

## Research practice directions

### Scope

The research and practice directions of the Live Art Garden Initiative are guided by trans-interdisciplinary research:

- live art practice and performance research;
- philosophy, critical practice and film studies;
- biophysics, ecology, acoustics and sound art practice; and
- landscape, media art & architecture, and sustainability.

### Research practice activities

The Initiative's research activities and project work are facilitated through regular associate artist meetings. The current focus of work is on:

- **A site pilot project.** Developing the Initiative's Site Pilot Project concept and implementation through realisation of *The Fields* residency proposal which has been devised by Lauren Goode, Fabrizio Manco, Helen Morse Palmer and Carla Vendramin. Project partners are being sought to take this proposal forward.
- **Lab events.** Planning for bi-annual site labs. Our first lab events, devised for Winter and Summer 2009, were both postponed sadly. A decision will be taken as to whether to proceed with this project work later in 2009/10 or to re-prioritise focus on taking *The Fields* proposal forward.
- **New writing.** Development of a co-authored draft article by the associate artists following the Initiative's discussion event on Jalal Toufic's *Undeserving Lebanon*.
- **Publishing.** The *This Week* project is published online and it is intended to produce hard copy annual publications in printed book form. The design and production work has been progressed with digital pdf files in the book format now prepared. You can access the project's gallery pages here:  
<http://www.liveartgardeninitiative.org.uk/thisweek.html>
- **'Creating new garden-farm environments as art and different/ciating parameters of Art and Value as Event in these contexts'**  
Lauren Goode has written a PhD practice-led research proposal which is devised to assist with realising the Initiative's Site Pilot Project. It is entitled: 'Creating new garden-farm environments as art and different/ciating parameters of Art and Value as Event in these contexts'. The principal concerns will revolve around this question: 'How would creating art within new garden-farm environments, those that are themselves both created as art and generative of sites of action in critical ethical engagement with the contemporary nexus of libidinal economies and environmental issues, affect 'different/ciating' parameters of contemporary arts and arts philosophy practice relating to concepts of Art and Value as Event – particularly durational, movement and sound-based live arts practice and associated moving-image practice?'.  
Preliminary work in relation to this proposal has included:
  - *Art as Event: Upon Ideas, Different/ciation and Art* by Marie Cool & Fabio Balducci. A draft paper by Lauren Goode upon Cool & Balducci's work 'Untitled 2006\_2009', performed at the South London Gallery, 15 May – 28 June 2009. 6,000 words. Strongly influenced by re-reading chpt. 4, 'Ideas and the synthesis of difference' in *Difference & Repetition*, by Gilles Deleuze.

## Live art practice directions

- To carry out *in situ* experimentation in contrasting parks, gardens and other outdoor landscapes sensitively engaging with unique environments and contingent events.
- To consider the site as one's body in extension and in-separate – a connected live architecture unfolding – a multiplicity of actual and virtual dimensions.
- To work directly with the context and event of the 'live' situation attending to it as a moving phonic surface – of speeds and affects – and not as a representational 'setting'.
- To evolve the focus of the performance-research from concentrating explorations in the medium of movement: that of the performers in connection with the moving surfaces of spatial and temporal landscape – an energized 'live' canvas.
- To explore processes that involve establishing movement qualities that embody intensity and poetry. Examples of movement include passages, stillness, leaning, rotation and meditation; and, of techniques, oscillation, repetition, momentum, concentration, improvisation and the breath (to affect propulsion and physiology).
- To create durational work using intensity to embody connections that are interwoven with unfolding fields of movement in the specific vicinity.
- To create performance work that disrupts perception – the performers and the audiences – by a meditative and sensual poetry operating through non-verbal consciousness (although words are not necessarily excluded).
- To explore ideas that are concerned with dissolving the figural rather than depicting characters or subjective expressivity, but which remain open to incorporating coincidental narrative and absurdity.
- To develop the potential, observed in recent video documentation of our practice, for new projects to comprise of performance events and film works.

## Descriptions and terms I use in relation to the performative work

Lauren Goode

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### **Live art**

Our live art practice involves creating time-based artworks using the performing body and explores dimensions of consciousness *in situ*. Through generating the occurrence of real-time events that are uncapturable I am interested in presenting intangible content.

### **Site specific**

Our site-specific work operates through performance in connection to its situation. The site is therefore recognised as a crucial element influencing and limiting the content of the work. The site is addressed as an ecological location: context, architecture, physical environment and a sense of place are all considered. Sites are chosen for new works because of particular potentials and specific features. Ideas for interactions or interventions within the environment correspond to an awareness of these aspects.

### **Durational**

Our work involves performance movement that alters perception of a sense of everyday time and potentially sustains consciousness within a time at once both in proximity and remote to sense. Meditative live affects unfold in time and transpire from this durational movement for us and the audience.

### **Fields of movement**

Environments provide diverse fields of movement. Space is acoustic and atmospheric, traversed by sound waves and temperature changes as well as more obvious movement, that of people, creatures or plants. Even the mountains are not still but moving comparatively slowly. Our movement practice involves bringing our attention to the different fields of movement at a site as potential extensions or contrasts to movements we articulate. For instance, in a park, can one become, in order to create a particular poetry, as slow as the tree; so still that the passing crow stops to stare quizzically at you; or as fast as the cloud or aeroplane shadow passing over? These various fields and scales of movement can be viewed together as creating a complex unfolding field of movement - a symphony event from micro and macro scale movement.

### **Non-verbal**

The content of our performance work resides with non-verbal zones of intensity. It is possible through art to bring to awareness and consciousness meaning through affects whilst comprehension remains denied within a non-verbal zone, and as such, not understood nor represented but potentially offering a more direct affect and resonance of meaning although still refusing a translation into language.

Non-verbal intensity relates to a body/brain consciousness feedback systems. Affects of perception and imperception, and body/brain consciousness alter intensities and thought processes in feedback loops.

### **Human and abstract movement**

The movement in our work may stem from abstraction or recognisable so-called 'human' gestures or actions however the work is not representational and does not proceed to depict characters or identities. This is an important philosophical aspect of our work which is not directed towards 'expressing ourselves', which would be to affirm subjective expressivity. In contrast the reading of a figure in space can be significantly diminished and subverted through actions which effectively dissolve the figures movement into the surrounding movement fields.

### **Affects: physiological and neural**

The physiological movement of a relaxed breathing body whilst at stillness forms a sea of movement through the muscular and skeletal body. This awareness is an important starting point for developing control of movement quality or propulsion where movement is being driven from sustaining or controlling changing rhythms of breathing. A pace of breathing reflected in a pace of movement also affects a state of consciousness: perception, as a production of consciousness, changes.

### **Improvisation, coincidental narrative and contingent events**

Our performance work does not involve the representation of a prescribed event but actualises a live unfolding event. Improvisation techniques, some of which involve devised systems of movement, are used to bring about random and chance events. In addition, through site-specific work, we respond to particular chance happenings occurring in vicinities in proximity or surroundings extending beyond distances visible but, for instance, audible. A performance duration coincides with a density of other contingent environmental events that began before, continue after or interrupt the performance duration. The effects of these on the work are considered integral to the potential becoming or unfolding of the durational work: and are considered part of the medium of the work.

### **Interconnectedness**

Interconnection is a helpful term for visualising the state of environmental connection with body/brain biophysical consciousness. Dr Mae-Wan Ho explains in 'The Rainbow and the Worm - The Physics of Organisms' that 'our consciousness is delocalised throughout the liquid crystalline continuum of the body (including the brain) [...] and that 'Brain consciousness associated with the nervous system is embedded in body consciousness and is coupled to it'. (A liquid crystalline state 'is a state or phase of matter in between the solid and the liquid'). The liquid crystalline organism, or living systems of liquid crystals, provide rapid sensitive responsive and intercommunicative processes at the cellular level. I create work involving the performing body affected by environmental conditions and understand biophysical processes reveal the body/brain consciousness at a cellular level as a much more permeable, in-separate and unbounded phenomenon than is still commonly conceived.

## **Soundscape**

As much as I am aware of the visual aspects of a particular site, the acoustic landscape is considered an important part of the medium of the work. It is planned that future work will involve collaborations with sound artists interested in creating acoustic interactions with specific site soundscapes.

## **Multiplicity: the actual and virtual**

Our durational work explores concepts relating to non-linear time and space such as multiplicity; and the unfolding of events from the virtual to actualizations. Manuel DeLanda explaining the work of Deleuze reminds us of the importance of understanding the actual and virtual as part of the real. The works and philosophy of Gilles Deleuze are an important influence on ideas Lauren initiates for exploration. For further explanation on the terms multiplicity, actual and virtual an extract from Manuel DeLanda's *Intensive Science and Virtual Philosophy* which also quotes Deleuze follows:

'Using the technical terms just introduced I can give now a final definitions of a multiplicity. A multiplicity *is a set of vector fields related to each other by symmetry-breaking bifurcations, together with the distributions of attractors which define each of its embedded levels.* This definition separates out the part of the model which carries information about the actual world (trajectories as series of possible states) from that part which is, in principle, *never actualized.* This definition presupposes only the two concepts of 'differential relation' and 'singularity'. I will return in the next chapter to a discussion of what further *philosophical transformation* these two concepts need to undergo in order to be truly detached from their mathematical realization. At this point, granting that the definition I just gave could specify a concrete entity, we may ask what ontological status such an entity would have? To speak as I did of patterns of hydrodynamic flow and of patterns of embryological development as divergent *realizations* of a universal multiplicity is misleading since it suggests that these patterns are real, while the multiplicity itself is not. So Deleuze speaks not of 'realization' but of *actualization*, and introduces a novel ontological category to refer to the status of multiplicities themselves: *virtuality*. This term does not refer, of course, to the virtual reality which digital simulations have made so familiar, but to a *real virtuality* forming a vital component of the objective world. As he writes:

*"The virtual is not opposed to the real but to the actual. The virtual is fully real in so far as it is virtual...Indeed, the virtual must be defined as strictly a part of the real object - as though the object had one part of itself in the virtual into which it plunged as though into an objective dimension...The reality of the virtual consists of the differential elements and relations along with the singular points which correspond to them. The reality of the virtual is structure. We must avoid giving the elements and relations that form a structure an actuality which they do not have, and withdrawing from them a reality which they have".[\*]*

DeLanda, Manuel. *Intensive Science and Virtual Philosophy*, pg32 Chpt. *The Mathematics of the Virtual*.

\*Deleuze, Gilles. *Difference and Repetition*, pp. 208-9