





Fig. 1.0 Scanned books and notes, oyster shells and lollipops (A. Pickles 2017)

Thesis submitted to:  
the Department of Education in Art,  
Piet Zwart Institute Willem de Kooning Academy

in partial fulfillment of the requirements for the final examination for the  
Master Education in Art for the degree of:  
Master of Education in Art

First Supervisor :  
Renee Turner

Second Supervisor :  
Barbara Mahlkecht

External Critic :  
Övül Durmusoglu



Fig. 1.1 Sketch for a sim card (A. Pickles 2017)



## Contents

Foreword	p7
Scenography	p11
Stage Directions	p13
Prelude	p16
Scene Six, Intoxication	p28
Scene One, Squirming	p42
Scene Two, Slurring	p48
Scene Three, Allowing Ooze	p60
Scene Four, Ambiguous Touch	p73
Scene Five, Regurgitation	p88
Finale, Concluding	p108
References	p119
Image List	p125

[sic] scripture

how to use scripts to imagine Counterdiscourses?

## Foreword

Hello? Hhhheeeelllllloooooo???? ....

HHHHEEEEEELLLLLL OOOOO OOOO OOOOO ?!!!!

[sic] <sup>1</sup>

[sic] scripture is framed by an in between context that I, the writer, make for myself by working between art and pedagogy, between practice and research, between informal and institutional setting, between knowledge and feeling. The frame for this text is a document submitted as requirement to fulfil a master Education in Art, to describe practical activity conducted during the master, intertwined with theoretical underpinnings. It plots a personal search for possibilities of script reading and speaking as pedagogic method in multiple scenarios, with multiple participants. Experiments attempt to play with ways to encounter characters you don't understand, make space for friction and form courage to dwell in ambiguity.

Leaping into ambiguity, [sic] scripture takes an in between form because, for I the writer, words and language are the medium I interrogate as an educative force. How, in (my) education dominated by white and by west, we lack discussion around the bias we consistently bolster through our choice of words. We continue colonisation and destruction of 'other' knowledge with passivity and ignorance. Decisions around tone, pace, repetition and referencing in the text have been made for you, the reader, to think about how words reach you and how you let them slip from your mouth.

The intertwining of theory and practice therefore takes place on the page and in documents of activity I have undertaken during the two year master period. This text performs what it describes. Documented activities blur the distinction between what constitutes a theory

and a practice, by pushing them together into malleable forms; collective and close readings, scripts of imagined conversations, group writing and performance lectures. This is, and they are, experiments for me to grapple with words I read and listen to, to work out better ways to discuss someone else's ideas. Collaboration, my friend and artist Clara J:Son Borg wondered out loud during an online radio broadcast, is to *borrow someone else's thoughts*. [sic] <sup>2</sup>

Constant grappling grants me abilities to counter, to challenge. Tell me the question again. How to use scripts to imagine Counterdiscourses?

*A Counterdiscourse is a way of*

*thinking that opposes an institutionalised discourse.*<sup>3</sup>

Already this quote is contradictory because it comes from a western dictionary, but it's good to think about who defines definition. This text has been made to feel its way towards a countering discussion. The document finds accomplices in queer and feminist pedagogy, and writers who speak from the margins. I have used this period of learning to read and listen to people I never learnt about at school, and I have tried to widen my Eurocentric gaze in efforts to reduce my passivity, push against the feeling that physically and digitally our lives are increasingly polarised. We are segregated by class, race, gender, sexuality, whatever an algorithm can find to label our identity. I experience a narrowing of my narrative and I want to break the funnel.

I, writer, may not know you, reader, but we are having a conversation spread between places and times. To help us converse, I consistently try to imagine you. Your imaginary character holds me back from, as my first supervisor Renee Turner describes, *writing into the void*. [sic] <sup>4</sup> I am writing to speak to you. You can imagine me as a body whose native tongue is, for now, the

1. (Anon, private communication, March 7 2018)
2. (C. J:Son Borg "RAAR" January 13 2018)
3. ("yourdictionary.com" n.d.)
4. (R. Turner, private communication, April 18 2018)

dominant language of machines and humans. I am inside a western, middle class, white body coming from a monstrous colonising nation, and educated in the arts (another monstrous force). When art making my body often works collaboratively or cooperatively with peers in formats of performance, writing, video and costume. It works holistically as nomadic freelancer, within organisations attending to care, education and welfare, while both organisation and body wear robes of art and creativity. Since moving to the Netherlands it works within administration and corporate design, where it has begun to think, in feeling, with the mechanics of labour, and exclusion through language.

Maggie Nelson and her book The Argonauts for this method.

Poly-vocal positions have been evoked in an array of workshops I have orchestrated within the two year period of this master. They roam between informal and formal (institutional) setting, with varying degrees of educational feeling. Participants range in age from the five year olds I have been quoting, to my parents who are in their sixties. In between are close friends, peers at school, colleagues and strangers I did not know. The settings ranged from studio spaces, offices, skype, a living room, a classroom, a space in between two classrooms, a library and inside this document you are reading. The variety is, in part, an attempt to understand degrees of learning that occur in varying intensities of art experience. And another part of maintaining a shifting identity, a roaming approach to the master has been enforced upon this body, who does not educate in one particular space.

Like accomplices, social activist bell hooks and playwright debbie tucker green, whom will both be introduced later, [sic] scripture refuses capitalisation. It also grants and removes capitalisation of other words at it's own will. Like Jack Halberstam, [sic] scripture roams freely amongst pronouns, refusing a fixed identity and diffusing the singular form. Diffusing and confusing, this text enacts Halberstams desire for a *surprise pedagogy*.<sup>3</sup> As you may not have expected this style of writing, so Halberstam proposes we enter the unknown. *I advocate for not knowing things, for getting lost, for not getting trained and being undisciplined in ones approach*.<sup>4</sup> And why? For this Halberstam turns to Jacques Ranciere's The Ignorant Schoolmaster (from 1991) where the master teaches the students something he himself does not know. *The explicative remains our primary format of learning, and it is a very poor one*.<sup>5</sup> There is no place for

1. (Anon, private communication, March 7 2018)
2. ("Wikipedia" 2018)
3. (Halberstam "IPAK Centar" 2014)
4. (ibid)
5. (ibid)
6. (ibid)

*Hello? Hhhheeeeellllloooooo?!?!? ...*

*HHHHEEEEELLLLL OOOOO OOOO OOOOO !!!!*

[sic]<sup>1</sup> is a transcribed excerpt of communication

I had with a group of five year olds during a workshop where we used the acoustic transmitting devices of tin can telephones – two tin cans and a piece of string. see image Digital and verbal interactions run through the text as transcribed dialogue. The transcripts make prose, *the form of language that exhibits a natural flow of speech*<sup>2</sup>, and interrupt the inside voice of reading and writing with outside voices that converse in the same space, though may not agree. In [sic] scripture I incorporate verbatim from a variety of sources, to counter the dominant academic voice. Their form I call scripts. I critique the scripts, I speculate on how we could use them as a way to think about bodies different to ourselves. Scripts allow us to speak from a poly-vocal position. Sources are referenced in the margins, a reverberation of their influence that you, the reader, can choose to include in your narrative or return to for later learning. Thank you to writer

*dynamic modes of exchange.*<sup>6</sup>

In reading [sic] scripture we hope you find it experiential, rather than explicative.

**Scenography** expands on workshop settings and the backdrop of my motivations for undertaking the master. **Stage Directions** details how scripts then became the locus of my project, and what I define a script to be. We share our poly-vocal desires, and guidelines for reading the poly-vocal text. *Prelude* further describes writing decisions, how I came to scripts as medium, and insight into the headings and subheadings of my scenes. I weave together discussions around my theoretical grounding and practical activity in the following order, as like a conversation, one influences the other.

Friends, family, colleagues and peers have allowed my research and I value their mouths and ears as much as the words of any theory I read or speech I hear online. Their bodies and mine are my source material. Within any of these moments listed, we learn at the same time.

### **Scene Six, Intoxication**

*Creative output to excite and infect*

Here we discuss a workshop with no name. It is a manifestation of my learning from in the following scenes, made in collaboration with Clara J:Son Borg. (artist and friend quoted in Foreword) Through conversation we identified shared interests and desires for experimentation in the limits of language and other forms of communication. This is the final workshop in my chronology of the master. We read with feminist, philosopher and physicist Karen Barad, answering her call for dis/continuity by placing six before one. We follow her commentary on cutting as act to change history, working it with Octavia E. Butler's imaginative narrative that cuts out written and spoken language.

### **Scene One, Squirming**

*Pronouncing a shifting position*

We talk about my reluctance to take a position – assume a role – and how this has led to an interest in scripts where you choose a character (role) but it is not fixed. bell hooks tells us how this can be used by marginalised groups, and K. Aarons defines self-abolition as necessary act.

### **Scene Two, Slurring**

*Paralanguages of metaphor in art making*

Slurred conversation about scripts within my artistic practice, focusing on two recent performance works made during the master. They are cooperative and collaborative work between friends and artists Justyna Ataman and Katy Hassall the performance art works, *Rubber Ducks and Oysters for Supper*, and *You're Toxic I'm Slippin' Under*, presented in Nicosia, Cyprus and latterly in Glasgow, Scotland. I discuss my relation between art and pedagogy with artist Frances Stark's ripping up of pop culture, and cultural theorist Mark Fisher's thoughts on collective consciousness and the plasticity of reality.

### **Scene Three, Allowing Ooze**

*Gazing In Feeling*

Considers visceral language, and continual reference to the body in writing and practice. We read with philosopher Erin Manning's term *bodying*, to speculate on poly-body approaches within pedagogy, and ask if psychoanalyst Sueli Rolnik's attitude toward the virtual could be mode to rethink digital communication. Touch and feeling is gazed upon during reflections of a workshop with my family that centred on our relationship to technological devices we use for communication and our sensory perception of them. Returning to higher education there is a performative and softly participatory lecture at the WdKA Research Station, as part of a Café Chercher event. This is run by fellow Education

in Art student Emily Huurdeman as a space to present unfinished research. I presented some rough ideas on my relationship to scripts, breathing and storytelling.

### **Scene Four, Ambiguous Touch**

*Learning strange knowledge and grasping uncertainty*

Staying with uncertainty, a queer attitude, in this Scene I take uncertain moments within speech back to when we learn to read and write, by discussing a series of workshops I undertook at Combs Infant School with children aged between five and seven. I used the workshops to learn about what speaking, listening and sound making means to us when we are learning to read and write.

### **Scene Five, Regurgitation**

*Hand to mouth to pulsating keyboard*

This Scene chews through a series of workshops I call Exercises in Regurgitation, where I develop my practical thinking. One I ran in my studio in Rotterdam with female friends and peers, focused on activities I designed to share my research in active ways. Another workshop with my colleagues, in the administrative team at the piet zwart institute, focused on non-verbal communication, institutional tensions and healing feelings. A workshop I devised around our relation to online communication was conducted with far away, close friends on skype and appear.in. I return in Emily's project as visiting tutor for The Speculative component of her module in the university of amsterdam's Artistic Research master. Here I mashed up references of artists and methodologies of practice that I hoped would be insightful for the students, who are artists working to integrate and embed their research into their creative output. I wrote a story and a script, my practice and methodology, in attempt to present this integration. All moments revolved around

Listening, Speaking, Reading and Feeling.

### **Finale, Concluding**

*Edit as you go*

We feel our way across the textures of [sic] scripture, and dig our hands into its weave. Our hands grab onto autotelic production, self-containment and improvisation, as written and bodily action to keep on feeling. We read with black, feminist scholar and writer Christina Sharpe, she moves us from being held, to beholding. While race and colonial studies scholar, the feminist Sara Ahmed, shows us how to refuse with words. We move with the practices of artists Simone Forti and Lygia Clark, Clark a central character throughout this script, both women show us ways of working when language is not enough.

### **References**

Details on cited material and an image list.

## Scenography

To imagine my stories I must describe to you, the scene. Scenography is *the art of representing objects in accordance with the rules of perspective*.<sup>1</sup> I will paint the backdrop to this text and describe the workshops performed on the stage.

The backdrop is the master Education in Art's programme of the piet zwart institute, the school for the master programmes of willem de kooning academy, in Rotterdam, the Netherlands. I moved here from Britain. This granted me perspective on the dominance of English spoken culture, and of revolutions in academia between the languages of English, French, German and Italian, texts which become more influential upon release of their English translation. Changing my point of view let me see the Eurocentric reality of my arts education. I was shocked at how much the domination extended into my chosen discipline. I moved with an idea of learning about art and education projects unknown to me, and instead was learning about an array of projects taking place in the UK. I attended lectures where we learnt about projects from my BA education that my past body had attended. I felt totally encapsulated in Education in Art. I am the dominant discourse.

When describing where I am from, I like to use UK not England because I like the idea of united, even when attached to a kingdom, the abbreviation holds a softer tone. United is opposed to the fractured, nationalistic reality, my senses to this heightened because I have lived a third of my life in Scotland. My affinities feel more comfortable alongside the smaller, poorer, more socialist country at the top of the island than the big beast containing Westminster. Moving to the Netherlands to complete this master, this text has been influenced by a shift of perspective. It is partly a reaction to difference in

the Netherlands, a country that values tolerance and consensus over diversity. I have learnt that difference is culturally engrained within the UK. I am not saying that the UK is in any way utopic, but as Black, British scholar of WdKA Academy Teana Boston-Mammah let me see, in a session she hosted with colleague Nana Adusei-Poku for our class (Critically Committed Pedagogies), *I'm from the UK and the UK is somewhere you are expected to be different* [sic]<sup>2</sup>. I have been raised knowing difference.

I am the dominant discourse. And yet not. My BA education was Sculpture and Environmental Art at the Glasgow School of Art. Common progressions for graduates of this course are teacher training and working as high school level art teachers. Or, for those who can afford it or source funding, to do a master in fine art. After three years of working as a freelance 'artist' I was tired and had desires for support, time to research and calm to learn. Things found inside education. I remember doubting Fine Art for the idea of it being a truly selfish act. Oh, what luxury. But still selfishly wanting support, time and calm I instead opted for learning Education inside of Art. As a freelance 'artist' I have at once no skill and every skill that a possible employer could want. Much of my work comprised of leading and assisting informal pedagogical moments. I ran workshops for organisations within healthcare, social housing, the charity sector and many government funded art projects. Here I learnt to value what my time at art school had gifted me, a way of seeing, and what I saw gifted me knowledge. I now know unspoken moments of learning within art making. This is something to be shared. How can other people know this too? The motivation for undertaking the master was to hone skills in knowledge transferal and in an effort to work through how to position myself when the art making I facilitate is abused; used as buffer

1. ("yourdictionary.com" n.d.)
2. (Boston-Mammah, private communication, February 17 2017)

for social injustices and domination that press down upon our bodies, as opposed to art that challenges injustice. The psychoanalyst, cultural critic and curator Suely Rolnik, who will be a frequently returning character in this text, knows *knowledge and creativity have been converted into privileged objects of instrumentalisation in the service of the market, leading some to characterize global neoliberalism as “cultural” or “cognitive” capitalism.*<sup>1</sup> I

1. (Rolnik “Guggenheim Museum” 2007)

2. Halberstam “IPAK Centar” 2014)

3. (ibid)

4. (ibid)

5. (ibid)

want to know how to push against the instrumentalisation of my body.

Now the workshops. As we discussed, there has been no recurring place or, dare I say, type of participant throughout my workshop experiments. My body has appreciated the range of interactions, though I understand for research purposes, this project lacks depth. I have carried the threads of connection with me, but for most other bodies involved, they do not see the whole tapestry. You should also remember, that nearly all of the bodies I have learnt with have attended of their own will. Those who did not choose, those in school, were enthusiastic. What we did together, in any we of any workshop, was not conducted under duress. I have had the luxury of willing bodies, but not the research capacity to work in realms of reluctance in the moments of workshop. I have faced much reluctance from bodies of institutions, but we will talk about this in Scene Five.

In answer to another question I know you have, I give you my aims and objectives for workshops. Words that make me quiver, My aim. Aims are hard to define, because I find them warped by capitalism once given definition. Yet, I have come to understand their importance. Especially when stepping into the unknown, as I ask people to do in my workshops. When Halberstam talks about surprise pedagogy, this is

in opposition to his observation that *the university has become too caught up with training people, training people to repeat knowledge.*<sup>2</sup> My aim is to repeat marginalised and forgotten knowledge differently, to try to *learn again with others, how to think more wildly and creatively, outside of some of the systems that we seem to be stuck with.*<sup>3</sup> My body has found it hard to think outside of a system when not working in a specific context. A context brings with it a goal – at school you teach a subject, in a museum or a gallery you foster meaningful connections with the art you house – in the way I operate, I make the goal. I will never be comfortable with that. Halberstam uses failure as method, because she has found *within failure a very potent strand of counter intuitive critique that falls outside some of the orthodoxies of critique and politics that we currently adhere to.*<sup>4</sup> We intend for our objectives to consistently fall outside of the frameworks we have made, our aims are elastic. I have intended, for the workshops within this text, to use scripted dialogue and unusual ways of communicating – with body and voice – to think, with others, of alternative communication. Reaching an *intuitive critique*<sup>5</sup> is our elastic intention, stretching according to situation. In each workshop I tried to curate references, materials and action I feel connects with participants and would resonate in ways they communicate themselves. I want my workshops to be useful by way of leaving you with a feeling. The affect I am hoping for will find home in intuitive registers, and come out of mouths later. These things take time.

## Stage Directions

Now I will define what Script means to me, and expand why Script is locus of this project. Following this definition are guidelines for the reading experience of this text, so you really feel it.

Script as a word has evolved to define different ways in which we use writing, as the ways in which we can write have changed. Script can simply mean something written. *A manuscript is an original or principal instrument or document*<sup>1</sup> and a script can also be *the written text of a play, film or broadcast*.<sup>2</sup> The word has been taken by law and culture to define the words that, in that moment, stand for truth. Script can be *a style of printed letter that resembles handwriting, and now that handwriting is typing, script, in computing, stands for an automated series of instructions carried out in a specific order*.<sup>3</sup> As in a script for a play, in computing too it is a word to define something productive, a performance. Finally, in psychology *script is the social role of behaviour appropriate to particular situations that an individual absorbs through cultural influences and association with others*.<sup>4</sup> In contradiction to the previous examples, that denote action stemming from language, this script defines physical action that forgoes written instruction, cannot be described in words.

Reading words intended for outside mouths is, for me, a very different experience to reading words intended for inside thoughts, like academic texts or novels. By an outside mouth I mean a speaking voice, for I do hold words from novels in my mouth – nice phrases roll across my tongue and pertinent terms from essays dwell there for some time – but in reading a play words extend out in front. Artist and theorist Brandon LaBelle calls the voice inside *the inner sound that radically situates voice well behind the mouth, within an ambiguous mental space, flexed by a silence*

*whose resonating energy drives thought forward*.<sup>5</sup> A script could be a pedagogical tool to move this resonating energy to activate bodies as well as thought.

I use scripts in attempt to play out my inside voice in an outside place. Like the murmuring of talking to yourself that LaBelle terms Self Talk; *in such self-hearing, I speak to myself as if I am two. I feel myself as another*.<sup>6</sup> Within the Master then, I want to use scripts to present research and ways of feeling ‘others’ that will connect on a variety of registers in and out of body. LaBelle knows *the mouth is always multiplying trajectories, overlapping words and corporeal drives*.<sup>6</sup> Making written research into something that can be spoken lets me layer, muddle and diffuse my references.

Waking up one morning and listening to the ‘Cambridge Analytica Whistleblower’ Christopher Wylie give his opinion on our digitised lives, *on social media you curate who you are as a person, computers have better than human level accuracy at predicting your behaviour*.<sup>8</sup> If our everyday written communication could be read as identity scripting, our data entering the economy through our fingers on keyboards, how would we think about our character becoming actor in someone’s play? Media theorist and performance artist Sandy Stone, describes the consequence, *when individual subjectivity can be constituted through inscription more often than through personal association*.<sup>9</sup> Scripts can make you aware of what words and language do not encompass, what is lost is *the ability to authentically represent the complexities and ambiguities of lived experience*.<sup>10</sup> This is media theorist Sandy Stone, writing about the *transsexual body [as] a tactile politics of reproduction constituted through textual violence*.<sup>11</sup>

1. (“merriam-webster.com” n.d.)
2. (ibid)
3. (ibid)
4. (ibid)
5. (LaBelle 2014 p87)
6. (LaBelle 2014 p95)
7. (LaBelle “AA School of Architecture” 2015)
8. (“The Guardian” April 7 2018)
9. (Stone 1993 p8)
10. (ibid)
11. (Stone 1993 p11)

As Stone would link the transsexual story, also her own story as a male to female transitioning body, with aspects of colonial discourse, so too would I, and with any other writer who speaks out from a marginalised position.

Scripts and plays are also places where you can have this 'anything can happen' feeling. You can type out impossible stuff and it's allowed.

In 2005 english playwright Caryl Churchill rewrote german August Stringberg's *A Dream Play* from 1907. I seek the same things as Stringberg (via Churchill) in his Author's Note; *The author has in this dream play sought to imitate the disjointed yet seemingly logical shape of a dream. Everything can happen, everything is possible and probable. Time and place do not exist; the imagination spins, weaving new patterns on a flimsy basis of reality: a*

*mixture of memories, experiences, free associations, absurdities and improvisations.*<sup>1</sup> Scene seven of Churchill's adaptation of the play is called Quarantine Station by the Sea. This setting is written –

*Scorched earth.*

*Pigsties.*

*In the distance, on the other side of the bay, a beautiful seashore, villas, boats.*

*RICH FAT SICK exercising on machines like instruments of torture.*

*QUARANTINE MASTER is wearing a monster mask.*<sup>2</sup>

These words are wonderfully horrible. In reading the script and not seeing the play, you imagine a setting and you can bring with you your personal visual memory. Reading a script as a group it remains up to you, how much of your

memory you choose to disclose. Each body will interact with the script on a private dimension. For myself, connecting a holiday with being in quarantine, potentially being a *RICH FAT SICK*<sup>3</sup> is a powerful sensation, resonating with the contemporary global discourse I am fed by the news. In a different way these words are directive. They are precise to you alone. Their gaze makes you squirm deep down inside. As a reader, I approach scripts differently to other forms of writing. I bring my body too.

Returning to the marginal position, I turn to bell hooks once again who chooses the margin as a space of radical openness. She writes, *I have been working to change the way I speak and write, to incorporate in the manner of telling a sense of place, of not just who I am in the present but where I am coming from, the multiple voices within me.*<sup>4</sup> I wrote a poem for a polyvocal reading, *A play for any number of moooouths / A poem to be spread equally, it was written around Diane Di Prima's words, with thanks to Caspar Heinemann.*<sup>5</sup> I write the thank you to refer to how I came to this anarchist poet Di Prima as source, after attending a talk by contemporary queer, anarchist poet Heinemann. This work was made for a group to read in circle, one line at a time. The words stemmed from my (then) current body of research, the feminist groups in South America Madres de Plaza de Mayo and the Zapatistas movement, and an excerpt of Diane's work *The Window*. Finding it in my documents now, I feel as if meeting an old friend. A comma denotes a new line;

*Authority , Tender , Resist , Unconditional , Violence , Reason , Past , Present , Future , Potential , Place setting , My , Our , You , Us , We , Friends , Lovers , Mothers , Strangers , All Resisting , Women Fighting , Women Fighting while they are Working , Women fighting to work , Women working to fight , Women writing , Writing about Violence , Writing Unconditionally , Living Tenderly , Feeling resistance*

1. (Stringberg via Churchill 2009 p212)
2. (Churchill 2009 p237)
3. (ibid)
4. (hooks 1990 p146)
5. (A. Pickles, private communication, April 24 2017)
6. (ibid)
7. (Lorde and Clarke 2007 p44)
8. Sedgwick 2003 p14)
9. (Stone "European Graduate School Video Lectures" 2003)

, Being conditioned , Granting Authority , You , Are , My , Bread , And the hairline , Noise , Of my bones , You are almost , The sea , You Are , Not , Stone , Or molten sound , I think , You have no hands , This kind of bird flies backward , And this love , Breaks on a windowpane , Where no light talks , This , Is , Not , Time , For crossing tongues , ( the sand here never shifts ) , I think , Tomorrow , Turned you with his toe , And , You , Will , Shine , And shine , Unspent , And , Underground , Thank you my Friend , Lover , Mother , My stranger , Potential , Future , Present , Past , Reason ; Ya Basta ! Fists Up , Hands Tied , White Scarf painted on the ground while you left your post , Left the Street , Came inside , Herdsman without Herd , Gone Home , Violence , Reason , Unconditional , Past , Resist , Present , Tender , Future , Authority , Potential <sup>6</sup>

After the reading I had some conversations about the quality of sound and feeling this activity had made. We were a group that had never met one another before, and between us in the circle we had made something together with our breath. Just for a moment. Small acts that remind us, as Lorde knows *the fact that we are here and that I speak these words is an attempt to break that silence and bridge some of those difference between us, for it is not difference which immobilizes us, but silence.*<sup>7</sup> This text on scripts is to work against silence. Find voices.

Now, your guidelines for reading this poly-vocal narrative. The subheading for Prelude, that follows Stage Directions, has the subheading How to use language when words are not enough? To read this with your body I have brought touch to the page in the forms of visual imagery as well as visceral language. The attempt to address tactility is in effort to go beyond words, for this text to extend out to you and connect in different registers, as the queer and critical theorist Eve Kosofsky Sedgwick knows, *touch is always already to reach out, to fondle, to heft,*

*to tap, or to enfold, and always also to understand other people or natural forces as having effectually done so before oneself, if only in the making of the textured object.*<sup>8</sup> We cannot touch but I strive to evoke it in texture. Images dispersed throughout [sic] scripture interrupt the text as pause between chapters. They are sketches from workshop participants relating to our shared activity, the space, their feelings. I have selected other images from my personal activity around the master, as way to hint at sensorial approaches, performative action and visual narrative.

As we have hinted, outside mouth sounds litter the text as transcribed dialogue from workshop situation, a way to break up your internal story and seductively force other bodies into your imagination. We're flirting. What else is referenced? Alternative voices speak in the text through a mix of sources. Poetry, online news sites, novels, youtube videos, play scripts, conversations hosted on social media sites and email threads, rub against narrators of academic discourse. We use these sources as a way to think through how language arrives with us now; digitised, fragmented, time based and timeless, highly accessible and highly censored. Sandy Stone describes, *we live in a time in which more interactions occur through texts, computer conferences, and electronic medium than by personal contact -- the close of the mechanical age and the inception of the virtual, in which multiplicity and prosthetic social communication are common.*<sup>9</sup> My interactions with my references and source material, come in multiplicity and are expressed as such. They become my collaging material. I make my own montage. Their introduction may at times be brief, in attempt to put them into contact I have avoided long introductions, but I invite you to attend to them in their hyperlinks which you can click and follow in our References. Url's are not within the citations, but the name of the uploader is given space

“ within ” in the citations too. Staying with prosthesis, in philosopher Charles R Garoian’s book, The Prosthetic Pedagogy of Art, embodied research and practice, I parasitically and prosthetically take his description for my own, *the premise of this book (my text) is a contiguous positioning of differential narratives within the prosthetic space of art research and practice (which will enable readers (you) to run with, interconnect, and find correspondences between and among their (your) own lived experiences and those of others.* <sup>1</sup>

1. (Garoian 2013 p22)

2. (Lorde and Clarke 2007 p44)

3. (“Encyclopedia of Children’s Health” 2018)

4. (Bateson “openDemocracy” 2016)

5. (“yourdictionary.com” n.d)

6. (Bateson “openDemocracy” 2016)

## PRELUDE

*How to use language when words are not enough?*

This text took a long time to find its wholeness. We took a long time to define what wholeness could be.

What kind of whole could be made from a construction that demands a multitude of voices as its foundation, a necessity for academic writing, and what kind of whole could be made with or between a group of bodies, a necessity for a pedagogical moment. Fears of misinterpreting others, speaking for others, made me hesitate. I did not have the words for what I wanted to say. But, as Audre Lorde says, from the position of writer, feminist, librarian and civil rights activist, *we have been socialised to respect fear more than our own needs for language and definition, and while we wait in silence for that final luxury of fearlessness, the weight of that silence will choke us.* <sup>2</sup>

Choking occurs when a *foreign object* <sup>3</sup> blocks your airway. Something foreign comes from somewhere else, is different to you. What is foreign and stuck in my throat? Filmmaker and writer Nora Bateson describes her growing awareness of colonisation in knowledge, how she came to realise that *academia is the voice of the oppressor, so how do I speak and know and live, outside of that?* <sup>4</sup> Articulating a Counterdiscourse, *a way of thinking that opposes an institutionalised discourse* <sup>5</sup> has been restricting our breathing for some time. *What makes you feel that way?* The interviewer asks Bateson. *I feel that way because I’ve had enough privilege to. I’ve had access to academia. I’ve had access to that world. I have had the opportunity to question it. It’s a luxury to be in that position to say, I’m not going to use that voice.* <sup>6</sup> This text uses its luxury to question the voices we are not using. It uses its position within art and education to imagine methods of pedagogy that are partly outside of oppression.

This piece of writing teases pronouns to make

you uncertain of its form. The point from which it speaks is not clear, there are, as you know, a multitude of voices within it, why should it have one defined mouth? Jack Halberstam gives reason to being a free floater regarding their own pronoun in a blog post, *consider my gender improvised at best, uncertain and mispronounced more often than not, irresolvable and ever shifting*.<sup>1</sup> We too have *refusal as a kind of identity*.<sup>2</sup> I too shift position. bell hooks is another accomplice who speaks from the edge. She talks openly about the prejudice she has experienced as a black, female academic and activist. More so, she has faced discrimination when speaking out as a body that has experienced child abuse and domestic abuse. She speaks from a multitude of perspectives; a poly-vocal voice in herself. She writes about her voice, *a speech of suffering: often it's that sound nobody wants to hear*.<sup>3</sup> She continues that her *friends have been helping her in a deeply soulful way*,<sup>4</sup> engaging in a dialogue to help her *work to change the way I speak and write, to incorporate in the manner of telling a sense of place, of not just who I am in the present where I am coming from, but the multiple voice within me*.<sup>5</sup>

Writing in the structure of a script allows a multitude of voices to be heard, as well as a multitude of positions and entanglements to be felt. You can enter someone else's story, the narrative is not your own. A script is mode to create *prosthetic social communication*;<sup>6</sup> a script is artificial, a fiction. You can speak and know and live outside of your reality. This will make you agile. We need agility. For as bell hooks states, *domination is not static*.<sup>7</sup> To counter the oppressing voices, they must first be named, assigned characters, though their roles are intertwined. They are *Imperialist, white supremacist capitalist patriarchy*.<sup>8</sup> These words are directive. They are precise. Their gaze makes you squirm and you think you'll come back to them later. But it's important to stick these headings onto them, label them clearly, for, as bell hooks again states. *We need to know what to look out for*.<sup>9</sup>

Domination is not static and neither are you. The ways in which those terms intersect as oppressive forces on our bodies are the very places where we interact. It is not my intention to use scripts to create a convivial environment for friendly conversation, but rather to politicise the space in between us and create a visual for the mechanics to our invisible interactions. Air and breathing are a visual analogy I use to discuss our connections, concealed in societal interstices. The Funambulist magazine examines the politics of space and bodies, in the editorial for it's Toxic Atmospheres edition, Léopold Lambert considers the politics of air as *A 'Breathing Combat' against the toxicity of the colonial / racist state*.<sup>10</sup> If we can perceive that, *as bodies, we are not merely contained within an epidermic envelope, but rather, that we extend into our atmospheric environment, the limits of which are indefinable – this blur renders any operation of essentialization more difficult*.<sup>11</sup> Sensing that we share the same air, disallows exclusive thoughts of the individual, the isolation of our corporality. Air can become both metaphor and literal political agent in this text. Breathing air gives an action and felt response to my discussion. Thinking about what a body needs – breath – invites an altered perspective on the other body; difficult breathing makes us vulnerable. My friend and artist Tracy Hanna writes about life with her younger sister, who's first four years of life involved breathing with a ventilator. Hanna writes:

*During the days she had an oxygen supply attached to her trachy so that she could inhale and exhale without the machine, and at night the ventilator located in my parent's room would be attached while she slept. In the days she was mobile to some extent. We kept a very large tank of oxygen in one of the rooms on*

1. (Halberstam "jackhalberstam.com")
1. (ibid).
3. (hooks 1990 p146)
4. (ibid)
5. (ibid)
6. (Stone "European Graduate School Video Lectures" 2003)
7. (hooks & Soloway "The New School" 2016)
8. (ibid)
9. (ibid)
10. (Lambert 2017 p13)
11. (Lambert 2017 p14)

the ground floor. A man had come round one day to deliver it and also piped tubes that came out of it into several rooms in the house, drilling small holes through the walls. It was piped into the kitchen, living room, bathroom, and my parents' bedroom – these were her main places.<sup>1</sup>

Hanna reflects that this was my first close-up, prolonged interaction with another body. *The*

*experience didn't disrupt my idea of what a body is, it shaped it.*<sup>2</sup>

Colonisation of air - through toxic agents in chemical warfare, harmful fertilisers, gas for weather control – is a non-fictitious narrative that gives action and felt response to the oppressive forces I describe. Back with Lambert, oppression exists *not merely as*

*a sum of undifferentiated sources of pollution, but, rather, as the consequence of different but non-mutually-exclusive systems of domination: colonialism, imperialism, and/or capitalism.*<sup>3</sup> A script makes definable our bodies' extensions and our ties to the network of oppression, as Hanna's sister's tubes made visible to her, what a body is.

Breathe in. Breathe out.

Within [*sic*] scripture all artists, academics and writers referenced, work from their body. The writer, philosopher and curator Paul. B. Preciado is one such form, his book Testo Junkie documents the changes in his body while taking testosterone. This book is, in queer theorist José Esteban Muñoz's words, *a wild textual experiment*<sup>4</sup> Preciado writes and does at the same time. We turn to his earlier work, Manifiesto contrasexual, for a refusing methodology. Contrasexuality is a Counterdiscourse to sexual norms, the artist and writer Zach Blas further expresses the political in performing a contra, *speaking the word forces one to say "against*

*sexuality"*—that is, against an understanding of sexuality as constituted by dominating and hegemonic powers. The body and sexuality are sites of struggle for power and politics. To enact contrasexuality, then, is to performatively and perversely produce contrapleasures in the body, which in turn evokes a utopian horizon of political transformation. *Contrasexuality is at once a refusal, and the constitution of an alternative.*<sup>5</sup>

Speaking a concept out loud creates understanding in a different way. There are ways of learning by doing in Preciado's book, you can perform the transgressive, diagrammatic exercises of Dildotectonics. His instructions invite you to experience your whole, or parts of, your body as a dildo. A dildo because it is an object always separate to the body, although it goes in, it remains a hermetic form. And because this external form gives pleasure, *it undoes the assumption of the body as totalised heterosexual unit*<sup>6</sup> Blas continues, *a body as dildo is sexually unnaturalized, reconfigured, made into a transgressive prosthesis.*<sup>7</sup> Prosthesis is back wearing a new robe, of different shade to Stone's prosthetic social communication and Garoian's prosthetic pedagogy of art. Imitating, pretending, these people are all searching for alternatives through enactment. I use Blas's reading of Preciado, for he has ingested this theory and regurgitated it into his practice, in his ongoing work Contra-Internet. *Inspired from Paul B. Preciado's Manifiesto Contrasexual, Contra-Internet unites feminist and queer perspectives to fracture the global dominance of 'the internet' and to speculate on alternative network structures.*<sup>8</sup>

Performing a concept out loud creates understanding in a different way. Zach Blas's video Contra-Internet Inversion Practice #1: Constituting an Outside (Utopian Plagiarism) (2015) is created with the screen capture mode on a mac computer. Watching the mouse create

1. (Hanna 2016 p3)

2. (ibid)

3. (Lambert 2017 p15)

4. (Muñoz "feministpress.org" 2013)

5. (Blas "e-flux" 2016)

6. (ibid)

7. (ibid)

8. (Blas "zachblas.info" 2015)

the work, you watch another 'at work'. The intimacy you encounter is contrasted by the thought of the other who monitors your actions. Former Information Studies Professor Philip E. Agre knows the term 'capture' is a technique in surveillance, the capture model is built upon linguistic metaphors and takes as its prototype the deliberate reorganization of industrial work activities to allow computers to track them in real time.<sup>1</sup>

The philosopher, dance artist and teacher Erin Manning, who we will introduce in Scene Three Allowing Ooze, also knows that it is necessary to attune to modes of knowing that exceed capture<sup>2</sup> This work, like Dildotectonics, is a subversion of what we know, what remains out of our grasp. It invites you to the edges of knowledge.

Blas opens documents on his computer; What is the Contrasexual? Paul B Preciado. The Cultural Turn by Fredric Jameson, chapter The Antinomies of Postmodernity - The End of Capitalism (As we knew it), A Feminist Critique of Political Economy, J. K. Gibson-Graham – the chapter Strategies – and Our Word is Our Weapon by Subcomandante Marcos – the chapter In Our Dreams We Have Seen Another World. The action within text edit of 'Find and Replace' is then used to change Contrasexual to Contrainternet. Capitalism, Capitalist and Capital to Internet. Anti to Contra. Economy and Economics to Network. World to Network.

*Enable Dictation;*

*"...it seems to be easier for us to imagine the thoroughgoing deterioration of the earth and of nature than the breakdown of late internet ..... Depictions of Internet hegemony deserve a particularly skeptical reading. Just as man is the universal subject of species ... Internet is positioned as the network standard in the discourses. ... if we were to dissolve the images in the Internet foreground, what shadowy network forms might come forward? In these questions*

*we can identify the broad outlines of our project – to discover and create a world of our network difference. And to populate that world with exotic creatures that become, upon inspection, quite local and familiar, not to mention familiar beings that are not what they seem."*

File

Save As

Utopian\_Plagiarism

Screen Recording

Stop<sup>3</sup>

Plagiarism is stealing, borrowing, it allows another type of prosthesis. We examine this work in particular

because it enacts the methods employed throughout [*sic*] scripture; cut, copy and paste, to fuse a poly-vocal discussion into being. Blas's Inversion Practice also performs the very act it wishes to question, capture and containment of identity. There is an inherent violence in the texts creation, it *falls outside some of the orthodoxies of critique and politics that we currently adhere to.*<sup>4</sup> Blas's method sits with Halberstams intuitive critique. The act of editing is performed with the intention to open up new lines of thought as in Preciado's work, *the dildo does not reduce the body to a phallus, as it is not an emblem of patriarchy. As evident in Preciado's drawings, the contrasexual dildo is a diagrammatic form that, when experimented with, reveals the potentialities of sexuality beyond the heteronormative and the phallogentric.*<sup>5</sup> Ways to warp emblems and symbolism within our culture is something we grapple in Scene Two Slurring.

Working from the inside out. Working from bottom up. Blas and Preciado practice inversion, and we practice submersion in this text. I plagiarise Blas's words, a body as dildo is sexually unnaturalized, reconfigured, made into a transgressive prosthesis are re-spoken as my

1. (Agre 1994 p101)
2. (Manning "Social Justice Institute UBC" 2016)
- 3 (Blas "zachblas.info" 2015)
- 4 (Halberstam "IPAK Centar" 2014)
- 5 (Blas "e-flux" 2016)

own words as a body as narrator is historically unbound, reconfigured, made into a transgressive prosthesis. To transgress is to step over a boundary, a limit, we argue that this must be done in multiplicity, a polymorphous tactic, for as feminist writer Elizabeth Grosz writes *one body (in the West, the white, youthful, able, male body) takes on the function of model or ideal, the human body, for all other types of body, its domination may*

*be undermined through a defiant affirmation of a multiplicity, a field of differences, of other kinds of bodies and subjectivities.*<sup>1</sup> Undermining, submerging, we work below your usual registers. This dive occurs in Scene Three, *Allowing Ooze*.

Staying with pleasure a little longer - definitive pedagogy coming soon rest assured - we turn

to Sandy Stone, for a transgressive exercise. She asks us to *imagine our body in three layers, the neuro body, and then let's think about the surface of the body and call that the topological body. And if we imagine a third body that goes in between those bodies, we have the translator body, which operates like a switchboard. You can operate different parts of the body and it sends messages between your neuro body and your surface.*<sup>2</sup>

*If I touch myself here, (( points to a hand )) instead of un-problematically feeling that touch, because I'm not, you know it goes to the brain and it comes back, (( mimes the motion of something travelling from the hand up to her head and back )) if I were to remap the topological body so I could touch myself here (( points to hand )) but I feel it here (( points to top of head )) then that would be an interesting thing to do. Neuroplasticity. An ability to play with the surface of the body.*<sup>3</sup>

Is the orgasm real? Stone continues this Keynote by enacting masturbation of a clitoris, on the

palm of her hand. She tells us, *I did this at a medical conference and a doctor asked me if the orgasm was real? I should say that I am performing, there are protocols and procedures to being here. On the other hand, the training is real – being able to remap your body, the ability to have an orgasm by touching unusual parts of your body, that's all real. So to go back to the question about whether the orgasm I have on stage is real? Is that sometimes it's real and sometimes it's fake. It's just like real life.*<sup>4</sup> It is this interstice between reality and fiction in which this text is written and a boundary our project straddles.

What pedagogy can incorporate fictional bodies? Professor of Speech Communication Elyse Pineau's article, *Fleshing out the Politics of Liberatory Education*, expresses ways in which *enfleshment and refreshment*<sup>5</sup> can be undertaken in educational practices. This work sits within the practice of Critical Pedagogy. A definition from Pineau on which we agree, *for my (our) purposes, critical pedagogy is best understood as a network of convictions and commitments that draw a 'language of critique' from the Marxist social theories of the Frankfurt school and a corresponding 'language of possibility' from John Dewey's charge that schools should be public arenas that prepare citizens for active participation in a democratic society.*<sup>6</sup> Pineau's work is closely centred on performance, possibility and potentiality exist in the live event, as in the Countering practices earlier, criticality is something to be performed.

Critical Performance Pedagogy is a form of teaching stemming from the philosophy of *Critical Pedagogy, a pedagogy that demands issues of social justice and democracy itself are not distinct from acts of teaching and learning.*<sup>7</sup> Literary educators Harman and McClure employed the methodology of CPP to develop a *project using performance in teacher education courses, inspired by Boal's (1979) conception of the Theater of the Oppressed [to make] an embodied space where teachers could interrogate*

1. (Grosz 1994 p306)

2. (Stone "Keynote Performance at the Centre for Peace Studies and Violence Prevention at Virginia Tech" 2014)

3. (ibid)

4. (ibid)

5. (Pineau 2002 p44)

6. (Pineau 2002 p42)

7. (Harman & McClure 2011 p380)

*the socio-cultural context and institutional power dynamics of everyday lived realities in their school districts.*<sup>1</sup> In a classroom, a workshop, lecture, any setting where people congregate for learning, there are systems of control at play, differences between people. Leaving them unnoticed or un-discussed is damaging to those subjugated bodies. What does it require to make space for such discussion in an educational environment? Consideration must be taken when allowing and encouraging people to confront traumatic experiences. For this attention we turn to the embodied practices of feminism and queerness. Another branch of Critical Pedagogy is Queer Pedagogy. Deborah P. Britzman asks, in an article, Is There a Queer Pedagogy? Or, Stop Reading Straight, she says the answer could be *pedagogy with a particular articulation that returns us to practices of bodies and to bodies of practices.*<sup>2</sup> The inherent criticality arises when connecting queerness to education, *for the tension between queer theory and cultural and historical changes that concern the constitution of bodies of knowledge and knowledge of bodies.*<sup>3</sup> Knowledge of bodies takes us to Lambert and hooks concerns for systems of domination. Britzman forefronts her argument for Is There a Queer Pedagogy? Or, Stop Reading Straight with the notion of two pedagogical stakes.

*One, thinking ethically about what discourses of difference, choice and visibility means in classrooms, in pedagogy, and in how education can be thought about. Another has to do with thinking through structures of disavowal within education, or the refusals – whether curricular, social, or pedagogical – to engage a traumatic perception that produces the subject of difference as a disruption, as the outside to normalcy.*<sup>4</sup>

Could scripted elements within learning be the tool to tackle questions of difference ethically and carefully? While granting *traumatic perceptions*<sup>5</sup>

space to unfold in a way that bodies know their refusal is allowed? For Susanne Luhman, researcher in Gender Studies, What is at stake in this pedagogy is *the deeply social or dialogic situation of subject formation, the processes of how we make ourselves through and against others.*<sup>6</sup> If dialogue is the cause we can use it to change the effect. Thinking through scripts. I edited together an imagined script for conversation between Deborah P. Britzman, and British playwright Caryl Churchill, who is talking about her play *Hotel*. My body performed this script, on the following page, for course mates as way of making physical the ideas of points in between people I cannot express in words.

~ For your imagination. My body sat on a swivel chair and propelled itself between two positions at the front of the room. These positions were imagined as where two figures might sit should they be having some sort of panel discussion between themselves and the audience would have been my course mates. Instead of two mouths, two bodies and four ears, the same body spoke to itself, like the speaking that happens when reading alone. ~

1. (Harman & McClure 2011 p380)
2. (Britzman 1995 p212)
3. (ibid)
4. (Britzman 1995 p212-213)
5. (Britzman 1995 p213)
6. (Luhman 2015 p1)

1. (Britzman 1995 p212 - 221)

2. (Churchill 2009 p3)

BRITZMAN

In my work on pedagogy, what I want to call my  
queer pedagogy

CHURCHILL

I kept thinking about a lot of different stories  
happening all at once

BRITZMAN

I am attempting to exceed such binary positions  
as the tolerant  
and the tolerated  
and the oppressed  
and the oppressor

CHURCHILL

How to cope with all those people talking at the  
same time?

BRITZMAN

yet still hold onto an analysis of social difference

CHURCHILL

At some point I had the idea of a hotel where  
we'd see all the rooms superimposed on one  
and see all the people in the same space

BRITZMAN

social difference that can account for how  
structural dynamics of subordination and  
subjection work

CHURCHILL

How little need the characters say to let us know  
enough about them?

I decided there would be no complete sentences

BRITZMAN

at the level of the historical, the conceptual, the  
social and the psychic. <sup>1</sup>

CHURCHILL

just little chunks of what was said or thought,  
that could be absorbed first time round or in a  
repeat or even never. <sup>2</sup>

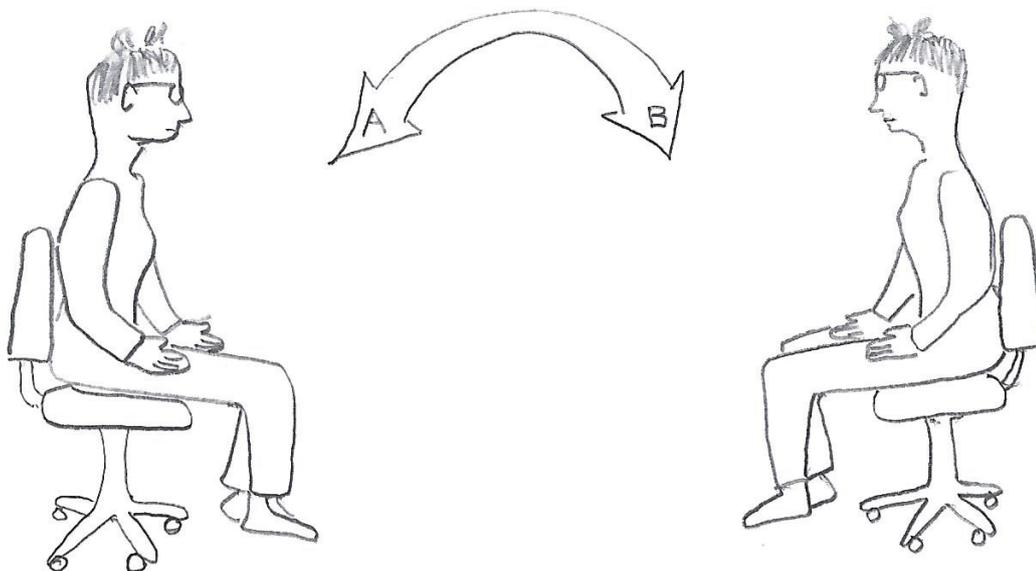


Fig. 1.2 Drawing by my dad, of this script between Britzman and Churchill being read aloud (A. Pickles 2018)

Returning to the dialogical situation. We must counter the *traumatic perception that produces the subject of difference as a disruption, as the outside to normalcy*<sup>1</sup> with what makes it language. Educators A. Kostogriz and B. Doecke pronounce how nationalism is invented (or imagined) *when print language begins to embody normative or standardised language, and thus becomes a means of uniting some elements of the population while excluding or*

*separating others.*<sup>2</sup> Greater than separation defined by nationality, language mediates the construction of the spatial asymmetry of center and periphery through imagining what counts as normative.<sup>3</sup> In an artistic practice, language is also the medium used to speak, as well as the message itself. Feminist film theorist Laura Mulvey explains the necessity for she says *it gets us nearer the roots of our oppression, it brings an articulation of the problem closer, it faces us with the ultimate*

*challenge: how to fight the unconscious structured like a language (formed critically at the moment of arrival of language) while still caught within the language of the patriarchy.*<sup>4</sup> Continuing the conversation with the queer director Jill Soloway, she expands on her current practice of film making, *it uses the frame to share and evoke a feeling of being in feeling, rather than looking at the characters. So I take my camera, and I use it to say to my audience I'm not just showing you this thing I really want you to feel it with me.*<sup>5</sup> I take my writing and I use it to say to my audience I'm not just describing this thing I really want you to feel it with me. An approach in and with the body is integral to any learning that supports knowing and unknowing another.

And where is the place that knowing and not knowing can take place? The sociologist and urban planner Richard Sennett is another soul interested in construction, and enlightens us

to the etymology of dialogic. *'Dialogic' is a word coined by Russian literary critic Mikhail Bakhtin to name a discussion with does not resolve itself by finding common ground.*<sup>6</sup> Giving up the idea of common ground and starting from the subterranean, our subconscious acts, in a way, as hooks knows,

*to acquire critical consciousness, we have the chance to see how important airing diverse perspectives can be for any progressive political struggle that is serious about transformation. Engaging in intellectual exchange where people hear a diversity of viewpoints enables them to witness first hand solidarity that grows stronger in a context of productive critical exchange and confrontation.*<sup>7</sup>

I remember a talk at school from the scholars Nana Adusei-Poku and Teana Boston-Mammah, their defining statement that *there is no common ground. That common ground you are seeking was made by rich, white men [sic].*<sup>8</sup> Sennett (a white man yes but a thoughtful, observant one) describes dialogic moments in a way that could make hooks solidarity, *though no shared agreements may be reached, through the process of exchange people may become more aware of their own views and expand their understanding of one another.*<sup>9</sup> Guiding dialogic conversation as script could also allow for the *difficult space between the signifier and the signified*<sup>10</sup>, where Britzman tells us queer pedagogy is. Why is that space in between difficult? WDKA Makes A Difference is document to black, queer, femme Adusei-Poku's project in the academy, made with Boston-Mammah, the intention to dismantle hegemonic ways of thinking in WdKA, the school I attend. She completes the publication with her essay, *On Emotional Labor*, giving account of the *need to provide counter ways of thinking and teaching that push against the great modernist narratives.*<sup>11</sup> One of her conclusions is that *leaving emotional labour to educators of colour is part of the problem of Diversity*

1. (Britzman 1995 p213)
2. (Kostogriz and Doecke 2007 p5)
- 3 (ibid)
4. (Mulvey 1999 p334)
5. (Soloway "TIFF Uncut" 2016)
6. (Sennett 2013 p19)
7. (hooks 1990 p6)
8. (Adusei-Poku & Boston-Mammah, private communication, February 17 2017)
9. (Sennett 2013 p19)
10. (Britzman 1995 p213)
11. (Adusei-Poku 2017 p29)

politics, it is carried by systemic racism. For Educators of color, this means to be caught in a violent cycle of resignation, frustration and precarity.<sup>1</sup> To develop practices that break this cycle, of the oppressed talking about oppression, I propose scripts as a way of talking from someone else's perspective. Adusei-Poku is working through a different movement to break this choreography. For this we need a new vocabulary. Grosz describes how systems of domination make the flesh into a particular type, pagan, primitive, medieval, capitalist, Italian, American, Australian. What is sometimes loosely called body language is a not inappropriate description of the ways in which culturally specific grids of power and regulation, force conditions and provide techniques for the formation of particular bodies.<sup>2</sup>

What can be done to break the culturally specific grid? Sennett talks about the need for *Stranger Knowledge*<sup>3</sup> how we interact with those we do not know. *Learning to dwell in ambiguity*,<sup>4</sup> relaxing into not knowing the other, could be a countering act to what Grosz calls formation techniques. In an encounter, your body and voice are the communicating agents. Eve Sedgwick uses *periperformatives*<sup>5</sup> to merge actions that occur in language and body. She explains her word, *I would like to call them periperformatives, signifying that, though not themselves performatives, they are about performatives and, more properly, that they cluster around performatives.*<sup>6</sup> She places the value on temporality, as Sennett places value on unplanned interactions in public space. They both advocate *for reintroducing the spatiality of concepts that are customarily thought of in temporal terms. Jacques Derrida's and Judith Butler's important discussions of performativity, for example, tend to proceed through analyses of its temporal complexity: iteration, citationality, the "always already,"*<sup>7</sup>

Learning about citation and iteration, repeating the words of others is my periperformative act.

An act that is on another boundary, in edges and interstices, a spatialized and local performativity is also likely to offer some new conceptual tools for *moving back and forth between speech act theory and dramaturgical performance*<sup>8</sup> As my citations move between speaking and moving, so too will the workshops I create. We hope with Sedgwick that, *it might even make room for talking about performative affectivity in a way that would not reintroduce either intentional or descriptive fallacies ... this spatialized, "around the performative" framework might offer some more tensile and nuanced ways of pushing further with interpellation ... Let me start with ... "I dare you."* I am taken to Preciado's *Contra-sexual Contract (Sample)*

*I, the signatory herewith*

-----  
*foreswear, by my own will, body and affects, of my biopolitical position as a man or a woman, of any privilege (whether social, economic, or regarding hereditary rights) and of any commitment (whether social, economic, or reproductive) resulting from my gender, sexual and race position within the framework of the naturalized heterosexual system.*<sup>9</sup>

I dare you.

1. (Adusei-Poku 2017 p12)
2. (Grosz 1994 p429)
3. (Sennett "UCTV" 2012)
4. (ibid)
5. (Sedgwick 2003 p68)
6. (ibid)
7. (ibid)
8. (Sedgwick 2003 p69)
9. (Preciado 2017 p36)

«dildo»  
produc-  
ha sido  
do de la  
guiendo  
useo de  
ológico  
en la era  
toda fi-  
o menos

### DILDOTOPÍA

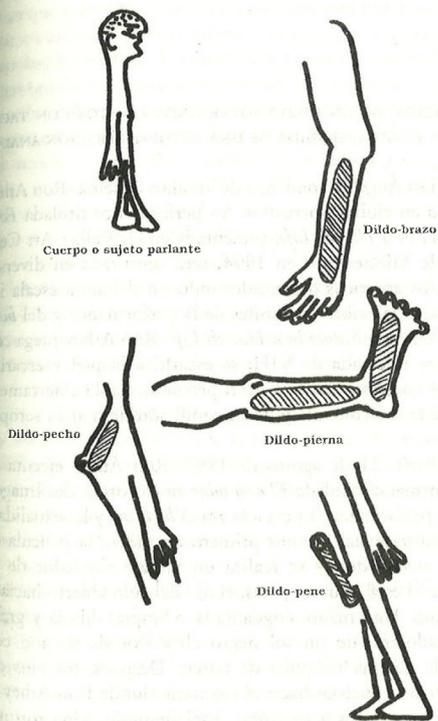


Fig. 1.3 Scan of Paul Preciado's Dildotectonics in *Manifiesto Contrasexual* (P. Preciado 2017)

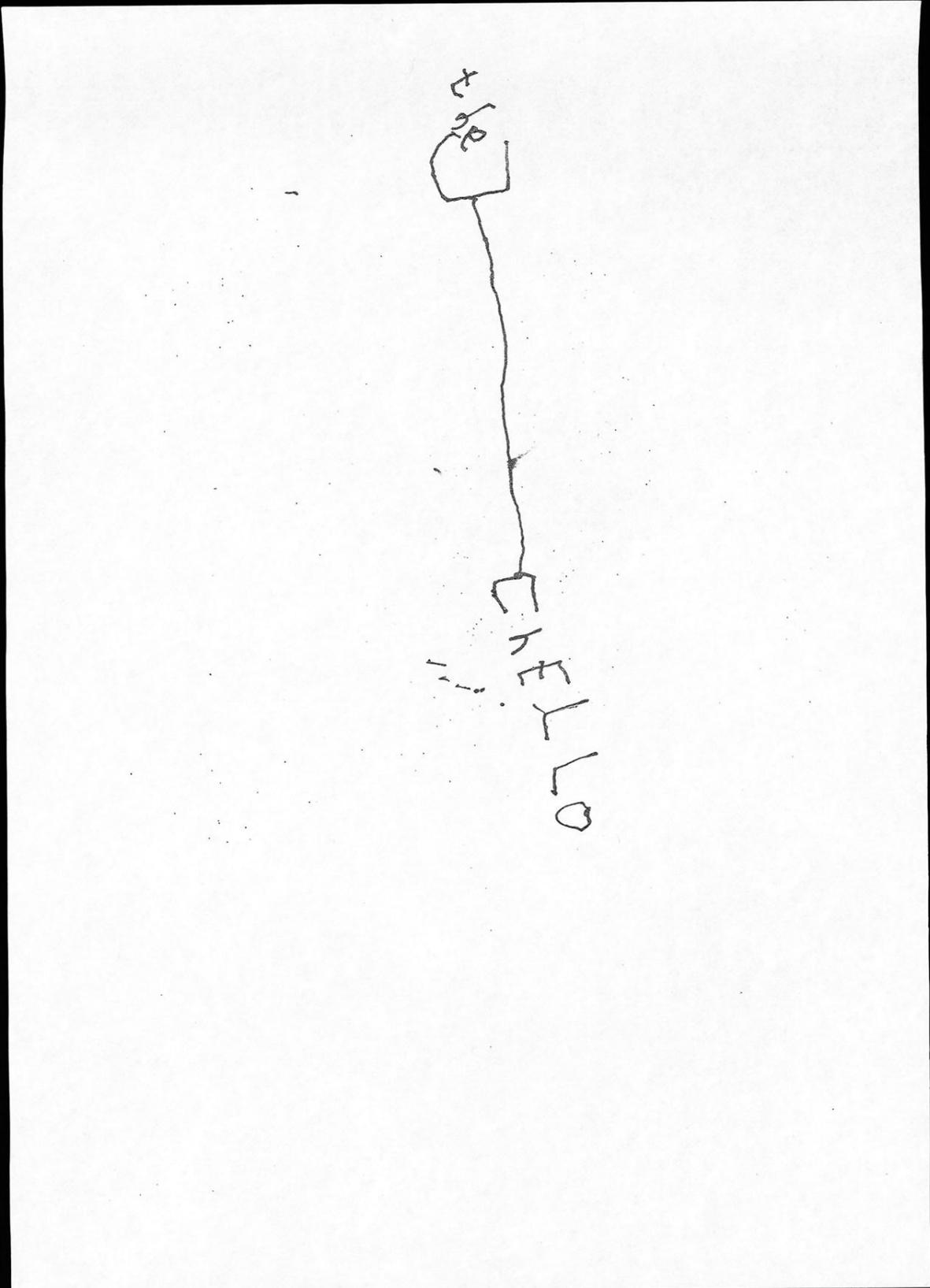


Fig. 1.4 Scan of a drawing from Combs Infant School workshops (2018)

## Scene Six, Intoxication

*Creative output to excite and infect*

This text begins at the end, or close to it. For the sake of linearity and feelings of closure, we still have a concluding part sitting at the end of the reading journey. But, Scene Six has moved its way up to the top in attempt to create illusions of cyclical passage. We are performing an inversion

in response to quantum field theorist and professor of Feminist Studies, Philosophy and History of Consciousness, Karen Barad's call for dis / continuity, in her keynote lecture for a Feminist Theory Workshop. She explains, *the past is already always open to change. There can never be a final redemption but*

*space time mattering can be productively reconfigured as impossibilities are reworked.*<sup>1</sup> Queering the linearity of time, we cause a disruption. *A disruption of before / after. A cut that is itself a cross cut, a passable impassability.*<sup>2</sup>

This Scene is in the wrong place because the Intoxication, here discussed, is one of the final workshops I performed during the master, and is therefore a useful discussion to have with you, reader, to allow your imagination to activate the rest of the text. The writing after all, describes actions and incites doing. *Dis/continuity is the undoing, undoing itself, as well as the nature of it's undoing. Even the words are at once redundant and contradictory.*<sup>3</sup> Doing and Action is explained through a loose narration of a workshop that had no name, but an image (on the page opposite) and was made in collaboration with Clara J:Son Borg (artist, writer, performer, friend). Over the period of this master, through our friendship we have found an alignment between our practices. Conversations with her have helped me to process my research and we developed a workshop together to act on our converging

desires. Clara is dyslexic and her native language is Swedish; she has a very different relationship to the english language, and language in general, than I. Working with Clara expands my sensitivities when constructing and facilitating a workshop. The air between us in conversations holds affinities and tensions.

We hosted the workshop in the presentation space of the studio complex I rent in the south of Rotterdam. It ran for roughly three and a half hours with a break in the middle to eat together – food Clara and I prepared – and we invited people to attend with personal emails. In total we were seven bodies. We explained our motivations in the mail by beginning; *Talking to one another about what Clara wants to do on her residency at AADK SPAIN and what Amy is trying to do in her education master, we are finding similar intentions in making work and workshop between verbal and nonverbal communication. We used a written source to give a backdrop to our interests. After reading Octavia E. Butler's short science fiction story Speech Sounds together, we want to set up an unlearning space in which we will explore concepts of different qualities of communications. We gave it as optional, but hopeful, reading material to look over prior to the workshop. The invitation continued We will be working through some different exercises, moving between conversational speech, sound that's not words, a dialogue of movement and experimental writing. We will provide you food and drinks for other mouth sounds. We would like to invite you in particular; firstly to learn with and from you. Secondly, we are aiming to create a good mix of participants, coming from different backgrounds, so as a group we can establish a broader conversation.*<sup>5</sup> Here the definition of We moved between duo (Amy and Clara) that sent the message, to the possible collection of people who would act together.

1. (Barad Duke "Gender, Sexuality & Feminist Studies" 2014)

2. (ibid)

3. (ibid)

4. (C. J:Son Borg & A. Pickles, private communication, May 10 2018)

5. (ibid)

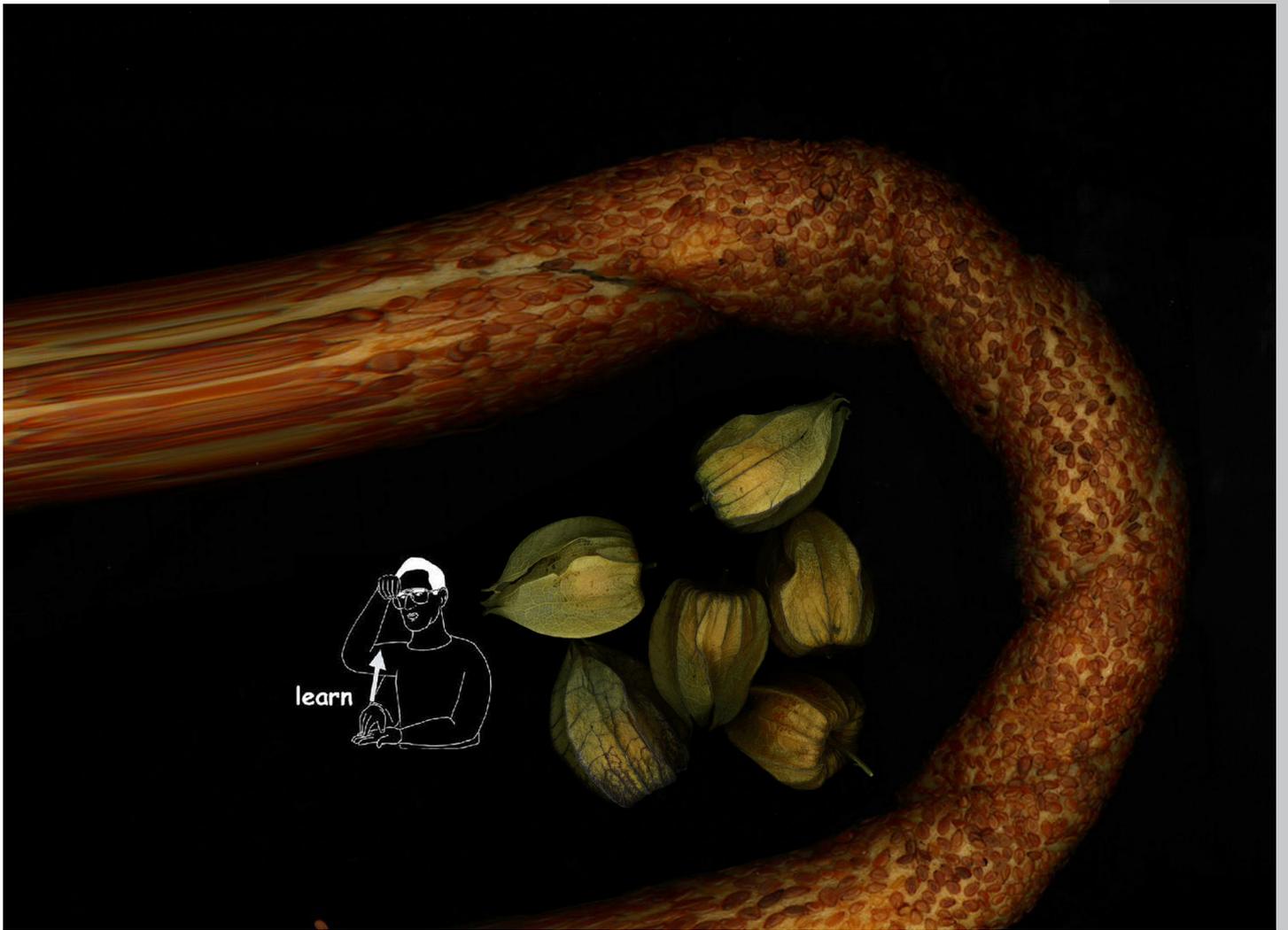


Fig. 1.5 Poster for the workshop with no name (C. J:Son Borg & A. Pickles 2018)

To step into another commentary for a moment, I realised, through conversations about workshops and activities described in this text, the question has been raised, how do you get people to act? How do you get people to read aloud? I think about this how. Nearly all workshops I have conducted begin with a friendly and personal dialogue, invitation, there is often food and drink to consume together, or source material to look at with your neighbour and discuss. Objects go in between people to host dialogue. If in a formal room then the furniture is re-arranged to be noticeably different than it's planned position, if already informal then the arrangement seeks a democratic shape, mostly round or curved forms. There are multiple places for people to sit should they wish to move around.

For the specifics of how to get people to read out loud then there are further actions I try to return to. Reading aloud is a recurring feature of the workshops in this text and an activity that can be challenging and anxiety inducing for all, something our bodies remember from our past in education. I speak and read first. Making a script for myself in all the workshops, a way to structure my notes and instructions, means I am loosely reading from a page of printed material in the beginning of each workshop. I am doing what I hope other bodies will do too. A storytelling is often incorporated into the plan, and is read by me, and some elements of the spoken material have been written by me for the purpose of that workshop. I hope that my acts of making, on the page (writing) and in the mouth (speaking), encourage reciprocity from other mouths and voices. Participants share their energy in the project I give my energy to. The first reading aloud activity happens with multiple bodies at the same time; as a participant you are not reading aloud alone. Workshops are planned to include a multiplicity of voices in reading.

When reading out loud and alone happens in the workshops, I select works of short stanza or sentence, and leave it open to the participant, how much or how little they read. As facilitator, I do not correct people's readings unless asked, though I do not censor that from other people in the group. I try to remember to state, at the beginning of each workshop, that people can step out at anytime, to take a break or become passively involved.

When you yourself are reading about the workshops throughout this text, it is important to remember that everyone who has taken part has been enthusiastic to do so; I have not experimented with bodies for whom attendance is compulsive. Remembering this, I would think about how the space between bodies in each situation has been filled by the energies of the bodies, who positively pursue interaction, sharing, speaking and listening. In this Scene Karen Barad discusses the space between bodies in her article On Touching – The Inhuman That Therefore I Am to extend my thinking into new realms. Her article begins; *so much happens in a touch: an affinity of others – other beings, other spaces, other times – are aroused.*<sup>1</sup>

For this workshop with no name we began with relaxed introduction, and then asked for us to spread out in the room before we began a physical warm up. Clara read the text out loud from our shared notes on an a4 page,

*Can we all come to stand together in the room  
I will take my shoes off for this exercise: you don't  
have to, but if you want to you are welcome to.*

*I want you to stand with your feet hip width apart,  
make your knees soft, roll back your shoulders  
Stretch out your fingers  
...  
and your toes*



into the tube and try to reach the same sound all together. This act was also repeated on the other side, to keep our bodies even. Like the contorted expressions of Face Battle, our sounds were equally contorted. Out of our mouths flowed animalistic, tribal calls, we made a surreal chorus. Sound making outside of language takes us to Barad's sounds of the inhuman connections; *a cacophony of whispered screams, gasps and cries, an infinite multitude of indeterminate beings diffracted through different spacetimes, the nothingness, is always already within us, or rather, it lives through us.*<sup>1</sup>

1. (Barad 2012 p218)

2. (green 2017 p2)

3. (Anon, private communication, May 10 2018)

The first reading aloud was from the initial scenes of black, english playwright debbie tucker green's a profoundly affectionate, passionate devotion to someone (noun). This work returns in different workshops throughout the text and recurs in my thinking. It is a sublime representation of the languages we speak between one another that are not made up of spoken words. Of all the texts I have shared, greens work has been the one that evokes the most curiosity. Learning from previous workshops, we took care to go over the instructions for reading, at the beginning of the play,

*A forward slash / marks an overlapping point in the dialogue.*

*Words in brackets are intention only.*

*Names appearing without dialogue directly above/ below each other indicate active silences between these characters listed.*

*A name appearing without dialogue indicates an active silence.*<sup>2</sup>

Clara and I practiced the / 's together; previously in workshops I had left it open as to how people might like to interpret the action, but this time we worked together to explain the cutting in

and overlap of dialogue. I will use this technique when transcribing some of the responses from the group. In response to a comment from a previous workshop participant, who asked for more shared reflection, we left a pause after finishing the reading and an open conversation followed. This is an extract of dialogue from our exchange.

A        *I think it's nice it makes you less self-conscious.*

*If you were all listening to me then I don't think I'd be able to get / so into it*

B        *Yea / let loose*

C        *And me, I was thinking about that in terms of the nature of the text, because it's so combative, and then I started to feel this sense of combativeness amongst the group, like I was thinking, I can't hear! ... There's people next to me talking!*

All        *((laughter)) [sic]*<sup>3</sup>

Scripted dialogue could bring in ways of talking that are not encouraged in civilised space, just as Face Battle allows obscene facial movements that could be considered a symptom of illness when performed in public. The space or place of where we have intimate dialogues became a point of discussion, as did the artistic act of recreating it.

C        *That's why it's so hard to write dialogue, because it's happening all the time, like we're having one right now, so there's, for some reason when you sit down to actually do it, it's quite difficult to construct that feeling, especially with such intimacy.*

*With these people who are obviously so close together that they don't need too / they're listening*

D        *They're not listening / they're listening but they're not, they are, yea*

E For me the most interesting part were these overlaps because then it really felt like a real dialogue, when you don't have the patience for any person to finish what they're saying, you just want to drop right in and I kind've got into character as well

A Yea you were already shaking your head like ((shakes head disappointedly))

All ((laughter))

E Ah come on!

A Look, I didn't!  
I didn't really imagine it anywhere ... until there was that little bit of silence, I think when you guys had finished and the room was quieter, then I started to imagine that we were on the train or something

F I think that's kind've nice, you know in the moment of the argument you're just thinking I'm so right, but maybe we should ask people you know

D I think that's called therapy

All ((laughter)) [sic] <sup>1</sup>

Using green's play allowed conversation around negative aspects of our lives and characters, times that we may have been wrong and things in our lives that may be considered as failure or failing. Nobody in this group knew more than two other participants; how could enacting negative emotions – grief, anger, jealousy, hopelessness – stimulate open discussion amongst strangers? Again, I stress that the people who agree to join in with my unusual planned activities are friendly, open and responsive bodies, generally happy to share elements of their personal lives with relative strangers. I wonder what repetitive script reading of intensely intimate situations could stimulate in a working environment. *The inhuman is threaded through and lived through*

us, as enabling us, and every being/becoming, to reach out to the insensible otherness that we might otherwise never touch. <sup>2</sup> In our lives that do not touch it is our bodies, and our bodily functions, that fuse us. Discussion on our gross bodies, and the possibilities for them in pedagogy, is further discussed in Scene Three, *Allowing Ooze*. This Scene also uses the source for the last exercise in this workshop with no name, a lecture by philosopher Erin Manning on youtube, who gives an impassioned call for neurodiversity in the university. I was struck by a comment in the Q&A at the end, she is asked to give practical examples of how you could make way for neurodiversity. One of the answers she gives is;

*Something that is particular to my practice as a philosopher is that I never use words in the room that we don't talk out loud together. So every text that's in the room we read it word by word together, out loud, and we talk only in the words of that page in front of us, and that allows us to not create these hierarchies in the classroom between those people who have access to language easily and can easily mobilize conversation.* <sup>3</sup>

I was drawn to this idea of limitation, what could it do to your learning and expression? Clara and I created an intensified version of this way of speaking, by asking the group to collectively decide on thirty words with which we could retell Octavia Butler's *Speech Sounds* together. *Speech Sounds* was first published in 1983 and was the story that began to make Butler known to an increasingly wide audience, though it was another five years of temp work and getting up at 2am to write before she could live as a writer. I came to her during this master for she made space for non-white characters and feminist writing within the white male dominated realm of science fiction. All her life she retained an

- 1. (Anon, private communication, May 10 2018)
- 2. (Barad 2012 p219)
- 3. (Manning "Social Justice Institute UBC" 2016)

urgency to make narratives for voices not included in mainstream discourse. She came to know this through her childhood reading, *the only black people you found were occasional characters or characters who were so feeble-witted that they couldn't manage anything, anyway. I wrote myself in, since I'm me and I'm here and I'm writing.*<sup>1</sup> Her short story depicts a dystopian future where a virus has spread across humans, *for some, removing*

*our ability to read and write, in others the loss of speech, many are deprived of all connection with those modes of communication. People communicate among themselves through universally understood sign language and gestures that can often exacerbate misunderstandings and conflicts.*<sup>2</sup> This text resonated in Clara and I as a powerful tool to

extend imaginative thought in our interests that are difficult to verbalise. Perceiving the virus as external limitation, in this way it resonated somehow with Manning's classroom method.

Although Butler's story is a brutal portrayal of the ascension of violence in a world without dialogue, and Manning uses limitation as a way to improve communication and learning, it is important to stay with this polarity. We confused these references together, not to be disrespectful to either author, but to think through how to make moments that are sensitive to knowledge and learning that is not attached to language. If we are reactivating forgotten pedagogies, like Halberstam's *intuitive critique*<sup>3</sup> then Manning is correct to instil that we should hold rigorous restriction on our powers of language.

Remember what language cannot do. Their imaginings of disruption by limited language chimes with the abilities Barad's inhuman bodies can grant us, *we cannot block out the irrationality, the perversity, the madness we fear in the hopes of*

*a more orderly world. But this does not mitigate our responsibility. On the contrary, it is what makes it possible.*<sup>4</sup>

After scanning the text individually for fifteen minutes, we came together and wrote our words on a large piece of paper. Clara and I talked briefly about repetition, *What is it to tell somebody something for a longer time with this? What does it mean to say not not not not not?*<sup>5</sup> Pause, affirmation, tone. Then we split off into smaller groups to try and retell the story. We recorded these retellings, with permission but discreetly in the space. There is one comment at the beginning, We don't have to make a usual dialogue, you know we could compile it one word at a time which explains well how we had our conversations. Here is an excerpt of the ambient recording. Playing it back it is hard to make out whose dialogue is for whose ears.

*Crowded, flee  
Curiosity, jealousy, flee  
They touched  
Scream  
Something speech was old  
Something was been  
Beckoning jealousy  
Anger survivors  
No speech survivors  
They touched  
Crowded someone [sic]*<sup>6</sup>

Then we returned to a full group and we asked them to remove half of the words they had initially chosen. Then we started thinking more tactically. Not and With and They were the first words to be kept.

A        *Survivors?*

B        *but you can say survivors by saying they not dead. So get rid of survivors.*

1. (Fox "nytimes.com" 2006)
2. ("Wikipedia" 2017)
3. (Halberstam "IPAK Centar" 2014)
4. (Barad 2012 p21)
5. (C. J:Son Borg & A. Pickles, private communication, May 10 2018)
6. (Anon, private communication, May 10 2018)

C Then, condom and bearded

D I'd still go with know, and then you can make not know

B We used their names a lot so I would keep them [sic]<sup>1</sup>

We repeated the small conversations again, all of us speaking in the space at once, in pairs; at this moment I stepped out to make an even number. I noted that there was relatively little gesticulation, and the stories focused on the elements that retained visual representation. In Butler's text the two main characters carry name symbols which they share with each other instead of saying their names, Obsidian and Rye. Now symbols of condom and bearded came to represent nuances in conversation that we were unable to reach. Words making visuals also granted ways of subtlety, more so in fact than jealousy and journey, the latter was given up in favour of drive. In the story the two main characters have sex in the back of a car, and share intimate aspects of their past with each other. They discover that Obsidian can read and write but not speak, while Rye can do the opposite. You as reader learn that she is filled with a violent rage upon learning that this man can read, could read the books that remain in her house. This moment in the story was expressed in limited vocabulary,

*Obsidian beckons drive*

*Rye drive with Rye*

*They know not speech*

*With drive*

*With condom*

*They not know with speech know with condom*

*Condom beckons*

*Protect Rye condom*

*Rye beckons*

*Obsidian beckons with condom*

*Something bearded with condom*

*They beckon*

*Beckon condom*

*Rye not know condom*

*Obsidian know something*

*Rye drive*

*Obsidian know*

*They They*

*Rye Something Obsidian [sic]<sup>2</sup>*

Listening back to the audio, it is hard to tell whether the hints I hear were present in the moment, and intended, or if they stemmed from a need to address this crucial moment in Butler's text. The loss of nuance in speech was a primary annoyance for the group. This sensation shares similarities with *the affects of the virus, it seems that as a result of the illness... people are easily prone to uncontrollable feelings of jealousy, resentment, and rage over their own impairments and the ability of others.*<sup>3</sup> In a conversation afterwards, using whatever words we liked, somebody noted, *you know this is not a close reading.* [sic]<sup>4</sup> Stripping away of language, from a place of using it, was an annoyance. With hindsight, setting the challenge of explaining the story could have been too specific as a goal. It enforced an expectation of telling the actions of others, interpretive thoughts put to the side. Somebody noted, *there is no I, we did not choose I.* [sic]<sup>5</sup> How could we portray our response? However, in regards to further limitations of time and setting, I think it worked as a stimulating exercise.

Finally, we returned to a group to cut down to ten words; responses were exacerbated why's and there are no more to lose! [sic]<sup>6</sup> I became nervous at the annoyance growing, but now I feel like this could have been something to really push. How could limited language move us into alternative modes of communicating? Clara and

1. (Anon, private communication, May 10 2018)

2. (ibid)

3. ("Wikipedia" 2018)

4. (Anon, private communication, May 10 2018)

5. (ibid)

6. (ibid)

I tried to plan for the workshop to move back into non-verbal communication, by randomly splitting the ten words in half again and then collectively creating five physical actions for five words. We held off doing this until the end to avoid the workshop entering into charades territory, charades being a game where you mime words for others to guess. Mimed actions are usually over dramatic and literal. We both

knew we wanted to introduce movement in a way that would be more choreographic and interpretive, although afterwards I thought about why. In *Speech Sounds*, human kinds gesticulation has become emphasised, he

*gestured obscenely and several other men laughed. Loss of verbal language had spawned a whole new set of obscene gestures.*<sup>1</sup> If we had continued the workshop like the virus, then maybe we would have gone into mimed actions, because we were moving from expressive bodies able to articulate with a large vocabulary, to having only five words and five actions. Instead, now I think that we were trying out ways in which we could move beyond language.

After Manning lists her methods for making an inclusive classroom she finishes by saying, *and so what happens in the classroom with me is that those people who are very neuro typically oriented hate my classes, but that's ok, there are a lot of classes for those people.*<sup>2</sup> Neuro diverse bodies interact with the world in different ways to a neuro typical body. Our ways of learning that are mainstreamed and celebrated are typical ways of learning. Were Clara and I trying to cross that space from typical to diverse experience? Considering the workshop anew, the point of moving into physical action could have been extended, or played a deeper part. We made five actions together for the words, old, dead, bearded, know, touch. The sound recording of this part, does not give much

away, there are sparse words, lots of laughter, requests to do it again! From memory I recall becoming lost in the narrative, unsure if we were telling the narrative together or simply making statements that sat between us. When we started speaking together again Clara noted,

A *It's funny because I really want to affirm what you're saying all the time, like you act something out and then I'm like, I get it! And then I was just like (moves an arm out in front like one of the movements we made) saying it again*

B *You should just be like (repeats the same movement a few times)*

C *It's interesting like there is a desire for understanding*

D *Or to know that you are understood*

C *Yea and it's so integral to so much of if you don't really know where the other person is, like if they're on a different ... or you don't know where they are so few things you can use to figure it out, then you grab onto the things that can identify something with ... oh I know this. Oh I know this too ... there is some moment of understanding.*

E *I feel like this when I'm learning chinese. Like the way I'm doing it at the moment there is no English translation. There are bits where the construction of the word is – female , adult , car , drive [sic]*<sup>3</sup>

I feel. At this point the group were becoming bored at the repetition, reintroducing the I that was declared missing could have enhanced the workshop structure. As Butler practiced her work by writing herself in, could this have been an end point for the workshop? I wonder if we could have performed a close reading of the text only with body language, to express how the text

1. (Butler 1983 p4)
2. (Manning "Social Justice Institute UBC" 2016)
3. (Anon, private communication, May 10 2018)
4. (Butler 1983 p12)
5. (Barad 2012 p219)

affected us, affected I. There is also something to be said for being bored, for being annoyed, for not being able to use your voice how you want to.

Obsidian is deep black volcanic glass. *Obsidian had been the protector*<sup>4</sup> and is one of the hero's in Butler's story. Octavia E. Butler could not use her voice as she wanted, we were not ready for a working class, black female to author science fiction, so instead the heroic figure of a black body permeates our mind as symbolism. A rock we can hold in our hand, what connects us to this character? *The stranger whose very existence is the possibility of touching and being touched, who gifts us with both the ability to respond and the longing for justice for come.*<sup>5</sup> Affirmation and touch are intertwined.

~ Our shared document is in the following image, the thirty initial words are in black, ones circled in red are the fifteen, and the red ones at the side are the final ten. ~

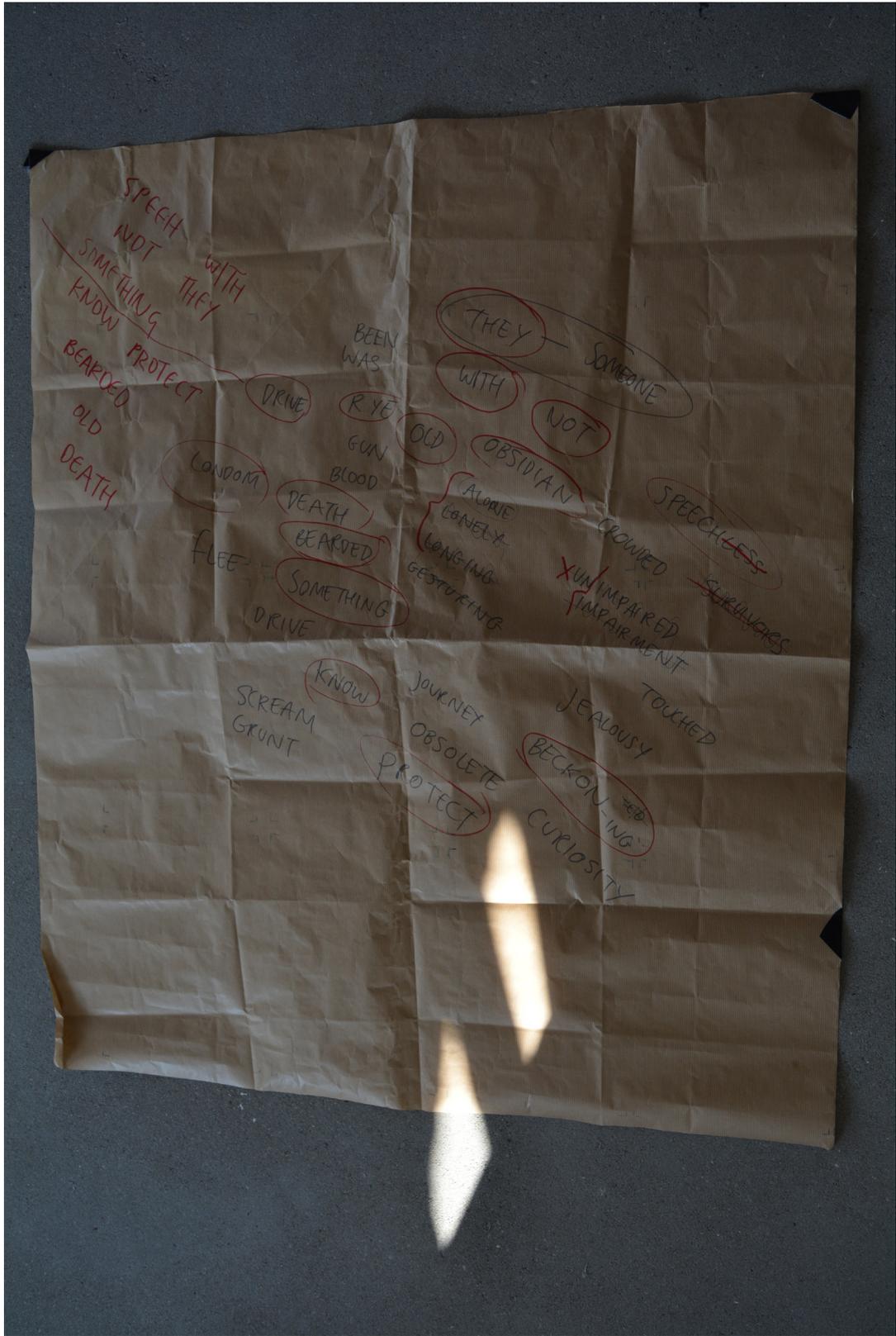


Fig. 1.6 Limited Language notes, from the workshop with no name (C. J:Son Borg & A. Pickles 2018)

Now intertwining another workshop for a moment, after this workshop with no name I took the thirty, fifteen and ten words to use as stimulant for activity with a different group of people, my peers at school. I first asked them to individually create some form of prose with the ten words. At first comments were that it would be too difficult, but the limitation was very useful in stimulating sharp responses. Restriction enabled a certain looseness that would have been hard to reach within time and setting, or from my experience of writing, hard to reach ever. As Karen Barad concludes in examination of developments in the measurements of quantum physics, *that is, any entities past identity, past ontology is never fixed, it is always open to future re-workings.*<sup>1</sup> Words are like particles are like identity, *identity is not inherent. Entities are not inherently either a wave or a particle, but rather it is performed differently when given different experimental circumstances*<sup>2</sup> Words change their meaning and develop their potency in a different setting.

Going back into the workshop with no name, for a final remark. In our final dialogue Clara comments that *I kind've realised that I tell a story like this, (gesticulates a large circle with arms) and then after that I go into the details. [sic]*<sup>3</sup> In a similar way I have tried to gesture to the large circle of my thinking so far in my thinking, and in the following scenes, including this one, I go into the details. This text is recursive. It is Barad's re-configuring. In computer programming a recursive function is a method where the solution to a problem depends on solutions to smaller instances of the same problem. Butler used writing to work through a problem, Speech Sounds *was conceived in weariness, depression, and sorrow. I began the story feeling little hope or liking for the human species, but by the time I reached the end of it, my hope had come back. It always seems to do that.*<sup>4</sup> We would not be so definitive as to say

we have found a solution, yet we are recursive in the sense that we are defined in terms of itself and our type. The following scenes divulge smaller instances of working through the same questions, the way of writing continues to define the text.

1. (Barad Duke "Gender, Sexuality & Feminist Studies" 2014)
2. (ibid)
3. (C. J:Son Borg, private communication, May 10 2018)
4. (Butler 1983 p12)

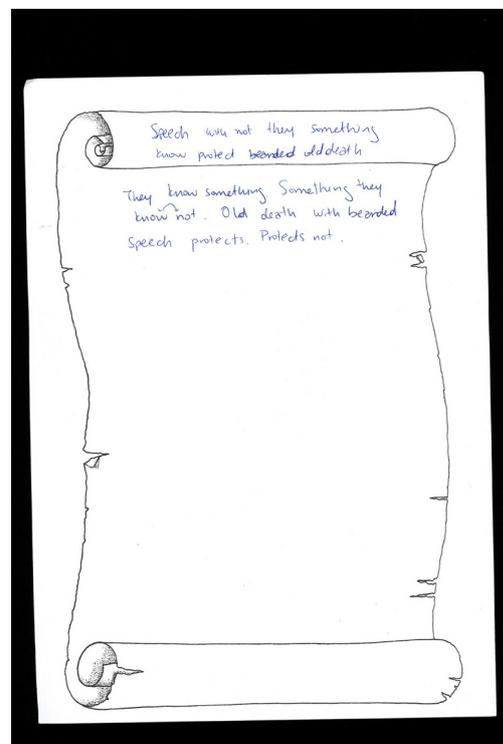


Fig. 1.7 text from 10 words (V.Zioga 2018)



Fig. 1.8 Scan of a drawing from Combs Infant School workshops (2018)

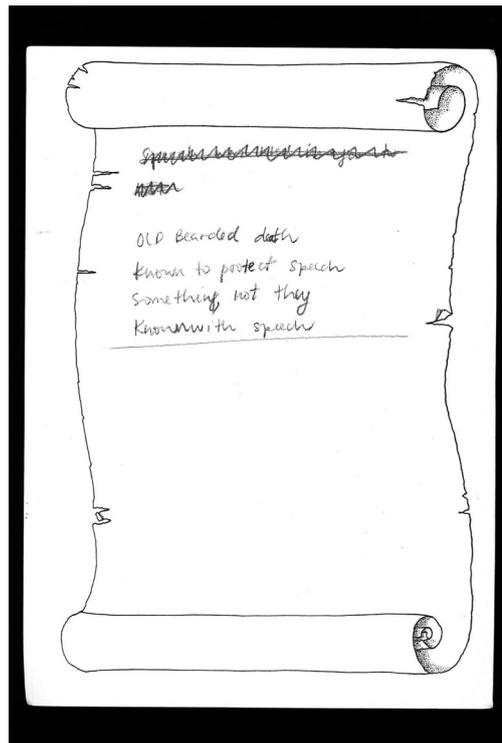
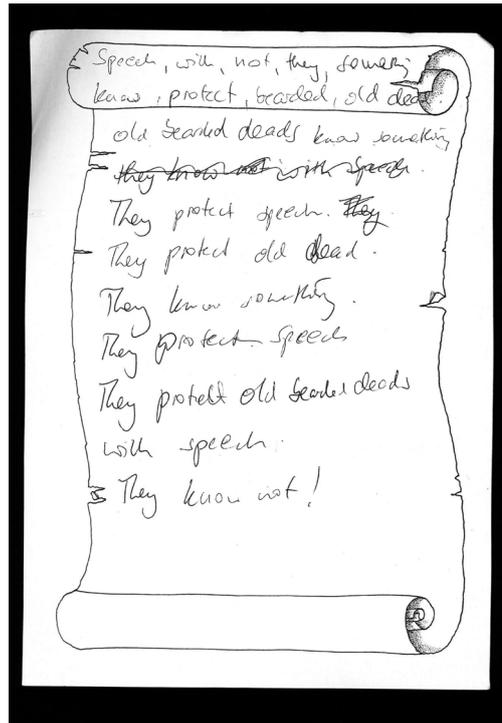


Fig. 1.9 text from 10 words (A.Krauss 2018)

Fig. 2.0 text from 10 words (S.Carvahlo 2018)

## Scene One Squirring

### *Pronouncing a shifting position*

This scene gives context to my character by outlining desires and fears that form my body. It begins with a question I found hard to answer. She says, much of your work is about movement of positions. She asks, *how would you describe this process of naming or identification? Can you*

*speak about some of the positions you have occupied or perhaps even preoccupied you? [sic]*<sup>1</sup> I had never thought I was reluctant to assume a position, for me it was reluctance to take on a role. Confirming your profession, was therefore your dedication. I am embarrassed to say artist if someone asks what my 'job' is.

*Oh an artist, can you make a living out of that?*

*Is it enough money to get by?*

*What else do you do to pay the bills?*

*Who buys your stuff?*

*What do mean you don't actually*

*make anything?! [sic]*<sup>2</sup>

I have grown an aversion to letting anyone in on my 'alternative' 'queer' life as a way to protect it. A way to keep it concealed from quantifying neoliberal minds that would crush my unproductive body. Now I use artist as a way to refuse performances of positions I am encouraged to inhabit, because you can never have a defined expectation for what an artist does, or what an artist will produce. The artist Alex Cecchetti describes the artist conundrum; *essentially my job is to represent things while trying to escape representation. But representation is like prison: to get free of it, first you've got to be inside it.*<sup>3</sup>

To make the exhibition (of which I have the exhibition book, in which I read the quote above)

Cecchetti made himself *officially a ghost*<sup>4</sup> in 2014. In my work, I frequently work with groups of people, use narration without a defined locus, or write from the position of characters like toxic entities, bullock carcasses and zombies. These are attempts to be outside of myself, and outside of systems of control. Playing in multiplied or non-human form let's me fantasise about liberation from hierarchical systems that dominate our bodies. All the writers, speakers, actors, directors, do-ers I read, listen to, watch, and touch are people who refuse representation. These refusing beings make up the bibliography of the thesis. They share what we share with Halberstam's conviction not to use a defined pronoun, *my floating gender pronouns capture well the refusal to resolve my gender ambiguity that has become as kind of identity for me.*<sup>5</sup>

I tell her about playing different characters, she says, *can you talk about the dynamic, the constitution of "we"?*<sup>6</sup> I think inside, what is constitution. I search that exact phrase online. *We is I and the rest of a group that includes me: you and I; you and I and another or others*<sup>7</sup> A. Kostogriz and B. Doecke remind me that *the spread of English language was instrumental in the ideological fashioning of 'us' and in styling 'the other'.*<sup>8</sup> The definition online well presents the multifaceted qualities of We, for it also be used coaxingly. I like this word. *We don't want to wake our guests, do we? We are looking much better this morning, or in sarcasm, A little snippy, are we?*<sup>9</sup> I think that these different types of We can only be understood when you are with another person, to feel their intention. In the dynamic of making a We, in a workshop scenario or to develop a cooperative artwork, a temporal foundation of We allows me to imagine new forms of together. Temporal is integral however, *for strangers become an object of study and knowledge about them constitutes an important part of forming the idea of 'us' that is the 'we-horizon' of a speech community.*<sup>10</sup>

1. (Anon, private communication, March 16 2018)
2. (Anon, private communication, 2013 – 2016)
3. (Cecchetti 2017 p26)
4. (ibid)
5. (Halberstam "jackhalberstam.com" 2012)
6. 1. (Anon, private communication, March 16 2018)
7. ("merriam-webster.com" n.d.)
8. (Kostogriz and Doecke 2007 p4)
9. ("merriam-webster.com" n.d.)
10. (Kostogriz and Doecke 2007 p12)

An ambiguous identity is what I seek. To slip under the radar, bypass labels, slide under door like Flat Stanley the children's book character. Made completely flat one night when a bulletin board fell on him while asleep, the flattened child Stanley enjoys many exciting adventures. His non-conforming flattened form grants him an ability to evade controlling structures, one being the airfare market, as *he can visit friends in California by being mailed in an envelope.*<sup>1</sup>

Returning to Sandy Stone, another non-conforming body (one labelled transgender) who describes colonial discourse as *the initial fascination with the exotic, extending to professional investigators; denial of subjectivity and lack of access to the dominant discourse; followed by a species of rehabilitation.*<sup>2</sup> I take the position of a body that will always move from the position assigned to them, who will not describe their position in words, and who in doing so wants to highlight on *processes of naming or identification.*<sup>3</sup>

In a workshop in my studio, Exercises in Regurgitation, I devised short exercises as experiments for how written texts could be activated with new mouths. On reflection I was working through how I, and others, could be in feeling, remembering Soloway with discourses we read about and in feeling with those we reference in the creation of new discourses. I put W. S. Graham, Frantz Fanon and Luce Irigaray in conversation through a short script. They are all writers that, in reading, strike my core with their rhetoric. For them, words are used dually as armoury to defend and weaponry to attack. They place words on the page that you don't want to read and use vocabulary that doesn't seem to fit their location. While they are framed within an area of study, a literary genre, a canonical discourse, they dispel genre by writing from a minority perspective. This is an excerpt of the script;

W. S. GRAHAM

*Through the chinks in your lyric coat  
Me ear catches a royal glimpse  
Of fuzzed flesh, unworded body.*<sup>4</sup>

FRANTZ FANON

*It is implicit that to speak is too exist absolutely for the other*<sup>5</sup>

LUCE IRIGARAY

*Without lips, there is no more 'us'*<sup>6</sup>

I titled this script *Who puts the words in our mouths?* An elegant phrase I came up with on one occasion when I was trying to describe my research interests to someone in a bar.

I consistently return to people who have used words to stand their ground and occupy a place of difference. They use words in their own way to question why, as Audre Lorde says, *in order to survive, those of us for whom oppression is as American as apple pie, have always had to be watchers, to become familiar with the language and manners of the oppressor.*<sup>7</sup> Why should it be, and remain as she puts, *the responsibility of the oppressed to teach the oppressors their mistakes?* Remembering that in listening to bell hooks we know that *domination is not static*<sup>8</sup>, talking through *Who puts the words in our mouths*<sup>10</sup> places your mouth around phrases stemming from a body dominated by forces you may or may not have encountered. You are in feeling with another's oppression and another's oppressor.

*Can you speak about the positions you have occupied?* [sic]<sup>11</sup> This is the hardest question to answer and it makes me cry. I cry with my long time love Deborah Levy, *That spring when life was hard and I*

1. ("Wikipedia" 2018)
2. (Stone 1993 p10)
3. (ibid)
4. (Graham "Poetry Foundation" 1980)
5. (Fanon 2008 p8)
6. (Irigaray and Burke 1980 p79)
7. (Lorde and Clarke 2007 p122)
8. (ibid)
9. (hooks & Soloway "The New School" 2016)
10. (A. Pickles, private communication, April 24 2017)
11. (Anon, private communication, March 16 2018)

was at war with my lot and simply couldn't see where there was to get to, I seemed to cry most on escalators at train stations.<sup>1</sup> Perhaps I cry because deep down my body knows I fail and will forever fail to do what it wants.

My aversion to articulating my positions is because I have never done as much as I should or could. Deborah Levy writes, she learnt to become a writer by *learning to INTERRUPT, to speak up, to speak a little louder, and then LOUDER, and then to just speak in my own voice which is NOT LOUD AT ALL.*<sup>2</sup> I am always annoyed that my voice can be very loud on the page but not in the street. I write around a subject in the fear of exposing, what Paulo Freire describes as the piece of the oppressor which is planted deep within each of us,<sup>3</sup> within me.

Perhaps I go further than moving positions to self-abolition. As Cecchetti became ghost I will dissolve myself. K. Aarons writes about *the thought and practice of self-abolition that can hope to overcome the present anti-Black structure of humanity.*<sup>4</sup> Our current structure is anti-black because *Blacks today continue to be denied symbolic membership within White civil society (both culturally and politically), in such a way that no analogical bridge to white culture exists through which Blacks could conceivably wage a 'war of position.'*<sup>5</sup> Aaron states the *limited character of Marxist, anarchist, feminist and post-colonial visions of emancipation.*<sup>6</sup> If I want my position to be able to shift and intertwine with bodies that are not granted a place within the symbolic, social or cultural order we now live, I must step down from my current position within the system. For, as K. Aarons closes with some tentative theses; *it is when we collectively clear the path for an assault on the conditions that enforce those identities which*

*paradigmatically constitute a 'self' that we contribute to making things easier for others.*<sup>7</sup>

I should stress that, like Bateson's privilege of entering academia, it is also a privilege to choose a shifting 'self'. My intentions are in no way to undermine the legacies of people who fought for a position. I am here writing to you as a legacy of feminism, we have to thank the bodies who first made an identity for their unrecognized forms, for my body to be here, be educated and able to refuse a label. hooks elucidates this further, *it never surprises me when black folks respond to the critique of essentialism, especially when it denies the validity of identity politics by saying, "yeah, it's easy to give up identity, when you got one." Should we not be suspicious of postmodern critiques of the 'subject' when they surface as a historical moment when many subjugated people feel themselves coming to voice for the first time.*<sup>8</sup> I propose methods of identity switching for the re-formulating hooks suggests; *the critique of essentialism encouraged by postmodernist thought is useful for African-americans concerned with reformulating outmoded notions of identity. We have too long had imposed upon us from both the outside and the inside a narrow constricting notion of blackness.*<sup>9</sup> It is my intention to go beyond existing positions, to a place where a body may create itself, as opposed to being told by external voices, a grand narrative, an algorithm, who and what they are. *The ability to challenge notions of universality and static over-determined identity within mass culture and mass consciousness can open up new possibilities for the construction of self and the assertion of agency.*<sup>10</sup>

How can I construct and occupy an abolished body? As an artist, a script grants me fluidity with my message and position. Stringberg continues his description of *A Dream Play* with *the characters split, double, multiply, evaporate, condense, dissolve and merge. But one consciousness rules them all*<sup>11</sup>.

1. (Levy p1 2014)
2. (Levy p51 2014)
3. (Freire 2000 p48)
4. (Aarons 2016 p13)
5. (Aarons 2016 p9-10)
6. (Aarons 2016 p12)
7. (Aarons 2016 p23)
8. (hooks 1990 p28)
9. (ibid)
10. (ibid)
11. (Stringberg via Churchill 2009 p212)

Recently I have taken to thinking the word Director instead of my nemesis word Teacher. A director's voice takes centre stage while not being there, this could be the *non-linear thought*<sup>1</sup> K. Aarons deems necessary for self-abolishment. She says, *I think in order to juggle the strategic / tactical value of these words you need to write about their etymology and current use – what does each term render visible or invisible? [sic]*<sup>2</sup> I turn to my computer for answers once again. *Teacher, Old English 'show, present, point out', of Germanic origin; related to token, from an Indo-European root shared by Greek deiknunai 'show', deigma 'sample'.<sup>3</sup> Now for Director. late Middle English: from Anglo-Norman French directour, from late Latin director 'governor', from dirigere 'to guide'.<sup>4</sup> I don't want to be perceived to have an 'answer', as my second supervisor Barbara noted, *your approach is not teleological [sic]*<sup>5</sup> I remember that I was attached for a while with the word shepherd. Although I don't like the hierarchy between human and sheep, we can rest peacefully knowing without a herd the shepherd is doomed. If I think of my participants as herd, then I can let them roam freely, with gentle guiding onto reference and activity rich pastures. I will only intervene for their safety, when they are straying too far on their own. Rolnik well describes what pushes me to intervene with my herd, *crises of subjectivity impell the artist to create, so as to lend expressivity to the sensible reality that generates this tension. Artistic intervention is inscribed in the performative plane – whether visual, musical, verbal or otherwise – carrying out irreversible changes in the reigning [dominant] cartography.*<sup>6</sup>*

1. (Aarons 2016 p24)
2. (Anon, private communication, March 16 2018)
3. ("oxforddictionaries.com" n.d.).
4. (ibid)
5. (B. Mahlkecht, private communication, January 23 2018)
6. (Rolnik 2007 para16)



Fig. 2.1 Scan of found image with digital edit. The Shepherd and sheep (A.Pickles 2017)

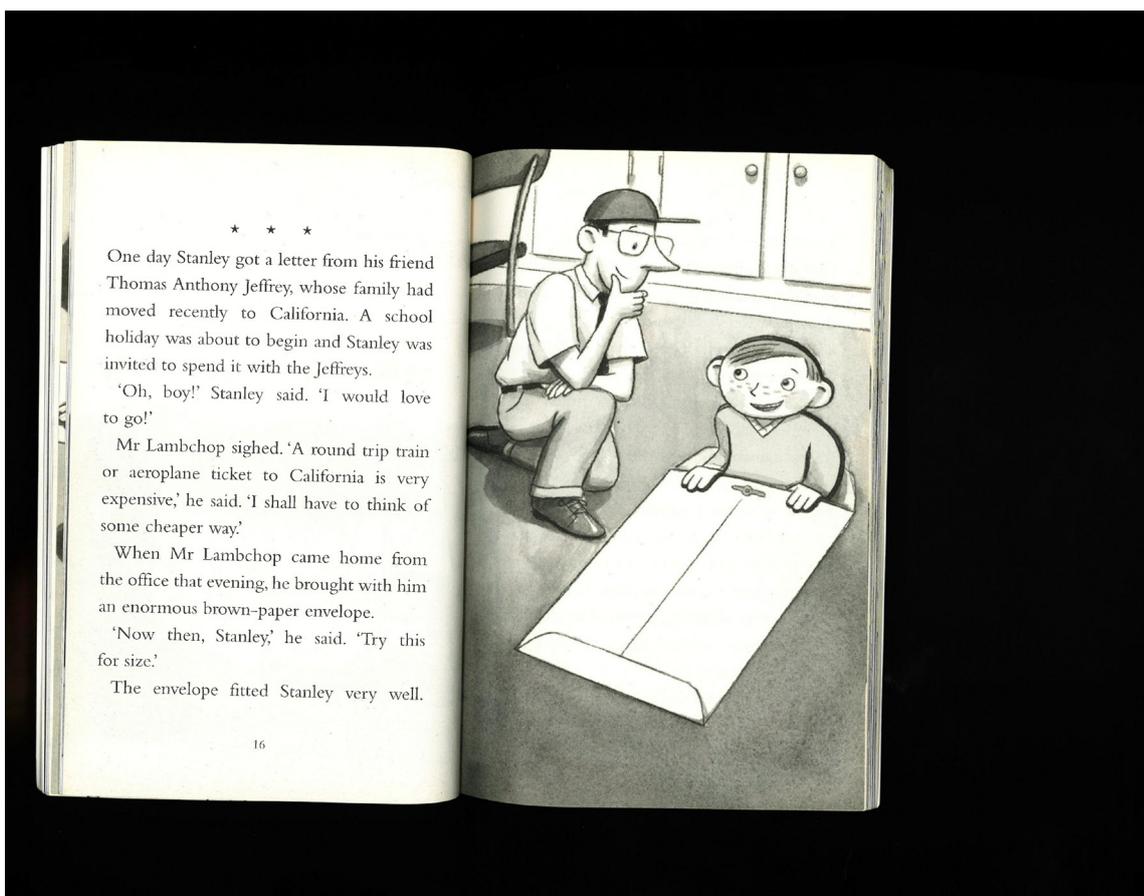


Fig. 2.2 Flat Stanley, illustrated by Scott Nash (Nash 2003)

## Scene Two, Slurring

### *Paralanguages of metaphor in art making*

The second scene moves to ruminate over what the pedagogical component is within my, and perhaps more broadly an, artistic practice. I will discuss two artworks I made during the master, reflect on what it meant for me to use my body and choreography, and express where I want

to situate my practice in relation to the cultural economy. For these works I employed scripts, performance and performativity, we will examine how they could be developed to further my, and others learning.

Before we begin, I give you the artist Bruce Nauman's script for performance. *Body Pressure*.

*Press as much of the front surface of your body (palms in our out, left or right cheek) against the wall as possible*

*Press very hard and concentrate.*

*Form an image of yourself (suppose you had just stepped forward) on the opposite side of the wall pressing back against the wall very hard.*

*Press very hard and concentrate on the image pressing very hard.*

*(the image of pressing very hard) press your front surface and back surface toward each other and begin to ignore or block the thickness of the wall. (remove the wall)*

*Think how various parts of your body press against the wall; which parts touch and which do not.*

*Consider the parts of your back which press against the wall; press hard and feel how the front and back of your body press together.*

*Concentrate on the tension in the muscles, pain where bones meet, fleshy deformation that occur under pressure; consider body hair, perspiration, odors (smells).*

*This may become a very erotic exercise.*<sup>1</sup>

Paralanguages are optional vocal effects (such as tone of voice) that accompany or modify an utterance and may communicate meaning.<sup>2</sup> I choose this word to coin the metaphors, research topics and intuitive aesthetic decisions I take within art making because they are ways I communicate meaning, as well as a form of communication where I am happy for mis/interpretation to occur. I am even hopeful for misinterpretation because, as Sandy Stone says, *miscommunication is what makes evolution. Mutation. The mistakes that happen.*<sup>3</sup> The line between mis/interpretation and failure to communicate is my tight rope I wobble across. My approach is not teleological; in fact, I encourage interacting bodies to walk the rope too.

Watching the artist Frances Stark talk about her retrospective exhibition, UH-OH in Los Angeles, she says *what I'm seeing when I look at all my things together, I truly truly believe that I ended up in visual art, because – I didn't know if I wanted to be a philosopher, or a novelist, or something - but I became a thinker, and I use visual forms, the tropes and limitations of gallery exhibition art to explore my thinking.*<sup>4</sup> I think that I also use art to explore my thinking, though I do not find the tropes and limitations set by the art market constructive. Stark continues, *there are these incredible lines that connect between works and between ideas and stuff*

1. (Nauman "warmenhoven-venderbos.com" 1974)
2. ("merriam-webster.com" n.d.)
3. (Stone "European Graduate School Video Lectures" 2003)
4. (Stark "Museum of Fine Arts, Boston" 2017)

*and that's a privilege for me.*<sup>1</sup> It's a privilege for me and Nora Bateson too. We will now tiptoe together along some of these ropes I've strung between creative endeavours. In November 2017 I travelled to Cyprus to help friend, artist and long time collaborator Justyna Ataman. We then travelled back to Glasgow together, to work on another artwork, the collaboration here extended with another friend and peer, Katy Hassall. Both collaborations culminated in two live works, one with four other bodies dancing, at Dancehouse Lefkosia in Nicosia, and in artist run space Market Gallery, Glasgow, Justyna and I moved while Katy played her harp.

Justyna and I developed our practices together while studying together, and becoming close friends. Our collaboration is successful because we speak physical and emotional languages, not only english (Justyna's second tongue, her native being Polish). Our forms are intertwined, there is no anxiety over reciprocity and mutuality. Over two months of email, facebook chat conversations, skypeing and wetransferring videos of potential movement, then one week of physical togetherness, we choreographed and performed Justyna's work *Rubber Ducks and Oysters for Supper*. This is a work incited by her growing awareness of the incredible overuse of plastic and lack of recycling in Cyprus. As collaborator, I allowed myself to be infused by her emotions (though they are of course, partly shared) In the piece we were bound as one, playing the character of a two headed mermaid. Justyna made a costume to bind her right and my left leg, throughout the work we hop around with our arms wrapped around one another's waist, a constant support. We adorn ourselves with plastic bags and wear cheek retractors so we are unable to speak. As we bound around the stage saliva spills from our open mouths, and when we come close to the stage we attempt to call for selfies with us from the audience, but the sounds that come out of our

mouths are not words, rather garbled demands. Justyna's friends and co-performers are also non-human forms, their legs encased in sparkly lycra sacks, a sack they share with an exercise ball. The work begins with their entire bodies inside the sack, they are stretching and rolling around, angles of their limbs protruding in the lycra, constantly shifting forms. Our bodies denounce typical allure by rejecting mainstream forms considered attractive. We perform rejection of a certain role, which at times we have felt pressured to act. Feminist theorist Monique Wittig writes of the benefits of having a body external to the grand narrative, using for inspiration the Amazons, *women who live among themselves, by themselves and for themselves at all the generally accepted levels: fictional, symbolic, actual.*<sup>2</sup> She twists the minority position into mythology, in order to grant authority across the fictitious domain she builds,

*Because we are illusionary for traditional male culture we make no distinction between the three levels. Our reality is the fictional as it is socially accepted, our symbols deny the traditional symbols and are fictional for traditional male culture, and we possess an entire fiction into which we project ourselves and which is already a possible reality. It is our fiction that validates us.*

We were at once *fictional, symbolic, actual.*<sup>4</sup> This was not a scripted performance but time was spent devising characters, loose frameworks within uncertain roles. As educational act then, rather than force people to done strange costumes that make them dribble, scripted action could provide an illusionary moment to create validity for bodies that are unrecognised, histories that are not heard. Performing as a strange body unattached to a defined voice or position, wearing the cheek retractors and being

1. (Stark "Museum of Fine Arts, Boston" 2017)
2. (Wittig 1975 p9)
3. (Wittig 1975 p9-10)
4. (ibid)

unable to speak, means this research on speaking began from the position of speechlessness. When improvising movement tied together with Justyna it completely changed the way we thought about our bodies. We lost our independency. Justyna commented that she was not at all concerned about her appearance when we were bound together, *I'm not thinking about my own image at all. [sic]*<sup>1</sup> We lost self consciousness in exchange for collective consciousness.

The backdrop of the performance was a projection of a series of images of plastic crap you can buy online, and sped up videos of Justyna and her friends exploring plastic with their mouths. You

are returned to oral fixations of childhood and animals. Bodies without a language to express themselves, who instead use their mouth as a tactile way to learn. The soundtrack was the artist ANOHNI's song *4 Degrees*. When interviewed, ANOHNI describes her motivations for making, *I have grown tired of grieving for humanity, she said of her new song 4 Degrees, and I also thought I was not being entirely honest in pretending that I am not part of the problem.*<sup>2</sup> As we placed our bodies in the action so ANOHNI uses her voice to place herself in with the discussion. The reviewer continues, *lemurs, fish, dogs, the animals in the trees—they all die. They are victims of our uncaring lifestyles because, as she sings, to "want to see this world" is to participate in its slow annihilation.*<sup>3</sup>

The reviewer uses Our, we claim responsibility to activate difficult questions. Scripts would make it possible to implicate ourselves and others via representative involvement. Representative because of the joy of fiction, writing a fiction renders the interpretation by the reader, who in turn feels assertive upon being granted this authority. We do not attempt to take control.

We made the performance to be a sensorial overload, an attempt to represent the bombardment of consumerism and entertainment fed to us via all communication channels. Warping the use of adverts, can the educational focus within art be to create an awareness of culture made for you to consume? That there is a dominant culture and there are submerged cultures, both willingly and unwillingly below ground. That power and control is exerted on our bodies through the culture we are fed. Subjectivity wraps through and around us when we consume culture, as feminist film theorist Laura Mulvey describes, *the cinema has structures of fascination strong enough to allow temporary loss of ego whilst simultaneously reinforcing the ego. The sense of forgetting the world as the ego has subsequently come to perceive it (I forgot who I am and where I was) is nostalgically reminiscent of that pre-subjective moment of image recognition.*<sup>4</sup> As ANOHNI absorbs the dominant discourse – the vocabulary around climate change - churns it up and spits it out as her own, so Justyna and I attempted to do so with our consumption of plastic and our bodies, to challenge our very egos through exaggerative reinforcement.

*Press very hard and concentrate.*<sup>5</sup>

Within art education then, what can be transformed to dismantle the reproduction of subjectivity that lives in our fascinated egos? When it is our egos perception and recognition that art needs. Why does responsibility lie within art education? Because art is representation is symbolism is mirror to society. You can forget the world and remember something different. ANOHNI is a non-conforming soul, previously known as Anthony. For her to have straddled the dominant discourse of popular music and ride it as a non-gender binary body, I see as an act to make a Counterdiscourse. ANOHNI dismantles

1. (J. Ataman, private communication, December 4 2017)
2. (Gordon "Pitchfork" 2015)
3. (ibid)
4. (Mulvey 1999 p836)
5. (Nauman "warmenhoven-venderbos.com" 1974)

the domination in the sexual order from inside a mainstream culture. What bodies can be brought into art education that are usually left outside? From my own high school experience of being fed Picasso, Lowry, Matisse, Picasso, Lowry, Matisse I can imagine alternative narratives. (I am not including the term we spent learning about aboriginal art and were only allowed to draw still lives with dots, which of course, heightened my curiosity toward indigenous knowledge). Care must be taken when reworking representation. Stark says that *when art has taken a new, glamorous role in our culture, we often forget, loose sight of the kind've fundamental idea of it's ability to convey consciousness.*<sup>1</sup> I choose this as responsibility for my art making and I use Hito Steyerl's term *oppositional articulation*<sup>2</sup> as possible action. How do I think through the references I mash together, in order to make the discussion move outside the existing boundaries of the material I steal? She asks, *which montage between two images/elements could be imagined, that would result in something different between and outside these two, which would not represent a compromise, but would instead belong to a different order?*<sup>3</sup> Reusing her words for scripted means, which montage between two characters/bodies could be imagined, that would result in something different between and outside these two, which would not represent a compromise, but would instead belong to a different order?

*Press very hard and concentrate on the image pressing very hard.*<sup>4</sup>

My performance works are a way to inhabit a problem I wish to discuss. Inhabit over and more than analyse. Reading gender theorist Bernadett Settele's article [Thinking Towards a Queer Art Education through Collective Practices in Performance](#), helps me, for she names performance a *collective aesthetic situation*.<sup>5</sup> These are moments where *formations of the*

*relational subject take place.*<sup>6</sup> As Soloway uses her cinematography to make *the female gaze*,<sup>7</sup> Settele suggests *using the lens of a queer feminist critique of heteronormative subjectivity*<sup>8</sup> to examine the *formations of the relational subject.*<sup>9</sup> Performance forces bodies to be physically close. However, for these situations to be useful in another moment, and sharable, they must be transformed into something else. Bruce Nauman's text from 1974 is a work within the Fluxus experimental art movement, one necessary to discuss for their use of scripts. *They produced performance "events", which included enactments of scores, noise music and time-based works, as well as concrete poetry, visual art, urban planning, architecture, literature and publishing. Many Fluxus artists shared an anti-commercial and anti-art sensibility.*<sup>10</sup> I like anti-, for am seeking a Counterdiscourse to commercial practices in my art making, a Counterdiscourse to our usual subjective sensibilities. Nauman's work allows criticality from inside your very form.

As Fluxus artists before me, I propose scripts as a form that can be both permanent, and ephemeral. A script can exist in past, present and future. A script invites examination of *relational subjects*<sup>11</sup> in language. The dominant discourse of Global English falls under *queer feminist critique*<sup>12</sup> for its tenet to normativity. A Kostogriz and B. Doecke describe *the development of Global English as exacerbating cultural-linguistic stratification by excluding rather than incorporating alterity. Furthermore, the construction of normal and abnormal is about the exercise of power – veiled or overt, conscious or unconscious, routine or sporadic.*<sup>13</sup>

1. (Stark "Museum of Fine Arts, Boston" 2017)
2. (Steyerl 2002 p5)
3. (ibid)
4. (Nauman "warmenhoven-venderbos.com " 1974)
5. (Settele 2016 p127)
6. (ibid)
7. (Soloway "TIFF Uncut" 2016)
8. (Settele 2016 p127)
9. (ibid)
10. ("Wikipedia" 2018)
11. (Settele 2016 p127)
12. (ibid)
13. (Kostogriz and Doecke 2007 p4)

We are back with subjectivity forming systems of the West, this time power structures are seeping into our mouths.

*(the image of pressing very hard)*<sup>1</sup>

How to work with these systems, when the words that pass my lips and are typed out with my fingertips stem from a colonial past of

control and rule? Stark re-speaks

the voices of those influential

to her this is a quote from Mike

Kelly, *who was my teacher when I got a degree in Fine Art, my Masters degree, or, well it's about him. She*

*continues to repeat quotes from him*

*in an interview; And yet he repeatedly made clear that he did not particularly like pop culture, I think it's garbage, he said, but that's the culture I live in, and that's the culture people speak. I'm an avant-gardist. We're living in the post modern age, the death of the avant-garde. So all I can really do is work with this dominant culture and flay it, rip it apart, reconfigure it, expose it.*<sup>2</sup> I live in the post colonial age, though not in the death of colonialism, all I can really do is work with this dominant language and flay it, rip it apart, reconfigure it, expose it.

I work with pop culture too. *You're Toxic I'm Slippin' Under* is title to the second performance I will discuss, it occurred in December 2017 in Glasgow. It reconfigures the title of one of Britney Spears top hits, a figure you can imagine alongside ANOHNI's countering form. It is my intention to highlight the use of the word Toxic to represent the way we can make one another feel, and is the crux to my site specific work. Down the road from the gallery is a large open space, the remains of Glasgow Meat Market. The site cannot yet be redeveloped, the ground still deemed contaminated from the abattoir and the metal skeletal frame now a listed building. The site represents an irritation in the city.

The empty pasture is visual analogy for actions still occurring – the large scale slaughtering of livestock – within our economy that we do not wish to see or feel close to. Taking an historic case of a tuberculosis infected carcass in Glasgow Meat Market in 1889, I overlapped this instance with the recent vandalism of Nicole Eisenman's artwork *Sketch for a fountain*, for Skulptur Projekte Münster, 2017.

1. (Nauman "warmenhoven-venderbos.com" 1974)
2. (Stark "Museum of Fine Arts, Boston" 2017)
3. (Settele 2016 p127)



Fig. 2.3 *Sketch for a Fountain*, Nicole Eisenman, pre beholding (2017)

Both cases describe violent acts on bodies and generate debate on accountability of consumption – here I wanted 'learning' to resemble 'eating'. The performance played with infiltration as tool to discuss colonisation within knowledge production. I stole Eisenman's word sketch, describing my own work as sketch for a screenplay. This is a work that has seeped out of thoughts crushed, moulded and churned out while on the course. I will describe the *collective aesthetic situation*<sup>3</sup> of the live work, and then breakdown what I can see, upon reflection, has changed in my practice through pedagogical infection.

The room is dark, three female performers in baggy clothes and sparkly balaclava like hats, are taking their places. One sits on a stool, a harp between her legs. One perches at the end of a bench – a bench for the audience – while one presses play on her macbook pro in the corner, from which a soundtrack begins to play through an amp and four speakers. She crosses the stage and sits on the knee of the performer on the bench. They hold each other. The sound of a reception bell, with reverb, echoes around the room and the harp fills the space with a contrasting melody. The musician has two iphones strapped onto her hands, she is wearing grips designed for running and the phones have their faces inwards, their backs are facing out and flashlight is on. As her hands run up, down and across strings, a flickering light passes over audience faces and the performers as they take to the stage.

An english voice introduces a list of characters, who speak in english but have a variety of accents. The english voice introduces us to the first scene, *INTERIOR SCENE: YOUR BELLY – MID AFTERNOON*.<sup>1</sup> We are asked to be inside our body, like Nauman too requests. There are two chairs on the stage, lying on their side, and the two performers walk to them and crawl into a horizontal sitting shape. Heads lifted off the floor; they are pretending to sit while not quite giving in to gravity. The sound becomes story and they begin a slow motion fight scene in flat. A foot pushes a knee that then twists a torso. A hand reaches up and pulls a bum back that makes a back fold and arms go limp. Crumpled and entangled together. The narration moves to talk about digestion and the two performers move their chairs to the side and lean over them, so their bums are facing the audience. They stay like that for a while, and slowly begin to rotate their arses in an almost sexual fashion. The harpist pulls her hands uncomfortably down the strings.

The sounds produced are over the top, suspense rising moments you might listen to on television.

Discussion becomes more specific, they are informing you of *the vandalism on Nicole Eisenman's public sculpture at Skulptur Projekte Munster in 2017. Sketch for a Fountain (2017), a plaster and bronze fountain made up of androgynous figures, was spray-painted with a swastika, a phallus, and other imagery on Friday night*.<sup>2</sup>

The performers mime the poise of the sculptural work – weeing and sleeping – and one body slowly moves to stand over the other, before slowly moving to a very low squat. *Eisenman's work was damaged after an attack, with the head of one of the figures cut off*.<sup>3</sup> Their crotches almost touch. The narration changes to something more abstract, the voice questions a response to the beheading. *I am writing a script about the recent events of this sculpture, an attack on unclear bodies. I intend to introduce water to the performance, that will leak out of the orators frames from various points – armpits, crotch, chest ...*<sup>4</sup> The body lying on the ground grabs the crotch of the figure above them and pulls them down, the figure on top stares into the eyes of the audience at the mention of leak, their arm shoved into the air on the mention of armpit, hands grabbing genitals on crotch. These actions denote Justyna and I attempting to personify dominating forces. Katy's sounds are uncomfortable, fragmented, without rhythm, We are flayed, ripped apart, exposed. At the end of her article, Bernadette Settele says *I'd like to introduce an oscillatory reading ... oscillation enables us to see and discern historical forms of subjectivation and, likewise, to envision a subjective becomings and forms of collective affectation*.<sup>5</sup> Again, as with the use of mobile phones in *Rubber Ducks and Oysters for Supper*, I step out of the action by describing the process of writing what the audience are now listening to. The voice in the room continues,

1. (A. Pickles, private communication, December 10 2017)
2. (ibid)
3. (ibid)
4. (ibid)
5. (Settele 2016 p132)

*I saved the snapshot on my machine. Returning to this image I think at what point did you become a comprehensive artwork? A Gesamtkunstwerk, a "total work of art"?<sup>1</sup> It was my intention to unite the vandalism with this German expression, to ask when does a body become subject? When are we granted identity? Questions that can be tackled in performance works because, Settele tells us, (often invisible) respective norms are*

*literally and symbolically enacted in subjects, they produce concrete, yet phantasmic bodies, which constitute the material for and the materiality of performance.<sup>2</sup> These are the bodies that Wittig describes, an oppositional articulation.<sup>3</sup>*

Returning to Stark's definition of art *as having an ability to convey consciousness.<sup>4</sup> How to convey a mode of seeing unknown to most of our oppressors.<sup>5</sup> This mode is a Counterdiscourse.*

Describing the development of class subordination in 1970's Britain, cultural theorist Mark

Fisher comments that *the commodification of education and the spread of education, the spread of higher education – can be partly seen as an attempt to commodify and subjugate working class self education which was really growing up until the 70's.<sup>6</sup> This act, alongside the brutal destruction of Trade Unions, was part of the methods of neoliberalism to devour class consciousness, that had been growing in the UK since the war. For Fisher, class consciousness is an awareness of your social position and connection to others. He presents how this form of understanding, alongside psychedelic consciousness and consciousness raising practices within the feminist and socialist movements were all crushed by neoliberalism and replaced by appeals to individualism. The result of that is de-socialisation.<sup>7</sup> De-social. Not being social. Not*

talking. There is no way to build the solidarity hooks speaks of. *We have forms of class hatred, class humiliation, class subordination, but without the agencies that used to be able to combat them and without the class consciousness that could expose the humiliation, subordination, and counter them.<sup>8</sup>*

Art and culture come into Fisher's argument when psychedelic consciousness becomes a way of finding collective consciousness, through which together we could create countercultures. Counterdiscourses. *You have a popular modernist culture with something like the Beatles, who trained people to expect that things would become more and more experimental the more popular they got. This is what happened with the Beatles during their peak years in the 60's. What they mainstreamed was this psychedelic consciousness with its key notion of the plasticity of reality.<sup>9</sup> The plasticity of reality is Monique Wittig's fictional reality is Steyerl's oppositional articulation is Sandy Stone's neuroplasticity, is my intention for my practice too. If like Kelly, we think that popular culture is garbage,<sup>10</sup> then it's plasticity could render it tool. We think with Britzman, of competing queer theories being refashioned in academic fields, education and within cultural practices like video production, reading popular memory and the reconceptualisation of memory.<sup>11</sup> We return to Mulvey's nostalgia challenge, *how to fight the unconscious structured like a language (formed critically at the moment of arrival of language) while still caught within the language.<sup>12</sup>**

Our bodies are under pressure. I mix Nauman's words into Grosz by way of feeling into the follow scene, where subjectivity in the physical body is our discussion, building on the foundation here, of identity and subjectivity in formed with culture.

1. (A. Pickles, private communication, December 10 2017)
2. (Settele 2016 p127)
3. (Steyerl 2002 p5)
4. (Stark "Museum of Fine Arts, Boston" 2017)
5. (hooks & Soloway "The New School" 2016)
6. (Fisher "cci collective" 2016)
7. (ibid)
8. (ibid)
9. (ibid)
10. (Stark "Museum of Fine Arts, Boston" 2017)
11. (Britzman 1995 p215)
12. (Mulvey 1999 p834)

Concentrate on the tension in the muscles | if we take seriously the anti-essentialist decentering of identity and if, correlatively, we are committed to an antihumanist notion of “the production or construction of subjectivity,” | pain where bones meet, fleshy deformation that occur under pressure; consider | then, unless the “raw materials” of the process of subject construction can be explained and problematized as raw or preinscriptive materials, | body hair, perspiration, odors (smells) | the analogy between the production of subjects and the production of commodities breaks down.<sup>1 & 2</sup>

Earlier in Stage Directions, when I used fantazise, for attempts to be outside of my body and systems of control, this desire mirrors the notion of a malleable reality. One where our bodies have greater autonomy and one where we are able to dwell in the unknown. Returning to misunderstanding, Sennett connects momentary uncertainties back to conversation, *the forward movement in dialogic conversation comes from paying attention to what another person implies but does not say; as in Socrates’ cunning ‘in other words’, in a dialogic conversation misunderstandings can eventually clarify mutual understanding.*<sup>3</sup> However, it is important to frame and design such conversations, so as to direct the dialogue out beyond the bodies who undertake it. The poet and critic Joan Retallack emphasizes the need for alterity and imagination to understand the world, in her essay, What is Experimental Poetry & Why Do We Need It? She begins with *a little thought experiment – a schematic essay of linked propositions with several implications.*<sup>4</sup> (linked propositions being a helpful definition of [sic] scripture too)

- a) There is the shock of alterity. Or should be.
- b) There is the pleasure of alterity. Or should be.
- c) We humans with all our conversational structures have yet to invite enough alterity in.
- d) Experiment is conversation with an interrogative dynamic. Its consequential structures turn on paying attention to what happens when well-designed questions are directed to things we sense but don’t really know. These things cannot be known by merely examining our own minds.<sup>5</sup>

1. (Grosz p308-309 1994)
2. (Nauman “warmenhoven-venderbos.com “ 1974)
3. (Sennett 2013 p20)
4. (Retallack 2007 para1)
5. (Retallack 2007 para2)
6. (ibid)
7. (LaBelle “AA School of Architecture” 2015)

I use my artistic practice to ask questions about things *I sense but don’t really know*. During this master period, writing for reading aloud, I have been thinking through sound and how you can sense it. An uploaded sound file - this link below taking you to *You’re Toxic I’m Slippin’ Under*, converted to radio play - like the youtube lectures I reference and link below, is a source that can be listened to again, out of context. You interact in another time, often alone, the digital allowing a connection beyond physical restraint. As LaBelle notes, *sound leaves a source and diffuses. It moves from a single source and fills an existing space.*<sup>7</sup> This makes me contemplate on what it is to be a passive participant, something we further consider in the following Scene.

<https://soundcloud.com/user-102724153/youre-toxic-im-slippin-under>

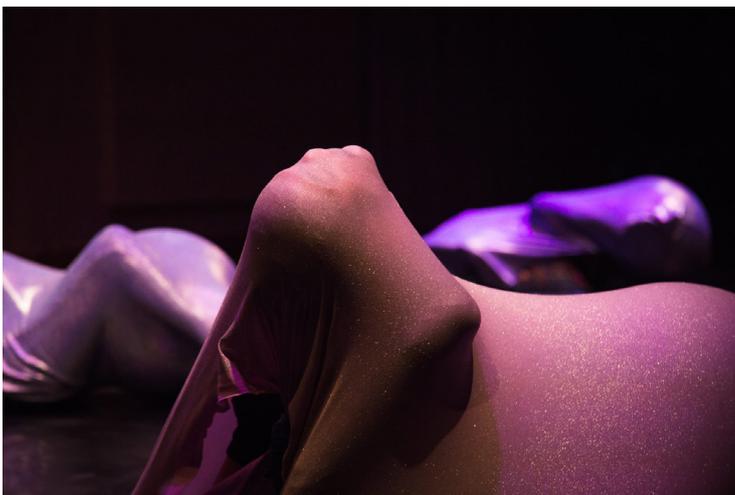


Fig. 2.4 Rubber Ducks & Oysters for Supper (The Crushed Officers Cyprus 2017)

Fig. 2.5 (ibid)

Fig. 2.6 (ibid)

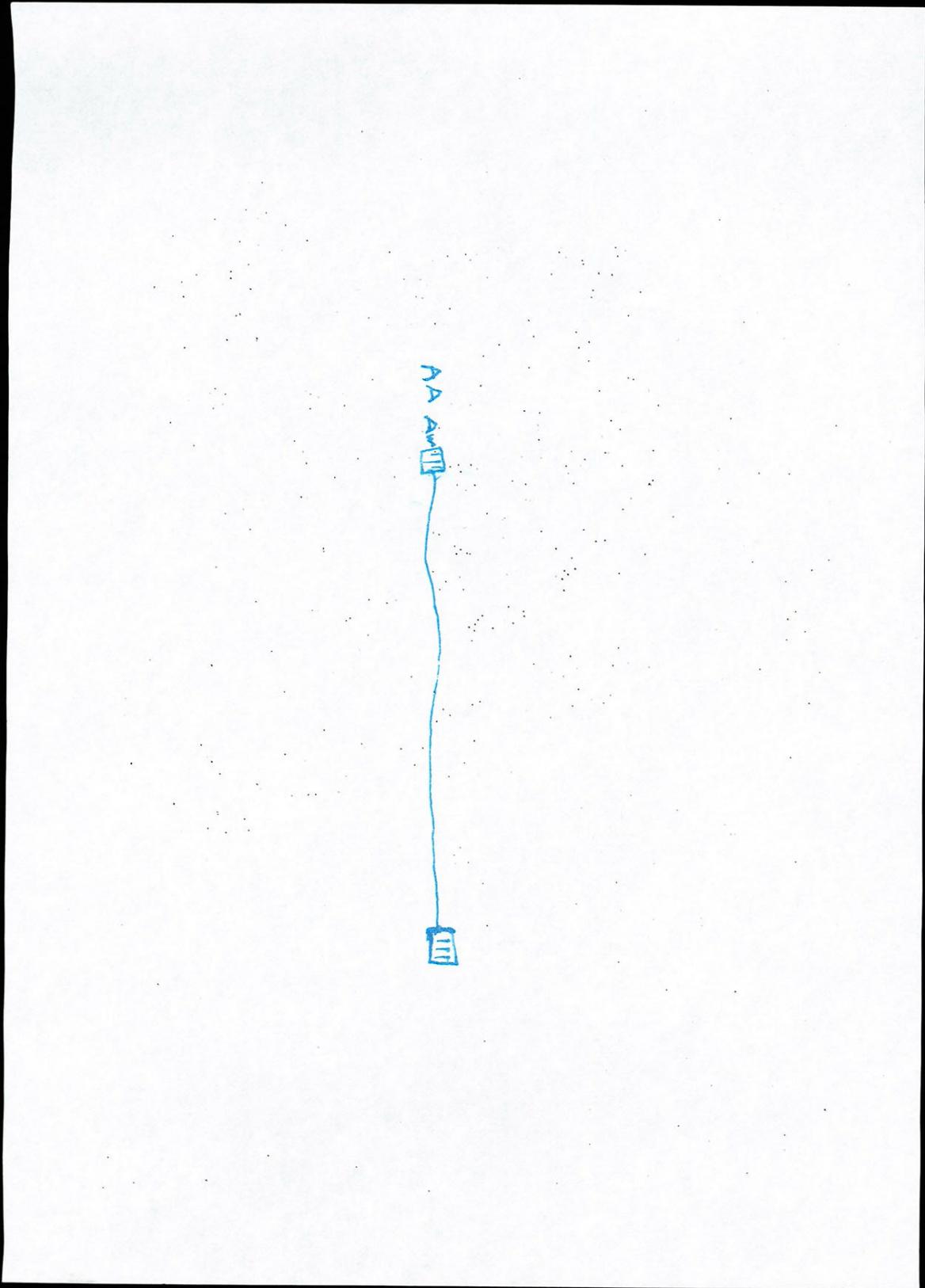


Fig. 2.7 Scan of a drawing from Combs Infant School workshops (2018)

Fig. 2.8 Crumpled Scan of an image of You're Toxic I'm Slippin' Under (M, A. Williams 2017)



Fig. 2.9 Notes from sheet music for 'You're Toxic I'm Shippin' Under' (K. Hassall 2017)

I wanted to make an aural sketch of  
Pause  
The tension in wetting yourself or pissing your pants was an attractive sensation.  
(Staring into the eyes of someone while they think you are peeing but you are not.)  
With leaking figures  
First the crotch.  
Then the armpits  
Sweaty  
The chest  
Lactating  
Backs of the knees  
Injury  
The belly  
Death

pop  
poky  
2 seats  
with notes  
ja  
jun

It was decided that December was too cold for leaking.  
I am not ready for that flowing statement.

SCENE: A LEAK  
TOXIC ENTITIES  
... deterioration in your sewerage system has created  
... displacement and allows as a release.  
... cavity is leaking.  
... are seeking watery pastures.

SGOW ABATTOIR, MOORE STREET ENTRANCE  
COUNSEL  
... understand you first examined the carcass of the  
... sk?

SANITARY INSPECTOR  
COUNSEL  
... what you found.

SANITARY INSPECTOR  
... left side of the bullock the disease was pretty

## Scene Three, Allowing Ooze

### Gazing In Feeling

In Scene One I described my body made up of fear and desire, unseen forces that form us from inside out. Scene Two divulged how I use these feelings within my artistic practice, and what pedagogy could be submerged in this creative process. From here, we use our oscillating forms

to ooze in Scene Three, as I discuss my motivations for visceral language within this text - an extension of my artistic practice – and question allowances that have been made to include different types of bodies within education. I call for poly-body moments, a call to be cried with a new language,

and describe a reading I tried at Café Chercher, where I first montaged my research material into interactive presentation. The workshop with my family is presented as experiment in merging communication technics into a workshop format. In this Scene we wonder if digital communication is another container for ourselves, alongside our bodies, in effort to question this containment, limits applied by an external operator. Sandy Stone has noticed too, *I've been realising the strange intertwining of flesh and technology.*<sup>1</sup>

It is useful to introduce this Scene with the source that spawned its sub title, a youtube talk from Jill Soloway that I introduced earlier. Her words are valuable to me, for they come from the mouth of a creative practitioner (a director), concerned with the political and ethical motivations behind their practice, and how these exist in her aesthetic. Describing her work she says, *I really want you to feel it with me. And I have my particular methods, my cinematographer holds the camera and is in feeling, he's not capturing, but he's actually playing action like the actors. He's playing the action of melting, or oozing or allowing. He's feeling something*

*in his body that we have chosen together, while he's holding the camera.*<sup>2</sup> Being in the moment, finding ways to extend moments of being with a thought before it has fully formed, could be a method to work through Britzman's limits, of which she poses the difficulties in *Is There a Queer Pedagogy?* Limits are *a problem of where thought stops, a problem of thinkability. It begins with the question, what makes something thinkable? As opposed to explaining how someone thinks.*<sup>3</sup> Where a thought starts is deemed a necessary place to work by Suely Rolnik too, in her keynote lecture at the Guggenheim, entitled The Micropolitics of Thinking: Suggestions to those who seek to deprogram the colonial unconscious. She begins by stating that *the strongest echo of the colonial conscious in the production of thought,*<sup>4</sup> to forge new narratives we must return to moments of production, to get at *the unmarked criteria that work to dismiss as irrelevant, or valorized as relevant, a particular mode of thought.* Melting like Soloway's cinematographer, becoming camera, becoming tool, this Scene softens the written word to convey a mode of thought that does not use written or spoken language. It tentatively asks might we be becoming phone when we are touching, holding, absently caressing our devices for large proportions of the day?

Communication technics mean our orality and literacy is removed from a body context. As Grosz argues, *only when the relation between mind and body is adequately retheorized can we understand the contributions of the body to the production of knowledge systems, regimes of representation, cultural production, and socioeconomic exchange.*<sup>6</sup> Tools for digital communication are made of digits and numerical values. The virtual is a simulation or an essence, as well as something carried on a computer network. Now I will use the words interchangeably for the purpose of imagining the space that digital communication is in. How are we carried? We do not find awe when

1. (Stone "European Graduate School Video Lectures" 2003)
2. (Soloway "TIFF Uncut" 2016)
3. (Britzman 1995 p216)
4. Rolnik "Guggenheim Museum" 2007)
5. (Britzman 1995 p217)
6. (Grosz p306 1994)

considering how we speak to one another on the phone, in an email, making a post or a tweet. But, it takes some stretch of the imagination to contemplate how this is digitally possible. The virtual is a product of the imagination. Could different ways of interacting with our digital communication devices, different forms of use, produce imaginings toward how our bodies connect in the digital context? I give a plagiarised example; *only when the relation between mind, body, algorithm and server is adequately retheorized can we understand the contributions of the body and the network to the production of knowledge systems, regimes of representation, cultural production, and socioeconomic exchange.*<sup>1</sup>

Digital communication breaks confines of time and space. As Rolnik describes, *the virtual. Escape from our cultural habitat, because of the effects on our body of our environment. It's a new way of seeing and feeling ... We are not used to activating these capacities.*<sup>2</sup> I take Rolnik's virtual as a site to counter the forces in our *unconscious structured like a language (formed critically at the moment of arrival of language) while still caught within the language*<sup>3</sup> of the oppressor. Rolnik reminds us of the escapist attraction information and communication technology (ICT) provides, a countering threshold to new thinking and language. What makes something thinkable? Artist and writer Kathy Acker unleashed new capacities in communication, *I have become interested in languages which I cannot make up, which I cannot create or even create in: I have become interested in languages which I can only come up upon (as I disappear), (self abolition?) a pirate upon buried treasure. The dreamer, the dreaming, the dream. I call these languages, languages of the body.*<sup>4</sup> How to interact with virtual and unconscious modes of communication, embedded in our human form but that we neglect?

Staying with dreams and the unconscious,

ways of living we struggle to describe, in my performance work *You're Toxic I'm Slippin Under*, I reference Frantz Fanon's *Muscular Dreams*, which live within his book *The Wretched of the Earth*, that I came upon Lambert's introduction to the *Toxic Atmospheres* Funambulist issue; a reference from the beginning of this text. Lambert considers how *you feel Fanon's dreams and his concept of combat breathing, muscular contraction of the colonized body, who is 'constantly on his guard' you feel such breathing as direct result of the struggle between the toxic state apparatus and the resistance opposed to it.*<sup>5</sup> In an educational setting, the toxic state apparatus – the thing that restricts free breathing – is the economy of universities, schools, nurseries; the resistance are bodies they will not accommodate, and the different knowledges they bring. Cultural theorist and dance artist Erin Manning describes *the power of capital that runs through each artery of the institution*<sup>6</sup> in her lecture on neurodiversity within university setting. Why is capital opposed to, and refusing bodies? *Because the economy connects to speeds and durations always, also, more than human.*<sup>7</sup> I am not proposing that this economy has refused my form. No. My shape has been deemed able bodied, of the correct skin tone, good passport, and a bank account containing enough sustenance for the educational machine. I am in. I side with Manning when she says, in regards to changing the type of elite body deemed educate-able, *there is no doubt that a continuous policing occurs that denies bodies the potential of their transitions, of their becomings. Solidifying them from the outside into an identity that cannot be assimilated. I am thinking here of the spastic body, of the disabled body, of the trans body of the black body of the lower caste body. There are so many who occupy these inassimilable categories.*<sup>8</sup> It is important however, not to reduce this

1. (Grosz p306 1994)
2. (Rolnik "Guggenheim Museum" 2007)
3. (Mulvey p834 1999)
4. (Acker and Carr p53 2006)
5. (Lambert 2017, p15)
6. (Manning "Social Justice Institute UBC" 2016)
7. (ibid)
8. (ibid)

discussion to an individual form, for the *forces that assimilate and reject are diffused between us as the toxic state apparatus*<sup>1</sup> Fanon experienced as an *inassimilable form*.<sup>2</sup> Remember hooks characters of domination, *the imperialist, white supremacist capitalist patriarchy*.<sup>3</sup> Keeping the scenario in a multiplicitous state, we can observe that the form of our bodies is decided and labelled by powers external to us. Manning quotes from Foucault

when she expands, *the individual with his identity and characteristics is the product of a relation of power, exercised over bodies. Multiplicities, movements, desires, forces*.<sup>4</sup>

Multiplicity. Motion. Desire. Dominating forces. This text keeps returning.

When I started writing I decided to repeatedly use the word body. I chose it over person because I was drawn to the animalistic within us, I chose it over human to get away from a sense of

human race (besides we are almost part machine now) I chose to use it more than attendant, participant, student, in efforts to get away from identities encased within production. I have been drawn to Manning for her use of body too. She furthers this with her verb *bodying*, as possible action of resistance. *To work with the circulation of power it is necessary to move beyond body to bodying. Beyond the notion that there are pre-existing individuals powered by a hierarchy that measures their movements*.<sup>5</sup> In feeling and *bodying*, they are ways of being we are encouraged to forget. Ways of learning we are told are not valuable. Manning, like Acker, reads body language;

*Bodying as a verb reminds us that bodies are a field of forces through which individuations emerge and shift. Bodies are individuating, their form takings multiple,*

*and differential. How a body individuates depends on the circumstances of its surrounds, on the ecologies that compose it, here, now. On the histories that orient it on the futurities that give it potential, or unmoor it from the grounds of its participation in the world*.<sup>6</sup>

The feminist, race and colonial studies scholar Sara Ahmed is another academic speaking out against situations within higher education. In her lecture Complaint: Diversity Work, Feminism and Institutions, she discusses the difficulties in making changes in education, *thinking of an institution as worn garment, they are shaped by those who tend to wear them such that they are easier to wear if you have that shape. What clings better to some will not fit others*.<sup>7</sup> Manning's *bodying* would work against such ill-fitting garment. Returning to Kathy Acker, in Against Ordinary Language: The Language of the Body she expresses how her language does not fit her form, when attempting to write about bodybuilding. She failed time and time again. *I... some part of me ... the part of the 'I' who bodybuilds ... was rejecting language, any verbal description of the process of bodybuilding*.<sup>8</sup> Ahmed continues the discussion; *If you do not have the right key, and a body can be a key, trying to use the lock would not ease the passage, but lead to corrosion and damage*.<sup>9</sup> Acker challenges written conventions, to let you be *in feeling*<sup>10</sup> with her body and ease it's communicative passage. What acts can be used within education to challenge convention, and evoke the Counterdiscourse this text strives to make in a climate where, as Ahmed identifies, *verbal harassment and prejudice in the workplace exist in casual conversations, these are the things being aired, even the air can be occupied. So what do you do? What to do?*<sup>11</sup>

Lygia Clark's work *Air and Stone* also occupies air. I stole this artwork for the workshop with my family, it came to me from a friend, who mentioned it in an email, when describing a seminar on Care. She wrote, *We did this Lygia*

1. (Lambert 2017 p14)
2. (ibid)
3. (hooks & Soloway "The New School" 2016)
4. (Manning "Social Justice Institute UBC" 2016)
5. (ibid)
6. (ibid)
7. (Ahmed "US Davis Forums" 2018)
8. (Acker 1992 p20)
9. (Ahmed "US Davis Forums" 2018)
10. (Soloway "TIFF Uncut" 2016)
11. (Ahmed "US Davis Forums" 2018)

Clark thing during the day where you blow up a sandwich bag, seal the zipper and put a little rock or pebble on the top to balance while you make the bag move as though breathing. Then you pass them between each other. I thought it was very you. [sic]<sup>1</sup>

Lars Bang Larsen and Suely Rolnik describe Clark's practice, a poetic dismantling of the object,<sup>2</sup> as unsuitable for straightforward display. Clark located her practice at the edge of art, considering her 'propositions' as dialogic works to be experienced physically.<sup>3</sup> Clark refuses a defined position. We are returning to aesthetic collective situations.<sup>4</sup> Rolnik was a friend and collaborator of Clark, and as curator who worked on an exhibition of Clark's work as a whole; *Lygia Clark: de l'oeuvre à l'événement* (Lygia Clark: from the work to the event) This project culminated in *Estruturação do Self*, whereby the artist conveyed perceptual-sensorial experiences to clients to connect the aesthetic, the clinical and the political realms as an inseparable, existential force.<sup>5</sup> Using Clients instead of Audience or Participants, *Estruturação do Self* implies a holistic outcome from the experience, more immersive and intensive than a passive visit to a gallery.



We performed *Air and Stone* without talking. We were attentive and careful. It was slow. Following this, I read to them the introduction of Deborah Levy's novel *Hot Milk*. I asked them to close their eyes and run their fingers along the edges of a shell I gave them to hold. (These were shells I collected on a family holiday when I was around twelve. I carted them about in a shoebox, the most special were individually wrapped in toilet paper). Levy's book begins,

1. (Anon, private communication, August 21 2017)
2. (Bang Larsen & Rolnik 2009 p1)
3. (ibid)
4. (Settele 2016 p127)
5. (Bang Larsen & Rolnik 2009 p1)
6. (Levy 2018 p1)



Fig. 3.1 Lygia Clark's *Air and Stone* (J. Perreault 2014)

Today I dropped my laptop on the concrete floor of a bar built on the beach. It was tucked under my arms and slid out of its black rubber sheath (designed like an envelope), landing screen side down. The digital page is now shattered but at least still works. My laptop has all my life in it and know more about me than anyone else.

So what I am saying is that if it is broken, so am I.<sup>6</sup>

Then I exchanged the shells for their mobile phones, still with eyes closed, and read them an extract from Gerry Bibby's novel, *The Drumhead*. Bibby is a queer visual artist, this book was written over a long-term collaboration with *If I Can't Dance I Don't Want to Be Part of You Revolution*, a curatorial project based in Amsterdam. I am intrinsically drawn to the title for it's writing out of itself. *Self-abolition*. I

explain that the main character, a double agent, is convinced that he is being watched by his computer.

*There's an initiative (from the Dep. Def. US) to replace windscreens made of laminated bullet-resistant glass with a material that can retain visibility after multiple hits. I've been wondering how many more hits I can take. I started looking into this*

*research ... I became interested in it when I realised my machine was a thing I could no longer detach from both the Operation and the distractions from/incursions into, my ability to define the nature of everything proliferating. Naturally I conduct my research on the machine.*

*An institute in DC has identified ten animal species with semi-transparent armour, the Placuna Placenta, or windowpane oyster, being one of them... As the only transparent bi-valve shell, it was amongst the toughest acknowledged see-through materials in nature...*

*I tried to smash it but it wouldn't break. I stabbed the shell with a knife, and it still wouldn't break.*

*I'm sure the calcite shell of P. Placenta ... has been repurposed by the nSAC for use as slick, transparent/glassy costumes that can be applied to any apparatus, including my machine. The encasing has turned it into a window onto whatever I've been jamming into it and whatever is coming out of it...<sup>1</sup>*

1. (Bibby 2014 p66)
2. (Soobramanien "sternberg-press.com" 2014)
3. (S. Dent, private communication, Jan 4 2018)
4. (M. Pickles, private communication, Jan 4 2018)
5. (S. Dent, private communication, Jan 4 2018)
6. (M. Pickles, private communication, Jan 4 2018)



Fig. 3.2 Gerry Bibby's pile of Oyster shells for Frieze Project, only the staff of the art fair were allowed to eat his work (P. Braden 2013)

I fed them a queer and feminist articulation of connection to our machines. The Drumhead is a culmination of written works found within Bibby's visual arts practice that he calls *language costumes*.<sup>2</sup> Levy is a writer who always writes strong, female leads. However, not granting my audience a detailed introduction to these artists meant elements were lost. While I am happy for mis/interpretation to occur when presenting my art making to the public, sources and references must be opened up for a workshop. My family know my research (a bit) and in our conversation afterwards my mum raised the question *I thought you were going to come back to gender and queerness, but that didn't seem to arise. [sic]*<sup>3</sup> My sister answered *I guess in terms of technology, our psyches have a rising dependency on technology, perhaps Amy's research will come into that, using technology as an extension of our ... [sic]*<sup>4</sup> my mum continues *souls. [sic]*<sup>5</sup> *And is it benign or is it somewhat sinister? [sic]*<sup>6</sup>

Eyes closed has become a crucial performed action to create what I want people to feel. It draws a loose parallel to how we experience our digital time together, when we cannot see one another and what we touch is the exterior parts of our devices. I used my physical experiences re-performing *Air and Stone*, as a way to bring sensuality to a pedagogic situation where I thought participants would desire to be passive. With scripting, I try to bridge the gap between contemporary educational and art viewing situations, and practices such as Clark's, which connect the aesthetic and political. This situation was a Café Chercher event at WdKA academy, Rotterdam. Café Chercher is an event for unfinished research, and part of the educational project by my peer Emily Huurdeman, who invited me to present and to teach a short session with her master Artistic Research students at the university of Amsterdam, which is discussed in Scene Five, *Regurgitation*. I am grateful for Emily's inclusions. Over the two year period we have studied together, I feel that her own learning – she is an Artistic Research master – gives her a perspective on what I try to do – float between form and content - that at times I have been unwilling to see. For Café Chercher, I introduced my part as a reading of three texts, in three stages. The first was a storytelling, a text I wrote after *Air and Stone*, the second was from Peter Sloterdijk's book *Terror from the Air*, the third is the scene of (one of my favourites) Caryl Churchill. For the first reading, I lacked an authoritative nature about how and where we should all be sitting, my only ask, for people to shut their eyes. In hindsight, a little more instruction would have relaxed people. I wanted the creation of a democratic seating arrangement to occur naturally, to chime with my writing;

*The story is called TEAM BUILDING*

*if you could close your eyes*

*We are here at the beginning of a workshop.*

*We have been asked to sit in a circle, the most non-hierarchical of shapes. The 'ask' for sitting has been made implicitly by the organiser, via the placement of chairs – in a circle - prior to our arrival. The chairs are cheap and uncomfortable and we can't seem to get our weight spread evenly across bum cheeks while we sip a cup of tepid, sour coffee and avoid making too much eye contact with anyone.*

*The result is a circle of softly swaying bodies, as we alternate our bum cheeks and crossed leg styles of sitting, while minute wincing flutter across our faces as coffee ignites sensitive taste buds on our quickly drying tongues.*<sup>1</sup>

I have been returning to using You in writing for workshops. Combining it with visceral descriptions of activity and feelings in a body, I turn listeners thoughts back onto themselves. You invites Settele's *oscillatory reading*<sup>2</sup>; I attempt to focus imagination first inside, then out. These are not stories you can encounter and remain detached. I continue the story with an introduction to Clark, her practice and history.

*The bag has to be continuously re-inflated during the process, so many dry, coffee stained lips are placed around the edges of the opening of the bag – which is made small in the circular shape of our thumbs and forefingers – and after blowing is then quickly tied in a knot, but inevitably not that quick so a lot of air is lost and more lips have to touch the bag.*

*Each time someone blows into the bag you can see condensation forming inside on it's plastic walls. You think about drawing pictures with your finger on the car window when you got a lift to school in the rain, your lunch inside tupperware when it comes out of the microwave, sex in small rooms during winter.*<sup>3</sup>

I selected everyday moments of visceral sensations for associative thought, to make

1. (A. Pickles, private communication, Feb 1 2018)
2. (Settele 2016 p132)
3. (A. Pickles, private communication, Feb 1 2018)

Fig. 3.3 Sketch of a body connecting to a laptop (A. Pickles 2018)

lasting impressions for different types of ears. As I wrote about the non-hierarchical circle, so this is a try out for a democratic space. I continue,

*The bag and the stone are on your left, the task requires them to be on your right. You become anxious when realizing your hands are clammy and the person holding onto the bag feels it when you reach to collect the air and you unwittingly transfer sweat*

*from your palm onto the backs of their hands – they are a bit hairy so perhaps they didn't feel it as much, or maybe they felt it more you don't know you don't have hair on the backs of your hands and you recall that hair is there to transport sweat.*<sup>1</sup>

Listening together was appreciated, I received comments like *that reading was a great way to end my day [sic]*<sup>2</sup> (the event ran from seven to nine in the evening) and that sitting for that story was

all I wanted to do [sic]. Being together for a storytelling is a way you can share with strangers, without losing anything of yourself. However, these responses also display a certain amount of unwillingness regarding participatory works. The use of You was also brought up, the content and the balance between *the "you're in a workshop" and "you pass around" like the workshop is imagining that you're doing something together, I'm not quite sure if this is the workshop or if it is the preparation for it, it was superb!* [sic]<sup>3</sup> You as pronoun to stimulate imagination in another body, a script is all about You, without using the word itself. Better scripting could encourage an audience member to feel active, prepare for action. As Emily noted and asked me the questions, *I think you could be a little more concrete about instruction beforehand... Where the audience sits, where you sit, do we sit? And are we the audience, participants or performers? or all?* [sic]<sup>4</sup> If you have the assurance that you are,

or can, be a performer, then what would you be motivated to do?

For the second reading I kept the group in the same formation, and kept their eyes closed. (an entire workshop conducted with eyes closed could be potential future work) I chose an extract from Sloterdijk's *Terror*, an abrupt change. The extract refers to our first use of chemical warfare, mankind's first awareness for the air we share. A response, *I did not really get the transfer between the three modes, it was a bit sudden and quick, and they felt abit separate.* [sic]<sup>5</sup> I wanted to connect with toxic state apparatus, but as Ahmed well says, *the more he is cited the more he is cited.*<sup>6</sup> We choose another voice. The final reading was from Caryl Churchill's play *Hotel*. Churchill's description of the play is the reference I used to put her in conversation with psychoanalyst Deborah P. Britzman in *Prelude*. Churchill describes a multitude of characters in a shared space, that of the Hotel. I shared this insight, repeating Caryl's words, before I called on the audience to occupy the roles of;

SILENT COUPLE  
US COUPLE  
AFFAIR COUPLE  
OLD FRENCH COUPLE  
GAY COUPLE  
DRUNK COUPLE  
BUSINESSMAN  
BIRDBOOK WOMAN  
TV  
GHOST<sup>7</sup>

The couples were pairs, I enjoyed this enforced cooperation - trying to read in time – a way to hold people together by simple outline of reading together. I tried this again in my Exercises in Regurgitation workshops. I was nervous for this interactive moment, partly because of the *inassimilable categories*<sup>8</sup> I called out in the group.

1. (A. Pickles, private communication, Feb 1 2018)
2. (Anon, private communication, Feb 1 2018)
3. (ibid)
4. (E.Huurdeman, private communication, Feb 1 2018)
5. (Anon, private communication, Feb 1 2018)
6. (Ahmed "US Davis Forums" 2018)
7. (Churchill 2009 p3)
8. (Manning "Social Justice Institute UBC" 2016)

Asking for gays and drunks to step into the fore is something I would usually run away from, but on reflection, using blunt terminology for creative means was enabling, it enacts the *moving beyond the notion that there are pre-existing individuals*<sup>1</sup> by ridiculing a label. People were hesitant, but we were able to perform the extract together. We laughed as a group and those who did not read were encased by voices of other people dotted amongst them, there was room for passive engagement. Criticism for this reading act was again the instructional aspect. Not wanting a teleological approach, I pull away from giving instruction, though I have learnt it to be crucial in creating a safe space. Thoughts were returned to me; *do you give people roles? Do people volunteer? Should the group placement be different? Should we remain seated in a circle or stand up?* [sic]<sup>2</sup> I should be respectful to ingrained desires for, and function of instruction. In the bar after the event, a comment from a teacher at the academy, also an audience member, was *I'm interested in how far you can push this passive interaction you know, how much you can put your work into those situations.* [sic]<sup>3</sup> For a truly poly-body moment, where all bodies in a room speak, what other slow and soft modes of engagement can we interact with one another? Ahmed too, initiates change on the periphery, *A complaint is leaking, a spilling out.*<sup>4</sup>

I made a floor plan for the exercises with my family (initially devised for a larger group) A floor plan came from artist Rory Pilgrim, who facilitated a workshop with my master class, during our self directed research sessions. He frequently works with different groups to undertake creative activity. In conversation he explained, *when I plan a workshop, I always think about how it will look, like how each activity will be arranged in space* [sic]<sup>5</sup> The next stage was a sensory exercise choreographed by Augusto Boal in *Games for Actors and Non-actors* Before this exercise we discussed Boal and the book I have as

pdf on my computer. We performed this;

*The actors swallow a spoonful of honey, followed by a pinch of salt, and then a pinch of sugar. Then they enact*

*the same thing without the original stimuli. They must try to recall the tastes, actually experience them again,*

*and physically manifest all the reactions, which accompany the absorption of honey, salt, sugar, etc. This exercise*

*is not about mimicry (smiles for honey, grimaces for the salt etc.), but rather about genuinely experiencing the same sensations 'from memory'. The same can be done with smells.*<sup>6</sup>

And then I asked them to do it again, with an edit.

*Together we scroll through our social media feeds on our phones. Then we enact the same scrolling, trying to recall our posture, movements, facial changes and emotive responses to the stimuli we have just encountered.*

[sic]<sup>7</sup>

This felt almost naïve in intention, I don't know if I could present such an exercise with people I was not intimately connected with. I feel the effects of social media to be a regularly discussed topic, but between clear camps of those who use it and those who don't. This happened in our workshop, where mum does not have social media, so looked at photos on her phone instead. Sensations in the mouth proved difficult to recall, but I remember the detachment felt when trying to experience instagram scrolling from memory. The memory was flat, like the screen. This contrast couldn't be reached with my mum, because she was looking at pictures she

1. (Manning "Social Justice Institute UBC" 2016)
2. (Anon, private communication, Feb 1 2018)
3. (Anon, private communication, Feb 1 2018)
4. (Ahmed "US Davis Forums" 2018)
5. (R. Pilgrim, private communication, June 10 2017)
6. (Boal and Jackson 2002 p31)
7. (A. Pickles, private communication, Jan 4 2018)

had taken herself, and had a physical association with. Talking afterwards, my ever supportive mum notes that these sensory moments brought her back to teaching, *I actually related it to the classroom, and to engaging the interests of young children, although it's not something that is only linked to young children, I think it's a human response. A way of relating to humans. [sic]*<sup>1</sup> In her book, *The Minor Gesture*, Manning asks, *what*

*else could we be capable of thinking-feeling?*<sup>2</sup> when quoting from writer, artist, autism consultant and autistic Donna Williams, who 3. describes the way she learnt in childhood,

*I'd lick and run my hands and face over surfaces, wrap myself into fabrics. I'd align myself with symmetry and lines, mould myself into forms to feel their shape as them, stare at colours and lights and shapes trying to become one with them.*<sup>3</sup>

We can align ourselves with characters and voices, mould ourselves into forms to feel their shape as them, stare at dialogue, stage directions and listen to stories, trying to become one with them. What tactile moments can be incorporated into a pedagogical setting to evoke a response in the parts of our bodies words do not reach? The unconscious, the ways of feeling that Rolnik knows we, the neurotypical, are unused to activating. The acts Clark knew brought the political into touch.

I kept the phones in the workshop as tool for the remaining workshop. I explained I am thinking about the phone as amulet, object of protection. *What safety, feelings of closeness and connection do we imbue in these objects? [sic]*<sup>4</sup> I mentioned how I wanted us to remember *the act of breathing into the bag, when speaking on the phone. [sic]* Using our family whatsapp group, I asked – image I asked

us to do it individually, speaking into the phone, and then meet in pairs and play one another our recorded sound. In this way we used the phone as redundant *prosthetic social communication*.<sup>5</sup> It was unnecessary, because we were all present and able to speak, but instead listened to our partner's voice through their phone. The final stage, I called a chorus of responses. This was my way of creating some physical form out of a digital space, again I have to thank Rory Pilgrim for this structural idea. This action – of phones together emitting different vocal sounds, was an act he described to me that he had tried out with a group in Japan, to explore intimacy and character in the digital realm. We placed all our phones together in a group, and pressed play on our recordings. The phones on the table, speaking at once, for some reason felt almost sacred. We enjoyed the sensation of the voices in the centre and our bodies on the outside. I am brought back to Settele and her performative queer art education, *traces of movements, parables of the virtual, like affect, bind us together via some virtual similarity that is out of reach, but still vital. [This, she says, grants us] a double perspective.*<sup>6</sup>

There is a doubling at play when you hear a voice on the phone, through skype, on youtube. A sound is going in and a sound is coming out. Bringing you a visual of duality, in the youtube video of Suely Rolnik I have been citing, she uses Lygia Clark's *Walking Proposition* of cutting the plane of a möbius strip, as physical act to bind her discussion into a whole. *She begins by describing, in the act of cutting she realised the artwork, the experience was in the act of cutting. A new way of seeing and feeling. Through the act of*

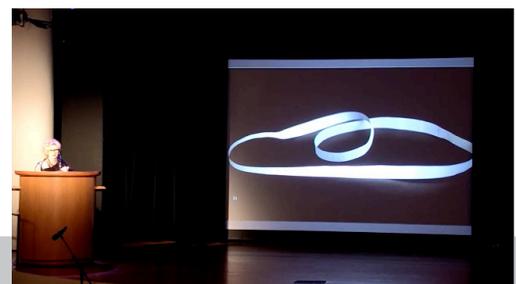


Fig. 3.4 screenshot of Suely Rolnik explaining Lygia Clark cutting a möbius strip at the Guggenheim (Guggenheim 2016)

1. (S. Dent, private communication, Jan 4 2018)
2. (Manning 2016 p163)
3. Williams via Manning 2016 p164)
4. (A. Pickles, private communication, Jan 4 2018)
5. (Stone "European Graduate School Video Lectures" 2003)
6. (Settele 2016 p132)

the major languages of the brands of individualism and humanism that frame neurotypicality as the center of being.<sup>10</sup>

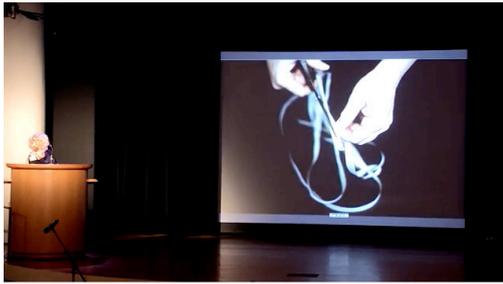


Fig. 3.5 (ibid)

cutting she was experiencing another time and place. Another before and after.<sup>2</sup> Cutting copying and pasting are actions you perform on a computer. Online you can align and oppose. How to change this sense expressed by my dad toward his phone there is no affection associated with it. *It is entirely instrumental [sic]*<sup>3</sup> If it is instrumental, then by extension, our bodies are instrumentalised too, but by what external forces? Ahmed knows *What stops movement moves. The mechanisms for stopping movement are mobile and when we witness the movement we can miss the mechanism.*<sup>4</sup>

Deborah Levy, Gerry Bibby and Rory Pilgrim all act from the premise of fusion between body and technological device. They articulate ways in which the body is contained, by directly referring to the mechanisms that hold us.

By using them, immediately you are *witness*<sup>5</sup> to the mechanism, and *witness to its motion.*<sup>6</sup> *In the act,*<sup>7</sup> you can sense the limits, that Britzman knows exist in any setting, but you can also sense *a new way of seeing and feeling*<sup>8</sup> This can arouse peripheral digital action. This capacity to actualise, at the edge of the virtual where the *actual is not-yet,*<sup>9</sup> and this place of becoming, the unconscious, the dream, the virtual can hold the impossible poly-body forms. Here, these forms are *perceived in more potential than in the self-directed I that stands outside experience and speaks*

Manning gave her lecture (that we have been referring to) the Spanish subtitle of Me lo dijo, un pajarito – A little bird told me, though I note this phrase did not make it onto the youtube page. *In Spanish there is an expression that I truly love, me lo dijo, un pajarito – a bird told me. My eight year old son talks with birds constantly since he was very little, me lo dijo, un pajarito also moves with the possibility of a secret that you know, without necessarily knowing in a common way of knowing, toward undercommon ways of cawing. What are these undercommon ways of cawing? The sounds lost and left behind.*<sup>11</sup> (Note this alludes to The Undercommons: Fugitive Planning & Black Study by Stefano Harney and Fred Moten, another book we must read) This is a poly-body moment, a child perceptive to their surroundings who knows there is no I without You and Us. A body open to listen to senses they do not know. In the following Scene we stay with insight in childhood, and work through sounds we are encouraged to forget.

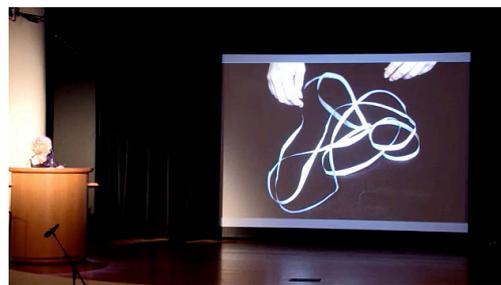


Fig. 3.6 (ibid)

1. (Rolnik "Guggenheim Museum" 2007)
2. (A. Pickles, private communication, Jan 4 2018)
3. (Ahmed "US Davis Forums" 2018)
4. (ibid)
5. (ibid)
6. (Rolnik "Guggenheim Museum" 2007)
7. (ibid)
8. (Manning p7 2016)
9. (ibid)
10. (Manning "Social Justice Institute UBC" 2016)

Fig. 3.7 shells I collected as a child (A.Pickles 2018)



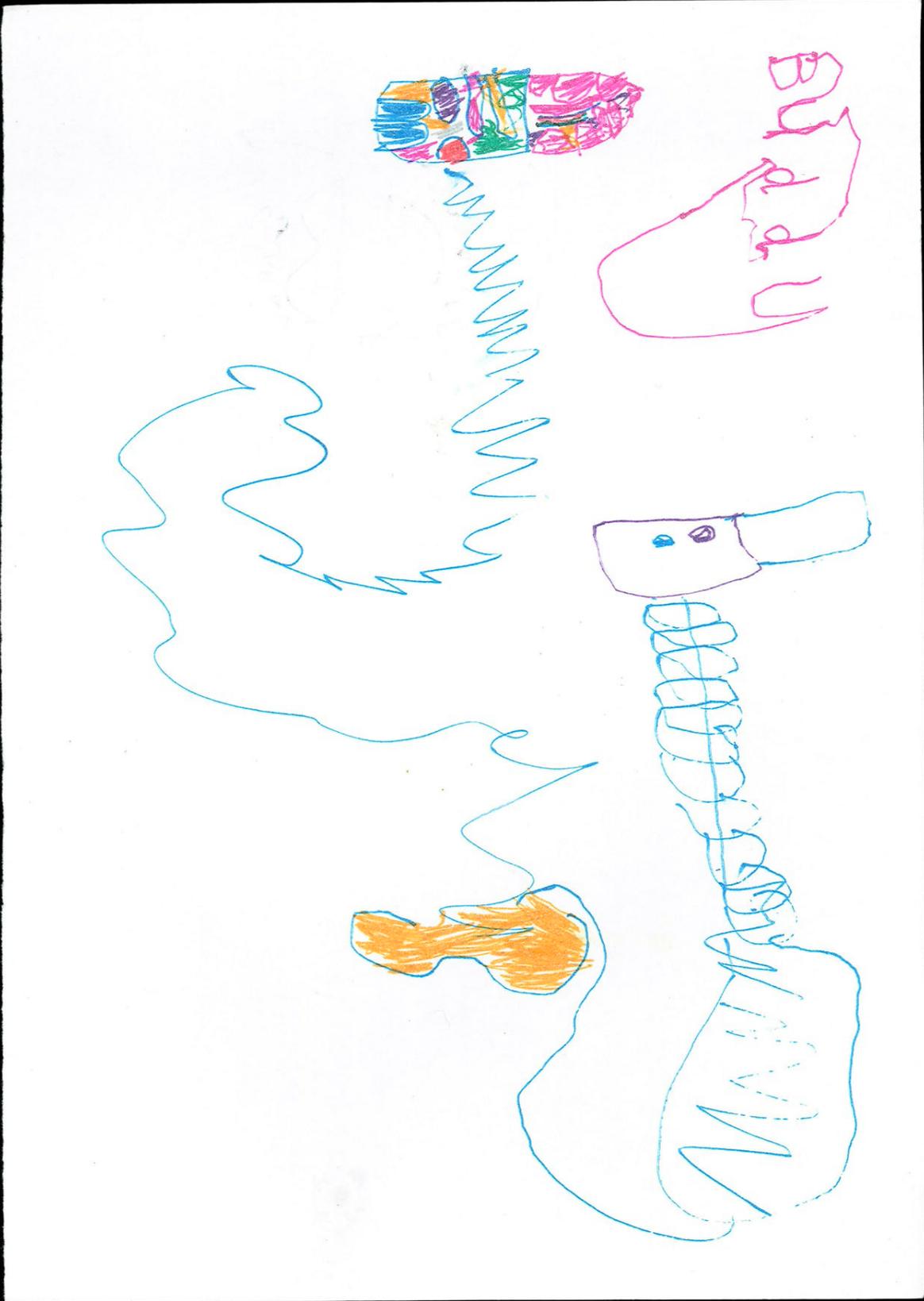


Fig. 3.8 Scan of a drawing from Combs Infant School workshops (2018)



Fig. 3.9 honey, salt and sugar (A.Pickles 2018)



Fig. 4.0 sketch from my mum about our workshop (S. Dent 2018)

## Scene Four, Ambiguous Touch

*Learning strange knowledge and grasping uncertainty*

In Scene Three I pushed for bodying in educational practices. Now in Scene Four I will expand on how I tried to act on these while using the constructs of language. I expand on my intentions to use dialogical conversation and uncertainty in queering pedagogical processes, and take uncertain moments within speech back to when we learn to read and write, by discussing a series of workshops I undertook at Combs Infant School with children aged between five and seven.

Our workshops investigated sound making and mouths, with students of the village school where I grew up. This village is Combs, with around two hundred inhabitants, spread between three farms in a valley of the Peak District, a National Park in the North West of England. The children live in Combs or neighbouring villages, and are at the age when you begin learning to read and write. Although I could not perceive this at the time, going back to work with participants on the threshold of this particular knowledge – learning words – was crucial to my comprehension of what I was doing on the master. I repeat the quote from Tracy Hanna and her experience with her sisters' body's struggle with breathing; *this was my first close-up, prolonged interaction with another body. The experience didn't disrupt my idea of what a body is, it shaped it.*<sup>1</sup> My interactions with the children of Combs School shaped my idea of what language is in relation to a body.

The school is very small and inside fit 6 teachers and teaching assistants, and 27 students of ages 4 to 7. Nursery, reception, Key Stage 1 (KS1) and Key Stage 2 (KS2). Different teachers visit the school to teach specific classes, such as ICT, Spanish, PE, and one of the teaching assistants

is a qualified Forest School teacher, so two afternoons a week classes are conducted outside. The school follows the national curriculum and is free to attend – it is not a private school – so does not qualify within Peter Kraftl's working definition of what 'alternative' educational approaches are, which he defines as *those that are not administered, controlled and/or predominantly funded through the state-sanctioned educational programmes assumed to be the 'mainstream'*.<sup>2</sup> However, from my gaze I perceive that Combs Infants School has been able to carve out - and maintain - a unique space within mainstream education, that resonates with many alternative educational practices, and sits with Kraftl's argument that *most alternative learning spaces can be viewed as autonomous learning spaces*.<sup>3</sup>

*Autonomous groups try to do things differently: they are frequently self-reliant (at a collective rather than individual level); they employ flattened hierarchies of power and collective decision-making; they emphasise the primacy of human relations and empathy...*<sup>4</sup>

I spend the mornings recording the Phonics classes of KS1 and 2. Phonics is *a method of teaching reading and spelling based on the phonetic interpretation of ordinary spelling*.<sup>5</sup> Mumsnet, by parents for parents, describes synthetic phonics, the way most schools in the UK teach children to read and write; *It's all about sounds. There are 44 sounds in the English language, which we put together to form words. Some are represented by one letter, like 't', and some by two or more, like 'ck' in duck and 'air' in chair. Children are taught the sounds first, then how to match them to letters, and finally how to use the letter sounds for reading and spelling*.<sup>6</sup> Sitting on a miniature chair at a miniature table, gently holding my sound recorder, I search for any memory of learning ck, air, ee, oa, but find none.

1. (Hanna 2016 p3)
2. (Kraftl 2015 p2)
3. (ibid)
4. (Kraftl 2015 p4)
5. ("mumsnet.com" 2016)
6. (ibid)

At the beginning of a lecture about his book, *Cooperation*, Richard Sennett talks about this age group, of around five. He describes how, *instead of the win win situation between parent and child, cooperation seems to go into a kind've zero sum game, that when people cooperate with each other, they loose something in themselves. Many psychologists argue here that this zero sum game is the beginning of developing a personal sense of autonomy. That there*

*is something in oneself that can't be given to other people. That's one way to look at it.*<sup>1</sup> At five we realise we are different from other people.

In preparation for the workshops, I struggle to imagine what a visual analogy for sound could be. I'm a failed creative. My mum suggests

the classic tin can and string, dad is immediately inspired and digging in the recycling. I sit moody and nonchalant till I am passed a can on a string and indeed I can hear my father inside. We are excited as we stretch the string long between rooms and our whispers vibrate along spun thread.

*What are you doing with those tin cans?  
Did they have your dinner in?  
Are we going to use the cans?  
I know what's in the cans ... sweetcorn!  
I've seen you holding the tin cans ....  
I know what your cans do ...  
Can I hold the cans?*<sup>2</sup>

I begin every workshop at school with *Tin Can Experiment*. The first is chaotic, but as I do more workshops more noticing eyes have seen the activity and children come with suspicions raised. I am Miss with Tin Cans and their curiosity has taught them what to do with my telephones. I am however, disappointed by the tin can outcome. Trying to keep the workshop informed by their conversation, I let them say whatever they want

through the can, what they say is the subheading of Foreword; *Hello? Hhhheeeeelllllloooooo??? ... HHHHEEEEEELLLLLL OOOOO OOOO OOOOO ?!!!!* [sic]<sup>3</sup> Without fail, every mouth screams the greeting. Even though they have been at school together for the whole day, it is this word that is needed in the moment.

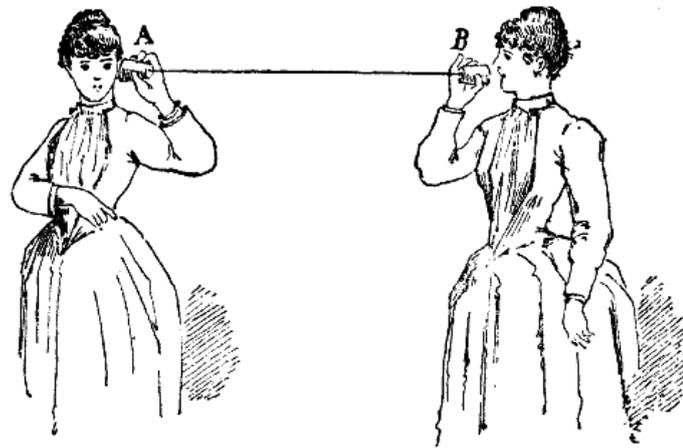


Fig. 4.1 Hvarför? och Huru? Nyckel till naturvetenskaperna (T. Kahlmeter 1890)

Feminist philosopher Adriana Cavarero expands on philosopher Levinas's separation of saying and said. *Saying is here – at least, in its simplest meaning – the act of speaking, the event by which human beings speak to each other one by one, without regard for what they say.*<sup>4</sup> When we meet one another, what significance does greeting have? It is an acknowledgement of the presence of another, a way of establishing multiple presences in a space. There is a difference between Saying and Said. *This Saying is distinguished by Levinas from a Said that is, at the same time, that which they say to one another and that which the entire knowledge of the west says. But the Said is above all the system that organises speech.*<sup>5</sup> You say and I repeat what you have said. This changes the meaning of your utterance. Though I did not have the time,

1. (Sennett "University of California Television" 2012)
2. (Anon, private communication, March 5 2018)
3. (Anon, private communication, March 7 2018)
4. (Cavarero 2005 p29)
5. (ibid)

confidence or idea of how to explore this in greater detail with young children, now I can perceive this moment, when saying becomes said, as a moment I attempted to embody in my Exercises in Regurgitation experiments, further examined in Scene Five, Regurgitation. It also returns us to the act of affirmation, desires to be known through communication, that we experienced in Scene Six. I repeat Clara's comment, *I really want to affirm what you're saying all the time, like you act something out and then I'm like, I get it! And then I was just like (moves an arm out in front like one of the movements we made) saying it again. [sic]*<sup>1</sup>

The tin cans could have provided a lot of physical exploration, their form can be extended, retracted, you can wrap the string tightly around chair legs and sound still travels. I wanted to plan a workshop that allowed for the unexpected, how to respond when one pair of children put one of their tin cans inside a shoe and listened. However constraints of time, space, and organisation within the school, made it difficult to attempt any expanded ideas. I was given the space of the foyer, by the main door, as the main rooms were used for scheduled classes in the curriculum. This was a very small space, sound bounced around it as a room without soft furnishings, and I was advised to plan for no longer than twenty minutes. For the youngest children, twenty minutes is a long time, and the older ones had to go back to complete their work for the day. There were many restrictions, but I felt I used these to give a frame to my activity, which I adapted throughout the week.

In the classroom, little bodies and grabbing hands find the sound recorder to be an intriguing device. It looks like a microphone, and therefore must be something to shout into. On my first day two five year old boys come to meet the sound recorder and make lots of sounds that are not

pronounced in Phonics class. They are B & C, I am A.

B & C *Ddhhoorrr brrp*

A *You can make up a character?*

B *Brrrpp*

C *mmmppppghghg*

B & C *saahahahaa*

...

B *I'm aaaaa ghooooosstttt*

C *I'm a man aaaand ... I'm naked! .... I'm a naked woman!*

B *I'm showing everyone ...*

C *I'm an old woman with ...*

B *I'm showing everyone ... everyone shows people's bottoms in the town! [sic]*<sup>2</sup>

Working with the same children later, I try prompting visual responses to questions about sound. The questions are written on strips of paper and folded into a jar, each person can pull out a question, their selection is read to the group and an answer is drawn. My intention was another way of making visual, that which you cannot see. This method is something I have honed while working in workshop settings where output is a necessity, every participant must create. But upon beginning a conversation with such a focused question, something closed, it becomes what Sennett identifies as dialectic conversation. *Comprised of formal speech which is declarative, two people face one another with a fixed meaning to which they have to respond.*<sup>3</sup>

1. (C. J:Son Borg, private communication, May 10 2018)
2. (Anon, private communication, March 5 2018)
3. (Sennett "University of California Television" 2012)



Fig. 4.2 Tin can telephone workshops (A. Pickles 2018)



Fig. 4.3 (ibid)

On one side is the written question on the folded paper, this faces the blank piece of paper before the child, on which they are asked to draw. Put this in opposition to dialogic conversation that consists of informal speech which is subjunctionally organised. It uses phrases like *don't you think it? It might be possible that, they leave a space to which people can respond.*<sup>1</sup> In a school setting there is not so much time for this kind of dialogue. When I listen back to the sound recording

I can hear my anxiety, I do not give time for dialogic conversation to unfold. Here is an excerpt of working through rolled up paper questions. I am A, my sister is M, children are the other letters.

A *So I will read out this question and you can draw a response really quick.*

*Ok, are you ready? Remember that we're thinking all about sound ... Draw someone or something, who does not make loud noises.*

M *Draw something that does not make loud sounds.*

C *Oh I think I know! A snail*

A *A snail!*

B *A giant*

E *How many legs does a spider have?*

B *I'm drawing Mrs ...*

D *I'm drawing a snowball, cos they're quiet.*

M *6, 7*

E *I've drawn a spider*

M *8, oh wow!*

D *(to C) snowballs are quiet!*

B *[loud scribbling sounds are heard] scribbles are quiet!*

M *10!*

A *Oh wow! So what do we have ... snowball, snail, spider and a giant, Mr ...*

B *Mr. big fat giant who is really quiet and is scared of huummmaaans?!*

C *Bah ha ha haa*

B *Mr fatty, or Mr. Willy who is reallllyyy quiet [sic]<sup>2</sup>*

After this workshop I am conflicted. There are insightful responses, a quiet snowball could be brilliant stimuli, but instead I end up monitoring the conversation around Mr. Willy. Are they really interested in flashing, fatties and nudes? In my determination to pull away from a didactic moment, a closed conversation made by asking a specific answer, should I rework their interests into the workshop content? I text a friend, currently workshop-ing with ten and eleven year olds, they declare *the world is crying out for fart art projects. Get them all lined up and make fart noises with their hands in their armpits! [sic]*<sup>3</sup> Later I begin listening to a Brandon LaBelle lecture on youtube, he presents the audience with a sound piece made entirely out of farts, collected by the artist Christophe McGowan. The artist, LaBelle narrates, *pokes every type of orifice [to make] a body sound. I would say leaks, so the body leaking.*<sup>4</sup> He continues to ruminate on *this relationship to public space, sound can rupture a border. It leaks. (like Ahmed's complaint) Propagates. It somehow also interferes.*<sup>5</sup>

1. (Sennett "University of California Television" 2012)
2. (Anon, private communication, March 5 2018)
3. (S. Bowers, private communication, March 7 2018)
4. (LaBelle "AA School of Architecture" 2015)
5. (ibid)

I talk to friend and master peer Viki Zioga who works in after school care - she says *conversations about pooing and farting can carry on for a very, very long time.* [sic] <sup>1</sup> I talk to my mum. I talk to a lot of people, I am feeling insecure. Mum has been a primary school teacher for over a decade, we talk about my grappling interaction with formal education. She has noticed a difference in our thinking. The teacher inside her is always thinking *How can the children develop? How can you guide and prompt their thinking?* [sic] <sup>2</sup> I seem to be opposed to any form of prescribed outcome in moulding the thinking of the other, the student, the participant, the audience. I reflect that, in my experience of leading a pedagogical moment, I use creative outcome for prompt. We are talking about - *insert content* - because we are making posters for the living space, a costume for this event, a performance in an exhibition, video content for a film screening.

My sister, who used to work as a teaching assistant, comments that she enjoyed how the children could draw at the same time as conversing. *Was it something that usually happens in the classroom? No, she replied, when children work in the classroom they are either listening or working, not doing both at the same time. I think the combination of drawing while answering questions made it clear your work was different to school. I think it gave a more relaxed environment for the child and perhaps even made it clearer to the child this was a time for them to think and voice their own ideas and that there was no right or wrong answer (like there is in the classroom).* [sic] <sup>3</sup> Deborah P. Britzman says queer theory uses the *psychoanalytical method that the relationship between knowledge and ignorance is neither oppositional nor binary.* <sup>4</sup> Having non verbal forms of expression available at the same moment as open dialogue could enhance this state of hook's radical openness. Thinking through Boal's rhythmic images, whereby *a game*

*is formed when an actor goes into the middle and the rest try to express with their bodies, each in turn, a rhythmic image of that actor, of how they perceive him. After every actor has had a turn individually, they all repeat their rhythms together.* <sup>5</sup> I can see our doodling as a form of rhythmic imaging in relation to our conversation, where Boal's was in the body ours was a flat image on paper. On reflection, a space to image make could have been an aid in Café Chercher, people could participate in something practical while listening. My sister continues, *when a child is asked to draw something in a classroom they are asked to draw an objective thing (examples I can remember are 'draw a feast during passover' and 'draw a blossom tree') but here they were asked to draw their own answer. Allowing them to draw their own answers showed it was their own interpretation.* [sic] <sup>6</sup> In Hito Steyerl's call for oppositional articulation, that I use in Scene Two Slurring, she asks for imagery to grant us such ability.

At school I learn the strength of narration. Both classes observe storytime, and it is a powerful tool. The younger children sit on a carpet, their little bodies become floppy sacks and they lean against one another while the teacher reads out loud and turns the pages of a very large, colourfully illustrated book. They are looking at the pictures, but not really. In the KS2 classroom, Roald Dahl's The BFG (highly recommend) is being read out loud. Here the children sit on chairs, but seem able to experience the reading as they like. Some are watching the teachers' mouth, some have their eyes closed, some are lying with their head in their hands, on the desk in front of them. One boy has his eyes closed and seems to be silently dancing, his energetic body twitching along to pace of the teachers voice. Storytime. A fictional narrative.

1. (V. Zioga, private communication, March 8 2018)
2. (S. Dent, private communication March 6 2018)
3. (M. Pickles, private communication, March 29 2018)
4. (Britzman 1995 p214)
5. (Boal and Jackson 2012 p114)
6. 3. (M. Pickles, private communication, March 29 2018)

Learning about the lives of others. Using your imagination.

The second occurred when I was helping with the Readers one morning. These are books each student has, that document their reading ability as they progress through the year.

Every time they read out loud to someone, a superior reader, this person writes the date and

a comment in their book. I listen to L, aged six, who reads me his current paperpack, Animal Messages. Serendipitously, this book covers all sorts of non-verbal communication in the animal kingdom. Together we learn about the many ways in which animals converse with their specific body language. The same day L comes

to visit me and we perform *Tin Can Experiment*. In a group we play with the cans. I am trying to be dialogic and ask an open question, *Have you worked out how they work? [sic]*<sup>1</sup> L answers, *does it work like in the book we read, when the Elephant stamps on the ground and sends a message? [sic]*<sup>2</sup> L is a genius. Reading and acting around a subject allowed for this perceptive link. Thinking with signs, allows us to learn that *the common plane of speech – what the interlocutors communicate to one another through language – is different from the plane of the interlocutors themselves.*<sup>3</sup> This response was one of the more considered answers I received. It could be coincidence, but I like to imagine that it was through spending time together, reading, speaking, feeling and listening in different ways, air between us hosting our discussion, that allowed this uncertain response to be said aloud.

After the first day at the school, I return home knowing I want to change the structure. I have been reading Brandon LaBelle's book, Lexicon of the Mouth, Poetics and Politics of Voice and

the Oral Imaginary. The chapters are titled with sounds and activities we do with our mouths, that are not defined words. The words themselves, like chew, lick, grunt, scream, vomit, whisper are interpretational. All mouths move in different ways. I think these words could be a way into talking about talking in a dialogic way, with the children. I write my own story for storytime. Using LaBelle's title chapters I create a story – *The Giant's Dinner* – with a narrative that can include some necessary vocals. Like Dahl and Flat Stanley, I choose to write about form changing bodies, I write about tiny children and a very big person. The text is rushed, but I do incorporate a queering by not using any pronouns that denote a specific gender. I realise this very hard, I am used to giants always being masculine. Here is an extract,

*The dog stood up on hind legs and placed its two front feet on the top of the table. Its nose came down close to the children and Dog snot dripped down onto them. Eurgh! They tried to move but found that the Giants saliva had dried very hard and they were stuck in a crispy cage! The Blackberry Children quivered as the Dog began to Growl.  
What is a growl like?*<sup>4</sup>

Keeping *Tin Can Experiment* as introduction, I then ask if the children can help me make sounds for my story. They kindly agree. This activity is well received, I think because, as Kraftl describes, *all schools, including those of alternative education adopt certain rhythms and routines in order to foster specific learning atmospheres.*<sup>5</sup> I adapted my methods to incorporate a learning rhythm their bodies knew, from this feeling of knowing we were able to cover unknowing, go into Halberstams wild. Using outbursts of vocal sounds in chorus also emphasised the *permeability of human bodies... composed inescapably of relations situated both 'within' and 'without' the envelope of skin into which they are packaged.*<sup>6</sup>

1. (A. Pickles, private communication, March 9 2018)
2. (Anon, private communication, March 9 2018)
3. (Cavareo 2005 p27)
4. (A. Pickles, private communication, March 7 2018)
5. (Kraftl 2015 p151)
6. (Kraftl 2015 p153)

We are back with Lambert's envelope body. After each sound I allowed for a short period of conversation about how the sound felt in the mouth and any associations the children might have. Transcribing these moments is difficult. I do not know how to write out the sounds for chewing, spitting or panting. Instead, I have used them to build up a visceral soundtrack, which I presented as artwork in my studio in Rotterdam, alongside an imitation of a child's drawing, you can listen in the link below. I perform their rhythmic imaging in my body. In this project I have moved to work with the voice as a sign, as Cavarero defines Aristotle's perception of animal messages *with the other animals, the voice is instead a "sign" of pain or pleasure, a cry or a yelp. The voice as prior to speech or independent of speech is therefore simply an animal voice – an a-logic and a-semantic phonation.*<sup>1</sup> The soundtrack, entitled *eeearrrruuuuugggghhhaaaa* refers to the mis/communication of my artistic practice. They refer another / of Kraftl's dis/orderly materialities too. *Experiments play with and are a process of negotiation through the mess and chaos of an excessive world. Ultimately, the majority of the things that happen in any experiment do not make it to the pages of an academic journal. There are multiple realities.*<sup>2</sup> These sounds do not make it onto the pages of this text, for they exist in another reality. I hope this place, like Suely Rolnik, is on the margin. *Artists have a fine ear for the inarticulate sounds that reach us from the unutterable, at the points where the dominant cartography frays apart. Their poetry is the incarnation of such sounds, which then can be heard among us.*<sup>3</sup>

<https://soundcloud.com/user-102724153/eeearrrruuuuugggghhhaaaa>

1. (Cavarero 2005 p34)
2. (Kraftl 2015 p133)
3. (Rolnik 2007 para43)



Fig. 4.4 Tin can telephone workshops (A. Pickles 2018)

Fig. 4.5 Tin can telephone workshops (A. Pickles 2018)



Fig. 4.6 learning consonants (A. Pickles 2018)

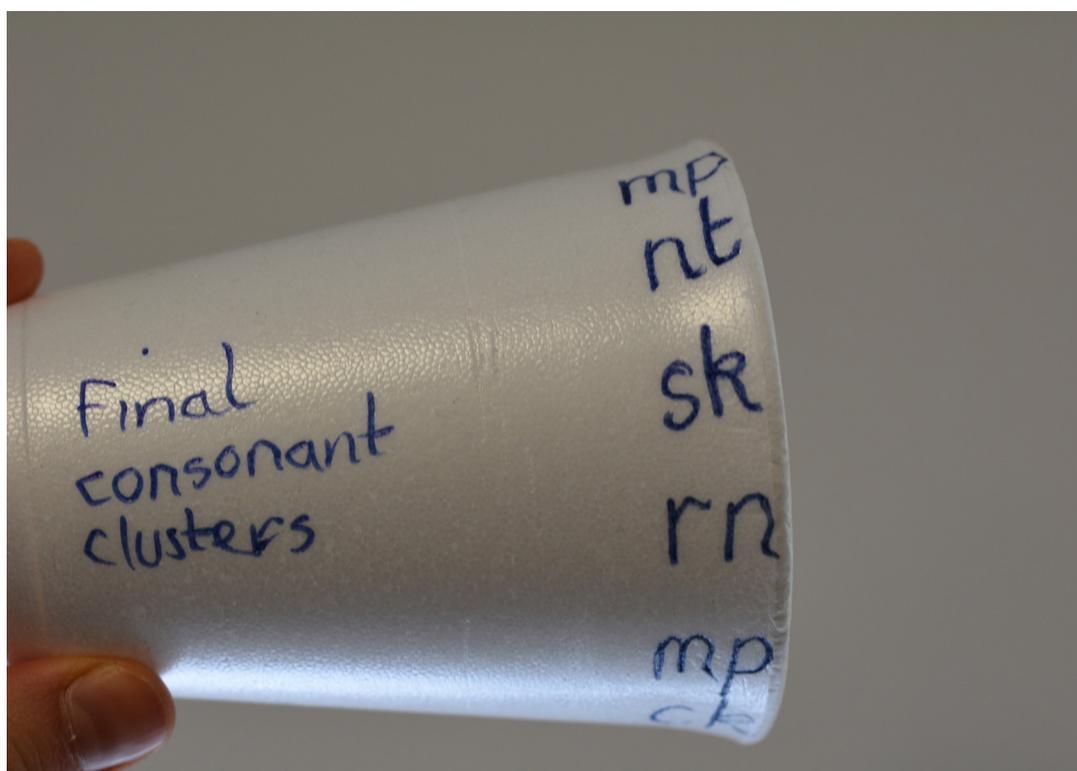


Fig. 4.7 practicing letters with deodorant and cornflour in a bag  
(A. Pickles 2018)

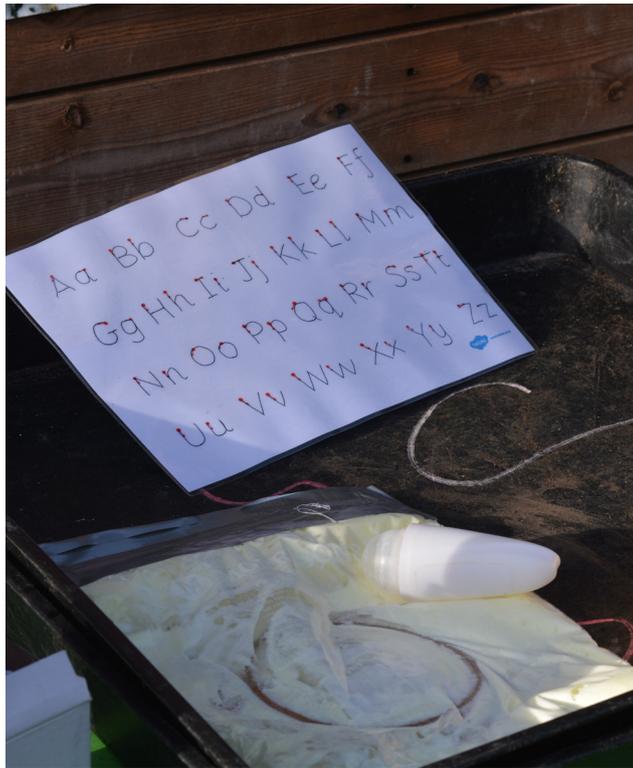


Fig. 4.8 rrrrrroooooaaarrrrraaa (A. Pickles 2018)



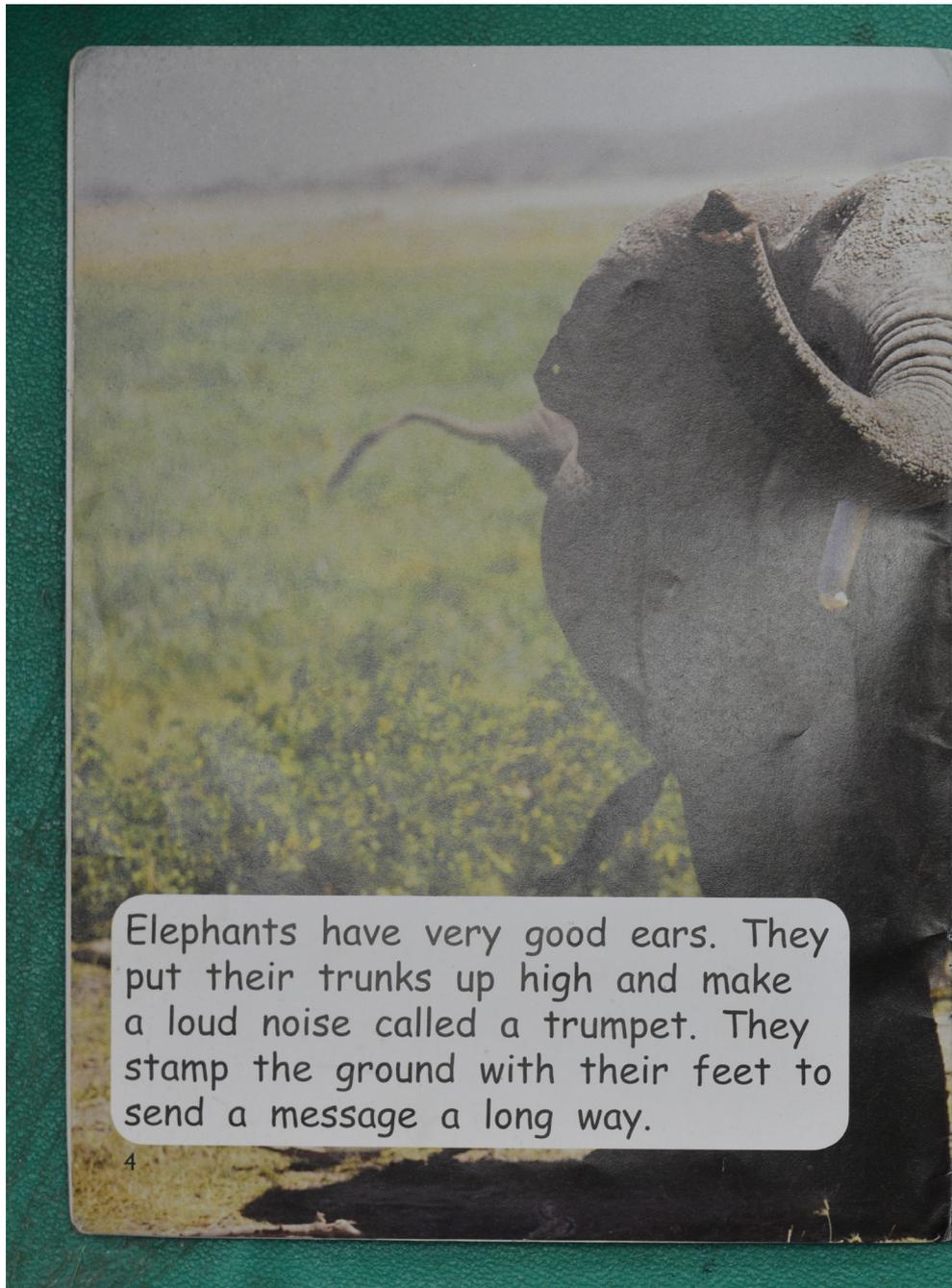
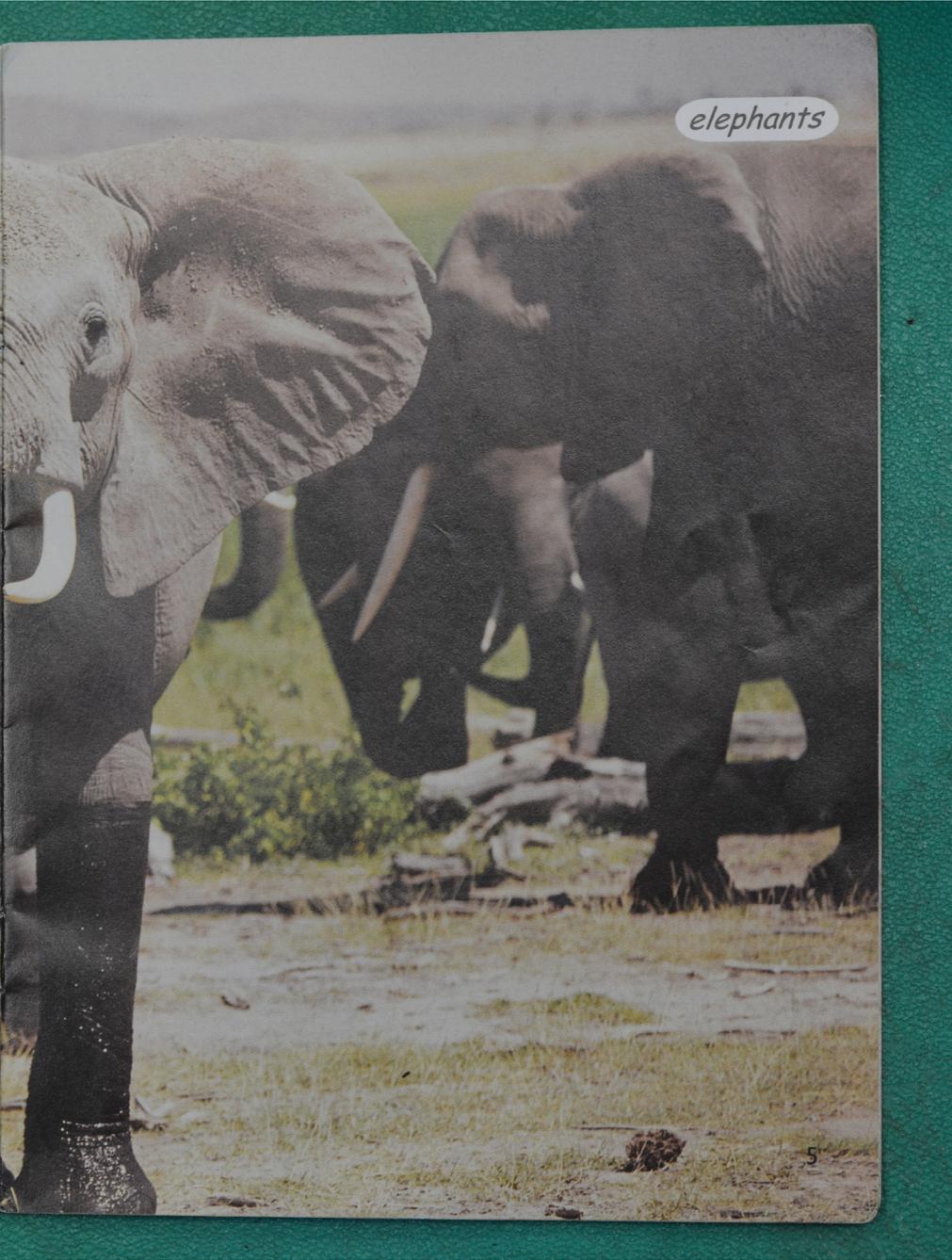


Fig. 4.9 Animal Messages (2018)



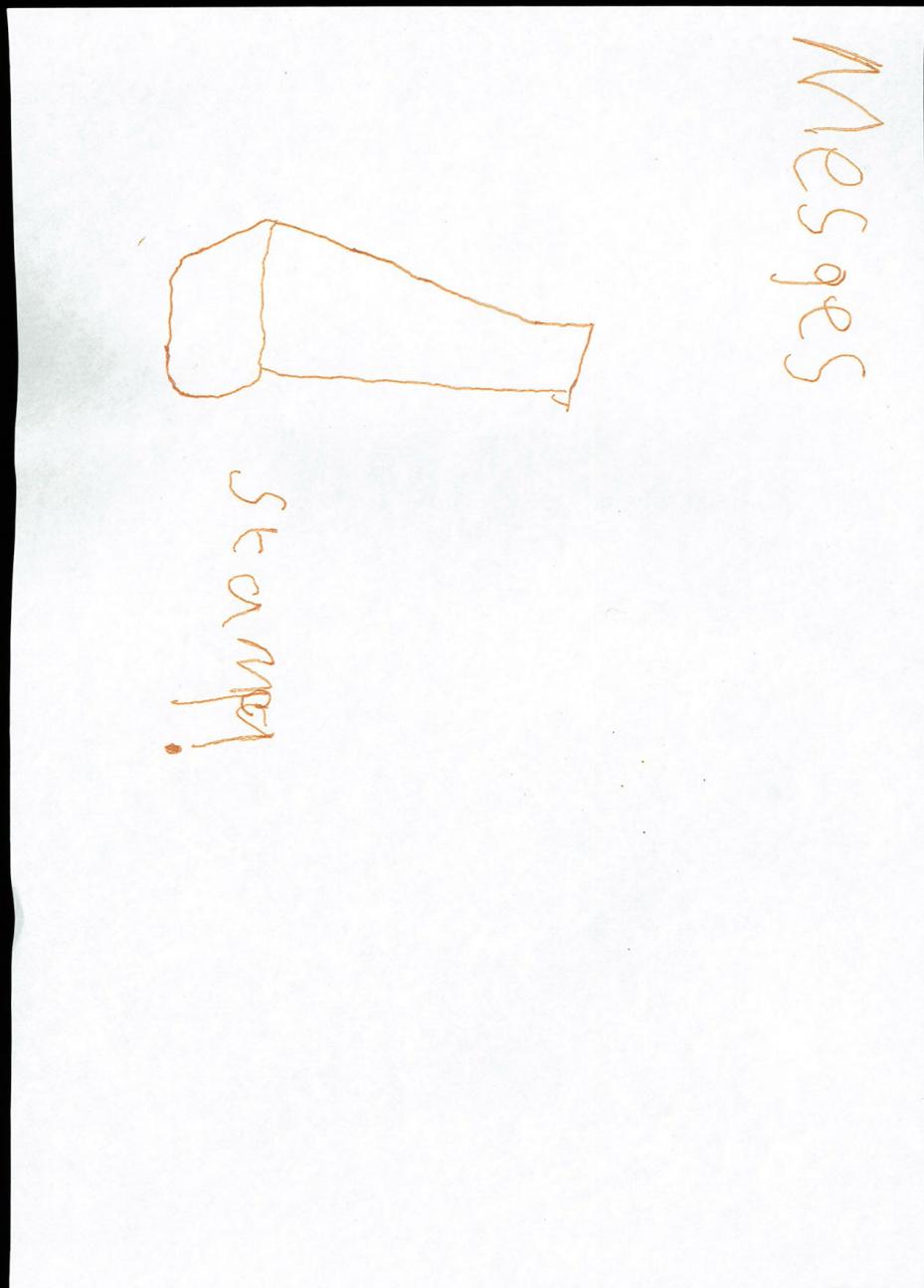


Fig. 5.0 Scan of a drawing from Combs Infant School workshops (2018)

# *Exercises in Regurgitation* \*

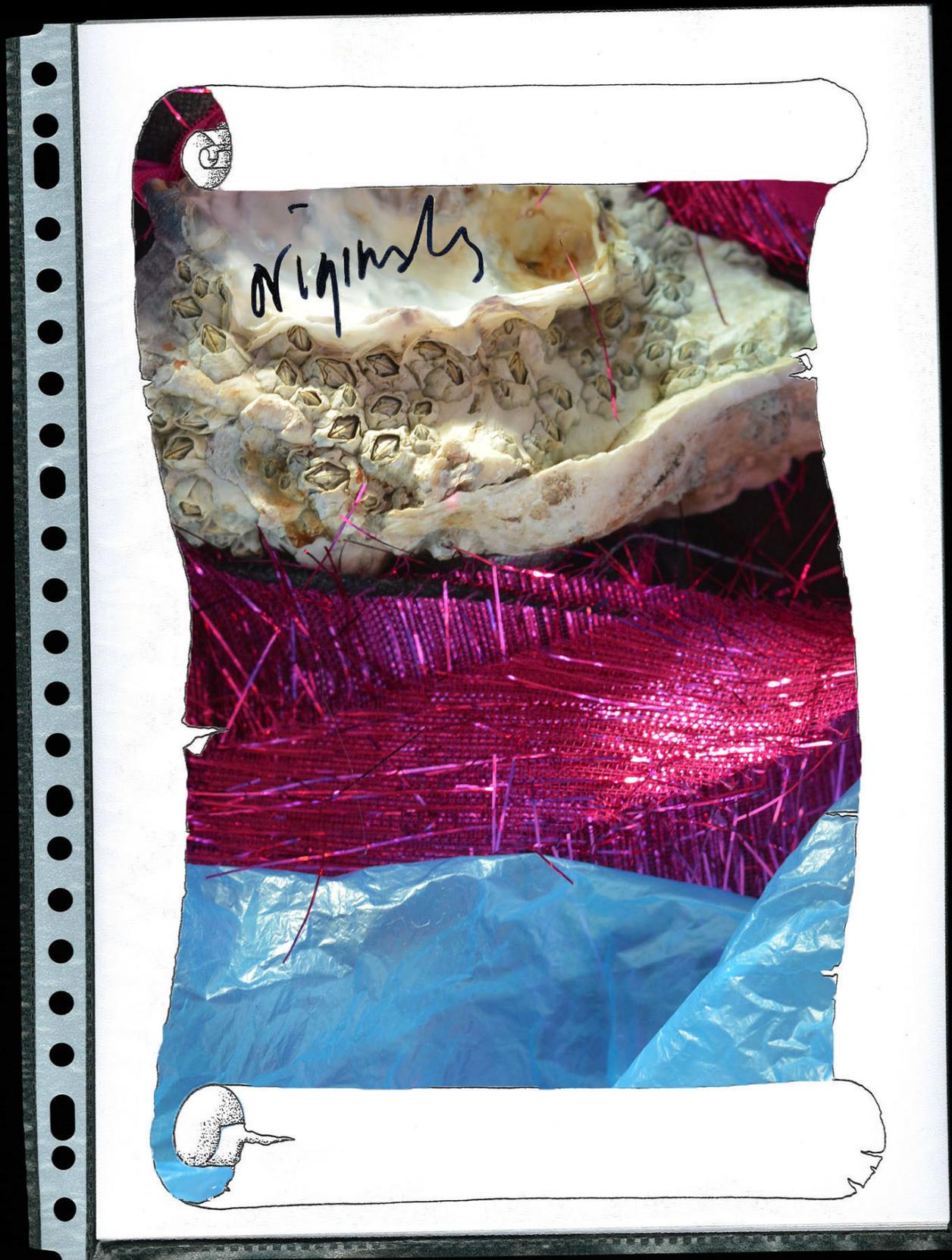


Fig. 5.1 one of my posters, with studio and administrative detritus (2018)

\* Regurgitation is the expulsion of material from the pharynx, or esophagus, usually characterized by the presence of undigested food or blood. Regurgitation is used by a number of species to feed their young.

## Scene Five, Regurgitation

### *Hand to mouth to pulsating keyboard*

This Scene will explain my developing process in the construction, presentation and orchestration of a series of workshops I name Exercises in Regurgitation. These workshops are expulsions of action while I digest my theoretical reading.

Their form builds directly from the workshop

I conducted with my family, a workshop where I was able to explore intimacy, touch and communication with my most

intimate group. And from the event at Café Chercher, where I first montaged my research material into interactive presentation. In order to give you a sense of the multiplicity of connections between them I will move between workshops at points of connection. The points I make blurry distinction between are Listening, Feeling, Reading, Speaking. Ideas are returned to, unfolded and twisted, as in any creative process. Thoughts repeat similarly to the cycling of quotes in this text. The story introduces elements that I developed in Scene Six Intoxication, which unravelled the workshop with no name.

Exercises in Regurgitation happened with friends in my studio in Rotterdam, with friends from afar on skype, with my colleagues in the administrative team of the piet zwart institute, and with my master peer Emily Huurdeman's students, whom she teaches on the Artistic Research master at the university of Amsterdam. I attempted to orchestrate workshops in countless organisations, including two months of organising and planning an Exercises in Regurgitation within the Digital Humanities department of Leiden university, but was the only attendant. I mention this one in particular as I have repurposed it in a new home. It has proved very difficult to insert a workshop of this nature into a pre-existing educational form. This

could be because my ideas are incomprehensible to an outsider, the participants I am able to work with have granted me a certain level of trust and our existing relationship gives a willingness to join in. It could also allude to the state of current education, which I perceive – as insider and outsider - to be immovable and non-porous. Planning, evaluating and meeting targets leave little room in the minds of teachers and students alike to be able to conceive giving energy to something extracurricular and/or unnecessary to fulfilling requirements set by management. As I analyse moments of regurgitation, it is important to consider that all the participants are educated up to BA level in a creative discipline, most still working in these fields or continuing their education. As well as willingness brought with friendship, there is a willingness from within these bodies in their motivation to learn and be open to artistic practice.

Despite my frustrations at not being able to test methods for Counterdiscourse making within any institutional discourse, knowing that one requires the other, I will evaluate these workshops by thinking through what is changed and gained by their peripheral context to what they critique. Suely Rolnik reminds us of the *characteristic operation of artistic intervention, with its micropolitical potential, acts on the tension of the paradoxical dynamic located between the dominant cartography with its relative stability, on the one hand, and on the other, the sensible reality in continuous change, the product of the living presence of otherness that ceaselessly affects our bodies. Such changes tense up the current cartography, until they finally produce collapses of meaning.*<sup>1</sup> These minor and micro acts can work against sense, to produce minor and macro tears in the dominant discourse. Our elastic intention.

I chose the word regurgitation for it's grossness and it's connection to sustenance and the mouth.

1. (Rolnik 2007 para43)

This is how birds feed their young. *The acts of ingesting and regurgitating conditioning the mouth make palpable the connections between our bodies, our emotional and psychological life, and the powers that surround and ultimately feed us.*<sup>1</sup> In time I developed a new script for myself. *So I should start by clarifying that there will be no real regurgitation, this is a word I have been using as a metaphor to think about where words we use for speaking come from, regurgitation as something that is coming back, coming from inside us or not wishing to stay inside.* [sic]<sup>2</sup> I also began to print what I wanted to say to each group every time, explaining, *I've printed my notes because I always write scripts for things, and that is now my research question – How to use scripts to imagine Counterdiscourses? A Counterdiscourse being a way of thinking that opposes an institutionalised discourse.* [sic]<sup>3</sup> Writing out what I wanted to say, helped me to make sense for myself, and allow my research to be shared. I scripted myself as facilitator, my printed speech summarised my plans for the workshop, specific instruction per activity and compact texts introducing the writer or artist whose work we were regurgitating. Seeing a script of activity helped me to see them as malleable, the workshops themselves became regurgitated forms, spewed from my experiences of the last one, I reform my thoughts after partial digestion and eat again the ideas that need further thought.

## Listening

I will now detail writing I used for my voice to read aloud, and visual elements that aid these listening moments.

For every source I involved, I always outlined who they are, what the text / video / poem is, my reason for using it and my emotive response to it. As Tracy Hanna said in the conversation we had about including subjective response with objective source material. *I think I meant, if you're going to work with the work of others then*

*you should combine it with something personal also, making it conversational* [sic].<sup>4</sup> The first Exercises in Regurgitation workshop was in my studio in the south of Rotterdam. I invited ten of my female friends, all are, or have been, in arts related higher education, I wanted to curate a group of varying nationalities and focuses within their practice. It was important to me that there was not a majority of native english speakers, to avoid readings being too fast or mumbled, as all the texts were in english. I created a reader or syllabus for the workshop (could not decide on the term) Participants were given one each, though not before we were about to start the exercises, as I wanted the material to reach their mouths and eyes at the same moment. The reader/syllabus contained readings for the workshop, and additional reference material I thought they might like to take away. The cover image was a collage, a scanned image of my hand holding an oyster shell, a chewing gum wrapper, and a drawing of a mouth from friend and artist, Collette Rayner, who is also working through feminism and voice (and attended the workshop) I wanted to draw visual analogies of mouth, chewing, water and touch.

1. (LaBelle p35 2014)

2. (A. Pickles, private communication, Feb 26 2018)

3. (ibid)

4. (Hanna, private communication, April 24 2018)



Fig. 5.2 the reader / syllabus in the studio (A.Pickles 2018)

Following the workshop in the Exercises in Regurgitation series was a small workshop for my three colleagues at the piet zwart institute, where I was student assistant for three course coordinators, women who are responsible for the running of the school and spend a lot of time considering the emotional care of students, tutors and directors. The constraints for this workshop were time, a lunch break, forty-five minutes max. And spatially conducted in an office where there would be multiple interruptions. For these reasons I began with a reading, from Mary Ruefle's book *My Private Property*, so they could eat their lunch and we would begin with passive engagement, storytime. The extract was from *The Gift*. I gifted them their reading material with a Koulouri bread (a circular shaped bread adorned with sesame seeds) a piece of gold foil and a soft, dried apricot. The intention to bring sensorial materials to the workshop, foil and the apricot was also to make visual Ruefle's otherwise fantastical story, in which she orders wrapped apricots. I wanted a visual to move between fiction and reality, bring material feeling to a listening exercise.

Fig. 5.3 apricot, gold paper, koulouri and reading material (A.Pickles 2018)



For the workshop with my friends on skype, listening became a major feature. As expected our conversations were fractured, pauses much longer than when in person, each of us hesitant, or waiting for a frozen digital friend. Waiting on the edge of speech. I could not find a software that would allow us to have a five way conversation for free, so in the end I communicated to two people through skype and another two through appear.in, I shared my screens so each pair could see the other pair, and became invisible facilitator. This workshop did not go at all as planned, a lot of time was spent trying to speak to everyone at once – I was unprepared – and then we had catch up dialogue, emitting cries of joy at being together, seeing each other, pulling funny faces (a la Face Battle in Scene Seven) and showed one another interesting items in our physical vicinity. I moved the activity I had planned close to the end, a reading from the first part of the lecture by Sandy Stone that we heard in *Prelude*, with a clitoris on the palm of a hand. Earlier, she describes listening through the ears of a cat, via neuron transmitters and an FM radio.

*... then it was just the wind and the grass, all around us. Then, we began to hear something else, a small animal, a little mammal running around looking for food. Scratching a little bit and then moving on, scratching a little bit and moving again. A mouse. I was sure of it. And after a while, we moved closer. The mouse was completely unaware that we were there. We became closer, and closer. Very, very slowly. The mouse remained blissfully unaware that we were so close...<sup>1</sup>*

Transcribing this story made a passive script. The way in which Stone expertly invites you into the body of a cat, and the body of herself as scientist, resonates with my comment that, when I read

1. (Stone "Keynote Performance at the Centre for Peace Studies and Violence Prevention at Virginia Tech" 2014)

a script I bring my body too. It seemed fitting to read this to my friends via digital means. This reading was supposed to move into paired discussion, that would occur while we made cats cradle's together. This connection via string is unravelled later on in the scene. *I'd like you to have a conversation about a time you could think of when digital technology granted you a new perspective or made you see something different. [sic]*<sup>1</sup>

1. (A. Pickles, private communication, May 9 2018)
2. (Butler 1983 p5-6)

I split my friends via interface, and remained quiet during their conversations. This did not work because people were distracted by other conversations, more so than in workshops where people have been physically together. Watching their faces I began to worry that they were disinterested, or thought the question to be too simplistic and, in a way, outdated. This was a question not made for them. Returning to this again, again, I think this response comes from me. I think it is an outdated question. I am searching for better ways to ask the same thing.

### Feeling

I have been using a collaged image as poster for the workshops, made up of studio detritus of a plastic bag, oyster shell and shiny fabric from the *You're Toxic I'm Slippin' Under* costumes, including the photocopied-scroll-paper-within-plastic-wallet that has become a recurring motif for this project. Intuitively, a poster felt like a good thing to be making, it granted me a visual repetition, visual layering. I can now see making posters as a practical way to experience the montage I make with theoretical texts on the page. It makes visual the action I desire participants to grasp during the workshops. When I scan a mussel shell on a photocopier, I am learning about the material as it moves from physical to digital. When I use a hand drawn paper scroll I am teasing at what communication has been and

now is. Photocopiers become synchronous with hyperlinks in my mind, both ways of repeating and dispersing knowledge; they are methods of collective learning. Playing with imagery is an alternative language I have made for myself and intend to miscommunicate in workshops. Returning to Butler's dystopian future of Speech Sounds, (that I used in the workshop with Clara described in Scene Six) the main characters share their first tactile moment when they physically represent one another's names,

*... he slipped a gold chain over his head and handed it to her. The pendant attached to it was a smooth, glassy, black rock. Obsidian. His name might be Rock or Peter or Black, but she decided to think of him as Obsidian. Even her sometimes useless memory would retain a name like Obsidian. She handed him her own name symbol—a pin in the shape of a large golden stalk of wheat...*<sup>2</sup>

For this workshop we too named the workshop imagery and sign. Like Rye and Obsidian, I try to use physical objects instead of words. For the workshop in Amsterdam, the third Regurgitation, I decided to truly enact feminist pedagogy by carrying a huge bag of cushions with me on the two hour commute, to make a comfortable space for storytelling for the participants. These cushions were made by friend and artist Katherine MacBride, they have found a home in the artist run space Onono in Rotterdam, and I have sat on them for a number of events and installations in the space. Using these cushions was an attempt to make physical, and express non verbally, the political and social aspects of artistic practice I want to harness in my workshops. As the third act in the workshop for the Artistic Research master students, we lay on the cushions on the floor with our eyes closed, and I read them a story I had written.

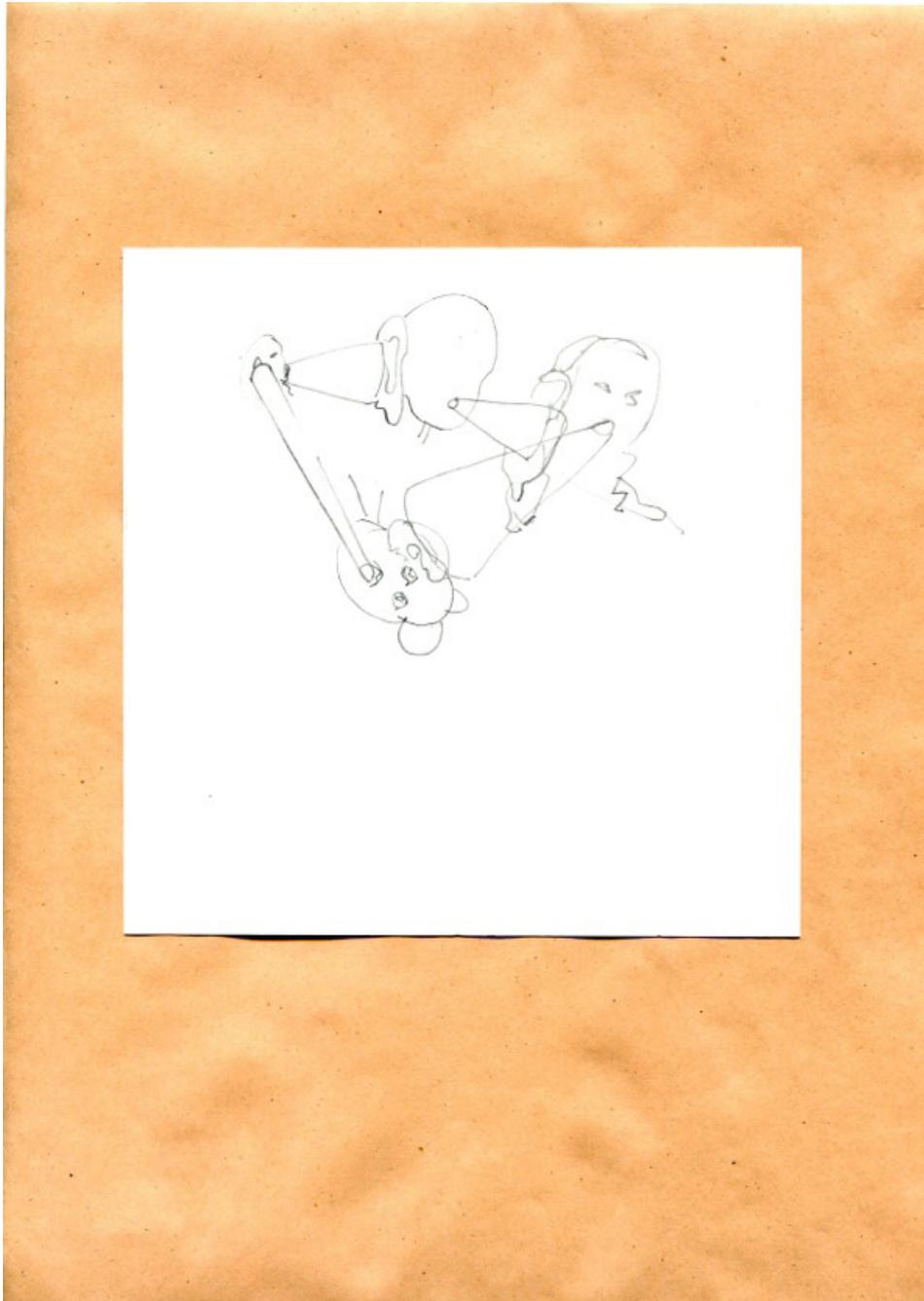


Fig. 5.4 that's me in the corner (L. Robbins 2018)

I use an extract to present my thinking;

*You wish that there were some nice cushions strewn about that everyone could lie amongst. The ground is hard and you are very aware of the points of contact between you and the floor. Your private communication. A cushion would be a good intermediary for this dialogue. You think about your friends' artist run space, and how whenever you visit*

*their shows and events, you sit on the same cushions. Another friend of yours made these cushions as artwork and they have become a sort of permanent work in the gallery, a great aid to any work or installation that an audience could spend time with. Take time over. Useful artwork appears to have a more fulfilled life.*

*In her text The Architect and the Housewife, you remember Frances Stark talking about the kind of*

*anxiety in working alone in a domestic environment. As a female artist working in her living space, the looming doom of a practice becoming domesticated is an ever-present worry. The other day in a different friends' studio, you are flicking through her screen prints and notice a shopping list and an electricity bill among her images. Oh yes, she says, I brought them in to remind me of my everyday life. I had the idea that it would make my practice more honest. Is the gap between theory and practice, or the gap between theory and life? Stark is also contemplating soft furnishings, she writes extensively about visits to buy pillows for her home. I thought to myself, my head deserves the luxury this pillow has to offer. [sic]*

#### Listening

The participants for this workshop are in their first year of a two year master in Artistic Research. Emily invited me to present how I make the connection between artistic form and

theoretical content. I tried to do this in a story. Like my colleagues and the children of Combs Infant School, I brought a written story to read as a way to set the scene, and way to talk around actions that are hard to express directly. We lay on the pillows and I gave them the option of shutting their eyes while they listened to my reading. I was gently attempting a *collective aesthetic situation*, for an *oscillating reading*.<sup>2</sup> Lying down was found to be a listening enabler, normally I find it hard to pay attention when people read to me, but lying down really helped me focus. [sic]<sup>3</sup> The discussion turned to how being read to was relaxing, we thought about past experiences of being read to *yes, it reminds me of being read to as a child.* [sic]<sup>4</sup> We spoke about my mode of address; *I like how you are telling me what I am doing. You are lying on the floor. You know you're really placing me in the moment.* [sic]<sup>5</sup> When writing the texts, I had not considered them as an order. In my mind I am playful, teasing, on reflection I feel I have absorbed the address of the writers I have come to admire over the course of my research. Using *You* is an instruction to be in your body. To do Manning's *Bodying*.<sup>6</sup>

#### Feeling

Non-verbal, sounded exercises help me create in body moments during the workshops. Visual connections fuel my ability to make associations between workshops and source material. For a blowing and sound making exercise, in reference to Clark that we performed in Scene Six too, I used printed a3 images of children's drawings from the Combs School workshops to create tubes to carry our vocals between one another. Using their work gave me a way into conversing about my research, and opened up responses. I have always loved an adult's response to a child's drawing, they can unlock a socially acquired censorship in adults. I performed this exercise with my colleagues and the master

1. (Stark 1999 p10) (Anon, private communication, December 10 2017) + (A.Pickles, private communication, April 17 2018)
2. (Settele 2016 p132)
3. (Anon, private communication, April 17 2018)
4. (ibid)
5. (ibid)
6. (Manning "Social Justice Institute UBC" 2016)
7. (And 2006 para3)

students at UvA. It stemmed from a review from a retrospective exhibition of Clark's project *Structuring the Self*. This description resonated in me as a physical manifestation of the sensations I try to write about. In the workshops I said;

*Now I will read an extract of a review about someone experiencing a Lygia Clark retrospective, where they watched a video of some of her participatory artworks in the 1970's, her series Structuring the Self. Clark lived between 1920 – 1988, born in Brazil, she lived in Paris in exile during the military dictatorship and then returned to live in Rio de Janeiro. Much of her later work was holistic and therapeutic, Structuring the Self works were first made with her clients, who were local prostitutes in the area she lived in.*

*A person lying on the floor is surrounded by a group of people with spools of coloured thread in their mouths. The standing participants unravel the saliva-coated thread from their mouths onto the supine figure, and then they collectively lift off the cocoon. In another video we witness an individual 'Structuration of the Self' session. Clark presents and describes her 'relational objects' – plastic bags filled with air, seashells, padded cloth, stones caught in nets – which she then rubs against or simply places on and around the naked body of her male 'client'. She extends a rubber tube from her lips to his ear and blows or gently clucks through it. When the session ends, the man declares, 'It was as if I was all surface, the place where we meet the world.' At once kooky and clinical, it is an excruciatingly intimate interaction to watch.<sup>7</sup>*

## Speaking

When I stood in square formation to blow on the cheeks and in the ear with my colleagues, the breath was warm and the action gentle, we giggled while breathing. I was nervous and anticipated that we would stop the activity quickly, but I refrained from finishing and instead this exercise continued for some time. When I

asked us to make noises into the tube and try to reach the same sound all together. I did not give much direction for these acts, on reflection, I should remember that instructions are such to validate

actions, and make a space for people to feel safe in acting, I should not assume that everyone is as quick to interpret and change things as I might be. *I started making words because I was feeling overwhelmed from making this constant sound [a consistent hhhmmmmmm that we began to make] and I began to feel like I couldn't breathe.* [sic]<sup>1</sup> When working with physical tasks, I must remember to emphasise how nobody should push themselves beyond their limits. This activity only ended when a tutor entered the room, we stopped abruptly and began laughing. We felt like we had been caught in the act, our activity from outsider perspective now obtained a strange, ritualistic vibe. Creating the same sound felt quite easy to attain, and as I hoped, people took the activity into a new place by altering the pitch, pace and rhythm of their sounds, so we were constantly shifting in and out of sync with one another. How to create guidelines for action where the participant is aware of their ability to edit?

## Feeling

The third stage of this workshop I called Moulding, I took from Augusto Boal's *Minimum Surface Contact*.

*Ask the actors to get into pairs. Each actor must be in contact with his partner's body and lean into her, at the same time maintaining the minimum contact with both partner and floor. The actors must counterbalance each other and help one another to make movements and assume positions that they could never do alone. Their two bodies must move slowly and continuously, at every juncture trying to find a new position, a new arrangement, which must then be changed for another and another, in one long continuous flow.*<sup>2</sup>



Fig. 5.5 minimum surface contact (Z. Hupkes S. Pedrosa 2018)

At this point I became hesitant about the use of the body, and intense moments of touch, so as mediator I introduced a piece of foam. The idea was to move with the foam in *one long continuous flow*,<sup>3</sup> so you, your partner and the foam became fused. For these exercises, I do not think there is any way to use them in a compromised manner. You cannot experience this work unless you are ready to touch, and embrace the touch, of another body. Thinking of what to take into future scenarios, I wonder if, as nomadic freelancer, it is more productive to think of more gestural acts, such as blowing or humming, that could bring bodies together without physically touching?

1. (Anon, private communication, March 22 2018)

2. (Boal and Jackson 2002 p56)

3. (Boal and Jackson 2002 p56)

Fig. 5.6 blowing with tubes (Z. Hupkes S. Pedrosa 2018)



I repeated the blowing and sound making exercise at the Sandberg Institute, when I visited Emily Huurdeman's class. Again, it was a small group of four females. The blowing exercise was the second act we did together, and again I found myself retelling the story of the elephant stamping its foot as a way to describe how sound travels between us. At first, the group were hesitant, *Oh but I ate garlic this morning!* [sic] <sup>1</sup> Shutting our eyes helped concentration and focus. Responses were tactile. *The blowing exercise was very physical. You could feel the heat from another body, the wind they made. It was very intimate.* [sic] <sup>2</sup> With sound making in the tubes, *I think you should do it again in the other ear because now I feel different on this side* [shakes head as if water is stuck in ear] [sic] <sup>3</sup> This activity was again followed by giggles, when we tried it again the sound in my ear was an animalistic gargling growl, which I copied. The mouth of the ear I sent the sound too leapt out of the group, *Oh no I'm sorry that's too gross!* [sic] <sup>4</sup> Here again, mouth sounds we are taught not to make recur as sounds we learn not to like, as with Combs school children not wanting to burp. We continued for a long time. We talked about how strange it

must sound for the outsider. Their studios are built in a vast open plan warehouse, which is the main studio and workspaces of the reitveld academy and the sandberg institute. Along with the sounds of sawing, coffee machines and conversation, our murmurings had floated up into the atmosphere too. *When we were copying a sound, it was unusual because normally when you produce a sound you are hearing it yourself, but now I became so focused on the sound in my ear that I didn't hear what my sound was.* [sic] <sup>5</sup> The response, *your sound was taken away in the tube.* [sic] <sup>6</sup> Not hearing our own voices allowed us to be more playful in our approach. The giggling that occurs after this exercise, here and with my colleagues, reminds me of Justyna losing her self consciousness in moving when we were strapped together, reminds me of why I try to step out of my own form in my writing. This is an essence I hope to harness in the use of a script, where you hear your voice but without having to voice your own thought. Thought telling comes later.

1. (Anon, private communication, April 17 2018)
2. (ibid)
3. (ibid)
4. (ibid)
5. (ibid)
6. (ibid)



Fig. 5.7 apricot and gold paper (Z. Hupkes S. Pedrosa 2018)

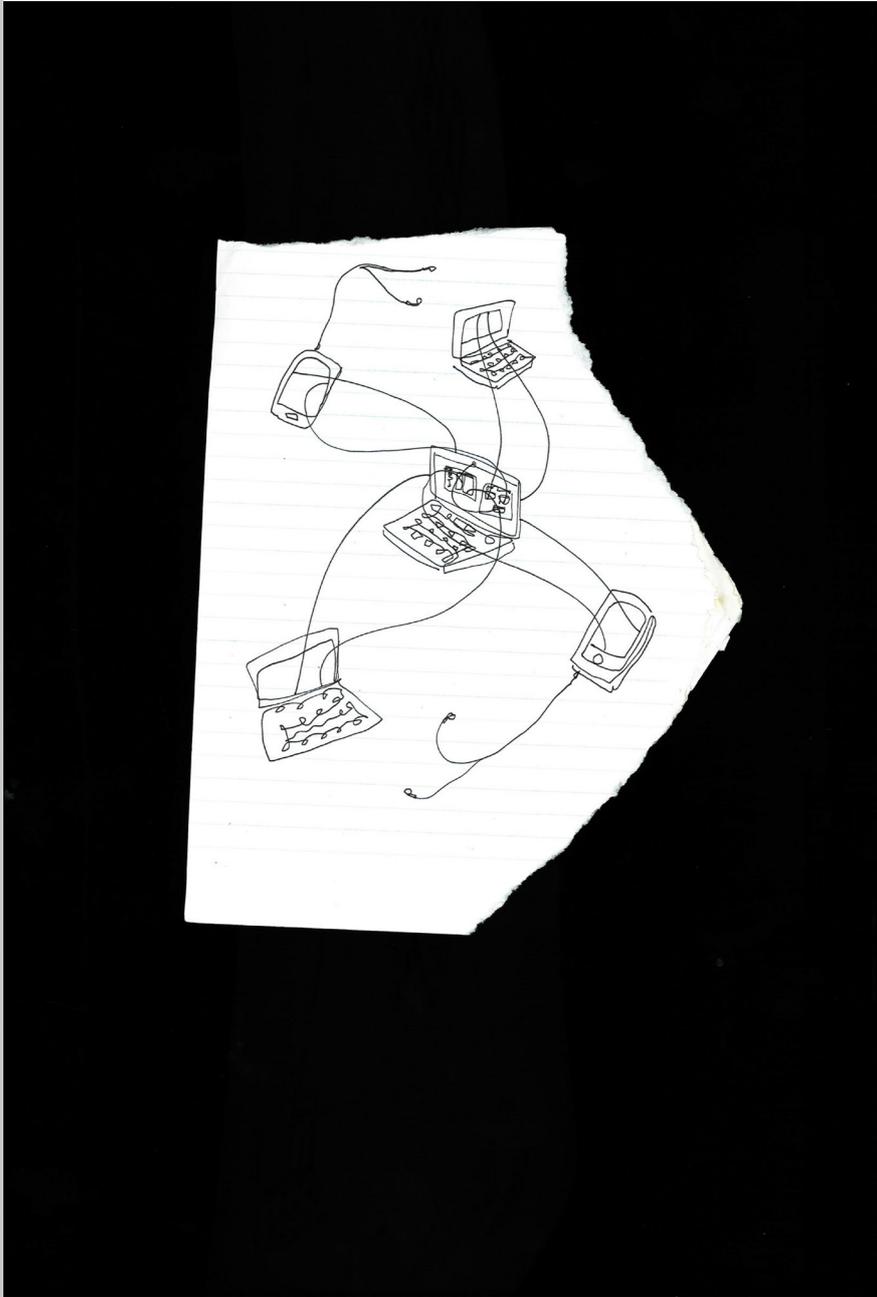


Fig. 5.8 sketch for online workshop (A. Pickles 2018)



Fig. 5.9 guilt will eat you (L. Robbins 2018)

## Reading

In a later conversation with Emily, I spoke about how I was becoming more and more fascinated about these moments before language, in vocalisation that are not words. I asked if these exercises made her feel differently about returning to read scripted language, the exercise we continued with, she thought about it, *yes I*

*suppose it makes you think differently to the cycles of listening and talking.*<sup>1</sup>

During the workshop in my studio, I structured the exercises to incorporate a pace and motif to this cycle. We began by reading

the short piece of prose I used in Scene One, Squirming, a conversation using Frantz Fanon's chapter The Negro and Language, in Black Skins White Masks, Luce Irigaray on speaking I love you, in When Our Lips Speak Together and part of Approaches to How They Behave, by W. S. Graham. Giving extracts of the source material feels like a way to be generous, while not forcing reading.

For reading aloud together online with my friends, I planned for this by sending them and email of reading material with attached pdf's. I watched everyone's eyes scanning screens in time with one another, their bodies placed around their computers in similar positions as we opened up the documents. To simplify the act of reading together, we followed my shared screen. I roamed the digital pdf, when I got lost myself and then directions for digital page travel would be directed at me through my speakers.

## Speaking

We read this out loud, a pair of mouths for each source. Reading in time made us slow down, we attempted to read in sync. The sound seemed badly mechanised, the action pushed for

a slowed down pace, an attention to the pace and intonation of another reader. Reading in pairs was less intimidating than reading alone. Then we jumped to read the first two scenes of debbie tucker green's a profoundly affectionate, passionate devotion to someone (noun) in a speed dating format. I enjoyed how the group tried to figure out my intentions together. The language in the text is sparse, and records a growing argument between a black couple. Before we began I spoke a little bit about how I came to debbie tucker green, her background and work. I emphasised how I was drawn to this work for her ability to convey highly charged intimate moments in a relationship with very sparse language. At the end of this workshop, it arose that this exercise had been the most exciting. It was the most vocally charged, like voices with the tubes we were all speaking at once, our shared energies created something special between us.

*I think what was interesting, because we were changing couples and we were miming, you know we were taking the speed of the other person. You know in every different pair we were taking on the speed of the other, so I could understand better the other. It didn't matter what the words were or who was A who was B. Other times I could understand the text of the person, or the sound of the person, and it was interesting because in the end this text was not making sense. You know in the end we were just repeating words and it was just you and the other person who were creating this interesting interaction. [sic]*<sup>2</sup>

After this speaking we jumped to another play, a choreopoem in fact, the only one of it's kind by writer Ntozake Shange, who also coined the word. Her choreopoem is called For Colored Girls Who Considered Suicide When The Rainbow Was Enuf. I didn't create a prescribed way of reading for this text, hoping that the

1. (E. Hurdeman, private communication, April 24 2018)

2. (Anon, private communication, Feb 26 2018)

group would decide. Constructive criticism raised afterwards was that I did not allow moments for reflection between each exercise.

*I think you lose a lot of the experience of the moment when time passes and you do another exercise and another one. And then, like when we did the speed dating thing you know it was so exciting, although I didn't understand the text, but the experience was really exciting and I wanted to discuss, you know I would like to hear at that moment what your experience was. Now it kind've went away because we did so many things, so I don't have the urge to discuss, but I think it would be nice to have pauses to reflect. [sic]*

My verbal response was *I wanted to just be reading all the time and not reflecting but maybe that's not useful, like in a way words pour over you [sic]*

<sup>2</sup> This sensation is still key to the sensation I want to create, but I must be wary of how I do this, wary of my position as a fast reader and native English speaker. Another comment, *it's because you're not quick enough to react on it. So maybe, actually, it was about you putting words in our mouths. That does reflect on something. [sic]* <sup>3</sup> Am I taking on the role of the oppressor in these workshops I devise?

I repeated the green reading with the university of Amsterdam group, but instead plagiarised the text to include a discussion between A and B about what 'the speculative' could be, this being what Emily had invited me to discuss. I typed out an oscillation between onstage and backstage thinking. I was clearer in my instructions, went over the stage directions, and when we began the group wanted to start again, together, so they could stay in time. *It's strange reading when you have these echoes. [sic]* <sup>4</sup>

## Feeling

I have tried to begin all my workshops with moments of being together without a formal ice breaker, something I detest. When speaking to Clara about workshops we have attended in the past, she talks about going to a workshop of dance artist Yvonne Rainer. *Everyone was buzzing, where is Yvonne, where is Yvonne?! She was the last to arrive, when she came she didn't bother with any introduction, the first thing she did was make us go out of the room and re-enter, exactly as we had done. Then do it again faster, then again faster still. Then we started the next exercise. [sic]* <sup>5</sup> Clara enjoyed this beginning because it disallowed any sort of hierarchy being instilled in the group, the same reason I forgo ice breakers, for I feel they can become moments when people lay out all their achievements for other people to hear. Clara felt that doing the same thing together made a democratic space. Is this what was happening when we read Greens text together in my studio? As when Settele comments that when watching an interactive performance together *a we is created, that is, an affectual community*, <sup>6</sup> then she describes the group as having a common goal. If I want to create a democratic space through shared feeling, and I am attempting this by an overwhelming torrent of words – submerging you within references and fast paced activities – then am I making an *affectual community*? <sup>7</sup>

1. (Anon, private communication, Feb 26 2018)
2. (A. Pickles, private communication, Feb 26 2018)
3. (Anon, private communication, Feb 26 2018)
4. (Anon, private communication, April 17 2018)
5. (C. J:Son Borg, private communication, May 5 2018)
6. (Settele 2016 p128)
7. (ibid)

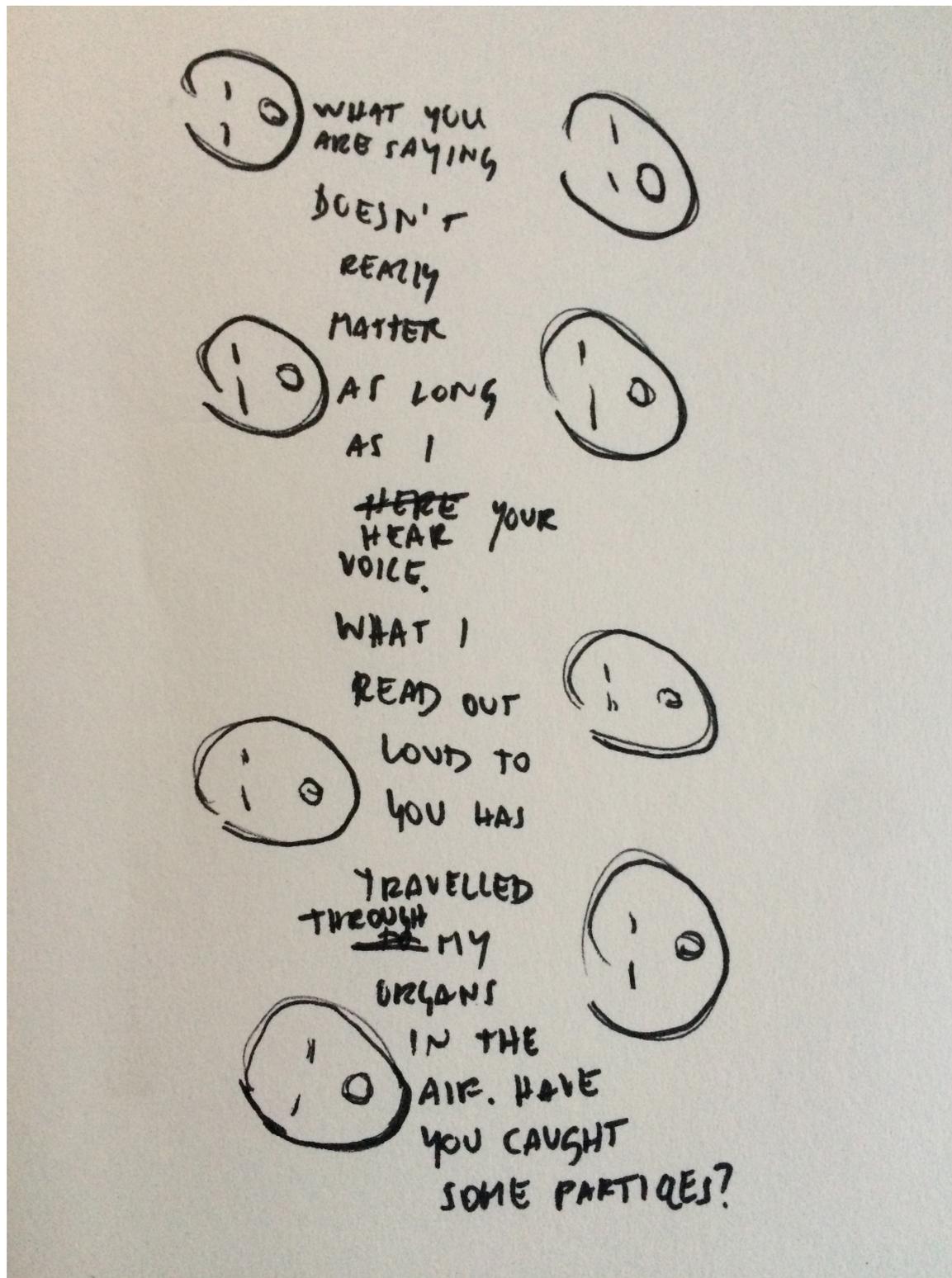


Fig. 6.0 a friend's thoughts on exercises in regurgitation in my studio (K. Jazbec 2018)

Fig. 6.1 that's me in the corner 2 (L. Robbins 2018)



## Reading

Settele continues her argument by borrowing a term from Sara Ahmed, *he* [the performer] *shifts the affective 'angle' from which we conceive the piece, its performer – and ourselves.*<sup>1</sup> The final activity I conducted with my colleagues was a script I made from an article I have been using as reference within this text. All the School's A Stage: Critical

Performative Pedagogy in Urban Teacher Education, by Ruth Harman and Greg McClure.

I described the scripts to my colleagues as,

*In this article they analyse the use of Forum Theatre in a performance module made for teacher training, to help them make an embodied space where they could interrogate the socio-cultural context of their classroom and power dynamics in their school districts. Their schools are in racially diverse areas of the states, River Town, Georgia USA with very poor black and latino populations. Non-white trainee teachers face much prejudice while both studying and later working as teachers.*

*Forum Theatre is a form where different people can step into the roles at different points of the improvised conversation. So in the script there is the character of the Spect-actor, who comes in to take on the role of one of the characters in the scene. The theory is that if all spectators are Spect-actors then you are more engaged, able to be in feeling with the actors and the story.*

[sic]<sup>2</sup>

The article used transcribed conversations between the teachers to show them working through problems they face at school, I have messed this up with an imaginary dialogue with the writers of the article.

I chose this article because it resonated with

issues I know my participants face at work. I was worried that the resonance would be too overwhelming, but this reading was one of the most successful ones I have attempted, it was provoking to the readers. Of course, this could be due to the positivity at which my colleagues performed the task, their sensitivity and open nature. However, when reflecting on a profoundly affectionate, passionate devotion to someone (noun), another successful text, this too has an ability to relate closely to people, for it is about a relationship with a lover, something most people have experienced. Settele asks *So, to what degree is it an example for being together differently?*<sup>3</sup> I answer that the distance produced when reading a text on a page, from the position of a character you momentarily assume – the essences of a script – is a way to make this difference. Settele responds, *I think that both subjectivation and unlearning subjectivation through a collective situation, that is at the same time threatening and euphoric, are necessary options* [for a queer education]<sup>4</sup> I think so too.

## Speaking

Subjectivation has a constant presence when I ask people to read aloud. As I have mentioned, people's relationships to english language is something I must take care to consider. To present different attitudes I take a script from the discussion about the workshop with my friends in my studio. I am A.

1. (Ahmed via Settele 2016 p130)
2. (Harman and McClure 2011 p380) (A. Pickles, private communication, March 22 2018)
3. (Settele 2016 p130)
4. (ibid)

B: *It's weird for me translating in English, especially if it's about language. I think it's a different feeling when I read something in English – I'm really concerned about the pronunciation of words. For me it's difficult, the extra layer. For what could be a more straightforward connection. It takes time for me to really connect with the text.*

*I don't know if it's about being foreign, not being a native English speaker.*

A: *I'm sure it's not only you, but I can't really answer the question because I can only read books in English. Mmm, do you translate things in your mind constantly?*

C: *Yea, constantly, though in another way. The first connection to a text, to any text, when I read it is that it's in another language. Because you need to go into the code anyway, but it's really not as much as what is the language of the other person?*

D: *I have it when reading aloud, when I must read out loud a text I haven't read before then I don't understand actually anything. Even if it's in my mother tongue I don't understand anything of what it means. Because when I read it I have to concentrate on the reading but I can't understand. So it's just, making sounds.*

B: *Also for this reading, I would have been more happy if we had taken breaks after sometimes just to reflect on what we read. Because sometimes it was too quick, and it was like, ok B read and I had to read. Aha. And I was a bit lost.*

A: *Yea sorry I crammed it full because I wanted to experiment and I didn't want to take up too much time*

C: *But yea, because maybe it's better not to think*

E: *Yes*

C: *and just kind've like jump into it [sic]<sup>1</sup>*

Again, the criticality comes in that I am a wordsmith and participants are not. But, using a material I love is a good position from which to share knowledge. How then, to create a situation that incorporates such material while accounting for a diverse reading style? Within the workshop I planned for the digital humanities department, and then reworked online, I used a language I slightly know, Spanish, another colonising tongue that I briefly learnt in high school. I plan the workshop around the work of Chilean poet Cecilia Vicuña, after a friend sends me a pdf of her work, *Spit Temple*, translated by Rosa Acala. Together we spoke one of Vicuña's poems out loud via skype and appear.in. I introduced this to my friends, *we will read from one of the oral performances of Chilean poet Cecilia Vicuña from Spit Temple, translated by Rosa Alcalá. I have Cecilia's bio from Wikipedia that I would like to share with you. [sic]<sup>2</sup>*

*Cecilia Vicuña, born July 22, 1948 is a Chilean poet, artist, and filmmaker based in New York and Santiago. Her work is noted for themes of language, memory, decay and exile ... Her commitment to feminist forms and methodologies is considered to be a unifying theme across her diverse body of work. The term eco-feminism can be considered an explanation of her practice that has long linked gender injustice with ecological destruction.*

*I have selected her work because she writes from a very bodily perspective, about things that bind us together. She incorporates digital technology in this unusual way, drawings connection between it and Ancient civilisations, and talking about in a way that makes it almost mystical or mythological. [sic]<sup>3</sup>*

1. (Anons, private communication, Feb 26 2018)
2. (A. Pickles, private communication, May 9 2018)
3. ("Wikipedia" 2018) + (A. Pickles, private communication, May 9 2018)

Reading the scripts for her performance works together worked well, an extract demonstrates pauses and cuts that reflected an online dialogue;

1. (Vicuña & Acala 2012 p179)
2. (Anon, private communication, May 9 2018)
3. (Vicuña & Acala 2012 p180)
4. (Pineau 2002 p44)
5. (ibid)
6. (ibid)
7. (LaBelle p35 2014)

esta  
 art art  
 the arms spinning  
 setting the warp  
 -----an echo of the hand  
 are in wri----  
 echoing  
 or is a wa---  
 echoing the arm<sup>1</sup>

Her words build up associations that also spread to our situation. *Oh this text works well being read in this space!* [sic]<sup>2</sup> We were calm, quiet, listening in a different way to how I usually perceive my body to be listening while using online communication. These were words to be read aloud, and we began the readings with an explanation that situated their first aural moment,

*Silence on audiotape for several minutes, then the sound of a gourd being shaken in the distance. As she approaches the microphone, chanting can be heard, getting louder with each step.*<sup>3</sup>

in public, what would it mean for us to write letters to our friends and then ‘post’ them via a performative skype session? Though we all know each other very intimately, we explored Vicuña’s unusual text with our mouths and experimented with Spanish, and I wonder if reading together at physical distance could be a way to explore new performative modes of communication.

Not being face to face with your audience could allow you to be more playful while speaking in a language you do not know. In conversation after the reading a friend remarked, it’s nice to meet here and actually have a discussion, instead of the general stuff you usually talk about on skype. As Pineau stresses that *critical performance pedagogy must speak to the relationship between physical behaviours and cultural norms*<sup>4</sup> I use software and machines that have become the norm for our communication in effort to speak in between. She continues, *it must do so ... in a way that is neither theoretically reductive nor so abstracted from daily practice that is it functionally meaningless.*<sup>5</sup>

### Listening

As mentioned in Scene Three, *Allowing Ooze*, Pineau centres her argument for *enfleshment*.<sup>6</sup> I attempted to make fleshy the mechanisms of online learning with a re-speaking exercise over youtube, during the workshop in my studio. Asking everyone to choose a time based online source that resonated with them in some way, we listened to it privately through headphones, while trying to speak the words out loud to the group. The prospect of reading aloud made some nervous, but separation between ear and mouth, not hearing yourself, was liberating. We performed our mouth as portal, *the impressions we have of the world and of others may pass through all our senses, to influence our mental understanding and subsequent projection of ourselves, but the mouth is that literal portal by which in and out meet, to radically define, infect or support the body.*<sup>7</sup> Thinking of the body as a vessel, a messenger is a thought I will continue to unravel in my practice.

Reading Conversation as Experiential Learning, my blurry distinctions are combined in what they deem necessary to learn, *you must have listening and speaking, reflection and action, discourse and recourse.*<sup>1</sup> None of these actions can be undertaken singularly. You need a multitude of voices and bodies, and you need multiple layers of engagement. They focus on womens groups as places of constructive conversation. They weave. *Weaving together the strands of rational and emotive thought and of integrating objective and subjective knowing. Rather than extricating the self in the acquisition of knowledge, these women used themselves in rising to a new way of learning.*<sup>2</sup> It is my aim that using scripts in pedagogical setting disallows disconnection from participants, and physically places them in the act of learning. As LaBelle notes, *to eat, choke, swallow and vomit are this part of an elaborate physical mechanism that also balances and conditions our psychological being. This finds its ultimate consequence in the very lingering and ever-present fact that the mouth is always so prominently keeping us away from, or bringing us closer to injury.*<sup>3</sup> Using our mouth and voice in unusual ways is a way to remind ourselves, that like Hanna's sister and her breathing machine, all our bodies are vulnerable.

1. (Baker, Jensen, and Kolb 2005 p15)
2. (ibid)
3. (LaBelle p35 2014)

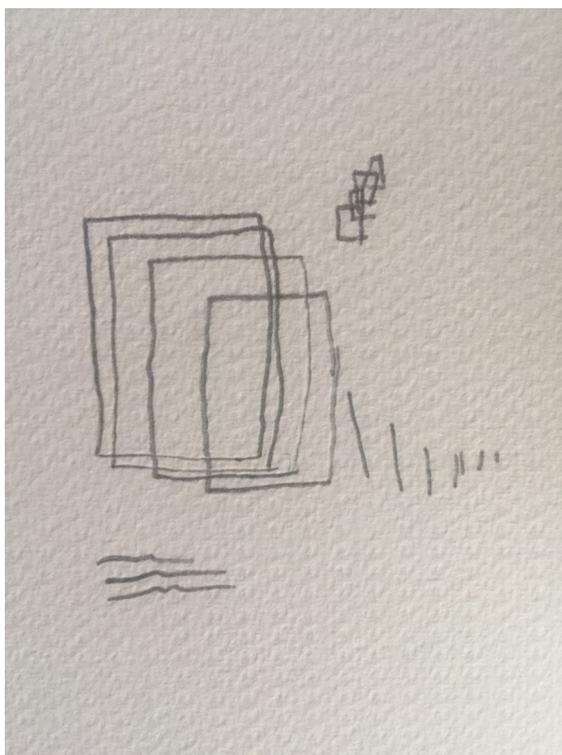


Fig. 6.2 a friends thoughts on exercises in regurgitation online (J. Martin 2018)



Fig. 6.3 a friends thoughts on exercises in regurgitation in my studio (L. Xausa 2018)

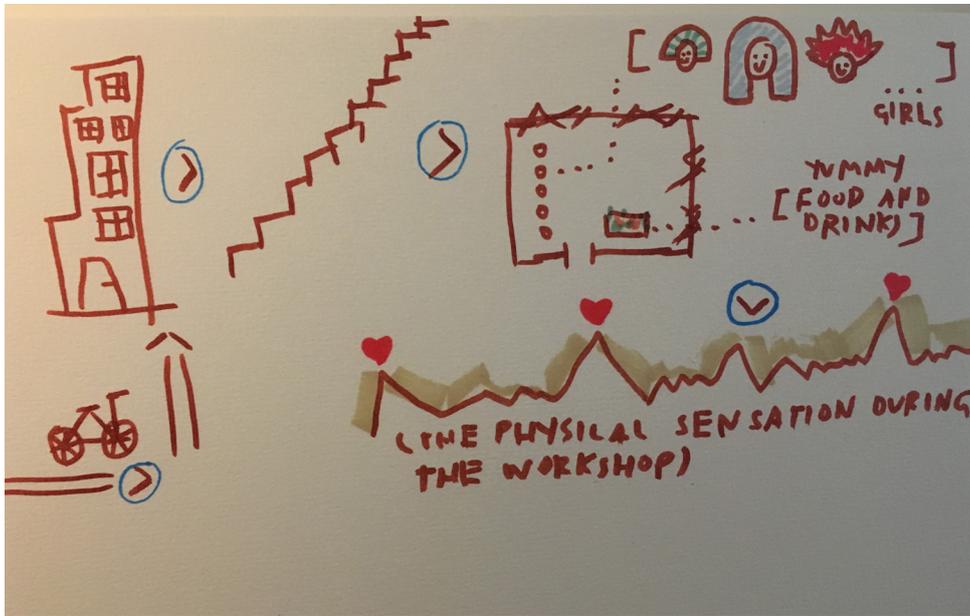


Fig. 6.4 a friends thoughts on exercises in regurgitation in my studio (A. Buljan 2018)

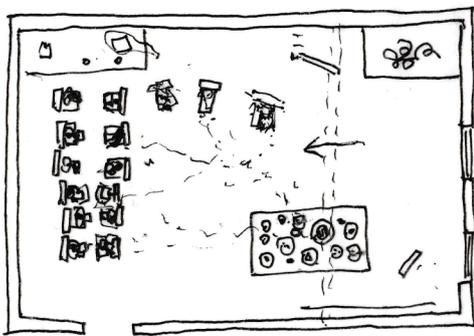


Fig. 6.5 a friends thoughts on exercises in regurgitation in my studio (J. Charalambous 2018)

## Finale, Concluding

*Edit as you go*

*How to listen #7*

*Even the silence*

*Has a story to tell you.*

*Just listen. Listen.*<sup>1</sup>

1. (Woodson p278 2014)
2. (Wittig 1975 p9)
3. (Lorde and Clarke 2007 p116)
4. (Manning px 2016)
5. (ibid)

This poem is from Jacqueline Woodson's brown girl dreaming, (another refusal of capitalisation) an adolescent novel that has gained acclaim for telling an unheard narrative, that of a black child growing up in the southern states of america. I use extracts of Woodson's book, made up of poetry, to act as pause and placemaker in this concluding moment. The pause is for poetry to bring a different rhythm in your reading, a slower pace, and the place it makes is for you. A place for your imagination. This action is a way for us to demonstrate our findings, in action. For we have come to see that experimental writing can be a catalyst for experimental thinking, and as Monique Wittig knows, reading fiction can be a way to change reality, make a *fictional reality*.<sup>2</sup> The voices of the children of Combs School (discussed in Scene Four, Ambiguous Touch) are echoing across my mind. Their voices are reading aloud. I have come to think that a suitable home for my desires in work and production could be inside a childrens book. It is important to keep working in words. Pushing with language and poetry in particular because of all the art forms, *poetry is the most economical. It is the one which is the most secret, which requires the least physical labour, the least material, and the one that can be done between shifts* (remember Octavia E. Butler getting up at 2am to write) *in the hospital pantry, on the subway, and on scraps of surplus paper... As we reclaim our literature, poetry has been the major voice of poor, working class*

*and Colored women.*<sup>3</sup>

She says, I have a feeling you are going to find it hard to write a conclusion. Yes I am, though as this text began with the closing scene, please do not think of this as the end. A conclusion incites fear in me for the sense of closure, consolidating and making linear. Making sense, while I am an advocate of mis/interpretation. I intend that this text stays open for another body to step in, that you might unravel another line of thought from the weave.

Writing a conclusion also makes me feel like I should have a revelational thought to impart to you. Letting go of the feeling that I need to do something spectacular is a necessity in order to continue. It is also an anticapitalist act. It is ok not to be productive. It is ok to go slowly. As I noted in Scenography, I am hoping for learning to find home in intuitive registers, and come out of mouths later. These things take time. [sic] scripture has addressed acts that take time, and are small. We set ourselves up for failure when trying to talk about operating in subconscious registers. However, this attempt is central to what I, and the text, have learnt. As Manning expresses in her preface to The Minor Gesture *I received not a simple account of how writing performs knowledge, but something much more important: an engagement with how thinking does its work, in the writing.*<sup>4</sup> What happens in writing is a question and act masticated, swallowed and regurgitated throughout [sic] scripture. We have come to know this lets us work on the borders and margins where we strive to exist. *Writing pushed to a limit where it is truly in contact with the tremulousness of thinking in the act. Bringing thought into contact with its limit this way is a minor gesture.*<sup>5</sup>

Minor is less, is small. This is my position. Given less importance but also given places alongside the major keys, *the minor works the major from within*.<sup>2</sup> This project has given me confidence to work in the minority, and a vocabulary to express why I want to stay there. Remaining but ever shifting. *The minor is a continual variation on experience. It has a mobility not given to the major: its rhythms are not controlled by a pre-existing structure, but open to flux*.<sup>3</sup> Equally, I have learnt to think through ways in which I can retain my body and voice from vectorising forces who try to flux me in a way I don't want. Erin Manning's lecture that I reference in Scene Three Allowing Ooze, is a paper Manning wrote as her resignation from concordia university, when the defence of one of her phd students was illegally blocked. Sara Ahmed, also referenced in Scene Three, resigned from goldsmiths university after the school failed to address issues brought to light in her research into sexual harassment within goldsmiths. On her blog, *feminist killjoys*, she explained the situation;

*I resigned from my post at Goldsmiths when I got to a point that I felt I could do more by leaving than by staying. I thought leaving as an action would speak louder than words, and I had been using a lot of words. A diversity practitioner I once interviewed talked about how we have to use words more, the more we don't get through. Words become tired; bodies too. She spoke of "equity fatigue." The more you say "equity," the less the word can do. I keep sending out emails, talking to people about sexual harassment. I could sense tiredness around me, eyes rolling again.*<sup>4</sup>

These stories may seem hopeless but I tell them to remind you of your capacity to say no. Forces are acting upon your body and you are most likely to hold some sort of privilege to refuse, to question, to push back. Ahmed and Manning left their posts, but they continue to use their voices to shed light on the narrative of prejudice and discrimination in education. Language can be a

tool, they know where and how to get through with their words. Scripts have been a way of learning how language takes hold of a body and mind. I am not saying that we should stick to the script. On the contrary, I am using a method inherently didactic – reading words from a page – to invite dialogic responses that disperse between bodies.

Scripts to invite going off script.

To question and push back at the current scripts we are socialised to perform. Scripts to incite an attitude of resistance. Ahmed's lecture about complaint that I reference was given in 2018, two years after her resignation. In this lecture she reveals more of her intensive research into harassment within higher educational systems, by vocalising interviews, her empirical research. Fluidly switching between pronouns, Ahmed's voice takes on the role of perpetrator, *I'm from London and London is just ripe for ethnic cleansing*.<sup>5</sup> Her mouth carries a multitude of characters, across all sides of the discussion. She airs the racist words, working through them in her mouth in order to respond. As I described choking in Prelude as a physical metaphor to the sensation I felt at the beginning of writing this text, Brandon LaBelle adds that *choking occurs not only when something foreign enters to block the throat, but also when something rises up from inside, to make us tremble, gasp, or finally breakdown*.<sup>6</sup> In a blog post Ahmed reflects, *one time just after I testified in one of the enquiries, I had to go and give a lecture on the idea of race. It is always emotional to give this lecture; an idea is not abstraction; you can embody an idea. This time I am shaking. Everything pours out. Words: they can spill out, shattering*.<sup>7</sup>

1. (Manning px 2016)
2. (ibid)
3. (ibid)
4. (Ahmed "feministkilljoys" 2016)
5. (Ahmed "US Davis Forums" 2018)
6. (LaBelle p33 2014)
7. (Ahmed "feministkilljoys.com" 2018)

Writing [sic] scripture, I have been searching for ways to make language physical. How to express the power of words? LaBelle continues *swallowing and choking profoundly demonstrate the degree to which language is stuff with texture, weight and density, and whose crafting requires so much physical as well as emotional energy.*<sup>1</sup>

Texture has been an element I tried to evoke in a visual language. Performing this master, I have learnt that this language helps me move closer to holding an *intuitive critique*.<sup>2</sup> When we say we want to reach people in their subconscious, do we really mean to meet them in a textural language, a place without words? If so, then where is this place? *Texture, in short, comprises an array of perceptual data that includes repetition, but whose degree of organization hovers just below the level of shape or structure.*<sup>3</sup> The prefix sub, is for under or beneath. Just below, a minor note. Sedgwick's book, *Touching Feeling*, has on its cover the image of the artist Judith Scott, holding onto her sculptural work. *The sculpture is an organic form, made from many wrapped or darned layers of multi-coloured yarn, cord, ribbon, rope, and other fibre, producing a durable three dimensional shape.*<sup>4</sup> Scott's holding makes a relationship that extends out into the eyes and body of the onlooker. *She and her creation here present themselves to one another with equally expansive welcome. Through their closeness, the sense of sight is seen to dissolve in favour of that of touch.*<sup>5</sup> The literary mind of Sedgwick states this image as a prime motivator to write her book, *the fullness of her [artist Scott] the aesthetic consciousness, her stubbornly confident access to autotelic production.*<sup>6</sup>

*How to listen #8*

*Do you remember ... ?*

*Someone's always asking and  
Someone always does*<sup>7</sup>

Throughout these two years I have been in friction with my autotelic abilities and desires. I have been stubborn to explain the paralanguages in my practice, partly because I have taken time to create a vocabulary where I could explain just enough and hide other parts. Hiding because I wanted the performative reveal to occur in the body of another, an audience, to enact *surprise pedagogy*<sup>8</sup> and then, partly from a need to protect deep down parts of me. I did not know why I was drawn to string and shells and the photocopier. I liked not knowing. Remember, *I advocate for not knowing things, for getting lost, for not getting trained and being undisciplined in ones approach.*<sup>9</sup> However, this process has taught me that trust in intuition is what I want to teach in others. How can we reach a point of intuitive critique if we do not allow our intuitive senses a moment in the fore? Now I see that for there to be criticality, there must first be an awareness of intuitive processes. In Scenography when I alluded to sharing unspoken moments of learning in art making, it was this combination of barely conscious, tactile decisions and relations, alongside reflection of our bodies responses to such elements, that I wanted to share. Script reading and speaking grants me an activity where you are intuitively present, and reflexive at the same time. An Autotelic form is one that has its purpose within itself. Throughout [sic] scripture we have experienced references made through autotelic production. Steyerl's oppositional articulation has an internal drive, as does Wittig's fictional reality. Bibby's *The Drumhead* and Clark's Propositions make their meaning in their making. Stone and Preciado's unique bodies hold their purpose in their living form. Autotelic is to be self-contained.

1. (LaBelle p33 2014)
2. (Halberstam "IPAK Centar" 2014)
3. (Sedgwick p16 2003)
4. (Sedgwick p22 2003)
5. (ibid)
6. (ibid)
7. (Woodson p292 2014)
8. (Halberstam "IPAK Centar" 2014)
9. (ibid)

[sic] scripture has grown into an autotelic being, the form and content of my work are inextricably intertwined. The editing process, the cut, the montage, has become my methodology off the page too. My references that have guided me throughout the master have become material components in my workshops. Performing the subjectivity of their bodies, in reading their voice as our own, we diffuse and diffract representation.

[sic] scripture holds many voices, while at the same time centers closely on the intimate body. In concluding, tying together elements of the text in my mind, I can feel the center of the knot is the body. Bodying, visceral language and poetics to evoke thinking in body, are my tools to move containment into the hands of the minority, twist it to self-containment, autotelic acts. Performing self-containment, as Counterdiscourse to the containment enforced upon us by dominant forces. A way of making a shifting self, or K. Aarons self-abolition. Autotelic production is entangled in my references. Octavia E. Butler writes in order to write herself in. Bring her black, female, working class form into the dominant discourse. Like bell hooks. Like Audre Lorde. Like debbie tucker green. All these black women refused silence. When hooks observes that *the postmodern critique of the subject can be used to challenge notions of universality and static over-determined identity*,<sup>1</sup> I feel a contemporary challenger in writer and english professor Christina Sharpe. Sharpe's feminist writing combines the personal essay and the artists book<sup>2</sup>, literature academic Saidiya Hartman tells us when she introduces the public lecture In the Wake; A salon in Honor of Cristina Sharpe. She continues, *analytical rigour is never sacrificed for the beauty of the prose, and the associative movement of the work is an organic enactment of being in the wake*.<sup>3</sup> Enactment is autotelic, making the stories her own. Scripts invite action that is for

and into itself. I bring Sharpe into the debate, with her book In the Wake, On Blackness and Being because her writing shares qualities with Lygia Clark's way of working. Hold in your mind Lygia cutting a paper made möbius strip. Evoking personal histories makes their practices polymorphous, and able to operate on polymorphous terms.

Sharpe makes connections across time and place in order to speak the barely heard narrative of black bodies from slavery to present day. Chapter three is Hold. She references the word 'hold'; her poetics use this word as verb and noun. Hold to keep and detain.

Hold, the lower part of a ship where cargo is stored. Holds are where slaves and refugees are contained and transported across seas. Hold as containment is inverted into the self-contained act of beholding an other, an affirmative connection. She narrates the continued feelings and affect in black bodies from this point of subjugation. Held by white bodies as cargo, the continued violence toward black people means *the hold repeats and repeats and repeats in and into the present, into the classroom and the hospital*.<sup>4</sup> The trauma of being shot lives on as post traumatic stress in young americans, just as the trauma of generations of racism is impossible not to feel within the very white education system. Sharpe calls for an autotelic response in the black body, to counter being held with beholding. Show an other that you see them, you are aware and connected. As the desire for affirmation that has been returning in this text, Sharpe suggests affirmative attachment in the gaze. *In what ways might we enact a beholden-ness to each other, laterally? Beholden: to hold by some ties of duty or obligation, to retain as a client of person in duty bound*.<sup>5</sup> To behold is Soloway's gazing in feeling. Looking laterally, across, is to look differently to

1. (hooks 1990 p28)
2. (Hartman "Barnard Center for Research on Women" 2017)
3. (ibid)
4. (Sharpe p90 2016)
5. (Sharpe p101 2016)

how we are told to see in dominating hierarchies. To look dutifully and see your obligation to another. This engages Britzman's *traumatic perception*<sup>1</sup> that I ask for in Prelude. In Scene Six, Intoxication, we decide that affirmation and touch are intertwined. Sharpe writes in lucid textures and shows me how poetics can be used to make affirmative actions between people who think they are the same, and between people who

think they are different. Sharpe's words allow me to read in feeling. In the murdered black american bodies I meet Barad's *stranger who gifts us with both the ability to respond and the longing for justice to come.*<sup>2</sup>

Sharpe writes for the minority, the non-white working class, and the majority, those who are white. She can write with multiple voices, like hooks, without bringing

herself to stand on the common ground Nana Adusei-Poku and Teana Boston-Mammah identify as being made by rich white men. She keeps some things for herself. She does not move toward the makers of the common ground. Holding becomes withholding. Although this may seem immediately against learning and against my earlier realisation that I hide for the performative reveal, I have also come to see that knowing how to hide is also to know when and where to disclose. As with Sennett's call to dwell in ambiguity, this a call for those of us who dominate to realise in which ways we continue domination and in which ways we disallow ambiguity within a dominated body. To be transparent is to have no depth. The paralogues of metaphor I discuss in Scene Two, Slurring, run deep in our cultures. With Sennett's stranger knowledge there can there be ways to bring cultural depth to education? Holding and withholding, moving toward and

standing ground, are poetics I am driven to work through in the future. I will have to learn how to stand on ground of my own when proposing seemingly counter learning ideas. But, like I close in Scene Five, Regurgitation with all our bodies are vulnerable, we need to learn about protection.

*How to listen #9*

*Under the back porch*

*There's an alone place I go*

*Writing all I've heard.*<sup>3</sup>

Returning to the editing process, the cut, the montage, Karen Barad also understands that we need to see ties between us, across times. The bodies of those who are already dead and those who are not yet born cannot be disentangled from who we are. What if we could recognise that differentiating is a material act that is not about radical separation, but on the contrary about making radical connections and unities. *Cutting together apart.*<sup>4</sup> Cutting with Clark again as she researches the topology of the Möbius strip. *In cutting the paper Clark became aware that subjectivity is not only the subject. There is a zone outside of subjectivity.*<sup>5</sup> A tactile moment enabled this knowing, of knowledge that lives just before, just below, we know. *In indigenous cultures there are ways to introduce, share and respect this experience. In our culture all our rituals and rules are against the capability to activate this experience.*<sup>6</sup> I remember a comment from my mum regarding my ideas on encouraging reciprocity with the children of Combs school. *In a school/ teacher context this would be described as modelling, the teacher/leader shows pupils/participants the behaviour or learning they want to impart [sic]*<sup>7</sup> Beholding, cutting, modelling. All verbs entice you to make. Like Sharpe, *Clark worked against deep rooted trauma in Brazil, the superimposition of the deadly effects of the dictatorship and of neoliberalism on the exercise of thought*<sup>8</sup> Modelling thought is necessary, for as Ahmed said earlier,

1. (Britzman 1995 p213)
2. (Barad 2012 p219)
3. (Woodson p299 2014)
4. (Barad Duke "Gender, Sexuality & Feminist Studies" 2014)
5. (Rolnik "Guggenheim Museum" 2007)
6. (ibid)
7. (S. Dent, private communication, May 21 2018)
8. (Rolnik "Guggenheim Museum" 2007)

*an idea is not abstraction, you can embody a thought.*<sup>1</sup>  
How to work against trauma embodied in the very workings of the mind? *It was a matter of producing a memory of the bodies that the experience of Lygia Clark's proposals had affected and where it was inscribed, to give it a chance of pulsating in the present.*<sup>2</sup> A pulsating rhythm across times to produce new memory. The impossible act of making new pasts, is Barad's

*disruption of before / after.*

*A cut that is itself a cross cut, a passable impassability.  
An irresolvable internal contradiction.*

*A logical disjunction.*

*Cutting together apart.*<sup>3</sup>

I edit Barad's dialogue into poetic form, for this is the pace I sense when I hear her give this lecture on youtube. The production of memory is a prosthesis, something artificial in place of something missing. Our ability to edit can be used in the educational discourse, to include the pasts that are excluded, to edit in instead of edit out. It is not too late to change the past. Prosthetic social communication returns to orate new narratives.

I have not worked through, with any satisfaction, my desire to discuss digital communication as prosthetic social communication, in this project. Such a discussion remains elusive to me; my attempts to bring phones, whatsapp, computers and youtube into workshop situations have remained flat, like their form. The only moments that sparked some different thinking was when my family heard our chorus of voices on mobile phones, and when I documented a conversation between us on whatsapp. While the screen recording captures my family's dialogue, you can see a friend messaging me about an emotional upset in her life. For this topic to stop being flat, there must be a personal, a private, an intimate form placed underneath as mould. *Cutting together apart*<sup>4</sup> are actions we perform constantly

in our use of information and communication technology. I wonder for the future, whether performing these online in a live moment could bring me closer to the contemplation I desire. The question, how are we carried? That I ask in Scene Three Allowing Ooze, is in relation to our bodies movement inside digital communication. Now I have learnt it is a question that would work best if asked, how is your voice carried? In this Scene I also state lack of awe when using our phones and computers. Let us place this in contrast to the excitement in the children of Combs school, in response to two cans and a piece of string (our tin can telephone) Digital communication is pervasive, invisible, it has a ubiquitous nature and does not invite questions, for it performs exactly what you need. Using tin cans and string to communicate evoked questions by challenging the physical function of the objects. To think again after saying *I know what's in the cans ... sweetcorn!* [sic]<sup>5</sup> is to embark on an intuitive critique. Your voice reverberates through a string between tin cans and into the ear of another. You are held within the mechanism. Realising the need for physicality and feedback in order to work through the carrying and containment that occurs in ICT I want to use the voice, distorted on digital channels to thicken my research. I sense I will be developing my use of the voice inside digital technology, as medium for workshops and performance works.

So, I want to edit the voice. I also intend to take editing to the body. I am feeling the knot of my research to be body so have I moved back to practices that occur in this site. Performativity has carried this text and lived in every workshop we have tried. My body performing is the first action I describe to you in Scene Two, Slurring.

1. (Ahmed "feministkilljoys.com" 2018)
2. (Rolnik "Guggenheim Museum" 2007)
3. (Barad Duke "Gender, Sexuality & Feminist Studies" 2014)
4. (ibid)
5. (Anon, private communication, March 5 2018)

It returns. Recently I attended a movement workshop by the performance artist Jeremiah Day, who works with the practice of the artist, dancer and choreographer Simone Forti, specifically her research *Logomotion*. *Logomotion is an improvisational dance/narrative form wherein movement and words spring spontaneously from a common source.*<sup>1</sup> Another way to tell

stories. During the workshop, and imagining developments after, performing improvisation scared me because the edit, the cut, the montage is done in the moment. There is no time to step out, step back and rearrange, I struggled to find the ability to edit and do at the same time. However, I understand the process of writing [sic] scripture to be a small step toward a certain improvisation, one that sits between word and body. In *Stage Directions*, when I discuss self-talk, what LaBelle says *to be when I speak to myself as if I am two, I feel myself as another.*<sup>2</sup> I can feel [sic] scripture as an attempt to invoke such dynamic reading. For the reading to feel in two minds through an instinctive, improvised response when reading. The moment of reading when you perform an inner speech. The voice in your head, *inner speech enables ways of navigation and inhabitation ... the auditorium of the voice fully assists in orienting ourselves against the pressures of life.*<sup>3</sup> We can orient ourselves against the pressures of another's life, in feeling, an oscillating and intuitive reflex.

*How to listen #10*

*Write down what I think*

*I know. The knowing will come.*

*Just keep listening ...*<sup>4</sup>

Lygia Clark was improvising when she first cut the paper she taped to make a Möbius strip.

She did not know what she was doing, she was acting to know. We are sure Jack Halberstams appreciates improvising, when she says he is *trying to learn again, how to think more wildly and creatively, outside of some of the systems that we seem to be stuck with.*<sup>5</sup> Again again again. These things take time and they must be repeated, for what you learn will be different every time. Clark made propositions instead of art that could be repeated by others. Simone Forti did this too in the choreography of her *Dance Constructions*. Like Bruce Nauman's work in *Scene Two*, these works are very much embedded with the fluxus movement. *Dance Constructions* is a body of work from before *Logomotion*, *they are seven dances based around ordinary movement, chance, and simple objects like rope and plywood boards.*<sup>6</sup> Forti's act of choreographing ordinary, pedestrian movements is subversive, removing the need for the trained body of a dancer. Like Aaron's self-abolition, artwork of an instructional nature is artist-abolition. Removing the artist from the equation is a desire I work through in my shifting identity. *Her works spread as seemingly didactic "rule games" but ... otherwise [the performers are] free to improvise gestures as they negotiated the object before them.* These words invite memory on my intentions for scripts. Making rules has another purpose; time travel. *The rules allow people to not merely acquire the rights to the dances, she [Forti] says, but more specifically "the ability to have these pieces continue their life past when I do mine."*<sup>8</sup> A work that can pass between bodies. I watch a performance of *Roller Boxes* and I am taken to the soundtrack I made with the children of Combs school, our wild animalistic choir, Barad's cacophony, shares many sounds with that of Forti's performers. They are sounds before language. The place I have been trying to reach throughout the revolutions of this text. This is a place of possibility. Activism in the mouth. *Some are quite wild, like Roller Boxes, which consists of two or three boxes on rollers, depending on the size of the*

1. ("Independent dance" n.d.)
2. (LaBelle p89 2014)
3. (LaBelle p88 2014)
4. (Woodson p310 2014)
5. (Halberstam "IPAK Centar" 2014)
6. (Lim "moma.org" 2016)
7. (ibid)
8. (ibid)

space. The boxes each have two ropes attached. There's one person sitting in each box and two people on the ropes [who] send the boxes careening around the space. The performers in the boxes are singing out a tone—a pitch—and it gets quite wild. It takes the right performer who can handle it and not get scared.<sup>1</sup>

Getting wild is what Halberstam knows necessary in reaching an intuitive critique.

Elements of this project that I carry with me to the future are sounds we emit that are not words, that express something outside of, just below, our spoken vocabulary. I take this because I want to develop an oral poetics. To convert containment to self-containment, like Sharpe, like Clark and Forti too. The site I choose to work will be the body and the mouth, what comes through, I hope to be a new language. Labelle defines oral poetics;

*... laughters hilarity, whispers ghostly manners, the yawns contagion, the unpredictability of the stutter, the animality of the grunt, ... in short the erotic palpating force of an oral poetics, which disrupts and flavours our language with possibility.*<sup>2</sup>

I am learning that for the dis/continuity and disruption I desire, my Counterdiscourse, it must be paired with some kind of framework. Instructions, rules, scripts. The children's book returns as a script that invites reading aloud. I have also come to see it as a site where you can make up words as well as stories. Like bell hook's stories for children, an image of Skin Again is on the next page, I want to counter dominating forces in the smallest forms.

And why the mouth, this place on our body where inside becomes out and outside becomes in? *The mouth and all it's oral productions provide a feverish view – an opening, a horizon, an elaborated sensuality - for the imagination of a future voice, one that may ultimately surprise us with stammering, singing, biting its lip, or speaking an unforgettable*

*sound.*<sup>3</sup>

Our voices for our imagination. Our mouths as site to disassemble the discourse we churn out with our words.

I will conclude with a script made from a youtube video of a lecture on *Logomotion* from Simone Forti, where she becomes polymorphous with her environment and with you.

We are closing with this as Proposition moving toward a practice that can perform what Joan Retallack asks for; *practices that reach out (interrogatively) toward constructive new ways of understanding and being in the world may be our only chance at real instruments of optimism.*<sup>4</sup> Note, in this reading, I and You have been switched. She is Anna Halprin, Simone Forti's teacher. Improvise to this as you see fit, it is my first Proposition.

*You don't know if I can see this and if I can't then I can imagine it  
Say you roll  
( ( you roll a stool across the floor ) )  
Still going, oh it's stopped*

*Or if you go  
( ( you drop a scarf onto the ground, it falls slowly ) )*

*She would have us watch things  
People walking on the street, the leaved in the wind.  
She would have us watch things, people walking in the street, cars, the wind in the trees.  
She showed us how to find shape and movements that outside of the tradition of dance you wouldn't have access to  
( ( your body walks the street, feels as a car, holds the energy of the wind in the trees ) )*

*~ time passes ~*

1. (Lim "moma.org" 2016)
2. (LaBelle p187 2014)
3. (ibid)
4. (Retallack 2007 para44)

*Something like that, how to feel a little part of that*

*~ time passes ~*

*And you can keep that going down to the floor  
So we were observing, Halprin was very aware of the  
Bauhaus school of art and design ...  
a way of teaching that was very close to ...*

1. (Forti "Otis College" 2010)

*like where you are aware of a  
particular space, like the neck of a  
funnelled sculpture, we also were  
aware of particular spaces.*

*Or we might work with a sense of weight.*

*Taking elements, line.  
Explore it for a half hour and then maybe find  
something.  
If you were to lift that up  
((points at the lecturn))  
which you could, then you can already imagination a  
kind've preparation in your body. It's weight and how  
the body responds to weight.*

*You might pick up something and jump with it.  
See how that effects your movement.*

*As a visual artist I am very much working with my  
eyes. As a musician, it's your ears.  
If you're working with movement you're working  
very much with the kinaesthetic sense.*

*Coming from a visual.  
I'm there and you see me.  
Movement.  
(( you close your eyes ))*

*You know where your hands are.  
(( eyes closed you hold your hands out in front of  
your chest ))*

*You know your arm is swinging  
(( eyes closed you swing one arm across your torso ))*

*You know that your body is bunching up  
(( eyes closed you hunch your shoulders and float your  
head into your chest ))*

*You know it because of the nerves that are in your  
muscles.*

*The body is very much the place where movement sits.  
Be aware of those impulses.*

*Ok I'm here.  
You see that.  
You remember this rolled  
(( you point to the stool ))  
and that dropped  
(( you point to the scarf on the floor ))  
You think you want to sit down.  
You do, you like this!  
You chose that impulse.  
To be aware of that impulse.  
To be editing as you go. <sup>1</sup>*

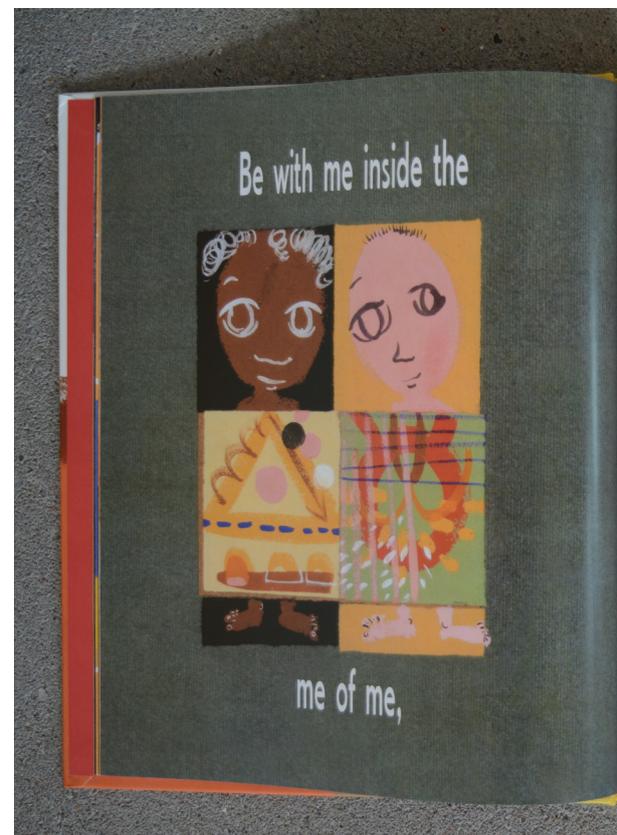


Fig. 6.7 Rollerboxes (2018)



Fig. 6.6 drawings inside Skin Again, childrens book by bell hooks and illustrated by (C. Raschka 2004)



Fig. 6.8 a friends thoughts on exercises in regurgitation in my studio (S. Bates 2018)



## References

### *Books, Journals and Plays*

- Agre, P. (1994) *Surveillance and Capture: Two Models of Privacy*. The Information Society, Volume 10 pp101 - 127
- Barad, K (2012). *On Touching – The Inhuman That Therefore I Am*. Brown University and differences: A Journal of Feminist Cultural Studies Volume 23, Number 3. p206 – 223
- Bibby, G. (2014) *The Drumhead*. Berlin: Sternberg Press.
- Boal, A. translated Jackson, A. (2002) *Games for Actors and Non-Actors*. New York: London: Routledge.
- Brown, J. (2003) *Flat Stanley*. London: Egmont Books Ltd. (illustrated by Scott Nash)
- Cavarero, A, (2005) translated Kottman, P.A. *For More than One Voice: Toward a Philosophy of Vocal Expression*, 1 edition Stanford University Press, Stanford, Calif.
- Cecchetti, A, (2017) *Alex Cecchetti*. Captures, Valence; Noisiel.
- Churchill, C., 2009. *Churchill: Plays Four*. Nick Hern Books, London.
- Fanon, F. (2017) translated Markmann, C.L. *Black Skin, White Masks*. Pluto Press: London.
- Freire, P. (2000) translated Ramos, M. *Pedagogy of the Oppressed*, 30th anniversary ed. Continuum, New York.
- Garoian C. R. (2013) *The Prosthetic Pedagogy of Art, embodied research and practice*. New York: State University of New York Press.
- hooks, b. (1990) *Yearning, race, gender and cultural politics*. Boston, MA: South End Press.
- hooks, b. (2004) *Skin Again*. Hyperion Books for Children
- Kraftl, P. (2015) *Geographies of Alternative Education: Diverse Learning Spaces for Children and Young People*. Policy Press: Bristol
- LaBelle, B. (2014) *Lexicon of the Mouth: Poetics and Politics of Voice and the Oral Imaginary*. Bloomsbury Academic, New York.
- Lambert, L. (Ed) (2017) *Toxic Atmospheres*. The Funambulist, Politics of Space and Bodies. Issue 14 p12 – 15
- Lauretis, T. D. (Grosz, E. Ed) (1994) *Volatile Bodies, Toward a Corporeal Feminism*. Bloomington and Indianapolis, Indiana University Press.
- Leslie, Bary. (1991) *Oswald de Andrade's "Cannibalist Manifesto."* Latin American Literary Review 19 p35–37
- Levy, D. (2014) *Things I Don't Want to Know*. Penguin, London.
- Levy, D. (2016) *Hot Milk*. Penguin, London.
- Lorde, P.A. (Clarke, P.C. Ed) (2007) *Sister Outsider: Essays and Speeches*. Reprint edition. Ten Speed Press, Berkeley, Calif.

Luhmann, S. (Pinar, W. Ed), (1998) *Queering/ Querying Pedagogy? Or, Pedagogy Is a Pretty Queer Thing* Queer theory in Education p141 – 155. Hillsdale NJ

Manning, E. (2016) *The Minor Gesture*. Durham: London: Duke University Press.

Mulvey, L. (Braudy, L. Cohen, M. Eds) (1999) *Visual Pleasure and Narrative Cinema. Film Theory and Criticism: Introductory Readings*. New York: Oxford UP p 833-844

Pineau, E. L. (Stucky, N. Wimmer, C. Eds) (2002) *Teaching Performance Studies Critical Performative Pedagogy: Fleshing Out the Politics of Liberatory Education*. Carbondale: Southern Illinois University Press.

Preciado, P. (2017) *Manifiesto contrasexual*. Barcelona: Editorial Anagrama.

Ranciere, J. (1987) translated Ross, K. *The Ignorant Schoolmaster, five lessons in intellectual emancipation*. Stanford University Press: Calif

Sedgwick, E. K. (2003) *Touching Feeling, Affect, Pedagogy, Performativity*. Durham: London: Duke University Press.

Sharpe, S. (2016) *In the Wake, On Blackness and Being*. Durham: London: Duke University Press.

Stark, F. (1999) *The Architect & the Housewife*. London: Book Works

Wittig, M. (1975) translated by Le Vay, D. *The Lesbian Body*. New York: William Morrow and Company Inc.

Woodson, J. (2014) *brown girl dreaming*. New York: Puffin Books.

### Electronic Sources

Aarons. K. (2016) illwilleditions (2016 03) *NO SELVES TO ABOLISH*. Retrieved from: <https://illwilleditions.noblog.s.org/files/2016/03/Aarons-No-selves-to-abolish-REVISED-READ.pdf> [Accessed 2018 June 10]

Ahmed, S. (2015) *Complaint: Diversity Work, Feminism and Institutions*. [video]. Retrieved from <https://www.youtube.com/watch?v=4jf4sgw5NeQ&t=398s> [Accessed 2018 June 8]

Ahmed, S. (2018) *feministkilljoys* (2018 May 30) *The Time of Complaint* Retrieved from <https://feministkilljoys.com> [Accessed 2018 June 11]

Acker, K. (2015) Total Body Workout (2015 September 28) *Language of the body*. Retrieved from <https://totalbodyworkout.club>bodylog> [Accessed 2018 June 8]

And (2006) FRIEZE.COM Issue 97 *Lygia Clark*. Retrieved from: <https://frieze.com/article/lygia-clark-0> [Accessed 2018 June 10]

Baker, A.C. Jensen, P.J. Kolb, D.A. (2005) *Management Learning* 36, 411–427. *Conversation as Experiential Learning*. Retrieved from <https://doi.org/10.1177/1350507605058130> [Accessed 2018 June 11]

Barad, K. (2014). *Feminist Theory Workshop Keynote*. [video] Retrieved from <https://www.youtube.com/watch?v=cS7szDFwXyg&t=1s> [Accessed 2018 June 8]

Bateson, N. Shami, S. (2016). *The colonisation of knowledge*. Retrieved from: <https://www.youtube.com/watch?v=bs8k4HO1RNQ> [Accessed 2018 June 10]

Bibby, G. (Soobramanien, N. Ed) (2014) *The Drumhead*. Sternberg Press. Retrieved from: <http://www.sternberg-press.com/index.php?pageId=1561&bookId=455&l=en> [Accessed 2018 June 10]

Blas, Z. (2016). e-flux Journal #74. *Contra-Internet*. Retrieved from: <https://www.e-flux.com/journal/74/59816/contrainternet/> [Accessed 2018 June 10]

Britzman, D.P. (1995) *Educational Theory* 45, 151–165. *Is There a Queer Pedagogy? Or, Stop Reading Straight*. Retrieved from <https://doi.org/10.1111/j.1741-5446.1995.00151.x> [Accessed 2018 June 10]

Bruce, Nauman. (2007) *The True Artist Helps the World* Retrieved from <https://www.youtube.com/watch?v=0JsqVlo5Me0> [Accessed 2018 05 13]

Butler, J. and Nelson, M. (2017). *Gender, Identity, Memoir* [video]. Retrieved from <https://www.youtube.com/watch?v=t-g9tKSy4WY&t=2891s> [Accessed 2018 June 8]

Carby, H. Glover, K. Hartman, S. Jafa, A. Weheliye, A. Sharpe, C. (2017). *In the Wake, A Salon in Honour of Christina Sharpe*. [video]. Retrieved from <https://www.youtube.com/watch?v=DGE9oiZr3VM&t=282s> [Accessed 2018 June 10]

Center, I., Halberstam, J. (2014) *On Behalf of Failure* Retrieved from [https://www.youtube.com/watch?v=ZP086r\\_d4fc](https://www.youtube.com/watch?v=ZP086r_d4fc) [Accessed 2018 May 17]

Conrad, C.A. and Vicuña, C. (2016). *Readings in Contemporary Poetry* [video]. Retrieved from <https://www.youtube.com/watch?v=UhUjedy9OmU&t=2957s> [Accessed 2018 June 08]

Fisher, M. (2016). cci collective *All of this is Temporary* [video]. Retrieved from <https://www.youtube.com/watch?v=deZgzW0YHQI&t=17s> [Accessed 2018 June 8]

Forti, S. (2010) *Otis College Visiting Artist guest lecture* [video]. Retrieved from <https://www.youtube.com/watch?v=29VCs5TBY5I> [Accessed 2018 June 8]

Fox, M. (2006). The New York Times (2016 March 1) *Octavia E. Butler, Science Fiction Writer, Dies at 58*. Retrieved from <https://www.nytimes.com/2006/03/01/books/octavia-e-butler-science-fiction-writer-dies-at-58.html> [Accessed 2018 June 10]

Graham, W. S. (1980). Poetry Foundation, *Selected Poems (Ecco Press 1980), Approaches to How They Behave*. Retrieved from <https://www.poetryfoundation.org/poems/55095/approaches-to-how-they-behave> [Accessed 2018 June 10]

Gordon, J. (2015) Pitchfork (2015 December 01) *ANOONI 4 Degrees* Retrieved from <https://pitchfork.com/reviews/tracks> [Accessed 2018 June 11]

Halberstam, J. (2012). *gaga feminism and queer failure* (2012 September 3) *On Pronouns*. Retrieved from: <http://www.jackhalberstam.com/on-pronouns/> [Accessed 2018 June 10]

Fig. 6.9 sketchy note (A. Pickles 2017)

- Halberstam, J. (2014) *On Behalf of Failure* [video]. Retrieved from [https://www.youtube.com/watch?v=ZP086r\\_d4fc&t=2443s](https://www.youtube.com/watch?v=ZP086r_d4fc&t=2443s) [Accessed 2018 June 8]
- Harman, R. McClure, G. (2011) Equity & Excellence in Education 44, 379–402. University of Massachusetts Amherst School of Education *All the School's A Stage: Critical Performative Pedagogy in Urban Teacher Education*. Retrieved from <https://doi.org/10.1080/10665684.2011.589278> [Accessed 2018 June 08]
- hooks, b. (2016). *Speaking Freely* [video]. Retrieved from <https://www.youtube.com/watch?v=g2bmnwehlpA&t=1s> [Accessed 2018 June 8]
- hooks, b. and Soloway, J. (2016). *In Conversation* [video]. Retrieved from <https://www.youtube.com/watch?v=Fw6Fd87PhjU&t=520s> [Accessed 2018 June 8]
- Independent Dance Newsletter. (2018). *Simone Forti Biography*. Retrieved from: <http://www.independentdance.co.uk/author/simone-forti/> [Accessed 2018 June 10]
- Lambert, L. (2018) THE FUNAMBULIST MAGAZINE. "Breathing Combat" Against The Toxicity Of The Colonial/Racist State Retrieved from <https://thefunambulist.net/articles/introduction-breathing-combat-toxicity-> [Accessed 2018 June 06]
- Larsen, B. Rolnik, S. (2009) *On Lygia Clark's Structuring the Self* Retrieved from <https://www.afterall.org/online/lygia.clarks.structuring.self#.Wu8w3NOFMW0> [Accessed 2018 June 05]
- Irigaray, L. Burke, C. (1980) Signs: Journal of Women in Culture and Society 6, 69–79. *When Our Lips Speak Together*. Retrieved from <https://doi.org/10.1086/493777> [Accessed 2018 June 05]
- Kostogriz, A. Doecke, B. (2007) Critical Inquiry in Language Studies 4, 1–24. *Encounters with 'strangers': towards dialogical ethics in english language education*. Retrieved from <https://doi.org/10.1080/15427580701340626> [Accessed 2018 June 05]
- LaBelle, B. (2015) *Becoming Public, or kissing on park benches*. [video] Retrieved from <https://www.youtube.com/watch?v=W-qjqqST2wg&t=1568s&pbjreload=10> [Accessed 2018 June 8]
- Lee, W.B. (1997) Comparative Education Review 41, 226–228. Cummins, J. Sayers, D. (1995) *Brave New Schools: Challenging Cultural Illiteracy* Retrieved from <https://doi.org/10.1086/447435> [Accessed 2018 June 11]
- Lim, N. (2016). INSIDE/OUT (2016 January 27) ARTISTS, COLLECTIONS & EXHIBITIONS *MoMa Collects: Simone Forti's Dance Constructions*. Retrieved from: [https://www.moma.org/explore/inside\\_out/2016/01/27/moma-collects-simone-fortis-dance-constructions/](https://www.moma.org/explore/inside_out/2016/01/27/moma-collects-simone-fortis-dance-constructions/) [Accessed 2018 June 10]
- Manning, E. (2018). *On Neurodiversity, Black Life and the University as We Know It* [video] Retrieved from <https://www.youtube.com/watch?v=tYHSHRzj7eY&t=260s> [Accessed 2018 June 8]
- Stark, F. (2017) *UH-OH (Contemporary Art)* Retrieved from <https://www.youtube.com/watch?v=GgT4BuPgOLE&t=38s> [Accessed 2018 June 05]

- Retallack, J. (2007). Jacket 32 April 2007 *What is Experimental Poetry & Why Do We Need It?* Retrieved from: <http://jacketmagazine.com/32/p-retallack.shtml> [Accessed 2018 June 10]
- Rolnik, S. (2007) eipcp Transversal Texts (2007 January) *The Body's Contagious Memory Lygia Clark's Return to the Museum*. Retrieved from: <http://eipcp.net/transversal/0507/rolnik/en> [Accessed 2018 June 10]
- Rolnik, S. (2016). *Suely Rolnik Deconstructs the Colonial Unconscious* [video] Retrieved from <https://www.youtube.com/watch?v=yASMCTAHiVM&t=1492s> [Accessed 2018 June 8]
- Sennett, R. (2012) *Together: The Rituals, Pleasures and Politics of Cooperation* [video] Retrieved from [https://www.youtube.com/watch?v=qf0gLjfd\\_RY&t=895s](https://www.youtube.com/watch?v=qf0gLjfd_RY&t=895s) [Accessed 2018 June 8]
- Settele, B., 2016. Performance Research 21, 127–132 *Thinking towards a Queer Art Education through Collective Practices in Performance*. Retrieved from <https://doi.org/10.1080/13528165.2016.1240922> [Accessed 2018 June 8]
- Solon, O. Laughland, O. (2018) *The Guardian (2018 May 02) Cambridge Analytica Closing after Facebook data harvesting scandal*. Retrieved from <https://theguardian.com>may> [Accessed 2018 June 05]
- Soloway, J. (2016) *On the Female Gaze* [video] Retrieved from <https://www.youtube.com/watch?v=pnBvppooD9I&t=1s> [Accessed 2018 June 8]
- Steyerl, H. (2002) eipcp.net Transversal. Hito Steyerl: *The Articulation of Protest* | Retrieved from <http://eipcp.net/transversal/0303/steyerl/en> [Accessed 2018 June 05]
- Stone, S. (1992). Camera Obscura: Feminism, Culture, and Media Studies 10, 150–176. *The Empire Strikes Back: A Posttranssexual Manifesto*. Retrieved from [https://doi.org/10.1215/02705346-10-2\\_29-150](https://doi.org/10.1215/02705346-10-2_29-150) [Accessed 2018 June 05]
- Stone, S. (2003). *Flesh, Gender and Technology* [video] Retrieved from <https://www.youtube.com/watch?v=qNRRIfiVVnw> [Accessed 2018 June 08]
- Stone, S. (2014). *Keynote performance, Gender Bodies and Technology* [video] Retrieved from <https://www.youtube.com/watch?v=z5BhZwQv8b8&t=1544s> [Accessed 2018 June 08]
- Vicuna, C. (*Biography*). Retrieved from OLPCWiki: [https://en.wikipedia.org/wiki/Cecilia\\_Vicu%C3%B1a](https://en.wikipedia.org/wiki/Cecilia_Vicu%C3%B1a) [Accessed 2-18 June 10]

#### Miscellaneous

Adusei-Poku, N. (Ed.). (2017) *WdKA Makes a Difference*. NL: Creating 010.

Hanna, T. (2016) *Tingling*. WdKA MA Thesis

*What is phonics? (Explanation and examples)* Retrieved from OLPC mumsnet <https://www.mumsnet.com/learning/phonics/what-is-phonics> [Accessed 2018 June 10]

*Recursion (Explanation and illustration)* Retrieved from OLPCWiki <https://en.wikipedia.org/wiki/Recursion> [Accessed 2018 June 10]

*Speech Sounds (Science Fiction short story written by Octavia Butler 1983)*. Retrieved from OLPCWiki: [https://en.wikipedia.org/wiki/Speech\\_Sounds](https://en.wikipedia.org/wiki/Speech_Sounds) [Accessed 2018 June 10]

## Definitions

*Choking* retrieved from OLPC Encyclopedia of Children's Health, Symptoms, Definition, Description, <http://www.healthofchildren.com/C/Choking.html> [Accessed 2018 June 05]

*Counterdiscourse* retrieved from OLPC <http://www.yourdictionary.com/counterdiscourse> [Accessed 2018 June 06]

*Director* retrieved from OLPC Oxford Dictionaries | English <https://en.oxforddictionaries.com/definition/director> [Accessed 2018 June 06]

*Paralanguage* retrieved from OLPC <https://www.merriam-webster.com/dictionary/paralanguage> [Accessed 2018 June 06]

*Poetry* retrieved from OLPC Merriam Webster (updated 2018 June 03) <https://www.merriam-webster.com/dictionary/poetry> [Accessed 2018 June 06]

*Prose* (page edited by NewEnglandYankee (talk 1 contribs) 2018 May 02) retrieved from OLPC Wiki <https://en.wikipedia.org/w/index.php?title=Prose&oldid=839223058> [Accessed 2018 June 06]

*Scenography* retrieved from OLPC Dictionary.com <http://www.dictionary.com/browse/scenography> [Accessed 2018 June 06]

*Script* retrieved from OLPC <https://www.merriam-webster.com/dictionary/script> [Accessed 2018 June 06]

*Teach* retrieved from OLPC Oxford Dictionaries| English <https://en.oxforddictionaries.com/definition/teach>

[Accessed 2018 June 06]

*Transcript* retrieved from OLPC <https://www.merriam-webster.com/dictionary/transcript> [Accessed 2018 June 06]

*We* retrieved from OLPC <https://www.merriam-webster.com/dictionary/we> [Accessed 2018 June 06]

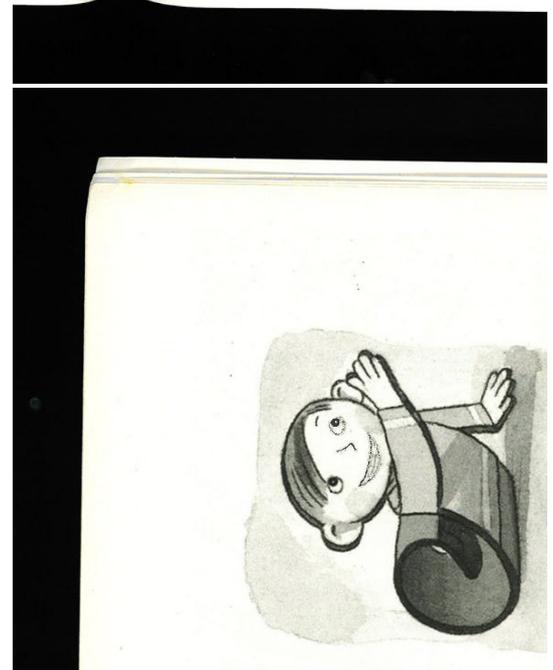


Fig. 7.0 dildotectonics (P. Preciado 2017)

Fig. 7.1 Flat Stanley says hello (S. Nash 2003)

## Image List

- Fig. 1.0 Pickles, A. (2017) *Scanned books and notes, oyster shells and lollipops* [collage] [private collection]
- Fig. 1.1 Pickles, A. (2017) *Sketch for a sim card* [digital collage] [private collection]
- Fig. 1.2 Pickles, A, R. (2018) *Drawing by my dad* [drawing] [private collection]
- Fig. 1.3 Preciado, P. (2017) *Dildotectonics*. [drawing] [scanned copy]
- Fig. 1.4 Anon. (2018) *Scan of a drawing from Combs Infant School workshops* [scanned drawing] [private collection]
- Fig. 1.5 J:Son Borg, C. & Pickles, A. (2018) *Poster for the workshop with no name* [digital collage] [private collection]
- Fig. 1.6 Anon. (2018) *Limited Language notes, from the workshop with no name* [drawing] [private collection]
- Fig. 1.7 Zioga, V. (2018) *text from 10 words* [poem] [private collection]
- Fig. 1.8 Anon. (2018) *Scan of a drawing from Combs Infant School workshops* [scanned drawing] [private collection]
- Fig. 1.9 Krausse, A. (2018) *text from 10 words* [poem] [private collection]
- Fig. 2.0 Carvahlo, S. (2018) *text from 10 words* [poem] [private collection]
- Fig. 2.1 Pickles, A. (2017) *The Shepherd and sheep* [Scan of found image with digital edit] [private collection]
- Fig. 2.2 Nash S. (2003) *Flat Stanley* [illustration] [scanned copy]
- Fig. 2.3 Anon. (2017) Available at: <https://www.artrabbit.com/events/sketch-for-a-fountain-nicole-eisenman> [Accessed 11th June]
- Fig. 2.4
- Fig. 2.5
- Fig. 2.6
- The Crushed Officers Cyprus (2017) *Documentation* [photograph]
- Fig. 2.7 Anon. (2018) *Scan of a drawing from Combs Infant School workshops* [scanned drawing] [private collection]
- Fig. 2.8 Williams M, A. (2017) *Documentation* [photograph] [private collection]
- Fig. 2.9 Hassall, K. (2017) *Notes from sheet music for You're Toxic I'm Slippin' Under* [drawing] [private collection]
- Fig. 3.0 Pickles, M. (2018) *Sketch from my sister about our workshop* [drawing] [private collection]
- Fig. 3.1 Perreault, J. (2014) Available at: <https://theartstack.com/artist/lygia-clark/air-and-stone> [Accessed 11th June]
- Fig. 3.2 Braden, P.(2013) Available at: <https://frieze.com/fair-programme/gerry-bibby> [Accessed 11th June]
- Fig. 3.3 Pickles, A. (2018) *Sketch for a body connecting to a laptop* [scanned drawing] [private collection]

- Fig. 3.4  
 Fig. 3.5  
 Fig. 3.6  
 Guggenheim (2016) Available at: [www.youtube.com/watch?v=yASMCTAHiVM](http://www.youtube.com/watch?v=yASMCTAHiVM) [Accessed 11th June] [Screenshots of video]
- Fig. 3.7 Pickles, A (2018) *shells I collected as a child* [sculpture] [private collection]
- Fig. 3.8 Anon. (2018) *Scan of a drawing from Combs Infant School workshops* [scanned drawing] [private collection]
- Fig. 3.9 Pickles, A (2018) *honey, salt and sugar* [sculpture] [private collection]
- Fig. 4.0 Dent, S. (2018) *sketch from my mum about our workshop* [drawing] [private collection]
- Fig. 4.1 Kahlmeter T (1890) Available at: <http://runeberg.org/huru/0081.html> [Accessed 11th June]
- Fig. 4.2  
 Fig. 4.3  
 Fig. 4.4  
 Fig. 4.5  
 Pickles, A (2018) *tin can telephone* [sculpture] [private collection]
- Fig. 4.6 Pickles, A (2018) *learning consonants* [sculpture] [private collection]
- Fig. 4.7 Pickles, A (2018) *practicing letters with deodorant and cornflour in a bag* [sculpture] [private collection]
- Fig. 4.8 Pickles, A (2018) *rrrrroooooaaarrrrraaa* [performance] [private collection]
- Fig. 4.4 Anon (2018) *Animal Messages* [performance] [private collection]
- Fig. 5.0 Anon. (2018) *Scan of a drawing from Combs Infant School workshops* [scanned drawing] [private collection]
- Fig. 5.1 Pickles, A (2018) *one of my posters, with studio and administrative detritus* [digital collage] [private collection]
- Fig. 5.2 Pickles, A (2018) *the reader / syllabus in the studio* [photograph] [private collection]
- Fig. 5.3 *apricot, gold paper, koulouri and reading material* [photograph] [private collection]
- Fig. 5.4 Robbins, L (2018) *that's me in the corner* [collage] [private collection]
- Fig. 5.5 Hupkes, Z. & Pedrosa, S. (2018) *minimum surface contact* [performance] [private collection]
- Fig. 5.6 Hupkes, Z. & Pedrosa, S. (2018) *blowing with tubes* [performance] [private collection]
- Fig. 5.7 Hupkes, Z. & Pedrosa, S. (2018) *apricot and gold paper* [snack] [private collection]
- Fig. 5.8 Pickles, A (2018) *sketch for online workshop* [drawing] [private collection]
- Fig. 5.9 Robbins, L (2018) *guilt will eat you* [collage] [private collection]
- Fig. 6.0 Jazbec, K. (2018) *a friends thoughts on exercises in regurgitation in my studio* [drawing] [private collection]
- Fig. 6.1 Robbins, L (2018) *that's me in the corner 2* [drawing] [private collection]
- Fig. 6.2 Martin, J. (2018) *a friends thoughts on exercises in regurgitation online* [drawing] [private collection]

Fig. 6.3 Xausa, L. (2018) *a friends thoughts on exercises in regurgitation in my studio* [drawing] [private collection]

Fig. 6.4 Buljan, A. (2018) *a friends thoughts on exercises in regurgitation in my studio* [drawing] [private collection]

Fig. 6.5 Charalambous, J. (2018) *a friends thoughts on exercises in regurgitation in my studio* [drawing] [private collection]

Fig. 6.6 Raschka, C. (2004) *Skin Again illustrations.* [illustration] [photograph]

Fig. 6.7 Anon (2018) Available at: <http://www.artperformance.org/article-rollers-simone-forti-1960-122730957.html> [Accessed 11th June]

Fig. 6.8 Bates, S. (2018) *a friends thoughts on exercises in regurgitation in my studio* [drawing] [private collection]

Fig. 6.9 Pickles, A. (2017) *sketchy note* [digital collage] [private collection]

Fig. 7.0 Preciado, P. (2017) *Dildotectonics.* [drawing] [scanned copy]

Fig. 7.1 Nash S. (2003) *Flat Stanley says Hello* [illustration] [scanned copy]

Fig. 7.2 Pickles, A. (2018) *Thank you* [collage] [private collection]

Fig. 7.3 Pickles, A. (2018) *even more shellzzzz when will it end?!* [sculpture] [private collection]

Thank you so much to all workshop participants,  
for your voices, your bodies and your thoughts.

Thank you in particular to Ana, Andrew,  
Annette, Barbara, Clara, Combs School, Emily,  
Jaz, Jen, Justyna, Katarina, Katy, Lavinia, Leslie,  
Madeleine, Max, Övül, Renée, Sara, Sophie,  
Susana C, Susana P, Tracy & Zora for your  
contributions to the pages of this text in drawings  
and the weaving of my unravelling thoughts.

And eternal thank you's to accomplice Viki, I  
would not have made it without you.





Fig. 7.2 Thank you (A. Pickles 2018)

Fig. 7.3 overleaf, even more shell3333 when will it end?! (A. Pickles 2018)

