BEING AND CAUSING CHOREOGRAPHY
Connecting the movement of human, material and collective bodies

Final Essay in Bachelor of Fine Arts
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Tireless theories and philosophies since the sixties have been striving to ontologically reveal the body and define its production in ecological and social realms. Such revelations have recently been further challenged by contribution of ‘new materialism’: ideas that are excluding the notion that matter is a passive phenomenon, encouraging a recognition of material bodies in complex and intelligent interactions with the environment and being.

To explore this state of interaction as movement, and its organization as choreography, is here a method and approach to an aesthetical practice—one that always involves the human, material and collective body. Persisting and transforming the surrounding structures of spaces, of things and causes.
Introduction

Chaos and determination are never apart. I am in search for where sources and choices of movement lie and to what extent it is possible to inherit a higher sensibility of surrounding movement that influences a body. What can make us become active participants of environments that produce and move the human body as a singular and collective entity.

We are, and we are surrounded by vivid material, inhabited by fluctuating energies that are impossible to keep control of. Material bodies, human and non-human bodies of matter. They begin somewhere in the invisible and continue out to the very visible, touchable: from the private to the public, and far out in the larger systems of life, the networks of being. I strive away from pointing out particular sources that control anything or any body, I believe in movement. I have been exploring and experiencing the notion of choreography as a method by which to speak about movement of all things that are being part of me, from my interiors to my exteriors. I have been dancing, moving my body in many different or complete lack of patterns, to come to this point of observation. I am reading, registering and meeting choreographers that have are speaking about movement that begins from the very intimately physical and material body, and how it can reach out and connect to the collective, social or ecological systems of bodies. These systems, or orders, being explored as choreographies, causing and being caused by the movement of our existence. I am hunting the experience of this duality by always working with the engagement of my own body, together with other human/material bodies, and spaces that create who I am and what we are.

Tracing back to the sixties, there has been a rising awareness concerning the movement of all living things, being a requited consequence for a time of growing fragmentation and overspecialization in nature, culture and science. One of the great pioneers towards an ecological view of life was Gregory Bateson, who insisted on relationships between all existing matter. With his ‘spirited culture of refusal’ he made the case that there is an ubiquitous informative and communicative order, claiming that circularities are non-linear, and that all matter is loaded with inner intelligence.¹ Likewise, the fantasies of immanent physical communication from one body to another was a guiding line into

the practice of modern dance: whether this was suggesting an analogy to bio-politics—or towards a more spiritual view of life, that was brought with the waves of Zen Buddhism from Japan.

I have never intentionally sought to find any of these connections, but I have reached states of surrendering to them by insisting on always incorporating my body in what I do. First to have found ways to surrender my mind to my body, and then discovering different ways to surrender into the large potential of its materiality as composed. The potential of being actively alive. Albeit, to understand its materiality does rarely come from living it but very carefully observing it, and rarely is it enough to observe one’s own body alone. In my visual arts practice I have been focusing all my attention on other material. How it shapes, reflects, bends, remembers and lives. I have been collecting raw and “less raw” material, recording its movements and shapes, finding ways to enhance their qualities and to physically (re)interpret them—in small scale explorations or site specific ones. The philosophies that have been convoying me through my material explorations have recently lead me to voices coming from the contemporary philosophical branch *New Materialism*. New materialism is an expanding field of transdisciplinary thinkers that are setting new tables of content and connection between human and non-human bodies; their ecological and intertwined world. In this essay I will be mentioning readings of Jane Bennett who is spreading her thoughts on ‘vital materialism’ in her recently published book *Vibrant Matter: The Political Ecology of Things*, and Karen Barad who takes a posthumanist account of the body and its performativity with a motivating twist to the nature of materiality and causality, and the whole production of becoming. Karen has become like a magnifier to what I have only began to touch by experiencing a deep connection between to other material. From these new materialist philosophies, I will draw connections to readings and works of contemporary choreographers and visual artists that embody and materialize them—and from there into my own material practice that longs to build further on these beliefs.

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RECOGNIZING MY BODY IN OTHER MATERIAL BODIES

All bodies, not merely “human” bodies, come to matter through the world’s iterative intra-activity—its performativity. This is true not only of the surface or contours of the body but also of the body in the fullness of its physicality, including the very “atoms” of its being. Bodies are not objects with inherent boundaries and properties; they are material discursive phenomena.\(^4\)

Karen Barad

When I approach material it is always in relation to the state of my body. What effects it and that what makes it vibrate is a very intimate shift of focus. I distort a habitual perception of moving and observing of where I am and what I am of. The opening up to dialogue becomes a performance where the other materials takes my time and reason into a state of experiencing in form of intra-acting: allowing anything to participate in what will become. Sometimes nothing happens. Movement is where it is easiest to begin an understanding of the activity of a material opposed to one’s own body, when something engages its physicality. But the stillness or force of a material is always expressing vitality, even if it the effects are not necessary obvious to the closest environment and being. Beyond the physical movement, it is the engagement that the material demands from me that leads me to an insight of something ontologically performative. It is a kind of relation that evolves which is very profoundly assessed in the philosophy of new materialism. Karen Barad speaks of this relation in terms of agential intra-action, what she sees as phenomena that not merely marks the epistemological inseparability of the “observer” and “observed”, but rather an ontological inseparability of the involved intra-acting components;\(^5\) the I being an equal component of a present performance as the material I am working with.

Performativity has been used as a term in all kinds of studies—science study theorists already in the 20\(^{th}\) century were pointing at a performative understanding of the nature of science practices. Yet now, Karen Barad has arrived to propose a specifically posthumanist notion of performativity, one that incorporates important material-discursive—both human and non-human—social scientific, natural and cultural factors. This involves all bodies, ones that never cease to perform, that never become


\(^5\) Karen Barad, op. cit., p.815.
determined products of. Earlier theorists in line with Michel Foucault, Judith Butler and Donna Haraway, who have evolved their voices around the control and productivity of the human body in historical/biological/social systems, have less taken in consideration the active role of materiality in the workings of power that new materialists now are making an issue. Karen Barad is building her ‘posthumanist’ theories about the body and its performativity on the destabilizing production of the body. She uses the strong prelude of the above mentioned theorists, but moreover brings the body into an active state of being. She weights the undulating mistake in former theories that have tried to deplore the control upon our bodies, ending up to “restrict its [the body’s] power of productivity to the limited domain of the ‘social’”.

Her effort lies in breaking the sense that apparatuses of bodily production and the phenomena they produce are end results, clarifying that they are being discursive in their nature all the time. Barad revives the ever ongoing capacity of a body. She bans any passive or positioned applications to the state of a body. She criticizes any constructivistic philosophies that have described the body as something determined, even if they have made great leaps towards an empowerment of the social, sexual or evolitional body.

Matter, like meaning, is not an individually articulated or static entity. Matter is not little bits of nature, or a blank slate, surface, or site passively awaiting signification; nor is it an uncontested ground for scientific, feminist or Marxist theories. Matter is not a support, location, referent, or source of sustainability for discourse. Matter is not immutable or passive. It does not require the mark of an external force like culture or history to complete it. Matter is always already an ongoing historicity.

In all my approach to materiality lies a drive to face the fact that matter is not a fixed substance. It awakens with dancing, where movement brings me to an expanding experience of space, limits continuing out to the what the space is made of: its architectural, contextual and the material elements that keep intriguing me. *Interstices/Stochastic Resonance* (2015) is a sound and sculptural work of mine that came out of attentive observation and recordings of the leaking sounds of a city. (Figures 1-13) I recorded the noise coming from ventilation systems, cooling systems and heating devices in the backyards and voids of building blocks in Brussels, and from my own window where it never stopped. It is a work where I begin to understand the actual

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7 Karen Barad, op. cit., p.822.

8 Karen Barad, op. cit., p.821.
process of empowerment of an environment and the importance of acting in between the material and the immaterial, forming and questioning the contaminating relations between solid and mental events. The noises were constantly present where I was living, so I began to analyze them, their acoustics and their plays with my mind. Consuming them even more than what was already unbearable. As I had a hard time understanding them in recorded files on my computer I felt the need to materialize them. Working in my living room with the ongoing sound, I began squeezing and folding and strangling large pieces of foam with elastic bands, rubber, plastic and copper wire. The foam for me represented the expanding noise with its visually uniform porosity. Soft coordination of air that always wants to reach out again, however much you try to bend and disfigure it, always remembering its way out but answering with different force depending on the pressure given. My physical engagement with the material was in this case a big part of the shared performance, being very steered by the foams’ physical laws. Seemingly many side challenges made the aesthetical materialization move forward: imitating the sound with the material, provoking material acts, repeating and effecting the material acts, imagining the acoustics and soundscapes inside when the materials would come into curious forms. I could tie the foam for days and then when I untied it, it could take from minutes to hours to days again for it to recover its original form. Elasticity was acting as a short and very visual scale of the historicity of a material. This allegory of historicity became very strong with the contrast of marble pieces that I let weight heavy onto the foam forms, a stone that carries a very dense memoir. Also together with the conductive copper wires and plates, integrated in the forms; remembering sound, heat, pressure, electricity. The forms that emerged drew much focus on the small spaces in-between/the interstices, where surfaces of the same or the different materials would end and just before they meet. Jane Bennett speaks of the notion of negative gaps in the course of organic growth that acts by selectively “relaxing” its “suspensory power”, the intervals of space that serve only for the potential possibilities of becoming. Like in the spaces between building blocks that are never seen.

In *Interstices/Stochastic Resonance* I connected myself to my environment in order to take hold of its effects on me and to affect the effects it makes, giving shape to the immanent performance of a specific place. Ensuing the discourse on the production of

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my body away from being dominated by outer powers, only by allowing subtle impulses like noise to become a very intimal part of me. These are moments of empirical and kinesthetic experiences where choices are not made clear. Between knowing, being, becoming, observing.

WITHOUT THE POSSESSION OF CHOICE

How can my body unfold quantum genealogies and unrealized histories?  
Meg Stuart

During my stay in Brussels last spring I was working with a group of fourteen people with a scattered background in choreography, dance and performance, on a project that was assigned to explore the topic ‘utopia’. We decided to base our choreographic and corporal exploration on Michel Foucault’s *Utopian Body*, a published text from a radio lecture that was broadcasted in 1966. We went through an endless range of physical challenges, improvisations, battles, exercises, conquests, and many failures together in trying to interpret this text and all its visions of the limitless, internally external, eternal and pure notions of a body. It was a process that was very difficult to endure and enjoy—we were working with some hundred kilos of salt that arrived as an icon of the purifying and intensifying. We were bathing, licking, scrubbing, healing our bodies with this salt, attacking our assignment with raging lungs. The process of this work, that ended up as a performance in the theatre La Balsamine in Brussels, was a chaos that made us all flip utopia into fury. But the adventure was strong and surviving it was even stronger. (Figures 14-16)

To improvise in corporal explorations like this uncovers what power relations the body is carrying within and around. The capability of conscious movement can hinder the experience of reality. Improvising is to dissolve doctrines and ideals of a mind that controls a body and all its kinetic intelligences—it is a letting go into corporal enactment of causalities not chosen by me. American choreographer Meg Stuart, talks about the “willingness to be possessed”, possessed as in an opposite state of a choice: a trance.

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I am fascinated by the moments just before and after a trance, the expectation and desire of a person to be possessed and to lose their boundaries. It’s also interesting to observe how too much intention inevitably blocks a person from entering a trance. […] All the doubts, fantasy and faith that stick to trance practices are a part of what can make them so enjoyable and complex to participate in as well as to study. All of this has a potential to become choreography. You just have to acknowledge and reveal it. I’m guided by some kind of surgical interest, pulling things apart without judging them.  

In her chorographical practice, Meg Stuart works with exhausting the possibilities of experience to express what a body can achieve in its full materiality. She makes up exercises that function as intense corporal experiments, traveling through different energies as a creative process. With her company Damaged Goods, she has created performances in theatres and public spaces, with strong visual staging and intense physicality, almost manic states of bodies–a certain violence that comes with almost hidden, implosive and self-inflicted performance. She is always stretching and tearing boundaries out.

I saw her work Hunter in 2015, a solo show where she explores her own body as an archive “populated with personal and cultural memories, ancestors and artistic heroes, fantasies and invisible forces.” (Figures 17-20) In the performance she is sharing the inner forces of her (material) body, and the body that is resonating the outer world, potential connections and forms that come to life by being part of collective bodies, shaped by idols and rituals, innumerable hysterical influences.  

Allowing a development of the connection between the interiority to the exteriority of a material body means to never separate one self from any systems or entities. It means to learn to deconstruct any representative epistemological or ontological phenomena. And at the same time to learn ways in which to reach states of letting go of the control of understanding, without becoming passive, but letting the body be material-mind-discursive with the other, around. This involves a disbalancing of the creation of cause and effect, entering a chaos that takes the mind and body into self-doubt of where choices lie, begin, end. Arriving in the fact that a cause actually never can come from one isolated choice. Never. Our own corporal enactments are always within a lingering course of casual enactments.

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When Karen talks about the nature of production, and the production of nature, she develops her specific contribution to materialism/realism around agency and causality. The causal structure splits from the common dilemma of absolute exteriority and absolute interiority—and of determination and free will. In my ongoing explorations of body to environment I wander with the question of weather we can learn to produce ourselves together with exterior choices; What is the mechanism of choice? How does choice move? Is it even important to detect choices and causes?

This winter I made a site-specific installation titled SOME CHOICES ARE ARTIFICIAL, in an exhibition space of the Iceland Academy of the Arts. (Figures 21-35) Walking into this installation the time was very important, for it takes time to recognize. To begin with, there seemed to be an agreement between those who entered that it was impossible to relate to anything inside the space to anything else (outside this/us/in real life). One of my ideas that was to strip everything off from its references seemed to have opened an immediate sensitivity to the visitors, even though no material was hidden behind any magic or disguise. I made uncomplicated assemblages that in some way looked as if they could have been found, produced in a manner to look like they were not produced. So even if the materials themselves were not necessarily raw, together they appeared as something that is a part of the natural life. I had produced some kind of organized chaos.

This approach to installation can directly be associated back to Robert Morris work Untitled (Scatter Piece) (1968-69), which deconstructed minimalism by actually claiming how burdened order is compared to disorder. (Figure 36) Formerly in his minimalist works, Robert Morris was concerned with dance and performance, gravity and randomness and in this work he finds reason for the antiform and the chaos of purity. He was followed by other process based art heroes that sought organicist models to convey the life as a space of structures, and now the vital materialism spoken by Jane Bennett continues to evolve this communication of part-whole relations between the parts of a random but a somehow functioning whole.14

Earlier process based, and formalist art tended to be preoccupied with industrial raw materials, with its many utopia-added practitioners that wanted to empirically apply scientific and theoretical principles and models to art. One can question how far they

surrendered themselves to the performance that lies in the material, and whether they let their aesthetically ascetic choices restrict what was going to be performed. In SOME CHOICES ARE ARTIFICIAL, I let go of the presumption of what “raw” material is. This prevented me from deciding what the destiny of the space would be until the very end, and I was all the way a part of the experiment. The installation was brought together with material inspired by the site, either in its pure form, (for example the aluminum poles and aluminum tape related to the aluminum window frames), or in relation to a material physical or structural function. Onwards what happened was along with the materialized experiences: the boiling of sugar and pouring it onto or into natural and unnatural objects, the hesitation of a sensor lamp, the restrictions of rubber mats and how they melted and diffused, comparing and compromising, grouping and positioning alive at site.

WITHOUT THE POSSESSION OF REPRESENTATION

Phenomena are constitutive of reality. Reality is not composed of things-in-themselves or things behind phenomena but “things”—in-phenomena. The world is intra-activity in its differential mattering. It is through specific intra-actions that differential sense of being is enacted in the ongoing ebb and flow of agency.  
Karen Barad

To turn to material when in search for understanding the influence of a (phenomenological) collective body requires us to strip off common assumptions of room, borders, support, elements and distances. The observation must be bare and open ended. Most of the material that surround us in a man made environment is made to serve us. We are everywhere surrounded by things.

Dunja Herzog is a contemporary artist based in Brussels, whose analytic approach to the object world, or to ‘thingness’, has inspired me lately. The last two years she has been making constellations of gathered objects in various scales, most of them having carried an applied function or representation in their earlier life. (Figure 37) She disembodies their old purposes, colonizes the viewers’ familiar relations to these objects, and makes of them an aesthetic enigma. Any-thing can be involved: a

tablecloth, a cold gel pack, cotton swabs, concrete, nori paper–objects in clusters spread out in a space that offers a completely disobedient order of what we are used to find in our surroundings. A disobedient performance. Dunja is one in a rise of contemporary artists that I have found being a part of a project under the title *Performing Objects*, introduced by the independent art initiative Enough Room for Space. The project is process oriented and ongoing since 2014, experimenting “with objects and their possibilities to act as an interactive performer towards its users or audience”.

Following this project and these artists encouraged my visually discursive path to *SOME CHOICES ARE ARTIFICIAL*. The motivation to take in anything that came my way and to begin to admire these objects, things, when they stop being possessed by their applied purpose for existence. This shook my surroundings to a new level of uncertainty where my awareness of the material within composed things start to move beyond associations that are perpendicular or automatic. How I use them turns into them also using me.

This, for me, has come to be a genuine idea of choreography: the order of space where the observing body cannot rely on the way materiality and spatiality are taking hold and reflecting its own actions. Being observed without being able to predict exactly how to act with all the other things that act. The seduction from one material body to another can only really awaken when there is not a concluded past experience that leads an automatic relationship. Giving chance for affection from blank states unconcealed. The bodies can then meet on new premises and observe each other in state of production. *SOME CHOICES ARE ARTIFICIAL* is only one result of a longing to create non-representative spatial experiences, to co-create places where neither my choice, nor the choice of the architect or the purpose of a place is represented. It is a place that reflects on the production of itself and the one who enters it. Where the production can never be captured in its entirety and relationships live the choreography between the body and his or her environment, his or her Persona.

The otherness is togetherness, and from this position I want to look for an aesthetics of movement. Choreographing inseparability, causing as being caused. Give-and-take. If there are ways to shallow the depths, moving out of and into at the same time. And then wonder what is a private, and what is a collective movement? If all performances would

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display the power of inner individual correspondence, maybe there would be no privacy. Only a kind of altruism that feeds the intelligence of the body. Moments of self-sacrifice that lead us to take part of our surroundings.

We start to believe that once pulled stays pulled, a very change of all circumstances and we organize around it. Suspended acts, hard joints and unforeseeable contacts are very few. The I begins to move more like the reduced distances between remote societies. Sensors, for light, for sound. What phenomena of control of place, pleasure, distance? The aluminum carries the glass that carries the notion of a window. Without the purposeful window there is a very different horizon in the room suddenly, for anybody entering it. One seeks also for that line. We will not agree on it soon. There are then three lines. Two very straight made of aluminum, being hollow or massive. One on a strange distance being partly alive. Never hollow, as we move faster. They are all becoming alive despite their stillness that we were trained to be superlative to. They do not dis the reality. There is a problem of reflection. Surroundings. And following the dimensions made. Successions in Successions. Cutting things together-apart (as one movement).

Excerpt from notes from SOME CHOICES ARE ARTIFICIAL, 2015.

CHOREOGRAPHY AS AN AESTHETIC

    Totality itself need not be totalitarian. I refer instead to an aesthetic that derives its force from imagining that closure as something immanent, emanating from within: that is, from within the body of the dancer, or from within the very logic of the dance itself.17

    Andrew Hewitt

Gathered, from the underneath, and around? Inside? I am trying to flex and combine phenomena at apparently different scales and realms of applicability. (In)obviously to combine natural and cultural forces. Because I was raised with the idea that such forces come from clearly different sources. My understanding of what I am and what I can become in a social environment has become more alive since I started to read about

‘choreography as an aesthetics of change’;18 ‘kinesthetic politics’19—and since I for the first time heard about *social choreography*, in a lecture by Bojana Cvejic three years ago in Malmö. 20 The term ‘social choreography’ gradually became significant with Andrew Hewitt’s book published in 2005, on ideology as performance in dance and everyday movement.21 It focuses on the connection between choreography and the social by asserting that *the aesthetic* is inherent in the social itself, in the order of the social. Andrew Hewitt traces the ways in which the aesthetic can be indicated as a distinct realm of experience. The aesthetic being then not a frame but a silhouette of the choreographic perspective, relating the social with the materiality of the time-space relationship of the bodies, their rhythms, dynamics, figurations and formations. Inspired by Hewitt, many contemporary theorists and choreographers have inherited this viewpoint and are taking it further into practice of body and mind. Bojana Cvejic is one of them, co-operating and participating in the performance scene of today, building on to a more solid fundament of theories and connections between choreography and society.

From a macro-perspective on choreography as a social phenomenon, I am discovering to what extent the involvement in choreography of minutiae mattering and spatiality can be embraced into this collective production. Bringing to question all *applied* structures, in a close observation of energies that flow and those that are restricted to move. In his book, Andrew Hewitt describes how political and ideological forces only make their fantasies work if they manage to form an aesthetic coherence and appeal.22 He explains that totality does not need to be totalitarian when it is not mediated to be determined, that is, if it leaves open the possibility for the *production of becoming*. By seeing structures as choreographies, rather than closed entities, I begin see the chance to intervene in any type of organization that makes relation to the body. It is a growing grasping of power. Giving tangible birth to the performance of a spaces and places

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20 Bojana Cvejic, “Social Choreography – A Lecture by Bojana Cvejic”, *INKONST* January 6th, 2016:  
http://www.inkonst.com/social-choreography-a-lecture-by-bojana-cvejic/  
loaded with material values, and not allowing them to make applied representational relations to me.

How corporal can the source be that make participation in the performance of becoming? Levels of orientation. What it means to be lost and what it means to re-organize. Re-place/change place. Positions: Is it even possible to be lost? If things change shapes and places forever. We imagine that we need to know where and what things are always. We tend to want to be a part of their choreography in order to keep ourselves in the right place. The question comes as if whether heat makes it dry or prevents it from hardening. Hardening as a form of life and movement: what it means to harden. Softer. Soft choreography is the opposite of hard choreography.  

Conclusions

A gradual entrance to the awareness of the body as material is a possibility to become an active role in the workings of all the entangled powers that are performing in both micro and macro scales. It is in unresting encounters and collisions with other bodies and material in spaces where we move that we need to confront the ongoing production of our being. To participate in the bodily production and the apparatuses and phenomena involving it requires to become aware of that there is movement in all vital matter that works within the larger choreographies of life; indeterminate ideologies that depend on how we follow them. The environments of the highly developed worlds in which we live and become today are so loaded with intense representations that make us forget the potentials for us to inter-act as responsive participants. Ideologies demand determinate choreographies—aesthetic patterns—in order to function and rule in socio-political- and other realms of production. Following them we start to depend on them, leaving out the body as a compromisable subjectivity. Corporal expressions do not reveal in structure experiences but by expanding and growing in partiality with ever-imposing surroundings. There is no sense in growing with anything that is stiff and, citing Andrew Hewitt, “physical experience is a crucial component of this critique of ideology”.

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What I believe in is a corporal activation that begins consciously within, finding solutions to move with and through realms of reality differently. I long to generate the vibrant potential in my environments and the material that it inhabits, its things, installations, figures and sounds. Reveal different levels of corporal intervention that collides into an aesthetics that is less my choice than the choice of the shared performance of a place. Actions that concentrate on the performativity of production, the practice of recognition, alienation, mutation and references. Revealing them as choreographies, as visually and performative aesthetics that complete themselves with the bodies of others that enter and participate in these events. The immanent presence of an audience comes as a conjunction of some knowledge that perhaps is unknown or unknowable beforehand. This leaves a naked gap until the very end. Like the interstices that exist in nature only for the potentials of becoming, the resting places where productions hesitate and are given chance to regenerate.

In the process of SOME CHOICES ARE ARTIFICIAL, I was gathering experiences with random material to observe how its order and disorder relates to our movement and being. A struggle and strive to understand the existence between chaos and balance—and that are never born separately. I am surrendering to the material, observing it, imitating it, replacing it and relating to a posthuman and vital realism, wanting to achieve a state of non-automatic control. As I go on I want to involve my body in my work increasingly. Without it taking over other materiality, but getting lost into the materiality of itself together with the other as a way to grow. I discover a state of working, practicing a processes that seamlessly connects my attention and awareness to everything else. It is a kind of a trance. An improvisation with empirical phenomena and case that comes to stay.
References


Figure 1. Images from spaces where sound was recorded for Interstices/Stochastic Resonance, Brussels, 2015.
Figures 2, 3. Documentation of the process of *Interstices/Stochastic Resonance*, in my living room in Brussels, 2015. Foam, pipe connector, copper plate (figure 2), foam, marble, copper wire (figure 3).
Figures 7, 8, 9, 10, 11. Views from the installation Interstices/Stochastic Resonance, Académie Royale des Beaux-Arts, Brussels, 2015. Recorded noise was played through the speaker (figure 8) and resonated through the corridor.
Figure 14. Documentation from the process of collective project *Archipel/Utropie*, Brussels, 2015.
Figure 15.16. Rehearsing and performing Archipel/Utopie at theatre La Balsamine, Brussels, 2015.
Figures 17, 18. Meg Stuart in her solo show Hunter, 2015.
Figure 21. Installation view, SOME CHOICES ARE ARTIFICIAL, 2015.
Figure 22. SOME CHOICES ARE ARTIFICIAL, 2015.
Figure 23, 24, 25. SOME CHOICES ARE ARTIFICIAL, 2015.
Figure 26. SOME CHOICES ARE ARTIFICIAL, 2015.
Figure 27, 28, 29, 30. SOME CHOICES ARE ARTIFICIAL, 2015.
Figure 31,32. SOME CHOICES ARE ARTIFICIAL, 2015.
Figure 33. SOME CHOICES ARE ARTIFICIAL, 2015
Figure 36. Robert Morris, *Untitled (Scatter Piece)*, 1968-69. (Felt, steel, lead, zinc, copper, aluminum, brass)
Figure 37. View from the exhibition *Laughter is usually the end of the conversation*, Dunja Herzog, 2013.