

I want someone to tell me what to wear in the morning.

No,

I want someone to tell me what to wear every morning.

I want someone to tell me what to eat.

What to like.

What to hate.

What to rage about.

What to listen to. What band to like.

What to buy tickets for.

What to joke about.

What not to joke about.

I want someone to tell me what to believe in.

Who to vote for and who to love and how to...tell them.

I just think I want someone to tell me how to live my life.

Father, because so far, I think I've been getting it wrong. And I know that's why people want someone like you in their lives, because you just tell them how to do it. You just tell them what to do and what they'll get out of the end of it, even though I don't believe your bullshit and I know that scientifically nothing that I do makes any difference in the end, anyway, I'm still scared. Why am I still scared? So just tell me what to do. Just fucking tell me what to do, Father.

In a confessional, the main character seeks help from the priest in Fleabag (Waller-Bridge, 2013).

The impossible dream of having someone show you the one and only perspective you should take in life

or

Participation as a perspectivist research



Tuesday the 28th of June 2024

Aline Combe

Graduation project, MFA in Dance & Participation

The Danish National School of Performing Arts

Participation as a perspectivist research

Cover illustration by Lilas Carpentier (painting)
and Garance Plessis-Fraissard (lay-out)

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... Myrtille for teaching me unconditional care...

Declaration on plagiarism

*Graduation Project 2024
MFA Dance and participation
The Danish National School of Performing Arts*

Name of student: Aline Combe

Title of research project: Participation as a perspectivist research

I confirm that this assignment and its related elements is my own work, is not copied from any other person's work (published or unpublished), and has not previously been submitted for assessment either at The Danish National School of Performing Arts or elsewhere. I confirm that I have read and understood the regulations on plagiarism in the Graduation Project 2024 Guidelines.

28-05-2024



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THE OPENING (START)

This graduation project allowed me to deepen an enquiry that had been constitutive of my work for several years: how to create a choreographic space that multiplies the different perspectives that can exist on the same entity, as well as situating this research in the field of dance and participation, in accordance with my intention when I joined this master's program. My interest in this inquiry is motivated by my belief that it has relevance to the human condition. As individuals, we are inherently entangled in a web of perspectives—our own and those of others. From birth to death, we continuously navigate and negotiate these diverse perspectives. I am amazed by the nature of this condition, which presents both creative and destructive potentialities, and this is why I have chosen to explore this topic.

One of the important findings of this research is to the development of a dramaturgical participatory methodology that I have called *Euphoria*.

Special note

I was greatly influenced by the portfolio writing method of Ida Katinka Frida Pedersen, who graduated from the same master's program in 2020. She showed me a path to infuse body, poetry, humor and dialogue into the voices that have guided my research. From time to time, as a trace of her inspirational impact on me, you may encounter film scripts I have written, which I have included as illustrations to help you imagine the potential of this portfolio if it had been written as a script.

SCRIPT

EXT. IN FRONT OF THE HOUSE - DAY

Aline is lying on the ground, on her back, holding a microphone.

Caterpillar, Small Town (very old), Jenny Holzer, Sophie Calle, Nietzsche, and Alva Noë are looking at her. It smells like summer in the mountains, like a too-long-infused herbal tea.

Aline: Thank you all for being here. Welcome to the first day of the colloquium. I know our lives are full and chaotic, our schedules packed. We are all short on time to eat, run, read poems, learn new songs, and mend our clothes. Despite all that, I am glad you are here. We'll spend the next few days kneading my artistic research together. We will exchange perspectives—not to find the correct interpretation, but to expand it. To add our viewpoint to others' and arrive at a multiplied understanding of my research. To explore it from different angles. That is why I propose a playful introduction, a metaphor for what this colloquium will be.

She grabs something that was in the grass beside her, it looks like she has been rehearsing that moment maybe a little too much.

Aline, brandishing the balloon that dangles, empty, above her face: Here is an empty inflatable balloon. Each of us will contribute a bit of air, just as each of us will contribute our perspectives to my research. Together we gonna inflate the balloon, one after the other.

Silence.

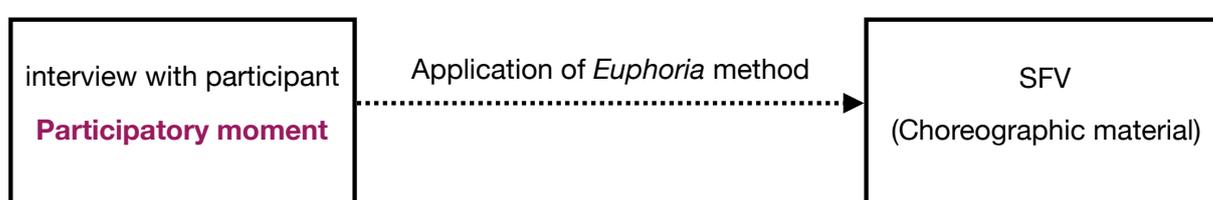
Aline: I know it's not hygienic, but that is why I put you all in quarantine for the past two months.

Everyone, wide-eyed: Oh, that's what it was for??

Aline nods, looking away, with a feeling of guilt.

Establishing vocabulary

Euphoria: a dramaturgical participatory method I developed, which involves interviewing participants in a one-to-one setting and then creating choreographic material, stemming from the interviews, in the form of a Small Finished Video (SFV).



Euphoria schema

SFV: Small Finished Video¹.

Perception & perspective: In this portfolio I will be using the words 'perceptions' and 'perspectives' interchangeably, even though they are not strictly synonymous and are understood differently in scientific and philosophical contexts.

This choice has been made for the sake of clarity, as the theoretical background in this research navigates between these two disciplines. As I will explain, my approach retains the core meaning of both words: the individual and unique ways of engaging with the world.

Usually, the term 'perception' is described in the neuroscience field as follows: "Perception is the ability to capture, process, and actively make sense of the information that our senses receive." (Perception, 2024);

¹ For further explanation see p. 21 of this portfolio.

and in the philosophical field: "The perception is the act by which an individual, immediately organizing their sensations, interpreting them, and completing them with images and memories, opposes an object that they spontaneously judge to be distinct from themselves, real, and currently known to them." (Lalande, 1932, p. 570).

I will also use the term 'perspective' as I met it in the philosophy of Nietzsche, as it embraces for me in a clear way the fact that how we see the world goes beyond our senses, but also includes our narratives, our ways to interpret things, and the irremediably partial aspect of our apprehension of the world: "The perspective may be a general human point of view, set by such things as the nature of our sensory apparatus, or it may be thought to be bound by culture, history, language, class, or gender. Since there may be many perspectives, there are also different families of truths." (Blackburn, 2016).

So if I write:

Each of us has a perspective of the world.

Or

Each of us has a perception of the world.

I will mean the same, which is the fact that each of us has a unique lens through which we comprehend the world around us (and ourselves, as we are part of the world). This perspective is shaped by our physiological senses, past experiences, social context, geographic location, gender, age, body, cultural background, belief systems and probably much more.

For the sake of clarity, I am excluding the terms 'narrations', 'interpretations', 'points of views', but they could also work as synonyms to 'perception' and 'perspective' in this portfolio.

The Catalogue: The Catalogue is a cornerstone of this portfolio. As part of this graduation project, I held a performative sharing practice in May 2024 at

DDSKS. Following this event, I asked various audience members to describe what they observed in my work. I compiled their diverse perspectives into a Catalogue, which can be found in the Appendix².

Primary research question and its evolution until now

In my research proposal for this graduation project, I stated the following: During the three semesters in this master's program, I explored perception. Perception as a material for creation. How to work with perception, how to make it ambiguous, how to make it multiple, and how to turn it into choreographic material.

And then I formulated the following research question:

How can choreographic material be created based on my exposure to someone's perception of themselves and of the world? How can I develop a structured approach that allows me to create a choreography based on the participation of people I have interviewed?

The formulation of my research question evolved while preparing for the sharing practice of my graduation project in May 2024 at DDSKS.

How can participation serve as the foundation for developing a perspectivist performative space? Participation as a means of bringing together a multiplicity of perspectives.

It can be observed that as my fundamental interest remains in exploring the multiplicity of perceptions that exist, through the use of choreographic tools and my involvement in the field of participation, this interest takes on different

² For further explanation see p. 53 of this portfolio.

aspects depending on the stage of my research: the development of a dramaturgical method, followed by the creation of a choreographic space.

Navigating unconventional paths in participation

I am aware that my approach to participation is not the most common in the field of dance and participation. Often, dance and participation artworks involve a performative space where participants are actively present, either because they are the performers in the piece and took part in its creation, or because the performative space requires to be activated by a participative audience.

In my research, participation occurred 'intermittently' and surrounded the performative moment rather than constituting it. The performative space in my research was where I brought together what the participatory moments provided for the research. Therefore, I constructed a performative space informed by participation before and after the performative space, instead of making the performative space itself participatory. I will elaborate on my position within the field of dance and participation in the section 'Participatory aspect of my work' p. 27.

Foundational visions to my thinking and practice in this context

I surrounded myself with philosophers and artists to help me think about the theoretical foundation of my work, this question which, like a very long gesture, I have explored in multiple ways in my various projects over the years: how to create a choreographic space that multiplies the different perspectives that can exist on the same entity, in within the field of dance and participation.

Here is a brief and non-exhaustive overview:

Alva Noë

He speaks very clearly, his eyes shine when he explains his theories, he is a pleasure to listen to. Born in the 1960s, Alva Noë is an American philosopher of the mind specialized in perception and consciousness. Alva Noë provided me with tools to understand that perception is something that can be worked on, molded. That perception is not given to us but is the result of our abilities to engage with it: "Perception is not something that happens to us, or in us. It is something we do." (Noë, 2004). Furthermore, he has helped me better understand why I wanted to position myself in the field of participation. He speaks of the necessity of encountering the Other's perception—to learn to see more, to complexify, and to enrich our perception of the world (UC Berkeley School of Law, 2023).

Nietzsche

German philosopher Friedrich Nietzsche, who lived in the 19th century, and his anti-ontology called "perspectivism", helped me understand why I have a sense of urgency within this research: it relates to access to reality. Drawing on his expertise as a philosopher specializing in Nietzsche, Salanskis analyzes that accordingly to Nietzsche's perspectivism, multiplying the 'eyes' on the objects of the world can be seen as a duty of intellectual justice because it is our only access to reality; the thing-in-itself does not exist (Salanskis, 2020). Nietzsche has a big moustache.

Jenny Holzer

"PLAYING IT SAFE CAN CAUSE A LOT OF DAMAGE IN THE LONG RUN"

"LABOR IS A LIFE-DESTROYING ACTIVITY"

"CHILDREN ARE THE HOPE OF THE FUTURE"

"HOLDING BACK PROTECTS YOUR VITAL ENERGIES"

"LEISURE TIME IS A GIGANTIC SMOKE SCREEN"

"IT'S NOT GOOD TO HOLD TOO MANY ABSOLUTES"

"CHILDREN ARE THE MOST CRUEL OF ALL"

(Holzer, 1977-79)

In *Truisms*, the American visual artist Jenny Holzer presents a series of very clear, affirmative statements one after the other. However, these statements ultimately contradict each other or provide so much clarity that they dazzle, leaving nothing entirely clear. The very notion of 'truth' is called into question. Her work helped me better understand my strong need for clarity in my aesthetics and dramaturgy. I realized that I was looking for something similar in the construction of the SFV³: I wanted each scene to be very clear, with the action unfolding in a very defined way, and for the following scene to be just as clear, but to subvert the expectations raised by the clarity of the first scene. This grammar of clarity as a means of generating surprise is one of the effects, I was looking for in my search for a perspectivist space.

Sophie Calle

I was 16 years old when I first encountered her work, and I was stunned. It was like a wind of freedom telling me: 'You see, art is also that, it is as immense as that'. French visual artist Sophie Calle showed me the way to a

³ The SFV are Small Finished Videos that I created as choreographic material. The primary material for these videos was the interviews with the participants.

methodology that I would like to call 'perspectivist', through her work *Prenez-soin de vous* (2007).

This methodology that I derived from her work led me to conceive a Catalogue, which serves as a cornerstone for this portfolio (see p. 10).

Susan Leigh Foster

I am a writing body, a body that is just beginning to digest the 'Rugbrødstoast med stegt quinoabøf, rødbedehummus, syltet kålrabi & kå' that I bought from the cafeteria at Den Sorte Diamond Library. American choreographer and scholar Susan Leigh Foster reminded me that while writing this portfolio and exposing myself to various perspectives, I should not forget the perspective of my own body (Foster, 1995).

SCRIPT

INT. BATHROOM - DAY

Aline-scared looks at herself in the mirror, tears in her eyes: I'm afraid it might be too difficult. I fear being overwhelmed by all these perspectives that will pile up, respond to each other, contradict each other, and observe my research so differently. I'm afraid it will make me dizzy. I am afraid of losing myself.

Aline-dancer embraces her from behind, holding her tightly: You know, when I dance, sometimes I reach a very specific state. It's a state I recognize immediately when I'm in it. It often happens after a long warm-up, when my entire body is ready to respond in the moment, and I improvise with a lot of energy. In this state, I lose all my reference points. But I don't get dizzy! I go to the floor, roll, come up standing, transfer weight without consciously deciding it, throw a leg—but there's no floor to catch it, so I find myself in a jump, in the air. Everything happens so quickly, yet I can still dance and feel so alive. I don't know where up is, where down is; everything exists everywhere simultaneously. And in that moment, I am exactly in the space of dance.
It will be fine.

Aline closes her eyes.

Tiziana Fracchiolla

The movement practice (De)stabilisation & connection, developed since 2015 by dancer Tiziana Fracchiolla, appeared to me as a way of bringing into the body this space of multiple perspectives, this state of alertness in which everything can be turned upside down because what we expected doesn't happen, a suspension of expectations. When I encountered her movement practice at DDSKS in December 2022, I interpreted it through my lens and identified an exciting, embodied way to implement a perspectivist approach.

Methodology

I positioned myself under the umbrella of artistic research as a methodology, because the knowledge I gain is based on my artistic practice⁴.

My sub-methodology within this field of research, which I would call 'perspectivist sub-methodology', is inspired by Nietzsche's perspectivism as a theoretical framework for accessing reality, and by Sophie Calle's exhibition as the inspiration for a concrete protocol. These influences lead me to the creation of a 'Catalogue', which serves as the cornerstone for this portfolio.

In the following section, I will outline Nietzsche's perspectivism as a theoretical methodology, discuss how Sophie Calle's work has informed my methodological strategy, and describe the Catalogue I have created. I will conclude by outlining the plan for the rest of the portfolio.

Theoretical framework: philosophy

Emmanuel Salanskis explains Nietzsche's perspectivism as follows: "One can only adopt a variety of partialities, points of view and affects, and it is by traversing this range of perspectives that one will ultimately arrive at a richer

⁴ "Artistic Research is meant as an elastic umbrella concept that includes a range of approaches that use art, creative practice or performance as a primary means and method of inquiry." (Barton, 2019).

interpretation. For Nietzsche, therefore, the only accessible 'objectivity' is a form of breadth of vision or intellectual justice. Methodologically, this conception implies that one must vary one's initial perspective on everything." (Salanskis, 2020). This perspectivist position served as the methodology I adopted both during the practical part of this graduation project and in building this portfolio.

Concrete protocol: visual art

But how could I adopt a "diversity of partialities" (Salanskis, 2020) of perspectives, with my portfolio? I needed a concrete strategy. Thus, I decided to take inspiration from visual artist Sophie Calle's exhibition *Prenez-soin de vous* (Calle, 2007): after receiving a break-up letter, she asked 107 women to interpret the letter and give their perceptions of it. The exhibition is therefore made of these 107 perspectives of different women upon the break-up letter that Sophie Calle received.

A Catalogue

My intention for that portfolio was that it could be a space that contains a variety of perspectives on the research presented herein. These perspectives have been provided by audience members who attended my practice sharing in May 2024 at DDSKS⁵. I collected their perspectives through questions such as: "What did my work do to you, and what do you think this work can do, in general?"; "What do you think is at stake in my work?"; "Can you connect my work to a poem, a text, a film, a song, and if yes, which one and why?"

Their perspectives can be found in the Appendix at the end of this portfolio, and have been grouped together under the name "Catalogue".

⁵ The practice sharing that was conducted as part of this graduation project.

These perspectives serve as the thematic foundation on which this portfolio rests, as they represent the themes of the research that will be discussed in this portfolio. These perspectives will enable me to examine my research from different angles, some of which I would never have considered previously. They provide a means of engaging with perspectivist sub-methodology, offering me access to a multiplicity of perspectives on my work.

I appreciate the fact that this sub-methodology gives me the possibility of coherence between what I am researching with my work and how I consider my work, i.e. to multiply the perspectives on the same object.

The sequence

First, I will unpack my research process: the development of the dramaturgical participatory method *Euphoria* and its progression, which extends beyond *Euphoria*, encompassing the practice sharing and the Catalogue.

Then, following my perspectivist approach, I will use the Catalogue (this collection of perspectives from audience members on my work) to pick out themes that are recurrent and/or seem important to me, and I will discuss them critically.

Last, a voice from the Catalogue will suggest that I consider the notion of apparatus to reflect on my relationship with participation. I will also make a note about the political implications that my work does not encompass.

CONCRETE EXPLORATION: UNPACKING MY RESEARCH PROCESS

The initial stage of my research involved developing a dramaturgical participatory method that I named *Euphoria*. This method would allow me to move from interviewing someone to creating choreographic content. This choreographic content had to take the final form of a short film, a Small Finished Video (SFV). *Euphoria* is the name of a song (Loreen, 2012). I chose this name because I wanted a method that would give me as much energy and quirkiness as this song.

Euphoria: from step 1 to step 3

Step 1: interviews—being exposed to the singular perception of the participants about the world and about themselves.

First, I drew up a protocol to conduct the interviews. This took me about two months and I conducted test interviews with colleagues to fine-tune it. Ultimately, a fixed, precise and repeatable interview protocol was established, which I then applied in three separate interviews with three participants.

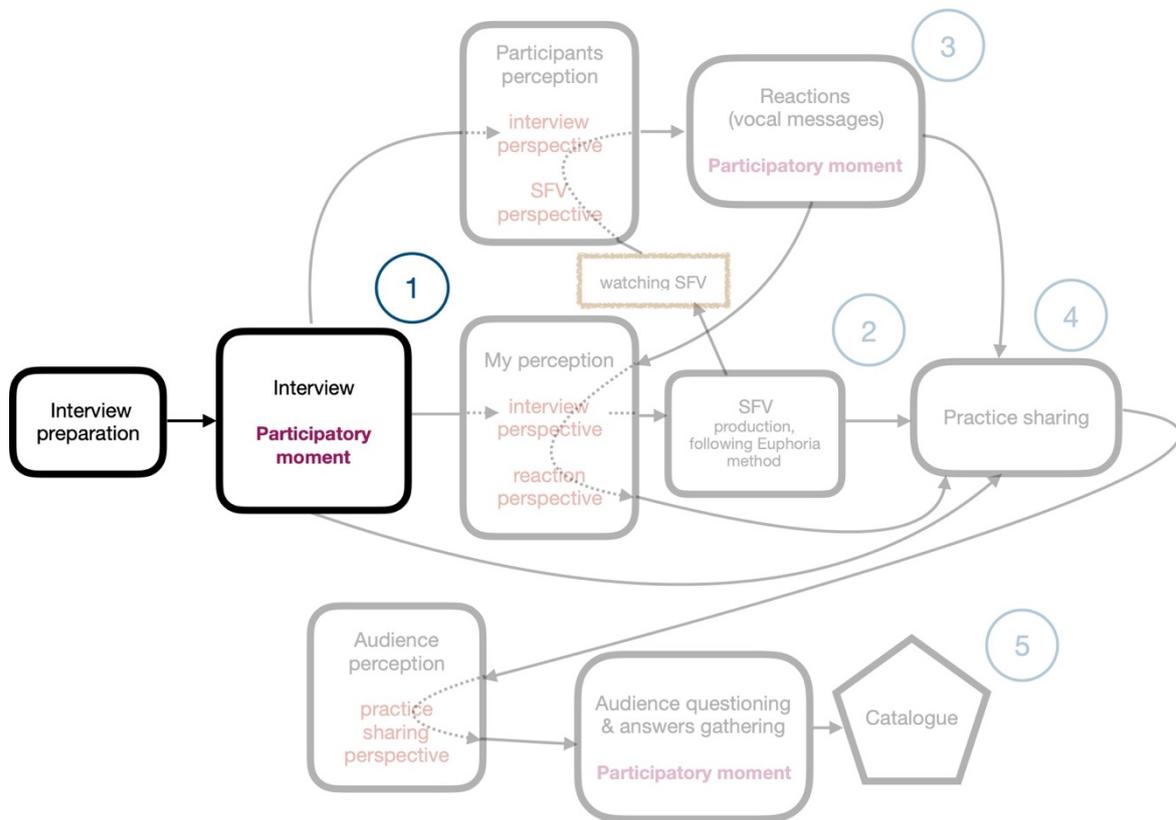
The interview questions were selected to provide insight into the way individuals perceived themselves or what seemed important to them.

Examples of questions:

On a scale of 1 to 10, how funny do you consider yourself to be?

Which three questions would you like to be asked more often?

What is the one thing that you achieve faster than most people?



STEP 1

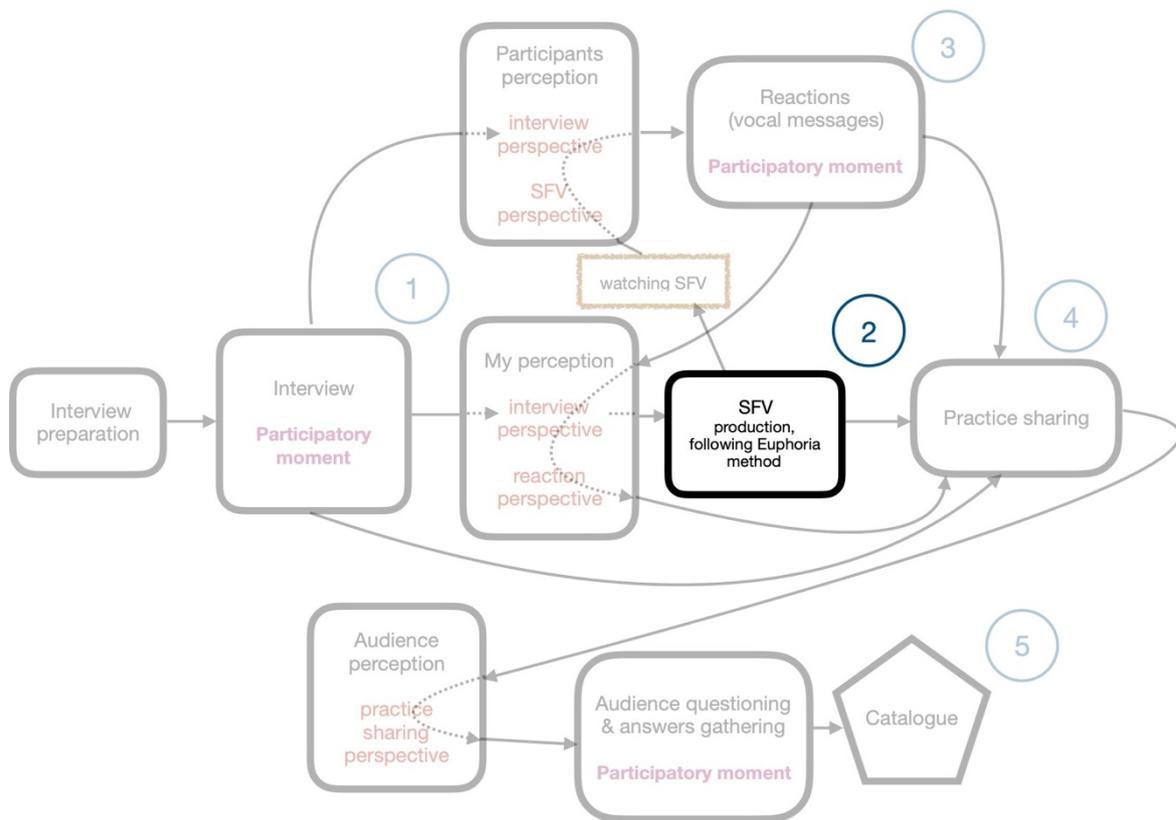
Step 2: SFV—a choreographic expression of my perception upon individuals’ singular perception about the world and themselves.

Following the interview, my objective was to begin with my initial perception of each participant and then subject it to a creative protocol that would challenge and transform my perception. This process aimed to create a choreographic object that would express my perception of the person in an artistic and nonlinear manner. Consequently, I did not produce faithful portraits of the interviewees.

The creative method employed was a combination of the automatic writing method as I encountered it with the choreographer Vera Mantero during my training at PACAP, Lisbon in 2020; of Stina Strange Thue Tobiasen’s “embodied writing” method as communicated to us during the “Dance and

Participation” master's course in 2023; and of my own creative input. As a dancer and choreographer, the language used in the SFV was that of dance and choreography.

The final form of the choreographic material produced was to be a short film, an SFV. As a result of conducting three interviews, three SFVs were produced.

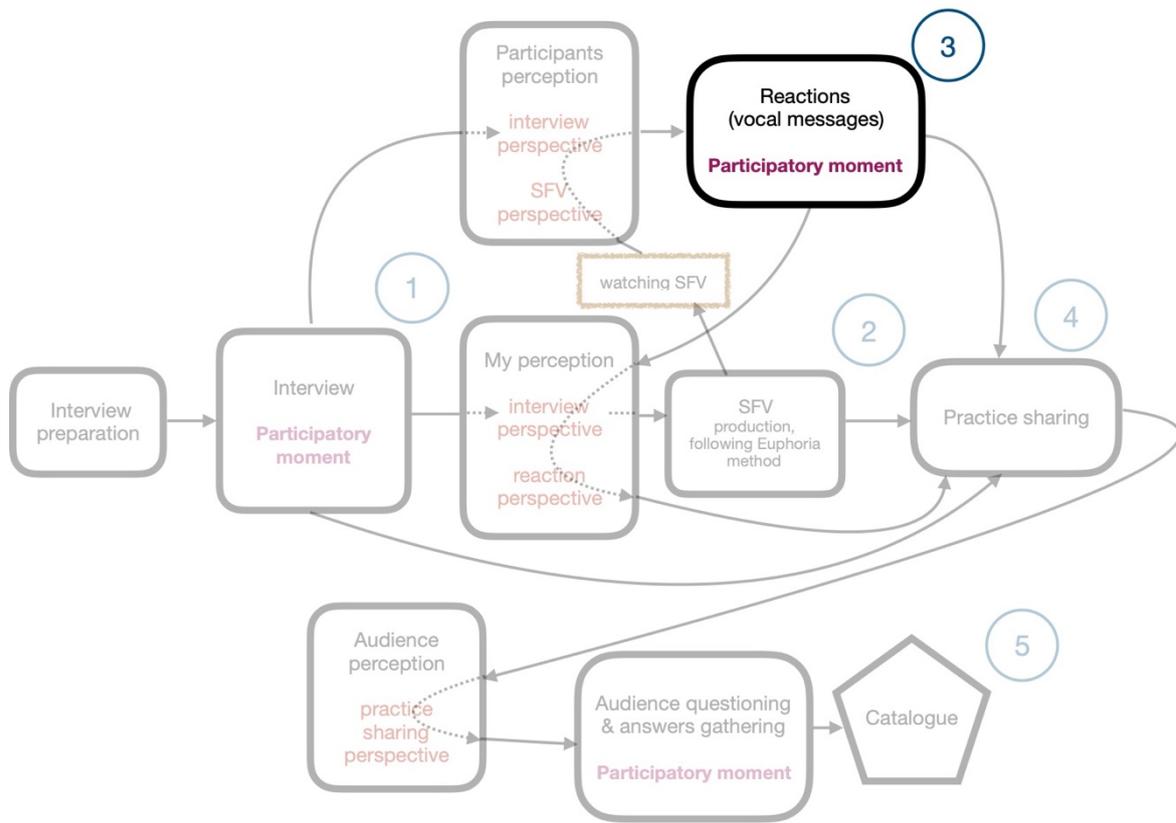


STEP 2

Step 3: reactions—collecting the perception of participants about the artistic expression of the perception of the artist (the SFV).

Subsequently, I transmitted the SFV to the participant through e-mail, asking them to leave me a voice message shortly after viewing it, in order to convey their immediate reactions. These voice messages represent the participant's perception of the SFV.

PARTICIPATION AS A PERSPECTIVIST RESEARCH



STEP 3

Beyond Euphoria: from step 4 to step 5

Step 4: practice sharing—a choreographed space holding together a multiplicity of perceptions.

As part of my graduation project, I was required to propose a practice sharing. I had at my disposal a black box and a tribune with a capacity of approximately fifty audience members.

My question then became:

How can participation serve as a foundation to develop a perspectivist performative space?

To achieve this, I created a performance that would give space to the diverse perspectives that emerged during my research process.

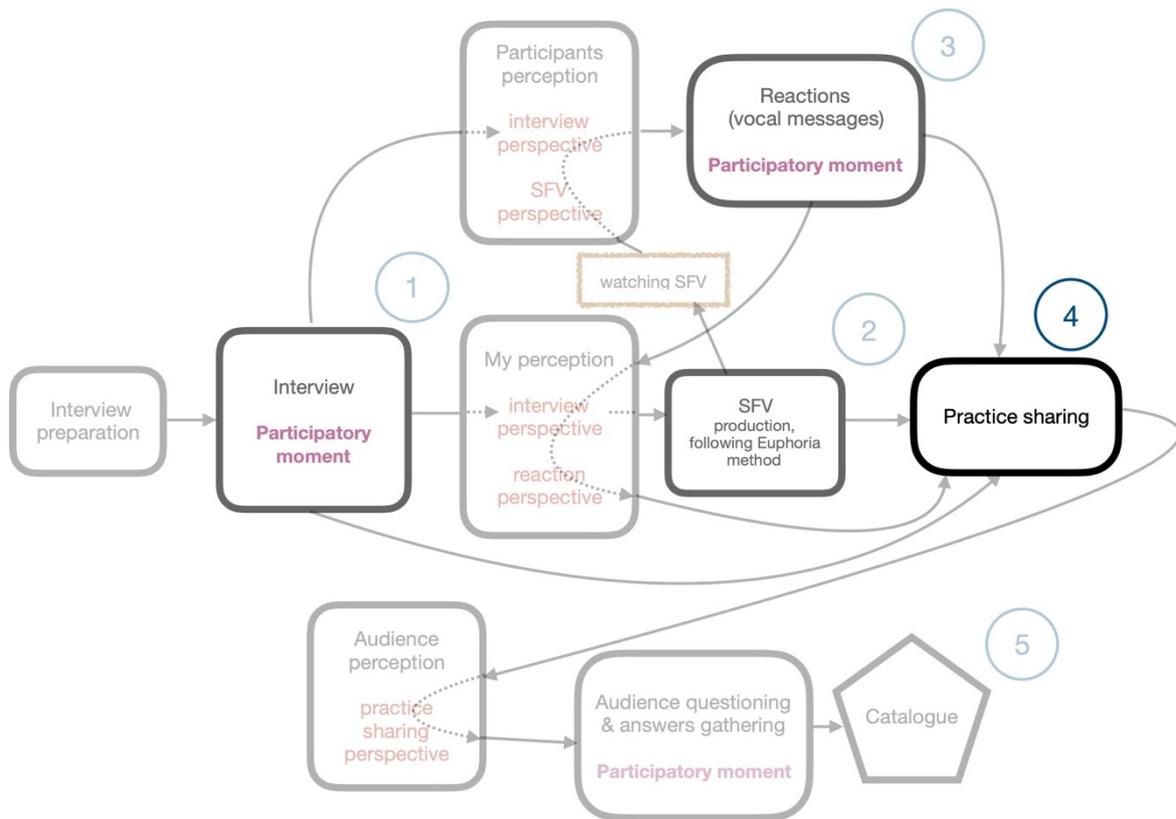
First, the audience listened to a portion of an interview, audio-recorded by the actress Durita D. Andreassen and myself, and crafted to represent the types of interviews I conducted. I did not use an archive of a real interview because it was part of the agreement with the participants that I wouldn't.

Then I performed an action on stage, while in a sleeping bag. This action was intended to be clear, absurd and funny at the same time⁶.

Following that, the three SFVs were screened, as artistic expressions of my perception of the interviewed participants.

⁶ Refer to p. 41-47 of this paper for the significance of these three elements—humor, clarity, and absurdity—within the context of my research.

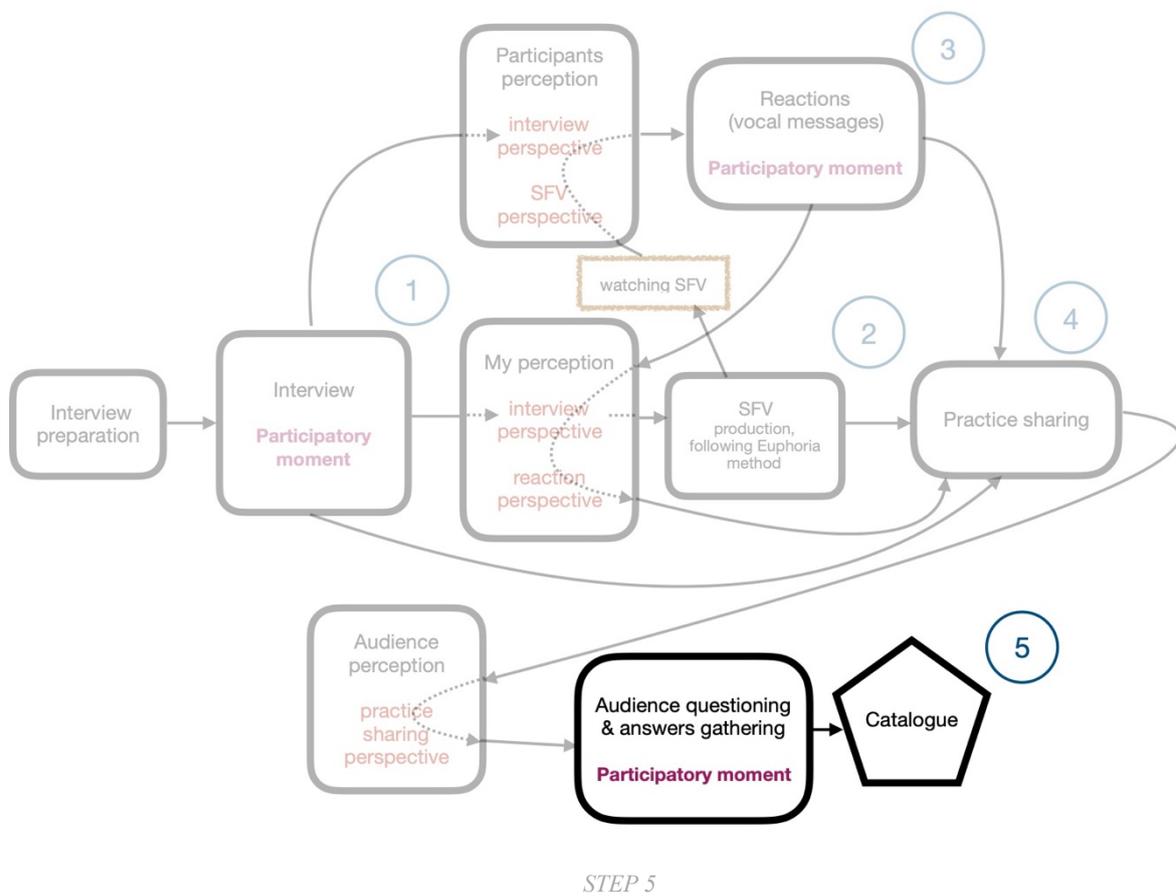
Last, the audio recording of the voices of the interviewees reacting to the SFV was played for the audience.



STEP 4

Step 5: Portfolio & Catalogue

My objective was to keep my perspectivist sub-methodology, and to translate it to the making of my portfolio, to have a variety of perceptions of my research. I wanted to do TO my research what I used to do WITH it. Consequently, I compiled a Catalogue of different perspectives of my research, as provided by audience members of my practice sharing⁷. The Catalogue is included in the appendix of this portfolio.



⁷ Refer to p. 18 (methodology) and to p. 54 of this paper (Catalogue appendix).

THEMES TO REFLECT UPON

“The important aspect of your work is its expanded view on when, what, and how participation can be enacted and perceived. I think more of participation as something happening in real-time when working with dance, but it is clear that it can occur at any time before the encounter. I was curious about your choice of education as it seemed that 'participation', in my understanding of the word, was not an area that fits so well with your interests.” (Sheila de Val Madsen, Catalogue, p. 59).

Participatory aspect of my work

Unconventional paths in dance & participation: outside the performative space

It took me time to realize that I did not conform to the prevailing norms within the participatory field. In particular, Gry Worre Hallberg, who supervised me for this graduation project, has been explicit in requiring me to delineate the specific aspects of my work that align with the field of dance and participation, as I was preparing the practice sharing: “Aline, you must elucidate how your work is participatory, indicating that it occurs beyond the performative space. Otherwise, it can be hard for people to comprehend its participatory nature” (this quote is a free retranscription of what I recall her saying to me).

It was very clear to me that my work was firmly situated within the field of participation! Despite being exposed to participatory pieces in which participation took place within the performative space and not outside of it (as is the case in my work), I perceived more similarities than differences between me and other participatory artists. These similarities included concerns such as how to create a space that cares for the participant's experience, how to respect the fact that these people, being non-professionals, are maybe not

familiar with the art world and the consequences of it, and that they are not paid for what they give.

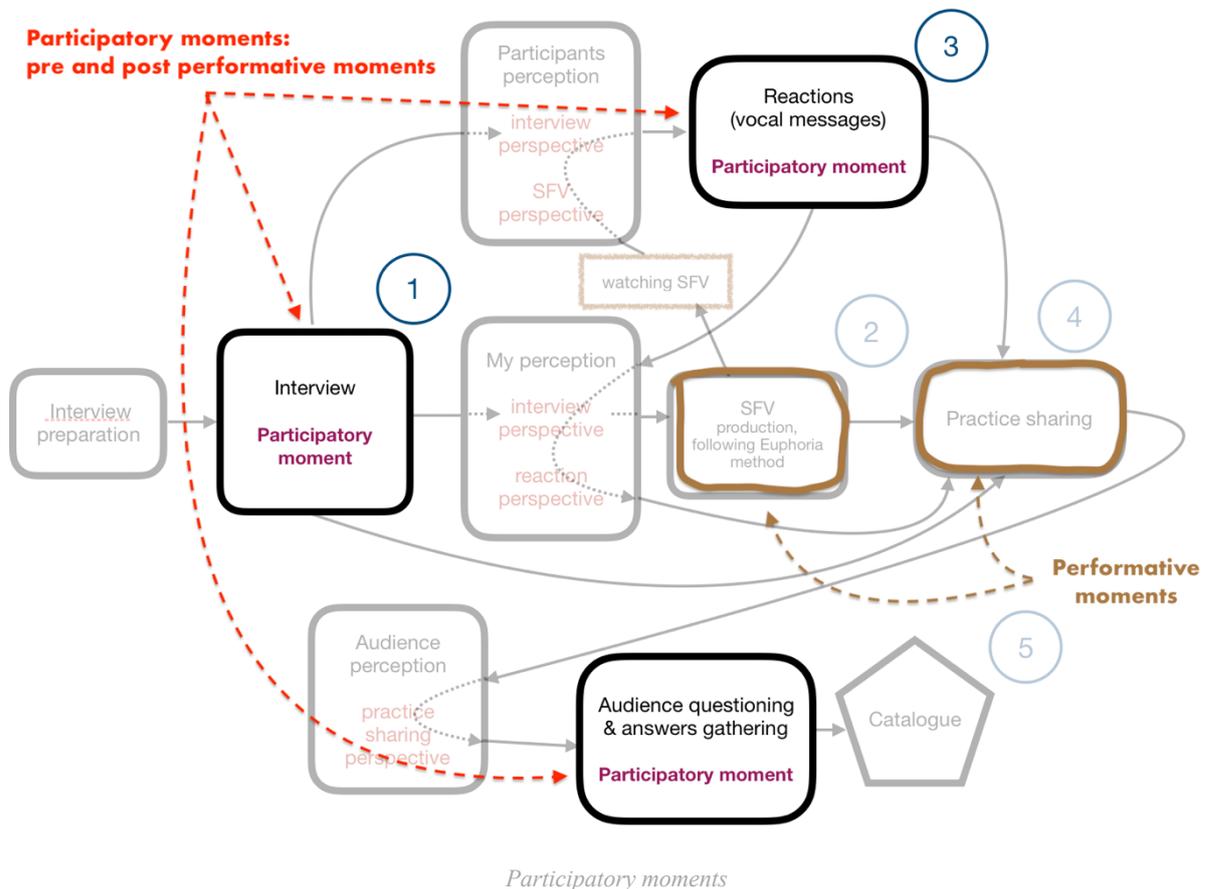
As previously stated in the introduction, dance and participation projects frequently involve a performative space in which participants are actively present, either because they are the performers of the piece and took part in its creation, or because the performative space needs to be activated by the audience. To illustrate the kind of projects where participants are the performers of the piece, I refer to *Holding Lines* by Maxime Kroot (2023), a piece with 15 non-professional dancers aged 13 to 73, who rehearsed twice a week for two months to present a dance piece combining improvisation and composition. Another example is *Friend* (2020) by Gillie Kleiman, in which each participant created a 30-minute piece that they performed individually in their living room, with their friends as the only audience. A score provided by the choreographer guided them in creating the performance.

To illustrate the kind of projects where the performative space needs to be activated by the audience, I refer to *Misspresence* by Paulina Rewucka (2023), an installation in which the audience was guided with their eyes closed and interacted with objects on the stage. Another example is *La Chaise* by Boris Charmatz and Julia Cima (2002), where a member of the audience sits on a chair placed on the stage, eyes closed, and the dancer tries to establish a connection with them without making direct contact.

In my research, by contrast, the performative space is not a space of participation. Participation occurs in dotted lines, before and after the performative space, and functions as a generator of perceptions.

My position within the field of dance and participation reminds me of Christine de Smedt's *Untitled 4* (De Smedt, 2010): she interviewed other choreographers as a pre-performative act, and then choreographed a solo performance, in

which she appropriated the words and gestures of the people she interviewed. My current knowledge about the process of this work is limited, and I plan to investigate it further in the future.



Unconventional paths in dance & participation: why?

As previously stated in conjunction with Alva Noë's work, as I aim to create a perspectivist choreographic space, my research intrinsically needs the Other. To gain access to more aspects of the world around us ". . . it also requires other people." (UC Berkeley School of Law, 2023). To conduct research into the multiplication of perceptions, the ability to engage with a variety of perspectives and a variety of people, is essential. Participation allows me to work with a diverse range of individuals and their perspectives. Without it, I

would be limited to working only with professionals, thus restricting the variety of perspectives I could research with.

The 2012 publication *Knowledge and the righting of wrongs* by Vanessa de Oliveira Andreotti deeply impacted me. Although the text is situated within the field of education, it resonated with the concerns and questions that I have, leading me to better understand my approach to participation. Speaking about the position of teachers in relation to students, De Oliveira Andreotti posits that there might be a state of “epistemic blindness” (Souza Santos, 2007), leading teachers to believe that they know what “the best pathway for their [students’] development” (De Oliveira Andreotti, 2012, p. 21) is. She urges them to recognize that “‘every knowledge is also an ignorance’ (of other knowledges).” (p. 23).

With this graduation project, I wanted to create a 'dotted line' participatory space in which different perceptions of the world, different 'knowledges' (to use De Oliveira Andreotti's terminology), could collide and cohabit, but without imposing to participants the weight of being in the performative space. I use the term 'weight' because I perceive all performative spaces as vibrant spaces, with powerful impacts (transformation, wounding, embarrassment, transfiguration, poetic expression...). As a performer, I am still exploring, years after years, how to create a performative space healthy for me to inhabit. Therefore, I am reluctant to the idea of creating an ethical performative space for participants: I am concerned that my “epistemic blindness” (Souza Santos, 2007) will result in me making decisions for others based on incorrect assumptions. It is partly as an attempt to respect this “hyper-self-reflexivity” (Spivak, 2004) that I wish to position myself in this way in the field of dance and participation.

It is my intention to be clear: I am convinced that it is entirely possible to create ethical participatory performative spaces that are built on “hyper-self-

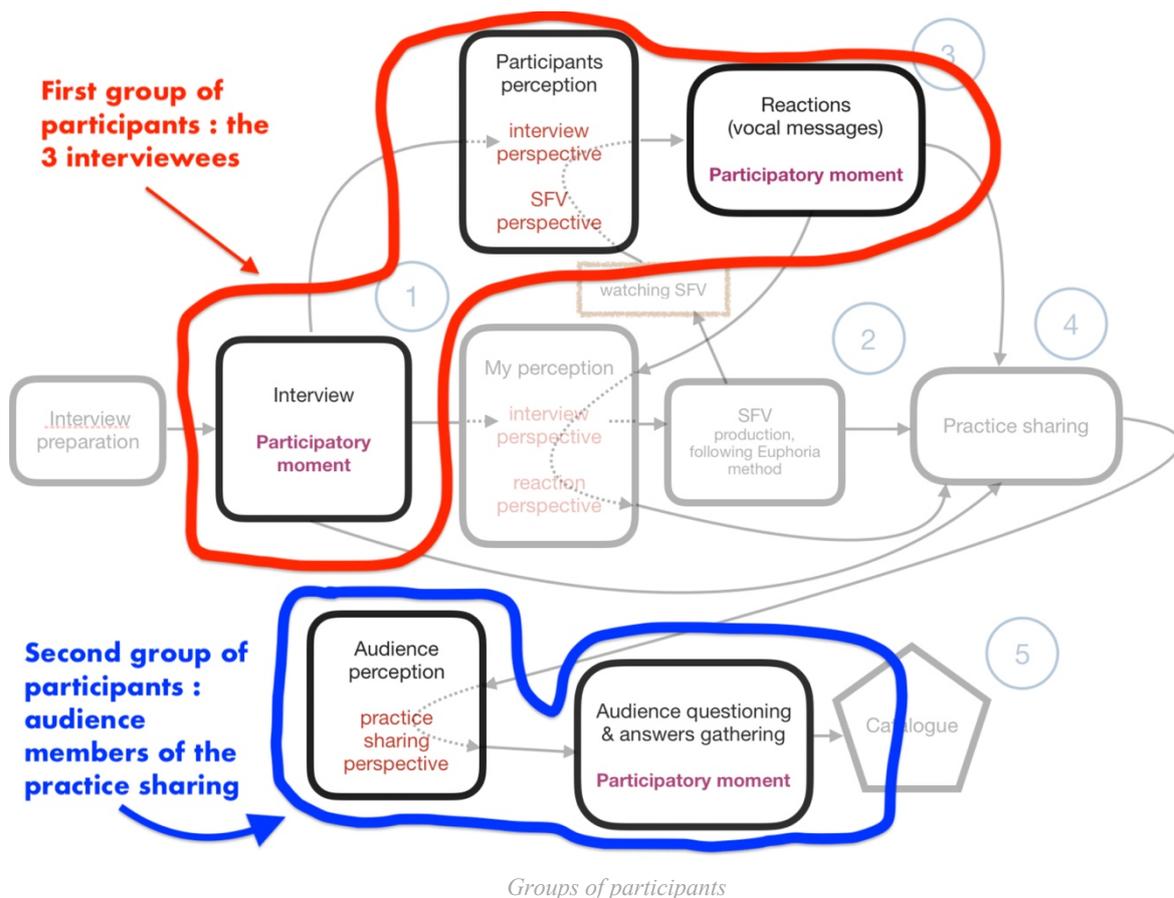
reflexivity" (Spivak, 2004) and are aware of their "epistemic blindness" (Souza Santos, 2007) and it is the current approach of the majority of my peers. I, however, am uncertain as to how this can be achieved, and I am more interested in exploring the avenues that this uncertainty may open up for me. This is one of the reasons that led me to develop a participatory method, *Euphoria*, whereby the participation is situated both before and after the performative space.

This ethical consideration is only one aspect of the question, but it is the one I have chosen to develop here because it is the one that relates to participation. The other reason is aesthetic in nature and more closely aligned with my personal style as an artist.

Participant experience

"It is clear that you get something out of the interviews, as an artist, but what are the participants getting out of this?" (Tanya Montan Rydell, Catalogue, p. 60).

There are two groups of participants in my research: the three interviewed persons, and the members of the audience at my practice sharing who offered me their perspectives on my work, in order to complete the catalogue of perspectives attached to this portfolio. I will limit my analysis to the participation of the three interviewed persons, as it represents the most complex and challenging case.



Crafting the Interview Moment

The research question that I set out to answer was the following: "How can I develop a structured approach that allows me to create a choreography based on the participation of people I have interviewed?"

A three-part protocol was developed (*Euphoria*): an interview with the participant; a specific method to create a SFV that would be the artistic expression of my perception of the information I received from the participant; and the collection of the participant's reaction (perception) after seeing the SFV.

I applied this protocol with three different participants.

The only criterion to be a participant: to be a stranger to me

The objective was to select participants who were not known to me, in order to minimize the influence of any preconceived ideas I could have about their characteristics, what they like, how they think.

Why? I hypothesized that this would allow me to observe more information about the person, because my confirmation bias would be less. Confirmation bias is a cognitive mechanism that expresses “the tendency to search for, interpret, favor, and recall information in a way that confirms or supports one's prior beliefs or values...” (Confirmation bias, 2024).

In most cases, individuals are interviewed because of a certain characteristic they have: because they are famous, because they have achieved something of note, or because they belong to a particular group, be it social, geographical, professional... I wanted to interview people simply because they were, because they existed. This choice positioned me outside the usual field of interviewing. In this context, I was influenced by the work of Chrysa Parkinson, who, in a different way, challenged the traditional understanding of the interview by developing a practice of self-interviewing (Parkinson, 2009).

The question of trust

One of the issues with selecting strangers as participants was the question of trust. I planned to conduct interviews that would necessitate a certain degree of trust, in order to gain an understanding of how the specific individuals perceived themselves, which is a highly personal matter. Therefore, I asked acquaintances to refer people they knew. I anticipated that the participants referred to me would be close to my existing connections. In doing so, I hoped to become a trusted person by extension, benefiting from the trust these individuals had put in their own acquaintances. I strongly believe that had I

approached random people on the street for interviews, I would not have been perceived as trustworthy to the same extent as in this context.

Interview protocol: how to care?

The interviews took place in the homes of the strangers who had been referred to me. I received their addresses and we agreed by e-mail on a day and time when I would go to their home.

The question that preoccupied me during the two-month process of establishing the interview protocol was: how can I care for the participant's experience throughout the interview? How to create a safe space?

To address this question in this portfolio, I draw on Helen Iball's work in *Towards an ethics of intimate audience* (Iball, 2013), which uses Nel Nodding's theory of care (Nodding, 1984) and uses Adrian Howells' one-to-one performance *Footwashing for the Sole* (Howells, 2012), as a case study. Although the case study is a performance—while the interviews in my work take place before the performance itself—her reflections are relevant to me because Howells' work and mine share similarities in terms of intimacy and one-to-one dynamics.

To craft the interview protocol with a concern of care, I relied on two types of personal experiences: my experiences as a patient, that is, being “cared-for”, (Nodding, 1984) in vulnerable and intimate situations at the gynecologist; and my experiences as an employee in a massage clinic, that is, engaging in “one-caring” (Nodding, 1984). These two types of experiences made me realize the importance of clearly describing the steps of the process to ensure consent and create a safe space. Iball also highlights this by analyzing Howells' performance, in which Howells provides “verbal information and instructions” (Iball, 2013) to the participant at the beginning of the piece and notes that “these strategies

recognize informed consent as a key component in facilitating ethical participation" (Iball, 2013).

Therefore, before the actual interview began, I explained all the steps we would go through, and emphasized that this was a space where they could take time to answer, to hesitate, to repeat themselves; that they could decide not to answer certain questions without having to justify it; that at any moment they could ask to interrupt the interview, and that I would leave without asking any questions. I however agree with Iball, when addressing the performance of Howells, that "However, being instructed to stop the performance if you are uncomfortable and feeling able to put that instruction into practice are very different things." (Iball, 2013).

Drawing on my experience as a masseuse, this one-to-one situation where I am the "one-caring" (Nodding, 1984) and where I constantly ensure that clients are not cold, that their heads are not too low and their arms not too high, I also wanted the bodies of the interviewed participants to feel comfortable. So, I brought blankets and explicitly offered them the freedom to change positions during the interview.

I also asked myself: to what extent should I be my social self during the interview, i.e., react, laugh with the person, comment, make little sounds to show that I am listening? After several test interviews, I concluded that it was important to be a discreet but present version of my social self. A completely silent version of myself would make the person feel uncomfortable, but I was cautious not to become too social, as this kind of context could induce "an accelerated friendship/relationship between two initial strangers" (Howells, 2009). It was important to maintain a clear distinction between the participants, who were sharing their perception of the world, and me, who was receiving and listening to this perception.

The questions were written on a set of 23 cards that I created with the help of Dorte Kimer from the costume department of the school, because I wanted it to be a beautiful object, something interesting to touch and see. It was a way for me to render the care approach that I had taken in constructing the whole protocol, tangible, visible, tactile, and as such to reassure the participants; to tell them: 'Here is the care that I bring to this interview moment with you.'

At the end of the interview there was a moment for feedback, to leave space for any unease to be expressed, and to bring the moment to a close together.

Participant reactions post-video viewing: their perception of my perception

I then followed my creative protocol⁸ for two weeks, working like a machine that squeezes, cuts and reshapes the perception I had of each person during the interview.

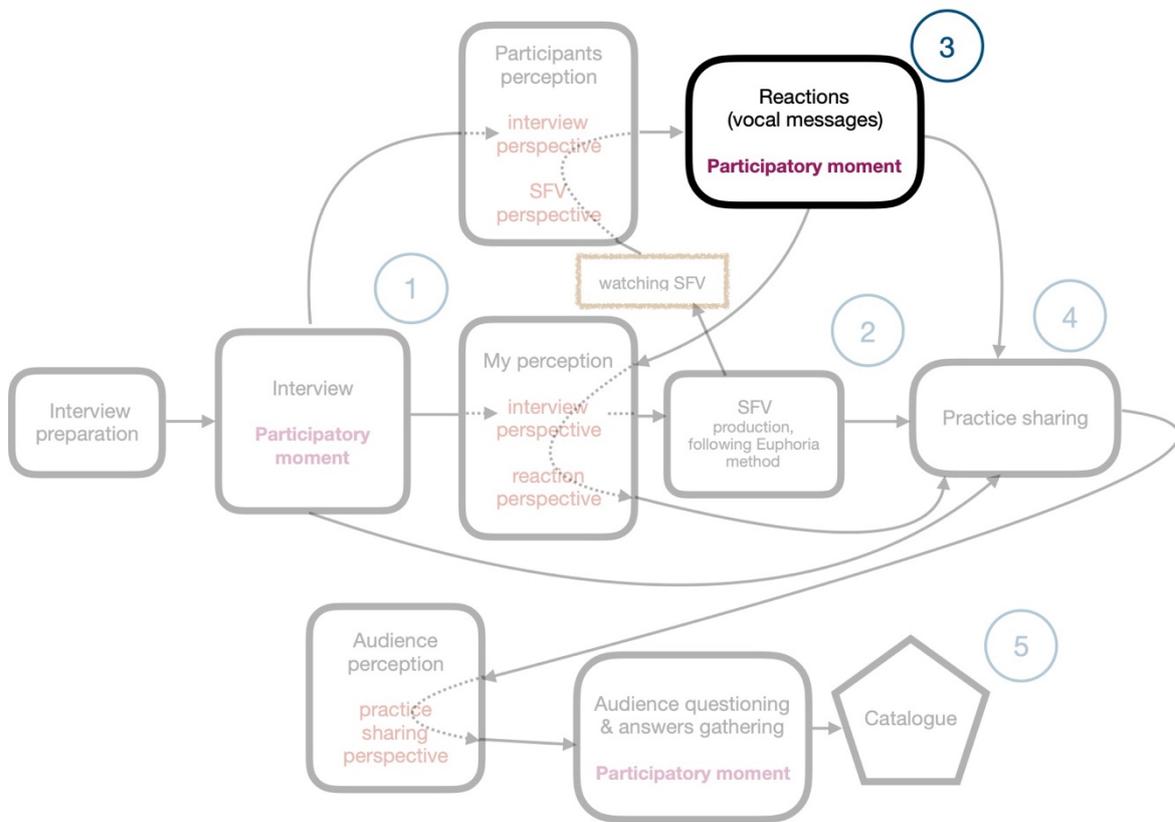
Therefore, I was not making portraits of the people I interviewed. Rather, I was creating an artistic (and therefore non-linear, as my friend Marc Bleakley would say) expression of my perception of that person, in the form of an SFV.

Since my perspectivist methodology had me working on the multiplicity of perceptions of the same object, it was evident that the participants' reactions (perceptions) to the SFV (my perception) would be of interest to me in the context of my research.

Therefore, once my perception had been transformed into an artwork (an SFV), I sent it to them and they responded by leaving me a voice message with their immediate thoughts or emotions about it. In other words, they gave me their

⁸ See "Step 2" p. 21 of this paper.

perception of my perception, knowing that we both had had the same shared starting point: the interview.



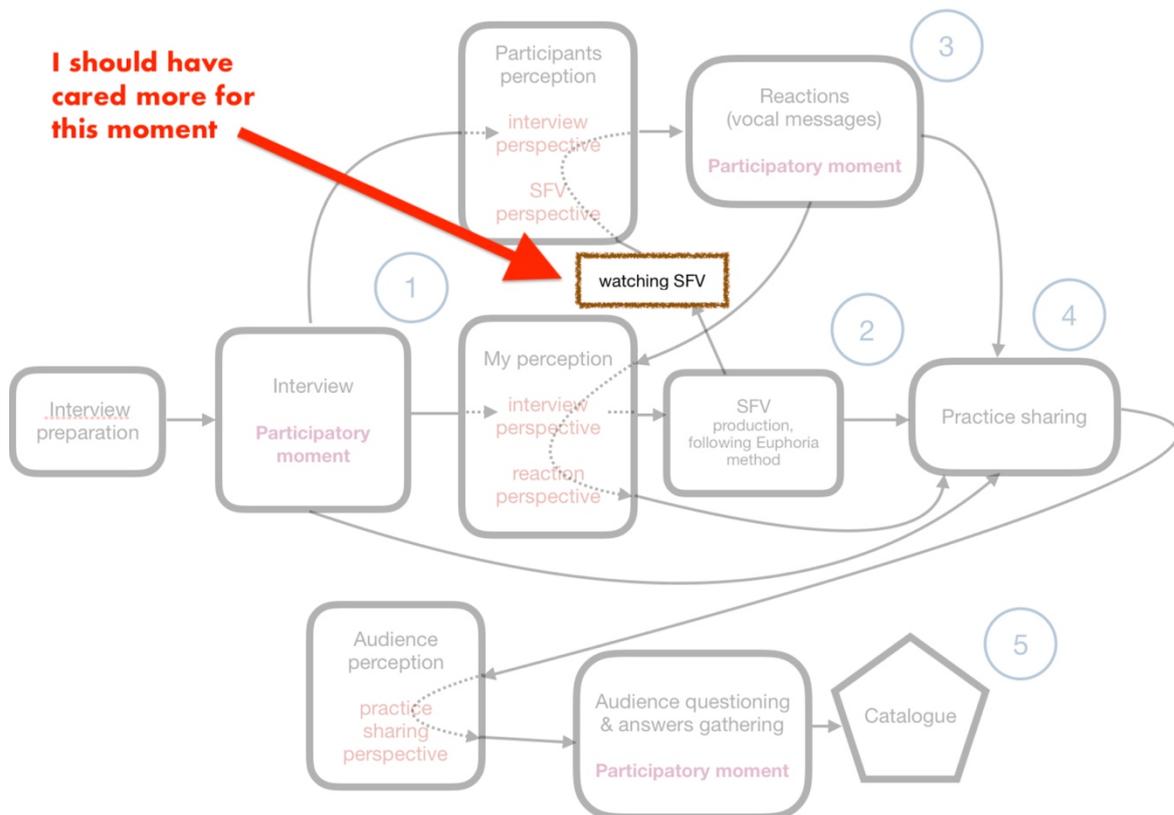
Reactions of participants

A critical perspective

Listening to participants reactions, I realized that unlike for the interviews, I had not put care into the moment of watching the SFV. I simply sent it to them via WeTransfer, and that was it. One of the participants was upset by the SFV. After listening to her voicemail, I immediately called her, and once I clarified what had led to the creation of such an SFV— that is, by explaining my creation protocol—she completely changed her perspective and stated, “Oh! So, I actually like this film!”

Now I understand that I should have cared much more about the moment they received and watched the film, for example by reminding them that it would

not be a faithful portrayal of who they were, but an artistically molded vision. I could have watched it with them, setting up a cozy atmosphere with cushions, candles, snacks... Creating a space of care.

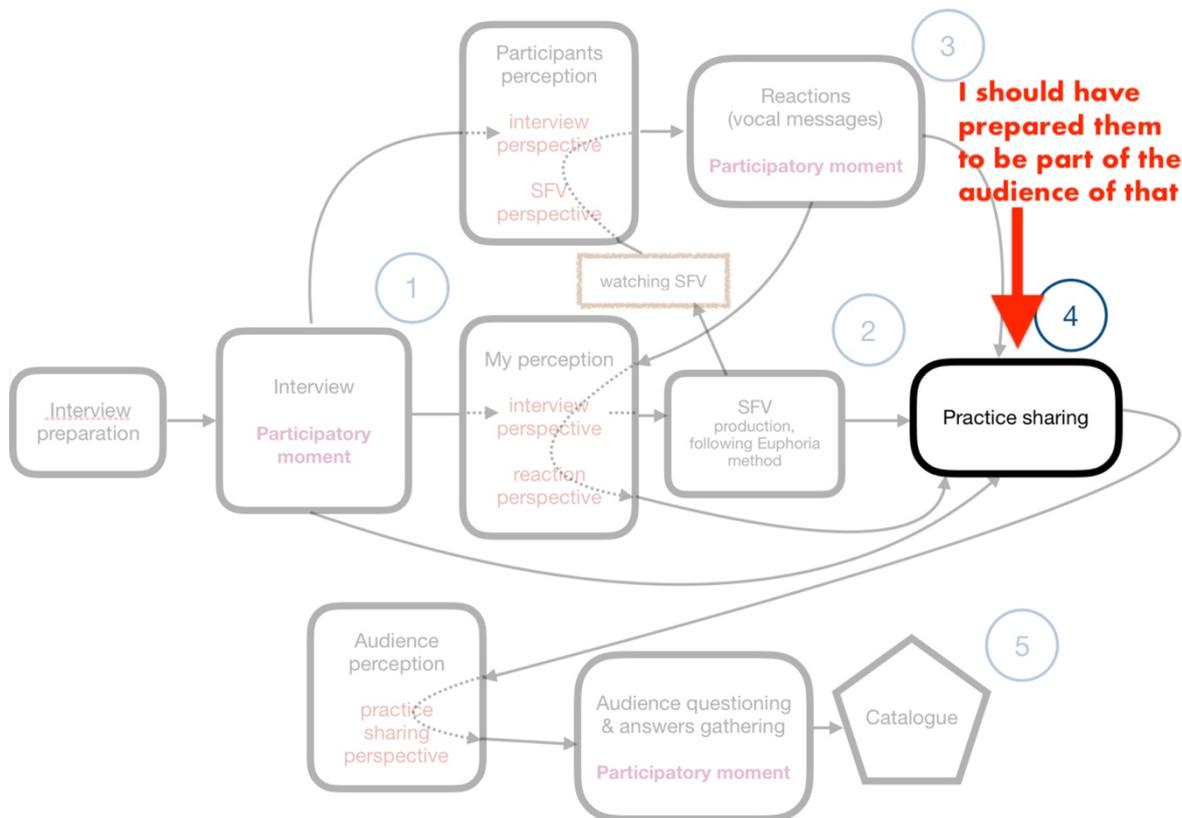


A critical perspective 1

Another moment I did not think to prepare for: their presence as an incognito audience (as there was no way for people in the audience to know who the participants of my project were). I became aware of my mistake during the practice sharing. I was performing, on the stage, encased in my apple-green sleeping bag, perfectly still under the heat of the spotlights, in need of oxygen, with a plastic straw sticking in my cheek. This is the moment when we hear the voice messages of the participants coming out of the speakers, hearing their reactions about their SFVs they just watched. When the audience heard the voice of the participant who had been hurt by the film and expressed her anger, disappointment and discomfort in a very honest and vulnerable way, I heard

LAUGHS. A lot of them. People thought it was funny! My blood ran cold: I knew that this participant was in the room tonight, unbeknown to the audience laughing as she expressed her discomfort. I was suffocating, I was panicking, my stomach was clenching.

I was very lucky as when I spoke to her after the presentation, she told me that she was not shocked by the laughter. But I should have had a moment of care, to prepare the participants for all sorts of unpredictable reactions from an audience.



A critical perspective 2

What do the participants get out of it?

“It is clear that you get something out of the interviews, as an artist, but what are the participant getting out of this?” (Catalogue p. 60, Tanya Montan Rydell) This question was one of the reasons I decided to enter this master’s program. I wanted to explore whether I was using people, acting as a ‘vampire’ of perceptions—taking without reciprocating.

I do not have a clear answer. I perceive the interviews as a respectful moment in which I listen to people and ask them to talk about issues that are important to them, without pressuring them. I crafted the interview moment so that it was interesting for them to be in.

I also chose to only work with participants who had a curiosity towards what I was proposing, by providing a detailed invitation in advance, to ensure that they willingly and well-informed volunteered.

I can add that my work has the consequence of fostering a unique and intense connection between participants and the artwork. When they view the SFV, they know it is the artistic interpretation stemming from an interview they provided. This creates a one-to-one relationship between them and the artwork. I do not suggest that this is an inherently pleasant experience, but still, one of the outcomes of my work is that it provides participants with an individual connection to an artwork.

Johan Bech, from the Catalogue ⁹: “The smallest differences in your participant's expectations could make a huge difference in how they perceive, experience and what they think about the work you have done. I see people participate in art without having too much at stake, they are participating but it's not their art. By making your participants the main inspiration for your art, there is a chance that they, depending on their perception/expectations, could have a lot at stake even without being on stage with you. It opens my eyes to

⁹ P. 57.

the ethical dilemmas that could occur while working with participants and using specific persons as inspiration.”

In conclusion, the perspectivist approach and the concern of care are foundational to my understanding of participation.

What is the function of my work, what does it do?

What I aim for: creating a choreographic space in order to multiply the perceptions over one subject. Creating a choreographic space that can expand and contain all kind of different perspectives, being a short film (the SFV) or a performance setting (the sharing practice), or a text (the portfolio).

Surprise

Surprise is an effect that I am using as a tool to serve my perspectivist choreographic space.

SCRIPT

EXT. FIELD - NIGHT, FULL MOON

Jenny Holzer, her long dark hair casually tied up in a low ponytail, walks alongside Nietzsche. The grass softly crunches under their feet, and occasionally, an owl's call breaks the silence. There is no breeze; the moonlight drapes over them like icing on an imperfect cake. A mysterious scent comes out their walking bodies. It is a mixture of the smell of a freshly sharpened pencil and an apple pie.

Nietzsche: I am concerned about Caterpillar. Do you think she will make it?

Jenny: Undoubtedly. Caterpillars have been doing this for thousands of years. There is no danger. But perhaps she will die from it.

Nietzsche stares at her, speechless. Then, he bursts into laughter: Aaaahhhhh, but of course, you are the artist who confidently asserts one thing and then its opposite, all to prompt people to deconstruct their relationship with truth?"

Jenny, smiling modestly: Let's just say... I try to mystify in a constructive way. In my work *Truisms*, I present clear, affirmative statements, but by juxtaposing contradictory ones, I challenge the notion of truth.

She speaking softly, her lips are barely moving. She punctuates her sentences with small laughs.

An owl's hoot, louder than before: HOU HOU!

Nietzsche winces, then curls his mustache: Pardon. I was surprised.

Jenny continues unperturbed: Surprise is an important part of my work. I surprise people because I assert one thing and then its opposite with equal aplomb. I also use light screens and posters, so I borrow from the codes of advertising and even government, but to make art (laughs). By using codes that belong to another universe, I create expectations that I then confound. It creates surprise, and surprise is a tool to make people think. To keep them on their toes.

"In your work the mise en scène and the scenography are unexpected, every part and actions are a surprised, as an audience I didn't know what will be next until your present it. It's like pulling the leaves off an artichoke to get to its heart." (Anonymous, Catalogue p. 62).

"When I witnessed your work, I felt that every time I had an expectation about what would happen next, something even more absurd was happening. My expectations were being broken down. For example the first scene is very intimate, no? We see this tent, in the dark, there is a small light inside, we hear the interview, this voice sharing personal stuff... Ok then I am in an intimate mood. This is gonna be in intimate space, an intimate presentation. But then, the full lights are turned on, she comes out of the tent completely hidden in a sleeping bag, and then ok, not an intimate mood anymore, I change my expectations. Now, I expect that at some point she will go out of the sleeping bag. But no, instead it is a straw that goes out of the sleeping bag, not her! And she finishes the performance without having put her head out of it a single time! This feeling of having my expectations constantly broken down, I also felt it in the short videos you presented that night." (Tanya Montan Rydell, Catalogue p. 60).

As illustrated by these perspectives from the Catalogue, my objective was to elicit a sense of surprise at various levels, both in my performative actions during the practice sharing, and in the content of the SFV. To achieve this, I created clear, tangible situations that announced a certain thing to come, and then I introduced another clear scene that does not align with the initial prediction. This approach involved the juxtaposition of disparate reading grids, which served to prevent the establishment of a single, fixed interpretation. This use of clarity humbly echoed Holzer's work in *Truisms* (Holzer, 1977-79).

Confusion and trigger

“Your work made me doubt, confused me a bit. In the short film where you are shouting a protest and you seem so angry, I was not sure if you were genuinely angry or if it was sarcastic... I can connect your work to this film, *Fritt fall*¹⁰. In this film there is also confusion, the director makes us doubt: did the main character kill her husband, or not? Is she a monster, or not? In the art, confusion gives something, it makes me think. In your short movie, the angry one, I have the doubt if you mean it or not.

I think it is more funny if you don't really mean it. But I don't know! Do you mean it or not?” (Bo Kastberg, Catalogue p. 56).

“What your work does is that it layers things, and in doing so it shakes up the existing histories and relationships that I have. For example, in your short film with the swearing dancer, you layer dance history (your dance in the film makes me think of modern dance, like Limón, Graham...) with swearing, in the context of a dance studio. These layers put together shake the existing stories that I have in my head, these things don't usually go together.

But your work has also triggered me! In this film, it looks like you don't treat modern dance with care. Even though you have the technical ability to dance it well, to dance it precisely, you choose to put the minimum effort into it. You don't show the dance in a way that it can be appreciated, you don't make the moves beautiful so that I can watch them. [...] It gives me the feeling that you are mocking the dance, or mocking the fact that it takes a great and long-term effort for people to learn how to dance technically. I don't like that. Yes, your work could open me up to new ways of looking at existing narratives and relationships, but how can you do that without triggering me too much, because if I am too triggered, I don't open up anymore, I stay triggered.” (Maxime Kroot, Catalogue p. 58).

¹⁰ *Fritt fall* (*Anatomie d'une chute*, Justine Triet, 2023).

This testimony made me see the swearing video (one of the SFV) from a total new perspective. I was very surprised by this comment (especially because in this video, I am actually dancing the best I can, which is a bit embarrassing to admit).

I realized that playing with reading grids creates not only friction (which I like) but could as well create deeper feelings of hurt. I am unsure how to navigate people's different sensitivities around different topics. Maybe I have to accept that this is something that my work can elicit.

Laughters, entertainment

"I don't know why it is funny but it is funny. It gives me warmth, I had to laugh. It is always nice when something is funny." (Bo Kastberg, Catalogue p. 56).

"As far as I was concerned, you really entertained the audience and drew them into your performance." (Grietje Kroot, Catalogue p. 61).

Last year, I created a piece, *Qualia*, that was quite demanding for the audience to watch. This piece had a minimalist aesthetic, in which I choreographed the audience's perception through a loop structure. I said to myself that the next performance space I would create would be the opposite: easy, pleasant, where people would laugh. I thought it would be a way of bringing the audience closer to my research, by making them laugh. Phoebe Waller-Bridge, a scriptwriter who also works with laughter, wrote: "If there is one thing I've learned, it's that you get a lot for free from an audience if you make them laugh. The power of comedy is astonishing to me." (Waller-Bridge, 2013). I wanted to take the audience of my sharing practice on the same boat as me, I wanted them to accept this perspectivist space, to accept the expansion of perspectives, not to resist it.

The use of absurd

"I think the core of your work is about showing the absurdity of human life. With your work you are saying: 'I have value even if it doesn't make sense. I have a right to be here even though I am in a tent and I am doing my own system, trying to make sense of the things that don't make sense: the abstract and the non-so-abstract.' You show it as an example to us! What you are saying is 'Yes I can also roll in my sleeping bag and call myself a valuable human.'" (Maria Striim, Catalogue p. 55).

This comment made clearer to me why the use of the absurd plays a valuable role in my research. Its function is to render a flattening out of the hierarchies between perspectives. In fact, by showing scenes that belong to different paradigms, the aim is to suspend the possibility of judgement, and therefore of a hierarchy between perspectives:

Charaudeau (2013) describes the absurd as the convergence of unrelated realms of discourse, each belonging to a different paradigm of human experience. He draws our attention to the Surrealists' emblematic example: an umbrella and a sewing machine unexpectedly encountering each other on an operating table. According to Charaudeau, this unexpected combination implies an impossibility of judgement, as we find ourselves in a world with no logical links.

I echo De Oliveira Andreotti's question, transposing the pedagogical space she speaks of to the space of artistic research in which I find myself: "How could a pedagogy address the arrogance of the 'consciousness of superiority lodged in the self' (Spivak, 2004, p. 534), including my own? " (De Oliveira Andreotti, 2012, p. 22).

It is possible that the use of the absurd is an attempt to undermine my perspective, my sense of superiority based on my own self-perception. It is clear that it is a direction, a fiction, as it is impossible to extricate oneself from one's perspective. Consequently, I remain the author of this universe, as I infuse it with different perspectives derived from the participatory aspect of my work. Nevertheless, this direction consistently informs my work.

AN OPENING (END)

Euphoria: a dramaturgical participatory model to carry forward

Through this graduation project, I developed *Euphoria*, a dramaturgical participatory method, which involves interviewing participants in a one-to-one setting and then creating choreographic material, stemming from the interviews, in the form of a small finished video. I am eager to pursue further applications of this model and to transmit it. I am currently engaged in discussions with Sydhavn Theater with a view to explore the potential for implementing *Euphoria*, to facilitate artistic engagement with the local population of Sydhavn.

Participation as an apparatus?

“Andre Lepecki writes of ‘choreography as apparatus’ saying: ‘To conceive choreography as an apparatus is to see it as a mechanism that simultaneously distributes and organizes dance’s relationship to perception and signification.’ I would suggest that substituting ‘participation’ for ‘choreography’ gives an indication of the breadth of possibilities within your work with participation.” (Sheila de Val Madsen, Catalogue p. 59).

This extract is taken from a 2007 text by Andre Lepecki, “Choreography as apparatus of capture” (Lepecki, 2007).

Let’s implement Sheila de Val Madsen’s perspective by substituting ‘participation’ for ‘choreography’ in this extract from Lepecki:

To conceive PARTICIPATION as an apparatus is to see it as a mechanism that simultaneously distributes and organizes dance’s relationship to perception and signification.

As I understand it, the word ‘apparatus’ contains the notion of power, in the sense that an apparatus distributes which objects, events and phenomena are visible, and which are not (Lepecki, 2007): “Each apparatus has its regimen of light, the way it falls, softens. . .” (Deleuze, 2006).

Now, my way of invoking participation is precisely to disrupt or even prevent the existence of this space of power, since each participant's perspective has its own ‘regimen of light’, and these ‘regimen of light’ do not obey the same logic, rebel with each other, and are not hierarchical.

Thus, I see a contradiction that may prove to be rich in potential to continue thinking about my place in the world of dance and choreography.

I want to emphasize that when I speak of an absence of hierarchy between perspectives, I consider this suspension of judgment as a methodological and artistic moment, not as a global rule for life. As the director of the master's program, Laura Navndrup Black, advised us, her students, to always consider the political implications inherent to our work, I will conclude with this important question: What are the political implications of my work? by referring to a specific example, the trial for rape of Salim Berrada.

Important note: what are the political suggestions of my work?—the trial for rape of Salim Berrada (2016-2024)

This note emerges from Laura Navndrup Black's advice, because I don't want my work to be seen as a societal call for a relativistic flattening of world events. I would like to keep being in a world in which certain authorized institutions decide on reality, and say: 'it's not a question of perspective, this event is x or y '(for example: 'this event is a crime').

The Salim Berrada trial in Paris exemplifies a common scenario: victims accuse the perpetrator of sexual assault, while the accused claims consensual sex. Accused by 17 women, the trial concluded in March 2024 (Binge Audio, 2024). During hearings, the same scene repeated each time: a complainant testified to rape, countered by the accused citing consensual sex. Perspective versus perspective.

I wish to specify that I don't attach any absolute moral value to perspectivism—I do not think it is 'a good thing in itself'. I think that having the option of looking at the same thing from different angles is important: 'having the option of'. Sometimes, it is vital not to use this option and to be able to make a decision, and to be in a society that is able to say 'this is a reality and not a matter of

perspective, there was rape', as was the case with the trial of Salim Berrada, which found him guilty and sentenced him to 18 years in prison.

My perspectivist approach is not one that I consider valid for all contexts. The space in which I develop this approach is a circumscribed space. It is a choreographic space where I propose, for a limited time, to let different perspectives cohabit, and to see what this generates.

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APPENDIX

Catalogue

Excerpts of perspectives provided by audience members

This is a catalogue of perspectives from people who attended my practice sharing in May 2024 at DDSKS.

I have asked them “what did my work do to you, and what do you think this work can do, in general?”; “what do you think is at stake in my work?”; “can you connect my work to a poem, a text, a film, a song, and if yes, which one and why?”

According to Salanskis in his study on Nietzsche's perspectivism (Salanskis, 2020), a key component of the perspectivist method is the intentional shifting of viewpoints, essentially a technique for seeing things from different angles.

Maria Strim

I think the core of your work is about showing the absurdity of human life.

With your work you are saying: I have value even if it doesn't make sense.

I have a right to be here even though I am in a tent and I am doing my own system, trying to make sense of the things that don't make sense : the abstract and the non so abstract. You show it an an example to us !

What you are saying is : Yes I can also roll in my sleeping bag and call myself a valuable human.

Bo Kastberg

Your work is funny.

I don't know why it is funny but it is funny. It gives me warmth, I had to laugh. It is always nice when something is funny.

Your work made me doubt, confused me a bit. In the short film where you are shouting a protest and you seem so angry, I was not sure if you were genuinely angry or if it was sarcastic...

I can connect your work to this film, *Fritt fall*¹¹.

In this film there is also confusion, the director makes us doubt: did the main character kill her husband, or not? Is she a monster, or not?

In the art, confusion gives something, it makes me think. In your short movie, the angry one, I have the doubt if you mean it or not.

I think it is more funny if you don't really mean it. But I don't know!

Do you mean it or not?

¹¹ Triet, J. (Réalisatrice). (2023). *Anatomie d'une chute* [Film]. Les Films Pelléas; Les Films de Pierre.

Johan Bech

Your work gives me an insight in how it is, and what could be at stake, for an individual that is the main source of inspiration for an art piece.

By listening to the reactions from your participants, I get the feeling that the smallest differences in your participant's expectations could make a huge difference in how they perceive, experience and what they think about the work you have done.

I see people participate in art without having too much at stake, they are participating but it's not their art. By making your participants the main inspiration for your art, there is a chance that they, depending on their perception/expectations, could have a lot at stake even without being on stage with you. It opens my eyes to the ethical dilemmas that could occur while working with participants and using specific persons as inspiration.

It left an impression on me the combination between abstract -by abstract I mean that at first I don't know what is going on on stage- and clarity then when you start to explain your full process in a very organized and structured way. I think it is rare to see something so abstract and then that is so clear in the same time.

Maxime Kroot

What your work does is that it layers things, and in doing so it shakes up the existing histories and relationships that I have.

For example, in your short film with the swearing dancer, you layer dance history (your dance in the film makes me think of modern dance, like Limón, Graham...) with swearing, in the context of a dance studio.

These layers put together shake the existing stories that I have in my head, these things don't usually go together.

But your work has also triggered me!

In this film, it looks like you don't treat modern dance with care. Even though you have the technical ability to dance it well, to dance it precisely, you choose to put the minimum effort into it.

You don't show the dance in a way that it can be appreciated, you don't make the moves beautiful so that I can watch them. It looks like you are not enjoying the dance.

What I see is a body making half an effort to do this technical dance, and I don't know why. It gives me the feeling that you are mocking the dance, or mocking the fact that it takes a great and long-term effort for people to learn how to dance technically. I don't like that.

Yes, your work could open me up to new ways of looking at existing narratives and relationships, but how can you do that without triggering me too much, because if I am too triggered, I don't open up anymore, I stay triggered.

Sheila de Val Madsen

The important aspect of your work is its expanded view on when what and how participation can be enacted and perceived. I think more of participation as something happening in real-time when working with dance but it is clear that it can occur at any time before the encounter.

I was curious about your choice of education as it seemed that 'participation', in my understanding of the word, was not an area that fit so well with your interests. However, you can argue well for your point of view on participation with clarity and empathy for the other point of view.

I can connect your work to:

Andre Lepecki writes of 'choreography as apparatus' saying "To conceive choreography as an apparatus is to see it as a mechanism that simultaneously distributes and organizes dance's relationship to perception and signification".

I would suggest that substituting 'participation' for 'choreography' gives an indication of the breadth of possibilities within your work with participation.

Tanya Montan Rydell

It was very clear the core : you interview people and from this an artistic output is generated.

For me what it is interesting is that the outcome, the videos, are NOT mirroring the info you got from the participant during the interview; but that you deconstructed them. You get information from the interview-moment but then you detach them from the person.

When I witnessed your work, I felt that every time I had an expectation about what will happen next, something even more absurd was happening. My expectations are being broken down. For example the first scene is very intimate, no? We see this tent, in the dark, there is a small light inside, we hear the interview, this voice sharing personal stuff... Ok then I am in an intimate mood. This is gonna be in intimate space, an intimate presentation. But then, the full lights are turned on, she comes out of the tent completely hidden in a sleeping bag, and then ok, not an intimate mood anymore, I change my expectations. Now, I expect that at some point she will go out of the sleeping bag. But no, instead it is a straw that goes out of the sleeping bag, not her! And she finishes the performance without having put her head not a single time out of it! This feeling of having my expectations constantly broke down, I also felt it in the short videos you presented that night.

What is at stake It is clear that you get something out of the interviews, as an artist, but what are the participants getting out of this ?

Grietje Kroot

It was a bit sad for me that when you were not succeeding to drink in the glass with your very long straw, you didn't ask help from us, the audience !

I would have very well imagined the audience to tell you whether you should be more to the left, right, front, back, higher or lower.

Actually, I was really waiting for you to ask that. You ended up asking the technician, which I thought was a shame, because your act was so comical, but then suddenly it was resolved. But it's not a criticism, just an idea.

As far as I was concerned, you really entertained the audience and drew them into your performance.

Anonymus

Your work deals with:

how to get inspired;

What matters enough to be put on stage;

How to involve an audience.

Your work is one way to answer these 3 questions.

For example one of your answer is: a work that matters is a work that include others, others perspectives.

Critically : will your work exist just by itself, without staging what the interviewed have said about SFV ?

What would be the dance films without the context they come from?

Your work is easy to watch as an « expert » audience : elements of surprise, and a clear message. The unexpected mise en scène and scenography, every part and actions are a surprised, as an audience I didn't know what will be next until your present it. It's like pulling the leaves off an artichoke to get to its heart.

As you were trying to put your straw in the juice, it was so absurd, the silly question and tension of that moment "Is she gonna make it? ».

Your work offers a good moment and bring a new way to understand and be together as persons.

Esther Wrobel

What I see in your work is a very intense interest in choreography and expression from you as an artist. The core of your work is artistic and choreographic.

I see that the choreographic expression overpowered the participatory aspect.

It makes me question : are you doing it for the participants ? For whom are you doing it ?

While watching your practice sharing I had two thoughts in the same time :

- it is a very interesting choreographic expression;
- she is taking advantage of people for her creative process.

But actually, I think that the benefit for the participants lies in the interview-moment, because it allows them to have an interesting moment of reflection.

I also want to add that I loved and appreciated the way you worked with the other dancer in the choreographies you presented in the short videos. It shows a nice ability to collaborate and create with an other artist.