals are the same. He would be there because he knows he will get food from you so it's a little biased. Just give the animal some attention is enough for the animal. Just I'm there for you, I love you, I respect you, that's a perfect relationship. As soon as you have food in the relationship especially for something like that, you don't know if he is there because he likes me, or if he comes because he wants food."[241]*

So then, the predictable perfect relationship based on feeding could be something that is far from what the study attempts to observe: in terms of conditions of one experience, where participants stream ideas to one another, is it possible for the relationship to be based on a process of identifications and individuation, assumed as an interaction of what participants could experience together? Also, how could this critical perspective be placed into a socio-cultural context?

In the second experience, called "let-me-be-your-medium", the artist/medium takes a passive role as an animal where the body of the author of this study is open to serve any interaction with participants, allowing himself to interact and experiment a practice directly with random participants. The double meaning of the "medium" as an activator of contents offered certain possibilities and called on participants to interact with an open body, a channel where the practice could stream contents to one another. Something that was related with this idea of "medium" is referred to as "spirit Mediumship" by Behrend: *"indigenous technique (Morris). It offers the often-painful possibility to women and men in cults to transform themselves into spirits. After possession, mediums cannot call the speeches and act the spirit made through them."[242]* So then, as an appropriation of the concept of 'mediumship' the author of this study, more than animal or second participant, assumed the role as a

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[241] Interview. 2019.
[242] Heike Behrend "Electricity, Spirit Medium, and the media of Spirits" in *Differentiating media*. Jäger Ludwig, Erika Linz and Irmela Schneider Ed. (U.K: Transaction publishers, 2010), 192.

channel itself, to stream the ideas and contents of as many possible variables that could be found with a real encounter at the open studio.

23.3 A mediumship deconstructed

The basis of the exploration is the idea of the process of interaction on different levels, as Van Heur writes about deconstructions: *"It followed by a process of reconstruction that is no longer guided by a notion of unity but tries to understand the interaction between these different levels of reality"*[243]. A possible interpretation is that the 'mediumship' to be created in the second applied research would aim at making interactions possible on many different levels, not at making the practice possible as a unidirectional creative interaction, but at making the practice possible as multiple interactions. In this case, the idea of multiple bodily interaction attempted to multiply the variations of interactions on a different scale, where emotions, affections, memories, tactile, fluids and some other materials would be the aids to be used as a channel to stream the contents between participants. The so-called mediumship would be created by using the body-entity-person as a possible "medium", in a practice that involved a real encounter with real actions in a space-time experience.

Perhaps the idea of flux is what was used most of all to explore if perceptual overload by the medium, referred to by Carpentier, was happening. The description of this specific use of flux is: *"a number of artists have used it then for instance (Kaprow, Warhol factory affiliation, Fluxus Nam June Paik- participation Tv, Yoko Ono - Cut piece Joseph Beuys collaborated with Fluxus), still very relevant to the debate on participatory art"*[244]. Somehow, the second applied research could be detected as a possible happening that played with the notions of participants about medium, mediumship and participatory art. All over, in regards to the detection as an observatory experience, where the discussion was centered in the idea of the medium itself, was a practical unveiled process that physically aimed at the development of a procedure about relationships.

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[243]Op. cit.,43-50
[244]Op. cit., 58

One of the possible levels of interactivity could be described as the relationship established by the actions that participants or, in this case, medium-practitioners could pursue. So then, it is not the interaction that involves codification between machines, which Emil Hrvatin referred to as: *"It would be only when the machine will be able to produce a paradox. When it will be possible to program an unpredictable reaction, unpredictable for the programme itself."*[245] A possible interpretation of that is that the procedure of 'medium–practitioners' could not assume or describe bodies as machines, rather as participants in one experience with unpredictable results, because the results are unique and not repeatable.

The planned paradox produced by the second applied research was the idea that medium and media, with regard to the notion of body and embodiment, are very complex, especially in the process of learning how they are involved in many aspects of art practice. The interaction (relationships) between practitioners could open up questions that perhaps could never be answered by one isolated experience. Whatever the result, it would be based on different levels of participation, to be understood as various perceptions of reality all brought together by the experience of one concrete art practice never to be repeated again.

24 Applied research 2: Let-Me-Be-Your-Medium

Let-Me-Be-Your-Medium was the second open call but was promoted in social media as an open studio between 5th-21th July 2019. The invitation was: "Come to my studio Star 4 - and "Let me be your medium". Everyday from 15.00 - 21.30. Oskar Kokoschka Platz 2. Location: Star 4. Die Angewandte studios in Vienna. The description of the open call was: "Let-Me-Be-Your-Medium is an open research based on performance - art collaborations. The medium is something that moves in between one and another as a ghost, spirit or projection of matter - the body. The aim is creating relationships between two or more entities that trans-connect through a basis built by conflicts/ respect/ limits/differences - and what as medium should be detected as a becoming body- device. It's a one-to-one experience but could be

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[245] Emil Hrvatin,"The terminal spectator by Hrvatin, Emil" in *It takes place when it doesn't: On dance and performance since 1989*. Marina Hochmuth, Krassimira Kruschkova and Georg Schöllhammer, Eds. (Frankfurt: Tanzquartier and Revolver, 2006), 19.

observed live or mediated. Results/ leftovers are various: hybrid-messages, map of meta-concepts, vocals, media-choreographies, embodied architectures, for example. This takes place through one (multiple) unique (s) experiment (s) per day where the body is becoming a medium in front of the beholder". Every encounter was reported with a creative text and most of the case resulted in pictures and videos posted on online platforms.

Every session was documented by videos or photos, after every art practice the material was edited by adding sounds, texts or lyrics regarding the established kind of relationship between participants. In the end, the final edition or pictures were posted on online platforms, and the videos on social media as well. The space was occupied as an art studio, empty space where the same devices used for the first applied research "Blind date" were used as cameras, some objects were brought by the participants of the open call. Some random objects such as fabrics, paper bags and pieces of cardboards were used as raw materials to make some actions possible within the empty space. Also, some sound landscapes were utilized as music loops when actions and talks were posted at the art studio.

Screenshot - Promotional image – open call. 2019

- Encounter 4. Let-me-be-your-medium – First Variation

Participant: Martin Willibald Meisl. Video and filmmaker from Vienna.

Creative report: Relationships define the availability of perceptions and borders regarding the body as the first statement of most of the social territories and belongings. Becoming bodies and social entities are self-images of a collective encrusted picture in our cluster of basic skills. When two entities become a third one, a new relationship has begun - an embodied bridge between isolated constellations of arts. Now Martin and Sergio are a "ding" that goes beyond a video, perhaps something we could call trans-couple, media-boyfriends or digital copulation.

Report: The art practice resulted as a video art where directions from Martin changed the usage of the space.   The relationship established was no more planned than the decisions regarding the video as a possible medium added to capture the actions of the body in space. The half isolation of the action was manipulated by the direction of Meisl during a very private session, where actions through the lens of the camera made some directions concerning body positions and action development. Anyway, the encounter began with a talk about which roles were involved at the moment to enrich the art practice by strategies without a method, more and less an intuitive procedure, where the actions, the sound, space, body and camera connect one another to allow for a narrative that could be edited.

Screenshot from the Video Encounter 4.

- Encounter 5. Let-me-be-your-medium/ Echt.

Participant: Robert Stenj. Performance Artist from Amsterdam

Creative report: Substantial information is collected by individuals in collective experiences. Then those experiences build bridges between isolated emotional states, therefore emotional bodies, nations and continents of statements. But who builds affections between what bodies in becoming processual and which structures draw the design of complexity in human attachments? Material that would never be static nor isolated by itself, bridging connections in dialogue would offer ways of observing past-future ontological matters of human patterns in our affected cultural structures today.

Report: At first the artist-participant approached the encounter with one specific idea of a medium-shaman, where one another plays the role of a channel to deliver messages from living people through choreographies, where one was wearing one special costume labeled with the word "Echt", which means "genuine" in English. The practice turned into something more effective when both bodies attempted to interact through some actions and choreographies where they found the place where the messages could be streamed by touch or emotional center. The place that was found was the chests of both bodies. Both artists played some actions where speeches and movements streamed emotional statements and allowed for a touchy relationship developing into a kind of artistic friendship. It was the closest thing to experiencing the embodiment of mediumship. The process of learning was very abstract in terms of verbal assumptions but resulted into a very emotional experience, touched by the art practice itself, by the choreographies and personal messages.

Screenshot from the Video Encounter 5.

Encounter 6. "Let-me-be-your-medium" - Undressed

Participant: Neil Curtis. Austrian video - photographer.

Creative report: The residual material collected by actions is the result of aims organized in space and time, in the here and now. Real contact between territories releases multiple variations including micro-politics, nano-ethics and fragile stimuli. Creative report: Touching a digital body could create variations of the perception of the users. Organic and live organisms could expand molecules of ideas such as fractals of fears. When a body-person closes their eyes, perhaps what the sensor produces is a blind-picture that becomes immaterial in translation, but with music it becomes something relatable. So then, the blind-reality refers to what she, as Body, has seen in memories, connecting sensations and memories to recreate a unique sound-picture; encrusted but in constant transformation. After all, which would be the medium for this pictorial-music that the beholders cannot see or hear?

Report: The artist-participant came to the encounter with a fixed idea of being undressed in front of a camera for the first time. The process started with an interview about both art practices. It slowly turned into an exercise where both were documented in a process of being undressed to each other in front of the camera. After a while they streamed their feelings to each other with comments about the experience of being naked with a person they had never met in the context of an art studio and framed into an art practice. The reflections revolved around the idea of

developing a relationship through the skills required performing naked in art practices, where issues related with body policy, censorship and ethics are constantly involved. One of the strategies applied was by the usage of blindness. The eyes of both artists were closed during the practice, a sort of strategy to avoid body cultural constructs and shame.

Photo - Encounter 6.

-Encounter 7. "Let-me-be-your-medium" - Anonymous.

Participant: Anonymous. Man.

Creative report: Self-consciousness becomes self-referential sometimes. Self-awareness becomes self-limiting perhaps. Co-existing becomes a mode of co-living which requests from self-organization and hierarchy from communities. This could deform and shape-shift the power, education and translation of the integrant. When generations teach skills to others, they risk knowledge to become codified or damaged, misinterpretations, missed connections and infinite trans-adaptations. This damaged knowledge becomes a new map of behavior associated with embodying the system´s articulations and assumptions concerning belief and ethics. Since the rules in manuals of acceptance/diplomacy are based on the limits of the bodies of

individuals, groups, and society as an agency of matter and care. It becomes more relevant that all fragmentation of discursivity becomes useful in structure, but less in flexibility. Perhaps one example of the leftovers of affective visualizations of power is what a body-intercourse would bill out. Remembering the mother memories of dead cells could be represented by an archeology of painful memories into one speech, however the rhizomatic substance could explode in affection by the context. Whatever the situation, actions become a crucial medium for recreating the past, part of the basis, the in-material, the miss-residuals, the sperms of deviated cabaret sensations, and finally transduction of the inner music of the body itself.

Report: Basically, the encounter was based on a private experience that started with the memories about the death of people in the private circle of each participant's life. After a while, both participants assumed a possible communication with spirits as a "mediumship" where both could communicate with them at the same time. So then, the actions ended up in a physical approach where, by way of of drawing with bodily fluids, some messages were found on paper sheets as metaphors and pictures from spirits called by both. Somehow, the question behind this practice was how artists and practitioners could cross the borders between privacy and real sexual encounters, as many examples in art history reflect on gender, body policy and private spheres in today's societies of the Western culture.

Photo - Encounter 7.

24.1 Participatory art levels

After the second applied research, the study turned into something more concrete. Looking at the information, it became apparent that participatory dynamics could result in a connection between practitioners during encounters at the art studio. On

the other hand, it is important to notice that art practices in studio also contributed to an art research perspective, for example about how the contents are expressed through a diversity of formats and also how the diversity of mixed media used in the practices merge the expressions of ideas into one or more outcomes. Perhaps the attempted result of the practice itself is what is called the transmission of knowledge on a different scale. Maybe this is what Henk Bordoff (Bordoff 2011, 46) refers to as the production of knowledge in artistic research: *"In part, then the outcomes of artistic research are artworks, installations, performances and other artistic practices…art practice is paramount as the subject matter, the method, the context and the outcome of artistic research. That is what is meant by expressions like 'practice-based or studio-based research"[246]*. What could be important here is taking into account that the practice produced in the last applied research is already something that participants could approach as a new knowledge by the practice in the studio. In other words, the second applied art translated into a third one when the perspective of the practice changed. Instead of the unplanned situation that occurred in the first approach, the third one will attempt to approach the practice in terms of the production of knowledge as a base for the connection that is possible to be established between practitioners in the art studio.

The third applied research has a different perspective in terms of the relationships that bridge between different practices. Perhaps the so-called encounters become a method of how to approach the artistic production, centered on a critical perspective based on the practice itself. The relationship established between practices is referred to by Inês Albuquerque and Rosa Maria Oliveira as: *"The relationship between art, science and technology requires a contemporary perspective, based on artistic production, which should be approached by developing a critical thinking through…researching for new perspectives that can address the specificity of each medium."[247]* The way in which that perspective could be applied to the practice is that the practice itself could be interpreted as establishing a relationship between practitioners by making use of a bridge. The connection could be established by not

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[246] Henk Bordoff,*The production of knowledge in artistic research.* Michael Biggs and Henrik Karlsson, eds. (London: The Routledge Companion To Research in the Arts. 2011), 46.
[247] Inês Albuquerque and Rosa Maria Oliveira. *Art, Science and Technology, The Internet and Contemporary Artistic Creation*. Portugal. The International Journal of New Media, Technology and the Arts, 2014), 27-30. www.artsinsociety.com.

only describing the narrative as the critical point of view but also by addressing the narratives as one practice. With regard to the idea of the medium, the observation of the practice itself in each case from the last planned experiences in the previous applied research, the third encounter will focus on a critical perspective, to bridge the gap between the isolated narratives of each practitioner. So then, the critical perspective plays the role of the bridge between different art practices, more than the disciplinary background of the participants.

The mixed media the experience of the art practice produced in the second applied research could be observed as an action art practice or performance art in studio, where the results are streamed into the social media to finally be defined as video art or documentations of live actions. In that case, it is important for this study to take into account that performance as a medium is something that is not fixed as a classification and scope of a hybrid art practice. For this study it is important to take three different perspectives into account. The first one is Blacker´s, about performance as a medium: *"the standard portrayal of the medium as chaotic, variable, direct, fluid dissident, interdisciplinary and revolutionary."*[248] Blacker understands that performance art is a medium that requests a revolutionary perspective encounter that could help find a bridge between the participants.

On the other hand, there is the invitation by the third applied research that could use performance as a medium but not as a performance study. Based on Suvakovic about Schechner's belief: *"Performance is existence itself. Doing' is the active aspect of being. Showing doing' is performing: Pointing to, understanding and displaying doing. Explaining showing doing is the work of performance studies."*[249] So then, the applied research attempted to avoid the explanations of doing, because it is more about actions made by participants mediated and streamed as an outcome. The aim is not the documentation as such, it is what is built within the practice with a critical understanding.

In this case a third position, concerning the practice of using performance as a medium, will have to address revolutionary ideas or at least put into practice a critical

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[248] Op. cit., 3.
[249] Op.cit., 50.

observation about the socio-cultural context. So then, performance in this case will be used as a medium of political positions. Based on Marina Grzinic´s idea of performance as activism, performance as practice, procedure and theory is referred to as: *"a practice and as a theoretical framework…the notion of performance therefore paradoxically finds its produce meaning in the area of aesthetics and in drag culture in connection with political activism'"*[250] So, basically performance as a practice frames the practice in certain levels of discussion where it is not only criticism about the social realm. It brings the participants to the level of how narratives and discourses could co-exist and bridge controversial political issues between those critical positions.

Anyway, all the material collected and processed by the documentation of the third applied research was meant to address the practice more than to focus on the performance of a medium to be observed as one of the learning processes within the practice made possible by the real encounters. In the last assumption about the production of knowledge that could be observed in this practice, Federica Martini mentions concerning the role of the production of knowledge that it does not only address the artist that made the possible outcome. It addresses all the participants involved in the process or practice developed. The author refers to that by the observation of Beuys´s artwork as: *"A mediated view of performance partially based on the assumption that live act, the audience has "direct, unmediated access" to information through the artist's presence… The production of knowledge is equally on the agent of artists, researchers and curators."*[251] Somehow, the whole process of the practice involves many aspects of the learning process in every step of the way.

24.2 Relationships and attractors

The procedure and methods applied in the last encounters were focused on the preparations for the initial conditions. The setup was approached in the same way, with an empty studio where some objects and devices, such as cameras, one fixed and one portable, soft lights, a laptop, sounds recorded beforehand, sheets of

[250] Marina Grznic, *Re-politicizing art, theory, representation and new media technology.* Germany: Schulebrüdge. Ed, 2008), 123.
[251] Federica Martini, "Detections, leftovers, 'dead things' and the time in-between. Notes on exhibiting performance" in *Smoky pokership*. Sibylle Omlin, ed. Nurnberg: Verlag fur moderne Kunst Nurnberg, 2013), 37-42.

papers, crayons and a beamer to project on the wall or as a source of light, were distributed in the space and offered as possible technical instruments to develop the practice. The aim of this third experience was to find a connection between the participants, a sort of link between narratives and political discourse positions and to make it possible for the core of the practice to be developed by the actions and the mixture of media.

The connection base focused on the communication of whatever could be observed in movements, actions or explained by other media. The resulting connection between participants bridged the critical perspective by making use of an unplanned and non-limited creative process. But the connection built through the development of the practice was observed through the lens of attractions. Hartly refers to connection and connectivity as a state: *"It is a state of interdependence, of links that tie people together in communicative networks and coordinating systems…in this context may denote a particular cosmopolitanism, a sense of being connected rather than being constrained by parochialism or regional isolation."*[252] Connectivity is aimed at encountering experience under some parameters of interdependence within the learning process involved in every step of the practice. On the other hand, what connects one another is not the disciplinary background but the experience of the practice by the shared critical perspective. Somehow the practice is conducted by other factors involved, mostly attracted by unexpected activators like objects, actions, sounds and stimuli. But something more than only connection was observed in the practice. It was also something stronger than a relationship, even more than a spontaneous friendship to make the flux of ideas possible.

With regard to the notion of attraction, it is important to the study to name and recognize some levels of participation in a different way, the classification is not only about psychological level or the artistic approach, it is also related to how to involve another conceptual level that could be applied to this study, in favor of the hermeneutical approach about connection-ship as a concept, but also as part of the embodied process of creating, doing, practicing together. Therefore, the paper "Strange Attractor factor"[253] sheds some lights on concepts that help to understand

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[252] Op. cit. 56.
[253] Valenzuela and David. Op. cit.

the quality of the connection intervention by random factors, called here a "strange attractor" that modifies the planned composition of the one experience by directing attention away from that composition, or by causing a loss of awareness, away from the whole planned time-based within the live action art performance. The concept of 'attractor' could help with understanding that most of the time planned experiences are modified by some random agents and that the goals or outcomes intnded by the artist's plan move in different directions. To understand this study better, attractors are defined by the force of attraction that results in unplanned actions or experiences that could make one action-art experience fail. On the other hand, it could be absorbed and applied to the live experience, to be used as one of the unplanned forces, and makes the experience flow in that direction. The directional force of attractors is something that is not the central study of the third experience but is one of the layers to be reported and discussed by each encounter.

One of the relevant aspects of the attraction is possibly what Latour refers to as attractors in the context of local and global attractors as a force of tension as: "*tension between two poles. Positions under dispute with always a single direction.*"[254] The author even refers to other poles, like the terrestrial ones, as: "*pump out, to absorb all the objects of conflict, making any orientation along the old flight line impossible, at this juncture, we find ourselves today.*"[255] Furthermore, a fourth pole is referred to as: "*out of this world. The horizon of people who no longer belong to the realities of an earth that would react to their actions.*"[256] Directional, positional, tension, orientations and conflicts are part of the aspects of the force of attraction, where the poles referred to by Latour are part of the conflict of today. For this study in particular the art studio does not observe the attraction force or distinguish between the "poles". It is only described to simplify the agents involved to a connectivity of participatory experience of one art practice in the studio where attractors could be a random factor but result in a relationship within a critical perspective.

[254] Bruno Latour, *Down to Earth. Politics in the New Climatic Regime*. Translated by Catherine Porter (Cambridge: Polity Press, 2018), 28.
[255] Ibid., 34.
[256] Ibid., 35.

'Strange Attraction' encounters pursue the goal of making the idea of connections visible on one stage, by way of participatory experiences and friendship approaches between art practitioners. The idea of "connection" by being together is based on the notion of "togetherness". It is not that participants engage each other while pursuing the same goals, although it refers to a certain 'same attitude' addressed to a critical perspective to protect or defend. Perhaps the third applied research attempted to add the idea of identity implicated in what Stengers refers to as social beings: *"We are all social beings, parts of a society, what we feel and think is to emphasize that what we claim as ours is not ours at all but identifies us instead as part of our…you do not belong without knowing that you belong."*[257] In other words, Stengers refers to identification as a kind of "belonging to", which would perhaps be what practitioners experience in terms of what to include in the discussion and how to bridge the practices into a certain unifying statement.

Regarding the notion of togetherness, the third applied research takes into account what Manning refers to as: "T*ogetherness has to be with the environment, so togetherness has existence, right? That needs to be that kind of togetherness to learn something. Otherwise things get too vague and so often for us that name of togetherness is the event. The event does not have to be an event of people coming together.*"[258] In other words, what is important to say about the encounter is to observe it as an event of one single creative practice, where the learning process gets concrete beyond the act of a shared explanation of the concept. It is more about the relationship produced by the critical perspective that every single participant contributes to build the practice as one experience of togetherness. So then, that experience could possibly be detected as a connection-ship where the encounter in the context of art practice could facilitate a "bridge perspective" and create a specific time-space experience where both practitioners could embody what one streamed to the other.

The relationship established by the practice of art in a studio produced by an encounter is detected as a process of trust and not understood as a psychological approach. What is observed with every encounter is related to a critical perspective

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[257] Sterngers, Op. cit.
[258] Interview, 2019.

towards the social realm and criticism of cultural. This is more or less what is referred to by Gloor as "swarm creativity": *"Their relationship is based on a high level of trust, which has been built up by playing together over swarm creativity over the years."*[259] Swarm creativity in the case of the encounters is affected by the attraction of topics, ideas, media, cultural context and political approaches, where trust is part of the levels of connection in relationship or friendship that is developed in the context of the practice. Moreover, trust as personal engagement is not measurable but could be observed as one of the characteristics of the relationship, interaction and participation as elements of art practice.

Finally, the "strange attraction" applied research aimed at observing the process of connections based on the exchange of critical perspectives streamed from one to another in the context of the experience of a practice which is already a learning process. It is an incubation of knowledge where every single step of the art practice unveils new knowledge, as a bridge between isolated practitioners in their own practice. A level of engagement from each practitioner is required at every level of participation, perhaps this is what Karen Stephenson understands to be relationship as a medium: *"Relationships are the true medium of knowledge exchange, and trust is the glue that holds them altogether."*[260] For this study, the idea of relationship is the modus operandi of the interaction and participation resulting from the stream of contents, so then, the channel or medium where the contents flux between two participants is attracted by other factors as well. The force of attraction will deviate the merged perspective into something new, where both participants of the practice create something new, or in other words, they will embody new knowledge by way of developing the practice further in a cooperative manner.

One of the references to the idea of participation in togetherness throughout the creative process is the talks and contribution to this study referring to Marc Schuran´s notion of "friendship", something that took the research to a level of human network and the emotions, in his master thesis he referred to friendship as a method of creation:

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[259] Peter Gloor, *Swarm creativity: competitive advantage through collaborative innovation networks* (U.K: Oxford University Press, 2006), 4.
[260] Karen Stephenson, "Trafficking in Trust: The Art and Science of Human Knowledge Networks" in *Enlightened power, how women are transforming the practice of leadership*, L. Coughlin, E. Wingard, and K. Hollihan ed.(San Francisco : Jossey-Bass, 2005), 242-265.

"If these considerations are placed in the context of the objects of friendship, then the process of forging can also be considered as active. It behaves differently than a normal work contract, in which norms are written down. It launches an action program, which is controlled by different motivations. The actors adapt in different degrees to the existence of this project. It takes on an even greater active role, by launching far-reaching chains of association or configuring new action programs." [261]

Schuran´s approach, in terms of "working together" in teams, described the situation of friendship as a valuable method, but what is not described is the relationship that is needed to create such a far-chain association. The practice of art could include many aspects in terms of composition, art history and different opinions, but what this study proposes is more than a chain, so then his study and this one have different views when it comes to an approach at art projects. This study has something to do with political perspectives and social change, as a bridge as the critical perspectives merge into a relationship, but attracted by strange agents.

25 Applied Research 3: Strange Attraction

The third applied research became very political in most of the cases. The critical vision from every shared experience in the art studio evolved into a narrative of that experience. In the end, the practice and narrative turned into a media message which was streamed into social media as an artistic result. The context of the open call for this practice/research invited participants during two weeks to take part in one strange attraction situation, when the studio hosted a participatory experience as an open studio. For this research project it was determined that every single experience would be determined by the practitioners themselves. The author of this study once again opened the university studios to welcome participants without previous appointment. The encounters were not limited to any kind of experience by using every media possible in order to stream the ideas between one another in the context of art practice. Sometimes the practice turned into a joint learning session or into teaching some issues resulting from the talk. The result tended to be a complex experience, with the connection established by the practitioners not being planned and the result of every single practice being different. There was no hierarchy in the roles of the participants. Also, there was no preference as to who would propose the

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[261] Marc Schuran, Ecology of practices in profession: Principles and methods of friendship projects. Master Thesis. Vienna: Die Angewandte Kunst, 2019), 49.

particular ideas in configurations that were pre-established to be as horizontal as possible. Every practice was documented and reported by way of short creative texts that summarized the critical perspective and practice-related discussions. The initial conditions followed the previous experiences with 'Blind Date' and 'Let Me Be Your Medium', i. e. an empty studio with devices and some objects. The range of possibilities was considered to reach a specific goal planned by both practitioners in each practice. The title of every single practice described which possible attractor was detected. One of the bridges observed on the participatory level was the association of critical perspectives, where the disciplinary background of each participant merged into something called "connection", where the relationships established steered the experience to a different layer of mediation and opened up new facets of identification. Some issues approached in the critical perspective were feminism, pornography, gender fluid, xenophobia, capitalism, neoliberalism, manipulation of media and assumptions about body identification. All the separate experiences were filtered through notions of awareness, learning process, adaptation and connection with a critical statement. The studio used this time was "Star 8" at the Die Angewandte studios in Vienna.

The "Strange Attraction" invitation posted in social media was: Strange attraction is an invitation to have a strange combination. Through attractions we define the contrast between two territories and some other aspects, looking for balance and unity as one new mixed, paradoxical layer. Attraction is not even manageable because it is not planned. That being the case, the practice just continued in reciprocity, by the exchange of roles and the replacement of identities. So, the projected outcome was about finding a way for two individuals with different backgrounds, understanding and experience on a topic or subject to share with one another and find a common unity of thought.

The first reaction to the strange attraction open call was given by John David and edited to be used for the final audio which was recorded by artist Amanda Piña with an alternative definition of what medium and strange attraction might be:

> *"Medium is a channel through which information can pass for the purpose of understanding. A self-medium is the channel used to help better understand*

themselves. Strange attractions can happen to interrupt the planned action. It attracts the action in a new way where the artist needs to respond to the sudden change."[262]

Both texts were painted as part of the first day of the open call. All the collected material was a constant overlapping of the produced leftovers, in fact, the first text delivered by the first reaction became part of the video invitations and the audio background of the first encounter. In total, the experience counted 9 real encounters and one teleconference (10 in total).

Screenshot - video invitation

 -Encounter 8. Strange Wig Attraction with anonymous participant

Creative report: a plastic moment could make a dream come true. Sometimes gender is attributed to certain references about ingenuity, but on different occasions, such as in case of a performance by a drag queen, gender is more complex. Here the drag queen is sort of an actor acting out emotions that do not correspond with the real person behind the character. A double or multiple personality can find another character and act out that alternative personality's attraction for a telepresence audience. As far as gender equality is not established in every part of western societies, it should be noted that one kiss could prevent a person from committing suicide who is in the need of feeling accepted as they are from suicide.

Report: The first encounter with the participants immediately created a certain level after a talk about which contents could stream through a body in the social realm. Limitations about narrow minded perspectives were located as an important part of

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[262] 04.12.2019. http://www.youtube.com/watch?v=f4GsdO0-VWU&t=5s

the goal of the conversation. The practice turned into a video and one action specifically when one participant showed up in a wig, a motor of fantasies, and precisely then the situation switched into a personal connection. It cannot be called friendship or something like an emotional relationship, it was more about the fictitious appearance of a wig as a central motor to bridge the critical perspective and twist the action into a political statement. This action, in the context of which bodies get attached to each other by the action of a durational kiss in front of a camera, offers more meaning than words could do. The level of participation was intimate and generated into the first encounter of bodily interaction.

Screenshot Strange Wig Attraction

- Encounter 9. Strange Ego Attraction with Carlos Urra.

Creative report: Ego, One with oneself; a stream of action. Egotism is the natural state of a person. It is my way of relating myself to the environment. It is an environment where you can categorize me as being selfish or egotistic. The materialization of that selfishness is a manifestation of the ego. Accumulation: It has no output channel. Filled up with shit. Greed: is the desire without control over something. It does not have a recipient. Foundation / to hold up or support. Foundational: done. Inaugural process. Resistance - to resist. Adopting a position. Process is not just living. Process is in a relationship. Process: an agreement with a purpose. Modification of objective. Hierarchy. Open new channels by allowing yourself to be free and trying to talk.

Report: The discussion about the terminology used by the practitioners when they released the practice was at the heart of the talk and resulted into a summary of concepts involved in every practice and in this study as well. The power of the meaning behind every concept releases a common perspective and bridges statements between art practices by different critical perspectives in terms of self-awareness and consciousness at the moment that the artists start creating. This also extends to individuals in western societies. Embodied awareness is one of the skill parts in the narratives that make assumptions about what role body and identity play with art. So then, how far can body and identity push in the political arena before reaching the level of criticism. Those critics could isolate perceptions about themselves in terms of individuation without any contact with the social realm. Art is collaborative, but how much would art practitioners be willing to collaborate, to develop what they want to reach is one question behind the notion of ego. On the other hand, ego could blind and interfere in planned steps and so become one more "attractor" as a lucid Narcissus, envisioned by the narrow vision of one single, particular individual.

Photo Strange Ego Attraction

- Encounter 10. Strange Nails Attraction with Paul Nikk.

Creative report: Any dream could be fixed into our memory experiences as an act into reality, reported as being real but still fictitious. Whenever dreams stay in the fictional narrative, it does not matter how many times the dream is remembered. It cannot bend time and space to make them real and to finally be embedded into the

real back in the brain storage of humankind. Nails painted in red could be mentioned as the corner of feminization of manly habits. On the other hand, the hot spot where visions and skeptical perspectives about social restrictions could pile the rules of a restricted society where sometimes it is better to not look up at the red spot and to dream about a possible real change instead.

Report: The participant saw the first invitation poster and thought about the red nails in some pictures on social media. By the unknown and unexpected photographic encounter the student showed up in the studio with the idea of red nails on male hands. The discussion was more about art practice and about what to expect from each person and about how to proceed into something no one had a concrete idea of what to do. The result was basically that both practitioners used their own background in performance and photography and merged it into the "attracted" photography of red, polished nails. A long session of pictures between two bodies that attempted to respect each other's practice resulted in connection by doing art together.


Photo Strange Nails Attraction

- Encounter 11. Strange Vogue Attraction with Evandro Pedroni

Creative report: Art studios sometimes become your house of investigation, so then a "house of attractions" where there could exist a channel for many possibilities in the ecology of 'faggot' practices. Meanwhile, Paris is still burning! Voguing steps on

the future generation will never be 'less fabulous' when it comes to posing and wrapping a face off the floor. It is a signalization of manners, of bodies "burning fashion", love and discrimination. Altogether, it is 'greener' than even something liquid that flows as a perfume off the ends of the fingers scrolling through all the angles of society.

Report: The encounter turned into a practice of learning and teaching, in the course of which the layers of complicity were funded into a connection based in the alternative culture and subculture of fashion industry and dance. The main media overlapped by many performance skills applied to one experience that merge perspectives of body, movements and learning by doing. The bridge built by the movements and edited by the documentation opened up more possibilities of how practice became a certain laboratory of exchange; two approaches about body actions into something that has been referred to in this study as an embodiment of critical perspectives. Many layers of cultural constructs overlapped different narratives about aspects of gender fluidity, fashion industry and vogue dance. Also included were narratives about identity as a matter of drag culture, and also today how political a body might be referred to by the territorial boundaries where art practices request attention concerning patterns of behavior and conservatism. Finally, the attraction was made by the vogue forms and gestures that apply to male bodies at the boundaries of hyper feminization and fetishism and about masculinization as well. It resulted in a mixture that brought the practice from a dance class into a performance lecture about contemporary reflections on subculture movements and street dance from pop culture appropriation.
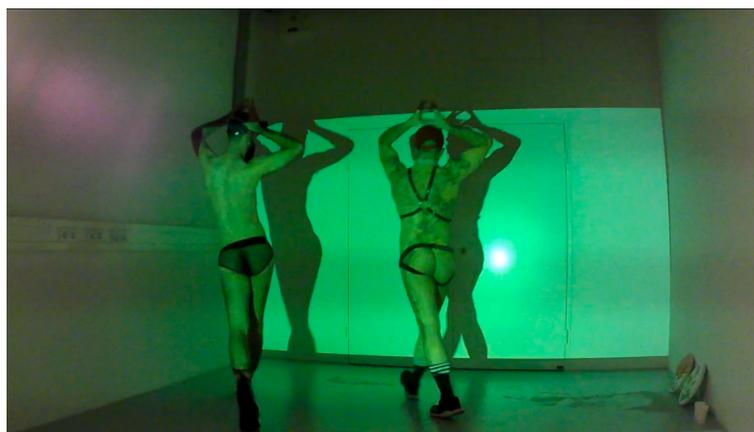
- Encounter 12. Strange Steps Attraction with Anatoli P.

Creative report: Ukraine and Chile have something in common when it comes to violations of human rights. In both countries people have been mistreated in many different aspects for striving for gender equality and for freedom from violence demanded by extroverted personalities. Both have something in common when it comes to dance and to learning from the past as well. Moreover, step by step, equality grows in their mother countries. Meanwhile, both could 'feel love' in a free country and city such as Vienna. Attraction from other countries and dance steps, sounds as the first cognitive aspects of this strange attraction.

Report: Beside bodily practice, that requires dancing and performance skills from both participants, the attraction was created by a choreography taken from a pop video which included music played and video projected in the studio. But the first approach at the encounter revolved around the political situation in the mother countries. A bridge was attempted between totally different perspectives concerning the personal approaches to their lives within a totally different context. Their personal statements were changed by the experience of the practice and made that bridge between culture, personal identification and a relationship that embraces the complex situation of moving out from the original cultural environments and creating a different level and set of perspectives

Screenshot Strange Steps Attraction

- Encounter 13. Strange Next Generation Attraction with Macarena Losada

Creative report: Art plays an active role in today's society. Western or Eastern cultures both have mostly the same request: equality. So, then art as a practice starts unfolding reflections around how to build the arguments to fight against oppression and how we could work together. Various points of view are present in planning how to fight inequality, so then the practice of art today is about spending more time than usual on dealing with consciousness, with talks leading to inclusion, aiming at stopping and deleting self-exclusion towards the next generations and updating the discursive aspect of our practice and ourselves into new idioms as well.

Screenshot Strange Next Generation Attraction

- Encounter 14. Strange Root Attraction with Gabriela

Creative report: When the roots of human rights are extended to other mother countries, what stays attached to them are the dreams. Dreams are about equality in many aspects and about no more abuses. It is the moment to fight for dignity and respect because these rights are not just for the privileged any more. Childhood is a time connected with dreams. When a child speaks, they speak about the root. We fill the root and dreams with hope every day. A sexual assault cuts the root, kills the hope, smashes your dreams, blinds your path.

Photo Strange Root Attraction

- Encounter 15. Strange Light Attraction with Thiare Galleguillos

Creative report: What attracts attention to our environment is possible through light. Since the Middle Ages light has been associated with intelligence. Attraction between people means a combination of care, trust and empathy. So then, lighting the darkness between isolated people sometimes provides the possibility of doing something like leaving personal assumptions behind and streaming energies together with one aim in common, and enlightening your openness and emotional education, not only your intellect and memory skills. Today art practices have more to say about the crime of making innocent people blind than about only producing beautiful objects to please the eyes of those enjoying the "both eyes" privilege. Disciplines are becoming obsolete in the structured educational systems, where practices define themselves by connecting with other lighted bodies.

Screenshot Strange Light Attraction

Report: Those three encounters (New generation, Light and Root) have a similar approach when the political situation in Chile steered the three situations into something creative yet based on a very specific context. Somehow, the attractors have mostly the same view concerning a specific historical moment of the political situation in Chile that from the first moment on contaminated all the experiences regarding the isolated perspective to be bridged. In other words, the political statements agreed on the violation of human rights, patriarchy and violence were part of the talk, and precisely those ideas were developed into a practice made as a demonstration in the social media to spread the ideas and stream the contents to a particular cultural realm of activism. Revolutionary ideas moved through the media to allow for the narratives being clear enough to be shared by the media and to make visible those positions for the public of other countries.

- Encounter 16. Strange Cogency Attraction with Sebastiano Sing

Creative report: When performers perform, they do more than just perform, they risk themselves by being exposed, used and criticized by others, by themselves and by many social constructs as moral or gender-accepted behaviors. The state of trying to convince or to be persuasive with some others sometimes fails assuming the risk of failure. Regarding the act of performing, it presumes many assumptions about attraction. What is seen as attraction to one, could be repulsive to others just the same. Perhaps what is important with a performance that appears to be a failure is going on, no matter what is happening. Strength and connection result in

communicating a point of view, in this case two beautiful messages - wishes: "love and justice". So then, what matters is each other´s persistence in performance. No matter what other people point out about their lives, whether full of inconveniences or privileges or what they do, they do it until the end and persist through their own art practice.

Report: One of the last encounters occurring in the last applied research reproduced a photo made by both participants years ago at an exhibition where both made a performance at the same time. The logical pattern of remaking the picture years later was remarkable in favor of creating a connection and getting attracted by memories and updating the events that happened between the experience and now meeting again at the studio. What is related with the study in this case is that the particular practitioners were dealing with personal issues related to their practice and dealing with privacy and openness required for themselves. Somehow, the relationship established by the encounter could be understood as a flashback. Furthermore, the encounters themselves made it possible to understand how the embodiment of experiences in their own practice could bridge not only the creative process but also reconnect established relationships by a shared history convened into geographical body positions in space.

Screenshot Strange cogency Attraction

- Encounter 17. Strange POLarity Attraction with Francis

Creative report: Magnetic POLarity or some magnetic charge in bodies can create repulsion, the opposite of attraction. How can bodies in isolation connect if they do not attract each other? Being attracted by another body could be one solution, but their magnetic charge would have to be different. If POLarity creates repulsion, then opposite POLarity, that is Attraction, could be a real channel to stream ideas, information or even knowledge. So far, the problem about telematic contact by interfaces has become only a technological interaction practice. By attraction, then, it would be effective by the ways in which defined images are streamed and the stability of the interface connection is mediated by pixel codification. POlarity results into a multiplication of ego-extensions and self-images, a sort of poly-affettuose interface between particles of light coded by plastic devices and narcissistic bodies extended by machines.

Report: The only virtual encounter showed how important the physical encounter is in terms of presence and how the process of the practice could hide, frame, fake and be delusional in terms of attraction and connection. Both participants applied skills of mediation and the use of technical equipment, but finally what is usually exposed into social media is about personality and characters, turned into avatars of their own real identities. The encounter was documented and edited but was determined by the tele presence, by telematic streamed bodily and virtually completed into one experience.

Screenshot Strange POLarity Attraction

26. Final report and conclusions

After fifteen encounters, the completion of all the meetings with a diversity of ages, personalities and disciplinary backgrounds, especially the real physical ones in the studio, what was noticed is that from the very beginning the encounters included the idea of cooperation. The goal of my art research is to find a political collaboration between institutional agents as a method of proceeding, to grow the link between one another and build ideas together. The point is to create a bridge in a non-hierarchical situation or at least to promote the embracement of the idea of trust which creates a micro-social environment during every encounter. The key to openness and availability was provided by a "social democratic and green" policy perspective. Which channels of socialization in democratic western societies produce standards of communication and the exchange of ideas? Unfortunately, these societies do not teach how to approach conflict nor how much to compromise with the ideas every participant intends to address. In terms of mediation, levels of relationship and friendship that involve values and principles need to be developed into a new paradigm in modern societies, where art practices play a role for innovation and critical perspectives that can be streamed into the cultural realm.

The value of real encounters in the studio, as one unique and single experience of itself, introduces participants to a way of approaching social and cultural problems but also to a way of addressing the problems that result from the interaction and levels of participation required during that encounter. The context is where every single person involved gives access to individuals to cross their own boundaries and limitations about reality, but it is done in practice. The practice of art is totally different from a scientist's approach. Science teams work in very isolated environments to provide factual evidence of innovative outcomes in order to solve or complete whatever theory they want to apply or conduct through their experiments. In art studios, the social realm is part of the cultural background where each practitioner is invited to participate and interact with that background and content, whenever and wherever it may happen. The media used form a complex, mixed medium where gestures and techniques are applied to express what a participant wants to say, to stream those contents to one another, and to then stream those expressions and translations together into the cultural or social realm. The messenger with this kind of encounter is the body extended by each device: a pen, camera, costume, screen, edition, materials, choreography, songs, lyrics, verbalization, use of space,

compositions and sound landscapes, among others. Every single event is a ready-made reference passed through a channel which is established between participants as a "bridge", to start a new process together and to end the isolation of what they perceive as reality, in every single perspective that is shared.

The levels of participation observed and practiced together at the studio are possibly defined by the abstractions of the critics, based on the observation of a daily life problem, about cultural distinctions and critical narratives about western societies. These are problems like gender equality, environmental protection, socialization and openness, colonialism, patriarchy, discrimination, activism and human rights, for example. In fact, what made the practice possible was the ways in which the narratives of each practitioner merged into "fueling the ship", to at least make it work, without any destination being defined as yet. The activity that produces the encounter will be a combination of medium in a ruled relationship, with the frame of a very specific one-stand time-space art practice.

Research by doing becomes more and more important from the beginning to the last encounter. Every single step is important, from how to plan the meeting until how to edit the documentation, for example. Finally, the whole process requires full time capability to rearrange the outcomes, perhaps to even meet lower expectations. On the other hand, the authors referred to and the quotes discussed were references applied to the discussion to make arguments stronger at the moment of meeting. Tomorrow's meeting is challenged by many other issues, such as the dispute of territories, pandemic as we live with Covid-19, and wars perhaps, but it is never useless to compare points of view as it has been done in every encounter along with supervisors, advisers, presentations and interviews made for this study.

Critical positions were the link, the bridge and the relationship. These became possible because of the diversity of levels and the depth every single art practice/research encountered. So then, the overlapping of the multiple perspectives resulted not in a short or ephemeral friendship but in a special connection that this study calls "connection-ship". Participants streamed to one another through many media, not only by language, and whatever the media, the connection between the two participants was directed by the force of one strange attractor that forced the

path of the art practice development. Major levels of trust were definitely related with the critical perspectives, and without that trust there would not have developed any sense of togetherness.

Every art practice included the question of how to address all the skills related with communication, socialization, participation, awareness and trust. They were based on a togetherness situation, not only between participants but by learning or self-educating. The level of participation was related to the cultural frame and critical political perspective, understanding that being part of something requires addressing your position with a certain argumentation and merging that position with others that could produce a positive result and impact. The practice itself has nothing to do with a critical perspective without the idea of the final stream of contents in the social realm. If art practice requests a political position from each participant concerning cultural studies, bodies, territorialities, post-colonialism, diversity and human rights, it is very possible that the practice will not result in an outcome and that those practices will stay isolated from each other. This is especially true today, because of the special pandemic that brought the worldwide population into quarantine, where socialization and interaction have been triggered and restricted.

Attractors is a borrowed term from physics and applied to art practice, as a sort of magnetic field and a force that seals some of those ideas into the practice by making use of different media and molded materials and changing the experience into a new process of learning from one another by internalizing the knowledge gained from every single new step. This new knowledge demands each participant to rethink and re-set their own perception of reality and to then build new questions to be streamed into a critical perspective, to be an active part of all interactions on the social realm. Somehow attractors can be taken as a third person involved where all participants agree with it as an external agent and perceive that just like on a ship both participants could flow into the creative process together by a "connection – ship".

Time-based media arts include many art practices of today where video, performance, action art, mix-media art and movement-based arts, plan events for participants and beholders to live together for one particular experience. Time is shaped by a concept, body and sculptural matter where space is limited and by the

effect of that experience within the streamed context. Some experiences are made live; some others in the privacy of the Internet at home. Wherever the experience happens, the effect of the experience will be stored by machines and in our bodies' memory stores as well.

Action art is constantly questioned by their old fashion of effectiveness and impact into the social realm. But, from a performance studies perspective, effectiveness is determined by whatever act could be observed through the lens of performance and what impact on art history or cultural development it has made, as well as by how big an impact into the cultural network it has made. Today, western societies are at risk because of inequality, lack of social coverage for all populations, immigration and de-territorialization. Therefore, sometimes these issues were only solved by way of deals or wars, but they can also be observed as performative acts, concrete actions in a context with an impact on societies and individuals. From another point of view, Time as one of the materials and elements used by action art and performance would shapeshift into every activity within the practices of art while being taken as an 'experience' of time. This abstract concept but measurable material requires beholders and artists to plan their actions by help of scripts, design events and fixed goals. Here is where time as a media plays a role in terms of translation, engagements and delivered reflections spread by the artists' double responsibility of being both the messenger and the message streamed. All ideas included in the analysis of performance studies are examples of descriptions or transcriptions of bodily practices.

Somehow, the role and description of one single medium such as Time as a post-media or meta-media context of today attempt to describe a social phenomenon, a critical perspective about how to encourage western societies to produce radical perspectives from individuals as bodies, as voices, as authors and as artists as well. Art practices offer vast and large possibilities and innovations that ask everyday questions about how we as participants in our societies make that knowledge possible. Bodies become more restricted and virtually oppressed because of politics. Moreover, the beginning of the Internet offers an open source database where everyone with access can reach content without restrictions. Today

the Internet has become part of an economical aspect to determine a person's role in society or to limit access to those who cannot afford it.

What is pursued in this study is to comment on how relationships in art practices become a micro-scale of the diversity of super-modern societies where issues of isolation and restricted narratives are not resolved by real face-to-face interaction. What social media offers is virtual interaction that provides avatars with the arguments to make change and revolutions possible. Adaptive art practitioners can recover real access to one another. It can be an example of how to recover the face-to-face exchange by physically bringing one another together to create a future that is more diverse and open.

The study observed the practice as a research in terms of using questions to shape them into actions and activities where participants took active roles by doing, observing, questioning and discussing contents, but also considering the practice itself and how the connection made it happen. The double role of the observer as a researcher and a participant, a practitioner, poses a double danger, but it also makes it possible to frame the experience between artistic practice and research all together. The encounter also turned into a time-space experience, without plan and while leaving expectations behind. So then, the labeled situation called 'open studio' is not an event itself and also no final outcome as an art practice. This is all a result of interconnected expressions and languages through a variety of communication modes on a meta level of awareness and reflections. The experience releases and becomes a time-based media art exploration, but also a kind of self-reflection to understand the whole experience as an object, as a phenomenon.

The outcomes are more valuable for each participant than for the production of art. The level of the bodily practices mediated by video, musical and choreographed actions make the experimental research keep a level of privacy where the connection would be the beginning of a deeper practice. The participants build narratives together, to stream contents between one another, while understanding the fact that art practice is not a brilliant idea of exposing to one another. Art practice is an experience-based meeting that involves innovation and learning with the body as the medium.

The pre-assumed observation is that physicists working with teams in laboratories of science would be relatable in terms of isolation, but not of procedures and goals. There exist obvious and reasonable facts that put scientists totally on the other side of the river from artists when it comes to observing that experience, especially when it comes to describe what happens in art practices that involve body, actions and other media. In the case of art performance, connection-ship is a channel or bridge. It is not about concepts or ideas to prove something about reality. It is about the decisions that build trust, the political opinion that creates confidence and the practice that is put into the materials and the tangible words used. The bridge is a massive structure that needs time to be named like this, multiple experiences and tests to cross control from both sides: science and art, for example. But something like friendship helps with experiencing something together. In this case, the art studio creates the context for defining a place to interact and learn how to approach one another, how to give an opinion without fear of persecution. On the other hand, bridging ideas is a long-term collaboration process. Perhaps conneciton-ship is the fuel, the link, the threads that stitch two different genres together. It seems to be productive in terms of knowledge, because every step and layer of participation in one encounter requires stepping down barriers of the self and stepping forward across the threshold of risks. It requires going further in terms of openness and a sense of togetherness that lifts the level of empathy and re-shapes ideas of identity and differentiation of their own practice.

A metaphor of the ship as a connection is relatable to a rocket or a UFO, in terms of something positive, although with many unknowns. Do not examine connection-ship as a 'colonial ship' or "trans-Atlantic" slave trade. Colonialism and imperialism killed, raped and stole many continents of their native civilizations and made them slaves or part of colonies, imposing Christianity and European social structures and erasing their cultural backgrounds, as did the enslavement of Africans, the kidnapping of innocent people and making them slaves for personal profit, selling them, raping and killing generations of black people and natives from multiple places on the globe by white supremacists and their bigotry. The 'ship' from connection-ship will never be a paid ticket to a better life, rather connection-ship is an agreement about how to make a contribution to society together. Connection-ship is a dynamic way of helping

initiate a much needed societal conversation about the injustices that are present today.

To get a more detailed picture of the journey and the experience of encounter, the ship must cross a vast sea, to an unknown land, or better to be determined by the people on board to stay but to get ready for the journey. Although the destination is unknown to both participants, performer and beholder, buy a ticket for the same ferryboat trip. The course to be agreed upon is the course of their circumstances. What they want to explore is based on their critical perspectives about whatever implications affect the practice of the lives they are leading. What is concerning the most is that the ship will never move if they do not use background disciplinary skills to make this studio-ship capable of moving somewhere by time-space. The experience starts when both are inside the ship and get to know one another's perspectives and points of view. More than an agreement or a deal to know about the final destination of the experience, they both must agree to share their own perspectives. Because it is a lie if artists and practitioners on board of the experience think they will change modern societies by just being meek. It is necessary to create the need for change, so then the participants will go together and understand what it means to pay the price for the tickets, and then the experience is released. What happens on the trip, long or short, can be disturbed by many factors, wind, weather, fuel or what this study calls attractors that will modify the experience into something unexpected. When they reach the destination and the experience comes to an end, both participants will accumulate information and create new questions concerning the destination when they return home.

The body as a connector device, machine or apparatus, as a medium turned into a channel will be used to stream the ideas, the threads to sew the map, the lines to connect the dots. An attractor can interrupt the stream and change the 'original' duration. What this study perceives is that 'original' duration is the planned time-space experience in the time-based media art practice that is modified and deflected, interchanged, distorted to the port the connection-ship wants to reach. The isolation bridged with this special connection is the observation of each participant that was not streamed before. The new knowledge collected by the experience will be tested again on a different scale, in practices and developments. However, it is

certain that what attracts one to another and bridges boundaries in the pursuit of knowledge and understanding is connection-ship.

The practice could be attracted by the mistake of renaming the experience as a brand new connection-ship. If the connection-ship is attracted to a different destination by unexpected factors, the connection-ship will turn mistakes into a new map or cartography the attractor gets used to, but the experience does not stop. Innovation and accidental discoveries go hand to hand with the skills and cultural background roots every participant carries and transforms by the experience of the connection-ship. But that experience could definitely not approach realities by facts and numbers. Art practice will never be a fact with a certain power or truth to do something scientifically. So then, the connection would not consider a mistake that happens in the practice to be something more or less important or true.

What connection-ship provides as an 'organic participation' is providing the participants with the possibility of flowing their risk into one agreed situation where participants could be trusted while still fearing the experience itself. The participants live out free roles that change through the experience if it is observed as an organized system where attractors can change the interaction and move further, to a new state that is unplanned for. Paraphrasing, considering bodies as live organisms, participants will risk themselves *through different levels of interaction*. Perhaps the personal spheres of the participants might be introduced into the performance, overexposing themselves and their feelings. This situation could be read as a *momentum vivido*', or lucid experience, in the action of art.

If the connection-ship is the whole experience released by the art practice, it is built by the critical positions and arguments bridged and braided by both participants. The complexity of that connection-ship could be considered a micro society in which political agreements or diplomacy are engaged, where there is no succession to take the role of one of the participants. Perhaps that is one important feeling to add to a connection-ship; security, where there is no fear to be replaced or substituted by others in the experience of this connection-ship.

Connection-ship could also produce a new path in Deleuze's individuation process. The narrative created by the differentiation between reality and themselves as individuals that sometimes made more rants than points. However individuals carry themselves, their cultural background or 'heritage', their weight and body limitations carry the responsibility to drive the situation with a purpose. The knowledge produced by connection-ship is difficult to grasp because it is very abstract. However, most art practices produce an unmeasurable new knowledge anyway, in a very intense, deep process, most of the time contrasted with the cultural constructs of gender identification, for example. Perhaps a meta-level of analysis could consider that for each participant the attractors that detracted the end and turned into a sort of activation of awareness and consciousness could be called an "Individuationship" based on Deleuze´s concept of individuation. 'Individuationship' is a self-experience that produces change and marks new questions about identity by facing the experience of trust in the context of connection-ship with others.

After all, connection-ship is the experience of the real, including the levels of participation that would not be faked. An intense interaction that is versatile and transformative, because is unpredictable and has no precedent examples or paths to follow. Even if the initial conditions were mostly the same with every single encounter made by this study, they were not simulated. Therefore, one quality of the connection is a sort of genuineness, in terms of not being fakeable or not being simulated acting for actors, for example. In terms of reality perception, the experimental research was planned as a reality-experiment because of time conditions and unexpected everyday situations, but the end resulted in multiple variations with a line being crossed: social equality and human rights protection, because of the context where the research ended. So then, the conditions and variables were not changed with every encounter. The art action just proceeded differently every time. There was no space for simulations, it was real art practice and a real encounter.

The process of molding new interactions living in real-time-space in this study is detected as connection-ship. Perhaps in the future it will continue as individuation-ship, for example, but it is very clear after the Corona isolation that almost every person worldwide has experienced that connecting to one another is about how 'we are learning together', not about the network the Internet provides us

with. Human-human interaction and bodily interaction are so valuable in moments like this. There are no economies more physical, and now other practices must isolate themselves in work, as we artists do as well. But how to continue and grow the process of embodying art and take it to the next level? Connection-ship could help institutions and art education become a place where opinions, perspectives and points of view can be shared and created. More flexible economic powers and more critical participants of societies where the contents are streamed are needed today. The idea is not to create a kind of connection-ship-pedia in this concern. It is about how important it is to be able and open towards learning again: "*Not learning with, learning from.*"[263] Maybe the drag queen Aquaria's lighthouse could give the final clue and understand connection-ship as a process of learning by being connected.

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[263] Logo TV, *"Aquaria Rising | Portrait of a Queen." July* 19, 2019. Video 08:14. https://youtu.be/2HDe0aYZoFk

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28. Annexed Interviews

28.1. Dr. Univ. - Prof. Erin Manning. Montreal. Canada.

Erin Manning holds a University Research Chair in Relational Art and Philosophy at the Faculty of Fine Arts at Concordia University (Montreal, Canada). She is also the director and founder of SenseLab. Erin Manning is a Professor at the Faculty of Fine Arts at Concordia University (Montreal, Canada).

Interview with Dr. Phil. in Political Philosophy Erin Manning. Head of Sense Lab. Concordia University. Av. Van Horne. Montreal. 03.04.2019
www.erinmovement.com

Sergio: My professor is Virgil Widrich, a filmmaker and in charge of the Mediale Kunst - media arts department. He is also one of the creators of an art and science program, and this is a program that exists there. When I achieved my Art and Science master degree, I was very much into creating a model of analysis of temporal experiences, So I started working with the quantum physics department of the University of Vienna, especially with Optics, where there are scientists that work in a lab, and they work very isolatedly. Have you been in something like that?

Erin: Not very much, but I have an image of it

S: They work in a nano, very micro scale, where they try to develop some experiments, and those experiments try to prove something about what they do, so far it was interesting because I have the chance to work with a rock star in science in that field, that it is Markus Aspelmeyer. What they do and his team is acceleration of particles, but in a totally different scale, they use less budget and they proved theory and equations through real experiments, it is science. So I´d worked with them 3 years ago, also visited them in the lab, they work very isolatedly in 'dark rooms', to say something, and they spend hours in those labs. For me it was a little bit impressive how they spent around seven years, to prove something that perhaps they were wrong. We as artists are projecting ideas, engineering some others, but we took a short time to develop some exhibitions, for example. Perhaps, two, three

years to develop some ideas and prepare the exhibition and put it into a different format when we exhibit at a gallery or spaces. But scientists spend a long time of their lives to prove something that maybe was possibly wrong, maybe they just fail doing something very small, then they can prove something else. Basically, my intuition gives me a question as a feedback that I need to do something related with collaborations. Maybe because I understand collaborations in a different way, even if I do differences between cooperation and collaboration, for instance what we call collaborations is different in how we call each other collaborators. So, always in my research I have asked the question of how 'WE' can find the moment, which is that moment when two people agree about something, and then they start working, maybe in that point ...I'm trying to bring you in that moment….maybe the connection between my research and your work plays with this situation when maybe people agree about these ideas and they start 'working together´. So what do you think about this, or maybe about your work at Concordia, or your work with Brian Massumi?

E: I think I might take a difference, it's true what you saying, there are some moments, where thing comes together, but I'm not sure if the question is about is the agree, so when i started with Sense Lab, the question for me was, it was not about agreement, it was it was really like a question, I mean I have been never collaborating before, the question was Other ways of imagine about collaborations that is not about exhibitions or about presentation, because I was seeing was a tendency that it was a very pared oriented, both there where in the academic road, so in the academic road where there are grants applications, So but you are not collaborating, I mean is bullshit. There are about two people already doing what they are doing, coming together to build the narrow building that could be funded. And then doing the work, and having some times of meeting, but it isn't about generating a third thing. It can. In the most common situation, it wouldn't do that. It will do what you said, either convince people that they agree about something, for me that's a kind of the most uninteresting part of the process, I mean, I am not putting it down, I'm not saying you saying something bad about agreement, it is just that probably we don't know what we agree when we seriously agree about something, I mean , what that's it that means, it means there is something aesthetic compatibility , there is some philosophical compatibility, anyways, what I was asking, really where is the

only call that it was in 2003, Do you have an appetite to another way. And what I didn't expect was how much appetite it was worth and so after that, I never did another call. So, everybody who arrived in 2003 has arrived somehow, like you, just arrived. And where I've learnt during the process is the work of discovering what we need to do together is very slow, takes years and it is in many ways antithetical to the speed of our work. And so, for some people it connects to something that is very important and their study and their work, other people, they leave seeds and then when i begin to understand that for years. People they come for one-two weeks, they don't it matter that they came because they love the question if they don't know what to with that, they left the curiosity they left an opening, hey left a gesture, they left something and then the people who stay they grow that and so think I would say , so when i emphasized that our work at Sense Lab is not doing our own personal work that's what i mean because if you ask the collaborative environment what you doing your own work , then you need to reduce it back to the agreement. So I dilly, so the short answer would be, if you knew how to agree you wouldn't make a collaboration. In the way you are thinking about it.

S: I love the way you said that.

E: Which is not to put down the other kind of collaborations, it's really not saying that about it, it really is not a zero gain game for me. There is a different kind of collaboration, which is about writing a book or doing an art performance, and I do those too. Those are my work, but the work at Sense Lab is inventing another way. And it's a different kind of process, I think that the work that tries to invite other ways it affects me for sure, I mean it changes the ways that I work, but I keep them separated.

S: I mean, for example, what you said at a certain point I remember two years ago, I attempted to be funded for developing a project and the name was Creative memories, and it was about how we can make aware the scientists when they go between the house and the lab, you know... it´s a certain temporal capsule the way how they spend time in between. They go home, they live their lives but they are always thinking about what they need to do in the lab the next day. So finally, they never pay attention that much to what happens in between when they leave the lab

and they go home and meet their families, most of them young, even though they have wives and kids. So it was interesting how to connect them with the rest of the reality of what they missed somehow, because they were mostly living in a tube and focusing on the experiments, and the budget that they have, getting the funds, meetings and so on, they work doing their best. And, on the other hand, the families and they lead happy lives somehow, all of them agreed about it, I didn't meet the families, but they were happy. So, in between this temporal line, those two different stages, they lead lives, that is they walk through the city, and all of the sudden they meet people on the street, like buying something, talking about someone they have been asked about, or even if you go on a bike trip during some days, there were different transportations, I tried to make aware of it, for example, giving them small tasks: 'could you write me or draw how you go home every day, back and forth, for a week? And it was a very interesting situation because they were, after a month they were not very annoyed, not distracted, they said: once they said distracted about the game-skills they need to play: recording, doing drawings, but the space-time they were used for, they feel they were wasting time, but after they took care of this little time when they were alone, but not inside of the lab. And somehow it was a beautiful idea to bring it to them. For example, the director of the quantum physics institute, he was totally happy about it, he said: this is such a good idea, but funds they did not get. Going back about what you said is totally in the same direction I guess, right?.

E: Yes, absolutely. That's why we've never, ever, reduced our work to how the government thinks how things should be done. Which is the problem with the art market at the moment. If I am an artist to be delimited by government ideas about funding, we're not going to have art anymore. And we just have to think about it, it's true, of course artists should be able to eat, but art should not be decided by grants.

S: I'm going to try to introduce my research, because I need to do it. My research is about collaborations, but mostly it is trying to define collaborations as a medium, that is somewhat difficult, because it is impossible to classify or decide a situation as a possible medium. Like one of the media that we can use at the universities, teach about it, and maybe get the structure as a discipline. But for me, especially with the experience that I have with my work, also in the program of art and science, I have a feeling that collaborations between artists and scientists there were on so different

continents all the time that it's hard to put them together and talk about something, the problem about what they do is translating or creating a field in between a little "Atlantic island", an island where we can go and visit from time to time, but it is not for free somehow, you need to invest a lot of energy, and also to clean a lot of your mind to put them together to talk about something, when maybe we are never going to agree, but most of the time is like that, but this moment, and this experience that we have together, sometimes, for me it is not something that is happening every day in the university, especially in the world of arts, for example, we are not really talking or working with someone thinking in completely the same way. So, on that point, my research is trying to point out to saying: maybe, there is a bridge we can create between these two different continents more than an island to visit with from those two different ways of thinking, could be a collaboration. As re-thinking that it is good. Not trying to establish it as a discipline, trying to say, well maybe this bridge that we could build from both sides could create art and maybe we can cross and meet in the middle.

E: Are you familiar with Isabelle Stengers: An ecology of practices?

S: Yes, I think I read about it.

E: Since Bruno Latour and Sebastian have done so much as publishes I did too; I think one of the things I thought a lot about in relation to this question. It has what to do what you saying before what about the differences and how important it is to on it on that level, I think among of the time, the work on collaboration assume as a neutral perspective as well the bridge could be cross by everybody the same way and so, which is a very colonial way perspective on that bridge, right?. So, one of the things I learn from Isabelle, what Isabelle does with the concept of the ecologies of practices, is that she is very concerned with how it practices determines as own qualities in forms of logic, as so for example, my bridge we could say, has been very particularly between politics, arts and philosophy, and I am always concerned by the ways in which are instrumentalize philosophy, for example, kill in it really and vice versa. Just to give you a quick example, when the art market requires the art statement and the art statement becomes one of the philosophical inter points. It undermines, the logic is what philosophy itself wants to do could philosophy entries,

which is fine, except that it often undermines the complexity…and so my view is not… of course I am interdisciplinary. Is not that we should not do that, but should we perhaps we should be more sensitive to the fact that they have their own forces that this environment produces the wrong way of moving through, that I created it. So when I am working with artists, I'm always saying that I'm fine with creativity and philosophy, but don't assume what art brings creativity to philosophy, vice versa you know. And so, if we add to that the ways in which the passages between disciplines presume whiteness and minority physicality then begun to ask ourselves what did I want to make legible and made this legible? I mean what made this aspect sound legible to us, for example. I give a concrete example, I have been very concerned about which of the ways of this in neuroscience and arts, compose with one to another, because they has really important and often very negative effects in relation to artists, so I spent a lot of time with neuroscientists to try to understand how they think, because I really feel that we need a neuro-diverse science, but if I can understand how the science works, I don't meant in content, but you know what I mean. So when in arts and pulse on little narrative make their work, this happens all the time in dance, in dance they say: look this is a neuro-scientific, u know a rendition in a public, I say no, yes it's a neuro-typical, rendition. So this bridges and that's why I am saying, there is more, there is not just one, they are facilitator were passengers, but I would like they can to be more new ones to those tend to be when we constructed by our own needs which is usually what happens and then we go back to the instrumentality right? Artists construct those bridges because they need something from science, they need something from philosophy, which is totally fair and most of the time science doesn't need anything else from arts, so it doesn't construct the bridges.

S: So do you think in that way, is it always related to profit?

E: I don't think that it has to be, but we have to be careful. I mean I don't think that what we do is a tendency related to profit, but slow. Because, when we started, for example, working on building the economy, we spent a year learning from economists. Because, this is what you are doing.

S: I mean the first year; I mean I was good at physics when I went to school. So I was almost going into science and then I decided to go to the arts.

E: I mean what you are describing…what I like what you doing when you are describing the art fullness of science, so what concerns and I think what I understand as the ecology of practices we cannot have an idea about collaboration when we make assumptions about the work with the field that we work with and not having the qualities that we find important in the world. Your intuitions are beautiful, because what you said to the scientist I think there is something really important about the way of you register about the world, and I want to learn form that right?, But that's rare, most of the time what happens is that the artists enter the scientific rotes catch what they need and moving back into the own work, but I think its ok, I'm not saying is bad, I am just saying that I am not sure is collaboration.

S: I also don't think that's bad because also for me that happened every time, I mean every time that we go close to science I have a feeling that we take something from them or we study and get more, not as experts but we get closer to something that maybe is so far from us, but they were but definitely in that moment when we go back, we do not stay there, this insecurity that we don't know how to work with equations, but we try to solve our equations, you know. I mean, the thing is what I was always thinking about collaborations when at one moment I was totally disagreeing about the fact that collaborations could help someone and then, one moment during my work and also during my research I kind of gave up saying: maybe it is good to be isolated and I also live this moment, that isolated myself too. I went to live in Budapest. It is a city where I don't speak any Hungarian and it was difficult after six months. I don't know if I can live here renting a flat and whatever. So I isolated myself in a big flat and I worked inside, but I was mostly alone all the time, it happens the in the same way as a scientist when I was doing my work in isolation and experimenting something, so at a certain point, at that moment that isolate myself when I put myself in isolation I figured out that maybe my ideas need to get in touch with other people and especially when I share my ideas with people that are not from my field. So it happened in this situation that I need to perhaps over explain or perhaps make them simpler for others to understand me.

E: I think for me, I don't have such a human idea of collaboration. I think you collaborate when you are alone and I read about that. I write alone but I don't write about myself, the writing is with the world and I think the mistake that we make when we think of collaborations is two people or three people or four. I mean the world is collaborative. So for me the questions is a little bit different from that, it's a question of I guess two things: even make no sense for certain delimitation think of art & science, I think very quickly you just yourself satisfy major concepts, what is art what is science, I mean this it can really kind of vague, great? So, from there …you know one of the concepts I developed is aesthetic of the experience, which is everywhere, I mean is nothing to do with art it can happens through art what doesn't has to be art, but what I was think where is the art 'funds' and how it express, express itself through the weather, expressed itself through a gesture expressed itself through a gesture, a practice, part of my think about art come from a frustration of the art market, So then thinking about what is collaborations, the question that I would have is what make us, what are the conditions that create a conformation of individuality that what allows us to think that we were bounded in a way that which reduce collaboration to me plus one, or me plus two or me plus three? You go to Budapest and you are in an environment that proposes a sort of body and then you make it work. It's already collaborating within itself, is collaborating with the texts, is collaborating with this environment, is collaborating with this idea of what art is, or whatever, And I don't think you can get an alternative idea of collaboration until you recognise that, until you lose this idea of the one plus one. And then from there, I think when you realize, that the world is collaborative, that the qualities of experiences facilitates collaborations, the question tends the opposite for me, which is how did society binary individual work and that's happens when we were doing work alone and the academy and the art market are both based on it, has to do with the prestige economy, it is really hard to get prestige to a collective and it happens rarely but most of the time both academy art and art market wining to mean in a person and so then if we follow that I would say if the politics are collaborations it would be ultimate the impossibility of selecting of individual of name it . So you know, like the work that I am doing in Chicago I didn't sign it, it's definitely work made by me, but I feel that is not like mine.

S: (reaction) wow.

E: So, I don't say that other people need to do that at all, I am, just saying that at a certain point for me and not all my work cause it is true in that way, this particular work was made.   In a world that I didn't feel like a quizzed, reducible to me. Because I am responding to twenty-five years of performance's practice. So, if we come back to the figure of the bridge the question would also be where are there the compose, where are the

S: Thank you, because more or less what you said are the conclusions, so I don't need to write those, I only need to transcribe them from you (both laughing) Sorry, I interrupted you. Last year I was just working on the idea of the bridge, many performances about where the name of the bridge was and videos too. And the idea comes up from living in Venice, that is fragments of territories, so the only way you can go from one place to another is a little bridge, even for one meter you need a bridge in between. You cross more bridges than streets. So, after all it is a city of bridges more than a city of streets. So, at that point, when I left Venice and I moved back to Vienna and then to Budapest. The only place where I was feeling at home was the bridge across the Danube. I walked and I stood in the middle of the bridge and I finally felt at home. I didn't understand why, but this moment became so important, so since then I am always looking for bridges in every city. And the only way I can explain the entire research…I have a feeling that it is a bridge, that I create some ideas that forced me to stay at that point in the middle of the bridge. Looking at this water of information that I crossed by. This is the picture about and perhaps having a feeling that the water grew because the market is going low… and many expectations that we have and so on. Regarding my research, it is not only about links, about creating something physically concrete, and is a bridge more than a link, perhaps my theory background, years ago, was based on Deleuze and Guattari, thinking about this network of connections that you explained during a lecture at Concordia last week, about these configurations that are very hard to analyze and are behind or through other ideas about our reality perception. So agreed one moment, and the other it becomes more concrete, more material, more something that we can really touch, and maybe the way in which it becomes more concrete was through the drawings that we had with the physicist in the labs, so my question goes

to one simple point and it is like, do we still believe in this moment of being together, is it necessary?

E: I think we need to be very careful about the figure of togetherness. If you go back of the two figures of existence of Deleuze and Guattari, the arboreal of rhizome, they never saying there is only one, they say there is two tendencies that they can compose together the arboreal and the radically, the way the history define the narratives and which is the route system, the carats. And then you have the route system of the rhizome, which is the route system of the turnup, of the squash of the cucumber and what its interesting about the rhizome system you can kill part and then it could continue not was it most pragmatically interesting to me about it, that it reminds you that things don't have to be infinite, that there can be sort of routing out of energy or creativity that paradoxes. I think that the problem of togetherness is that it assumes pre-existing entities into the contact with each other rather than the quality of the sibling growing into the experience. In one encounter, it grew. Most of the time, the concept of togetherness first supposed is a very non-typical assignment of encounters. It privileges humans over the environment, it privileges certain points of human interaction better face-to-face or rather forms. So, I would never reduce collaborations to togetherness. It is something that we have to do with: How the moment of… or how the instance of the original quality or artfulness registers in the world. And I think one of the mistakes that it often happens at the Sense Lab and everywhere, is that when you realize these things can become afraid of the part activity of who is taking form. And it seems that happened a lot over the years. As those, something taking form reduces to once more to the neoliberal paradigms, because it is a capture of the process and I think that is a mistake, because things are taken for another time. All day, the wind blows in a certain way, the quality of air, then produces sort of a kind of density all the time, things are happening all the time, so we don't need to be afraid of those things happening.

S: You cannot control it.

E: And in this conversation the sound is happening, the problem is when we want as artists to the way that is happening is the final of opening, rather than a moment in the process is a kind of way of the process is how take forces produces it something.

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How it produces something that we would name collaboration. How the conditions and the qualities are come to itself that way that I would think about collaboration. It is not that sense of togetherness. But it is a different way of understanding togetherness. Togetherness has to be the environment, so togetherness has existence, right? So, and I say that because it is clear to me, I'm trying to swab at least, that needs to be that kind of togetherness to learn something. Otherwise things get too vague and so often for us that name of togetherness is the event. The event does not have to be an event of people coming together. But it is the name of the event. If the event is defined more than the name of his parts, is what quality of his part comes to itself.

S: Thank you for saying: togetherness, I didn't go deep on that because I am taking it in from a different field, from design, marketing and I'm literally afraid of this topic. It was a very interesting way of calling it perhaps, but it was in "Trafficking in trust", yes, it sounds scary, but for me it was one of the most interesting concepts of how we can talk about this togetherness, because at certain points collaborations inside institutions because they are more related with budget and become all those "deals" that we finally make. So, and also regarding for example programs that arise everywhere with different names that are also part of the business and the market of education as a system. So, at one moment it becomes important to say if we are aware of that and we are playing in the same way or we allow to the system to use us, and we use the system for our purpose too, this collaborating thing is also part of institutions, so we also collaborate but nobody collaborates in the end, maybe it is profiting or cooperating about what someone wants and we just agree to a certain point or we just do it because it is important for ourselves or themselves, at one point I said the dangerous part of all these issues is about this "trafficking of trust", that I truly believe in you for a range of time and you believe that I believe in you, and at that time it becomes a little performance inside the system. What do you think about it? It's scary talking about this issue or perhaps it is facing reality too.

E: I am reading about this kind of question of its call "what they call things when they shape each other" and so one of the things thought about a lot over the years is the then we worked on a lot at Sense Lab is the question of what we called as Based concerned. So I am very suspicious about any kind that returns to a free format of

individual. I think we can create conditions for an event based on concern. For the care effort the event, so I use an example, the classes that you participate in. I spent a year working on the conditions for a classroom. I know that teaching about whiteness in a primarily white environment is going to be difficult. And so I think we all love the ways that we could facilitate entering into that environment together in order to force a concern for the collective, the collective is open is not a name to the group of people, there are different people every week in that environment. But what is important to me is the quality that is found when someone enters that allows them to build about a care without being sent. You know, in that quality comes from many things, it comes from a certain kind of history, definitely of building treasure, it comes from curiosity about material, collaborations with materials, more than humans. Engagements with the environment, it comes from a commitment. So all of these things are crafted, collected, you can make it, one person cannot make them, and when they don't work, no. I made classes where I didn't work. My work is always to say that it is not working how we can collect the creative conditions to work so, I think where marketing reduces is that gesture with the most instrumental. And it doesn't work. We don't actually trust , I mean of course we don't. But the fact is trust each other and we trust, we agree for periods of time to survive in a certain environment. It's really important and beautiful the work you are doing sort of pain and bare, both at once, I really deeply believe that we are living a world that is high able intelligent by this ashes, it is hard to not about to do to create conditions for someone to be scared, that you have to commit it that which means to be willing to be undone level. You need to be willing to second guess yourself all the time.

S: I agree, because I do it every day.

E. I mean, in that particular class when difficult understand a care is not necessarily the same is not easy ever, we talked a lot in that particular environment but making a body, every week you have to make another body, you need to make a body that can carry about that, So when I think I am doing art I always think about that. And so, I think a lot of my honour comes from my frustration and to other artists coming from their desires. You got to create the world if you want to, like you can.

S: The way I started this research was an experimental setting and the name was blind date, at that time I didn't study what the difference is between collaborations and this or the history background, I was just thinking if I want to collaborate with someone I want to collaborate with someone I have never met. So, what would be the conditions or what can happen if I want to do something with someone that I have never met in my life. So I came to calling it Blind Date, and the university supported me in a room in a shopping mall and I published a call by email and friends helped me with calling people to come and collaborate with me and I am in the room between these hours, afternoons, The doors going to be open next me when you're here. Come, I will be there for one week. They don't need to announce they will come. So three people. Anyways, they have my phone number, it was in my email. The first was an architect; I met him at a friend's dinner. The second was a philosopher I met with Prof. Peschl in Cog. Science lecture. The third person I hadn´t seen before and met her before. After a talk we started drawing our ideas, at that moment the level of the conversation changes totally, it is not even useful for the video that I made because everything goes through the drawings. So the body changes, the way changes and this is the point that my research moved to another level. And I have a feeling that this is the level that I want to start a new starting point of a research. Maybe because the body for me goes through different formats and perhaps drawing becomes a sort of choreographies.

E. It seems to be that what are you describing is a transduction, in a sense Ii was talking about it before that when she comes you are capable beginning to make a third is only you or her but something you producing together, that it begins to tell you how to understand what you are doing together. And not the beginning of the collaboration, or that the drawing is no longer reducible to an event that's happened. And I think the intuition is to follow the event, to follow is key. I mean when I was talking with at the opening this weekend Lynn Dixon was the director of one choreography, she was talking about how frustrating it was to prepare that she always wants to reduce the work to her and that's a gesture you are familiar with right? And she was saying that its just wrong, she said I had a role, for sure I have a role, but my role was much more the role of looking at what was happening and then facilitating it to reoriented itself in one way on another to be moved, by other to be changed by to learn to how to understand what it need it and the next phrase or

whatever. I mean it makes a lot of sense to me what you are saying when I was inviting you to make the tend work for that collective I began through drawing. What really I don't usually do, because I think it is about what something about drawing does that taking back into the body, anyways I mean your intuitions are super interesting and I think it's a problem is the question of habit that most of the time, when we come into relation with one and other, in a kind of mode of togetherness, we do what we already know, how you do, what that's togetherness is. So, if I go to a party, then I will narrate what you think you want me to narrate and you will narrate what you think you want me to and so on, so will we produce a narration which is more and less a choreography in that it already exists. But even once in a while, something happens and we know when it happens, because at that moment something occurred and it wasn't reduced for both to that. And that where thinking of the collaboration in the way you are thinking collaboration you want I want to think it is beginning. I usually when I am talking with people I often talk about the kitchen, so you know when the party moves to the kitchen you know that it is a good party. Because it is in the kitchen. Something is happening. And the thing about the kitchen is that is the most uncomfortable place it's like ridiculous, the kitchen is the fridge, So what it is about the kitchen, So what it is about the kitchen facilitates, and that of kind of quality of interaction, it aloud any kind of silence, so I am always thinking that how do we do that, how to get to the kitchen.

28.2. MA. Solmaz Farhang. London. UK.

MA. Solmaz Farhang is a visual artist-researcher and illustrator.
Interview made at Somerset House, London, UK 2019.
www.solmazfarghang.com

Sergio Valenzuela: About the Colabor art and science collaborations project. Regarding the research in general, in the project itself, how was the participation? Do you think it was equal participation? Did the ideas develop by themselves or did you push them in a direction to the point that you wanted? I asked three questions, sorry.

Solmaz Farhang: First in the coaching I try and also the philosopher we just go where the people feel confident that's is not a big deal. The important thing is this working together and not necessarily the result, but we said that it would be in the end one exhibition. Each group worked differently, I mean, it is very dependent on the character of the scientists. Are they busy, you know, and how important science communication is for their research, and this time and in this specific program, the research comes mostly from humanities. So for example one project was about language and the German accent and I think it was one of the projects where the scientists really felt engaged with the project till the end. There was also another scientist who is still active in this field who has a blog now, and she is growing in the creative side of the science communication project. No one really pushed either. I always tried to remind myself even if I was just writing an email, never to say things like "hey you artist take care of this". It was always talking to the team, team as a whole, not as individuals. Of course there were designated roles, I mean was it you or another who was drawing it . Everyone was able to do that but the feedback was important that you can also do something else. It was more and less like this. In my experience when the artists are working with the scientists, there were times when I was doing the drawing after talking and discussing the topic, and then there was a time when she was drawing when we worked on the history of what we were collaborating about. Sometimes I was doing nothing, so it was from time to time like an exchange, but I didn't have the feeling of being forced to do anything. In 'Colabor' each team found their way to work together and how to split the tasks. For example, for the building of the exhibition, both people were there taking part or giving a hand or doing something. I don't want to idealize, there were also sometimes I felt the lack of presence of one part, like scientists more than artists, of course is never perfect, but it was in a good direction all the nine couples in the end were presenting in the exhibition and every echo made an impressive result. I didn't expect it but all four groups collaborated till the end. So it worked well.

SV: In the conclusion of my research some of the dangers of collaboration are discussed. For example, sometimes people can feel that they are doing something for others and feel that their ideas have the same level of importance as the ideas of other participants, but maybe their hierarchy sometimes is not ruled the same. So

some people feel more down, some people up or maybe the roles they change. So how do you feel about your experience? In what way could this still be a good collaboration where ideas are easily and readily exchanged so that people can work together; or do you think the collaboration needs to be structured well so that it works out?

SF: I think you should be prepared. I think it is necessary to be aware of the differences of hierarchy that can happen and when you are aware of it, then you can draw strategies to avoid or to solve it. And it is very much very dependent on the character and the experiences of the people involved. In my case maybe I was lucky, I don't know, but you are right…it can be dangerous that's why you have to be aware of the danger of being in the role of becoming just a practitioner or doing something that you are not enjoying. In that case, you might not be creative enough. I think as long as you find a good partner and a good team and you talk transparently collaboration is possible. Sometimes being too polite is dangerous for collaboration. You have to be clear about your expectations from the beginning and what you can bring to collaboration you learn from your partner what he could teach and then let it be. Sometimes there was a lack of balance in controlling the situation. But it's a little bit different when you collaborate with an artist with a scientist. I mean it's all the same but with a different character even. For example, the collaboration with Margit, the collaboration was amazingly smooth and nice.

SV: Because in my personal opinion, i think she is very up front.

SF: Exactly, so I can trust when we are saying something because it is real, it is honest with honest feedback like; "this here no, that's doesn't work no, it is ugly, no for something else, so this colour is, this colour is no", you know, it was amazing.

SV: I think maybe it was also good that you had some previous attempts. I mean we started with Anna collaborating and it didn't work. We tried but in the end it didn't work because of the funds or grants we expected didn't come in. Then you met Margit and the collaboration went very well.

SF: it just started from the brainstorming. The day after, we made a proposal in a video and began rehearsals of what it was going to be like and how it would look. It was amazing and smooth. We discussed the idea to continue this collaboration, but we didn't force it. If something comes up I think we both will do it gladly.

SV: And coming back to the Colabor project. How did it work?

SF: So with Glenda, because she has a background in philosophy, and also has the perspective of a scientist, a 'blind spot' may have occurred in the conclusion. But we found we were able to grow and find similarities in our vision of the project. She was very engaged in experiencing new ways of communicating her research topic.

SV: How do you meet? Were you the person to bring the idea or who came up with the idea or…?

SF: So we started one year before in a pilot study, proposed to the 'Wissenstransfer' -Hub, after the collaboration that we did there with Creative Memories. I said I would do an illustrative focused on 'Wissentransfer', they were happy and they suggested to us to plan a honeymoon with the scientists. Glenda and I worked together in a pilot study during one semester to see if it would work. Since we first met we quite often worked on the subject of human robot interaction in social science and then after one year presented the VR illustration made. She wrote and read fictional field research notes

SV: So she creates.

SF: Based on the illustrations. It was really a ping pong, back and forth, it was quite interesting. Neither one of us expected it, but the outcome was nice and so was what she and I took from it. I think we both got some perspectives that we didn't expect to happen. Human robot interaction is quite new for me, and I did a kind of research about what we did with Glenda. For the drawing, I just drew my impression about this. It proposes that the space may be Vienna in a park. I need to research this and go and see if this would be a place to show interactions between robots and humans. It was quite simple but also a nice process. It was successful and

'Wissentransfer' asked if we could plan a program based on this idea for the next semester and invite artists and scientists to collaborate together. Then we would have an open call.

28.3. Interview with Dr. Veterinaire Laurent Amann

Dr. Laurent Amann is a veterinarian and has Master in the Science of Animals . 07.08.2019. Volksgarten. Vienna.

Laurent: It started with animal behavior to understand how their bodies worked, how their organs worked and how they interact with their environment. It was very interesting. Then I worked with dogs. I'm trying to have the people train their dogs. I never trained the animal. I only helped the person train their animals. There I realized it was not only about body language it was not only about your voice, but it was about how your dog reflects who you are and about your emotions. And if you are nervous he's nervous and if you are anxious he is anxious. If you don't believe that he will come when you call him he will not come. And so I try to go more in that direction. What does the animal reflect and how can I use it also for self development, for personal sake. It is interesting, I got my dog. I think it was almost 10 years ago and he was a very beautiful dog, a nice dog, but he didn't eat. He had an eating disorder. I gave him the best food. I gave him cheese. I gave him everything I could give him , but he didn't eat. And my partner told me, "yes but you also have an eating disorder." It was at a time when I was still depressed and I had an eating disorder, but I didn't want to see it but my dog reflected the exact same behavior I had. So I realized I had a problem so I worked on myself, I got a coach to help me work on myself, and then my dog began to eat also. That was very interesting for me. Your animal reflects what you have.

Sergio: It's kind of like a mirror.

L: Yes he is mirroring what I am feeling. It is interesting that I can't change the dog, I can only change what I'm feeling and then the dog changes. We have this relation. It's not only working on the animal but the animal shows you what is wrong with you...and then you can work on it. And then the animal will show you ok you are

done you have learned everything that you had to learn and then the animal becomes more normal.

S: Do you think this is because the dogs are more domesticated? For example, we can relate more easily their reactions with their emotions. For example, when they are happy they move their tails. Maybe, we can read easier what's happening with the dog, their emotions. With you, maybe because we can understand their emotions it was easy. What about other animals?

L: It happens with every animal. I learned a lot with my horse too. I'm working with all the animals, with farm animals too. Every animal can reflect something. Of course, the good thing about dogs is they live with you. Normally you spend 24 hours a day with your dog. So, you always have a mirror to reflect. He knows you and needs you. It's only you and your dog. For a horse it is more difficult because the horse lives in a stable with other horses and sees you perhaps one or two hours a day. So, he will also reflect on something but not as much as a dog because you don't spend as much time with him. But also, with a horse if you are a very anxious person the horse will be anxious and you will not be able to work with the horse. You have to work on yourself to feel good and to feel safe and then the horse can feel safe too.

L: I think I told you it would be interesting to do a performance in front of different animals; regarding social animals are they individual animals, animals of prey, animals that eat other meat, to see the differences and how they react. A cat will simply watch you do something and then go away. A dog will come very close to you and try to play with you, to try to interact with you. Horses will always have this fear: who is this guy, but also curious about what he is doing.? So, he will try to come close and then he will go away. You will see if you have a lot of horses they will all stick together and one of them will have to go have a look, what he is doing. And then he will report to the others ok he is good or he is not good. And for cows, they have a difference. All of them will come to you together and they will just stare at you, really just surround you and watch what you are doing. But the horses one will come and then go away that's because they all have different social structures.

S: I also have a second question. What do you think, how can I select the animal? And the thing is, I'm thinking. Do you think I just naturally need to select one? Or is it going to select me? I don't know what to say.

L: I think it is interesting to know what you want to find out. And then select one, like I want to work with horses, and I would simply go with the horses and do your thing with horses.

S: I was thinking, then maybe my goal is very much science fiction. I was thinking maybe we can interact artistically, like in the end we could do a performance together somehow. I don't want to train an animal because first of all performance is something you can't train anyone because it is actions, it is action-based art. What I will try to do is I will try to observe if I have a connection with one animal on the farm, I will try to go more often to this animal and then I will try perhaps to feed it with food perhaps to get closer if it's possible, and the second is I will try to feel a body connection and then we are more like a match. You know, kind of like matching in some weird perspective and you feel like being more connected with it, I don't know why. But this can happen with animals, I guess too. So, do you think one is more difficult or friendlier so you feel more connected with that one? I have a feeling because it has happened to me in the past. So, I was thinking that I could work for a week, or a couple of days on the farm with all the animals, then choose one, and with this one that has been chosen try to create something together. Then perhaps I will try to understand what the directions are it wants to give me even if it is so abstract and subjective. And the last thing I want to do is try to wear the same costumes together. You know, so we will be like a team. And in all the situations and experiences I have, I want to record-film all the situations, like when I'm approaching the different animals, then when I select one, and then prepare a setting like another stage or like a lab where I can work with less information. Like for example choosing one place on the farm that is more quiet, not so many animals and distractions, so the animal cannot get distracted by so many things. Not isolated but like less information somehow. And then try to get in closer and then finally to dress the same. What do you think? This is my experiment.

L: The dressing...I don't know. Two things. I would not feed the animal too much. I would not feed him at all because otherwise he will be with you because of food. All animals are the same. He would be there because he knows he will get food from you so it's a little biased. Just giving the animal some attention is enough for the animal. Just I'm there for you, I love you, I respect you, that's a perfect relationship. As soon as you have food in the relationship especially for something like that, you don't know if he is there because he likes me, or if he comes because he wants food. That can be very annoying I find. Moreover, I would work without food. And as is clothing I'm not so sure. Not many animals accept wearing something. It's something they don't like, and then they have stress simply because they have to wear something, and then the performance is gone.

S: You need to understand that for me it is difficult to wear clothes. I feel more protected when I'm naked rather than when I'm dressed in something. So, for me costumes always can put me in a state of vulnerability. Because you can read the clothes in many different ways. Like codification of your mind, you read someone depending on the way he is dressed. So then, this information can be used to qualify. So far, what I was thinking about, perhaps this costume could make myself vulnerable, so maybe it put me in a different state in front of the animal. But I totally understand most of the animals don't like to dress. Because they want to be beautiful as they are.

L: Yes everything you put on them is restraining them. They can't move in a normal way. What you can do with horses for example you can try paint them a little bit and pick the same color for you

S:. That is a perfect idea. Thank you.