

READER

Zum PAErsche Symposium mit Andrea Morein 27.4. 2019

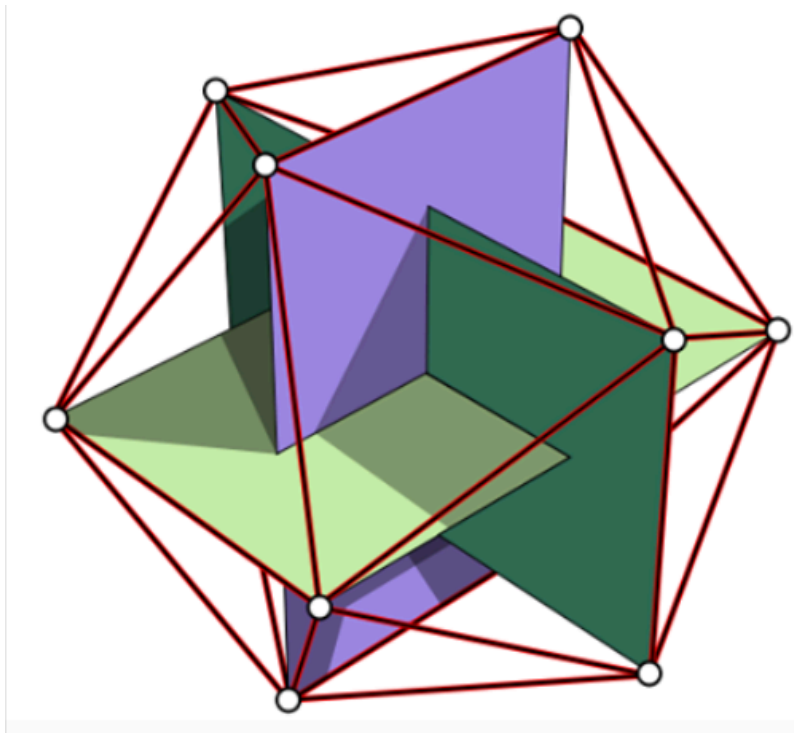
Bei/mit PAErsche Aktionslabor

objekt-(ivieren) versus subjekt-(ivieren)

Körper/Bewegung im Raum – Feld der Resonanz

Eine Forschungsreise

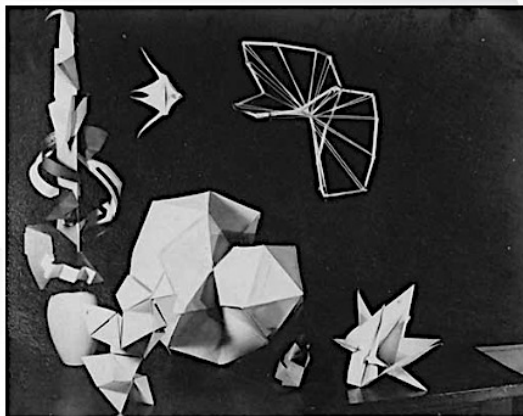
Raum ist ein verborgener Grundzug der Bewegung, und Bewegung ist ein sichtbarer Aspekt des Raumes. Rudolf v Laban



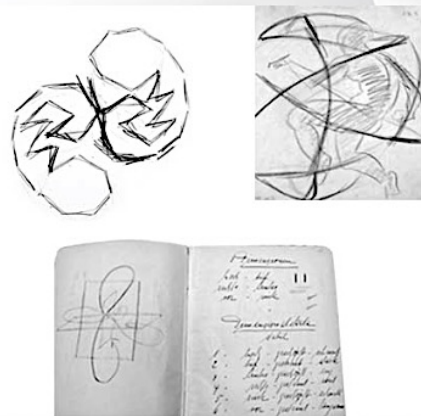
Icosahedron- 16 eckiges Raumgebilde - Labans Modell für Bewegung - Raumlehre

MONTE VERITÀ - RAUMDEUTUNGEN

HISTORISCHE BEZÜGE



KÜNSTLER UND PROJEKTE



Rudolf von Laban (1879 – 1958)

»Raum ist ein verborgener Grundzug der Bewegung, und Bewegung ist ein sichtbarer Aspekt des Raumes.«

Rudolf von Laban (1991) *Choreutik: Grundlagen der Raumharmonielehre des Tanzes*. Wilhelmshaven, S.14.

Video-stills – Performances

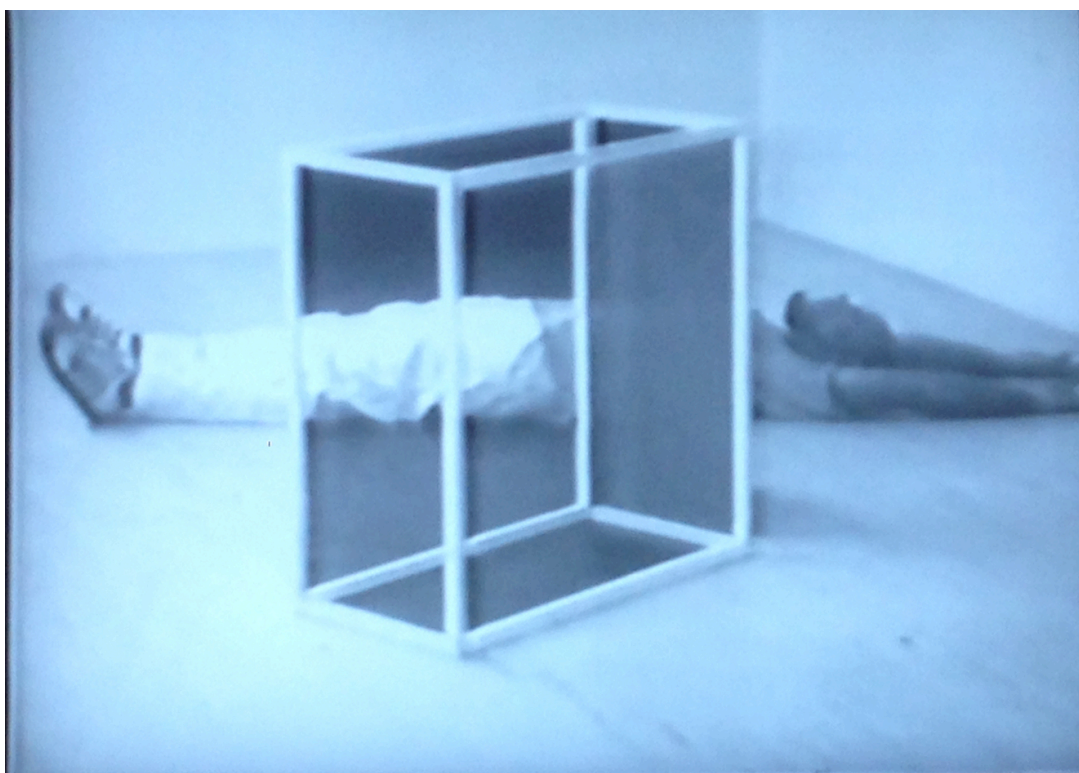
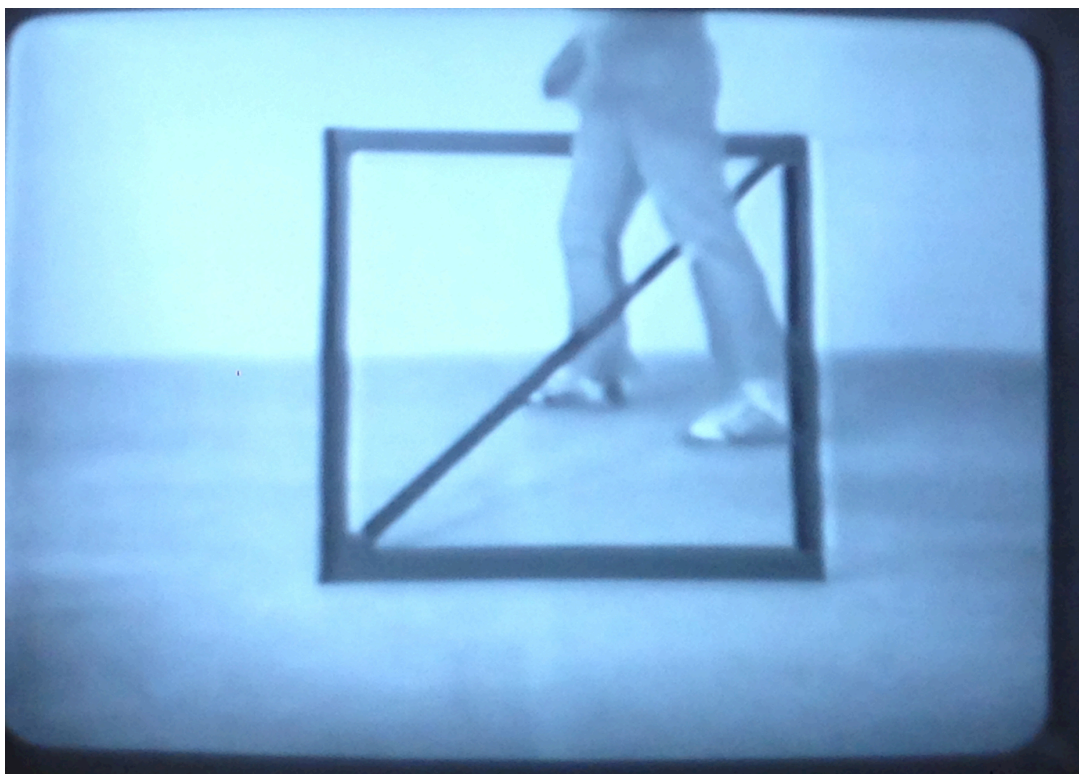
Buky Schwartz

1932–2009

Videoconstructions Series, 1978

Video, 30 min

Courtesy of Gordon Gallery, Tel Aviv



Auszug aus *Moondog Monologue*

(...) I do not dress as I do to attract attention,
I attract attention because I dress as I do.
You the vandal plunder the village as you will
The earthworm will pillage you the vandal,
When you are under.
I would bow down before just one:
One who bows down before none.
I should know who that one might be,
Who would do that to me.
I am that one
And I bow down before me.(...)

Songwriter: T LOUIS HARDIN

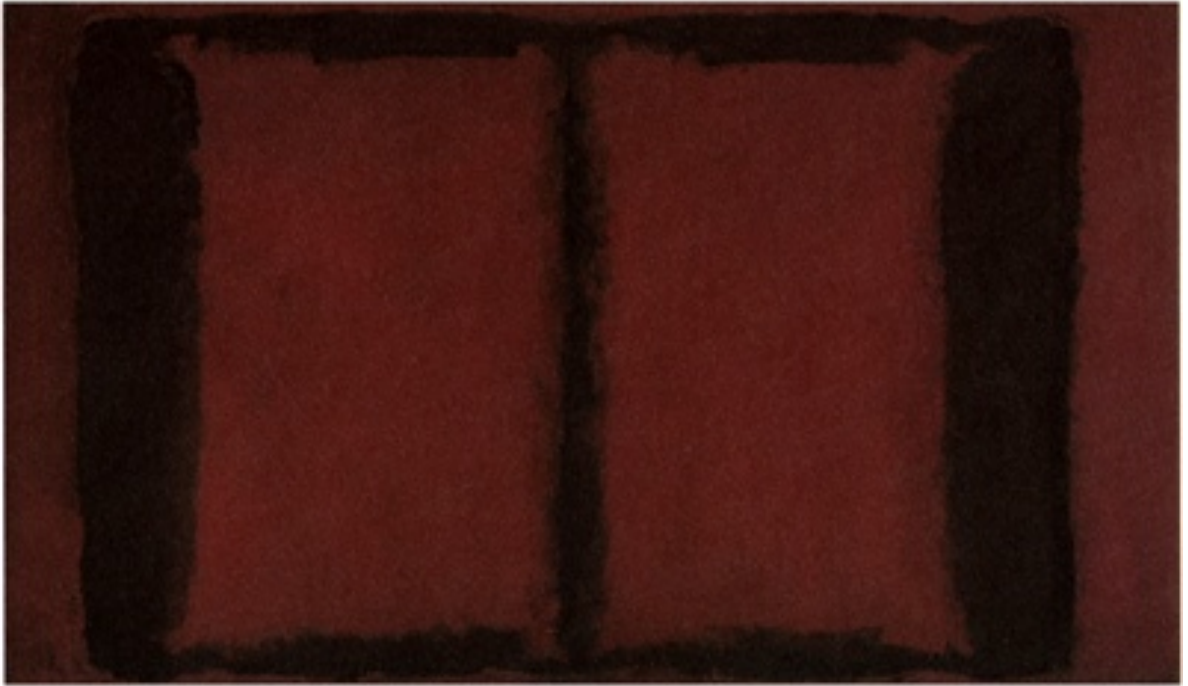
Songtext von Moondog Monologue © Prestige Music, PRESTIGE MUSIC CO I



Eines der letzten Fotos von Jannis Kounellis – vollkommen eins mit dem Raum
I LOVE it!

Große Retrospektive in Venedig – zeitlich zur Biennale di Venezia

Essays and Notes



Mark Rothko: Two Red Panels © Tate Gallery



Nonproductivity – a pre-requisite to embodied existence

Art-making is usually associated with doing, with wanting to make things, show things or, as in the case of performance art, be seen in action: doing or gesturing...the dynamics of an ongoing process...

As my background initially was in movement and performative arts, at some point, I needed to step away from presenting my own gestures and my doing as public psycho-physical exposure.

What evolved was a phase of contemplative installations and scriptural works: making objects, creating spaces in which the onlooker can meet him/herself rather than look out at something somebody made for them to look at, more be part of, participate.

Over the years my interest in gesture and presence of bodies and/ or objects/

photographic hybrids in a space grew and my interest in the actual resonance the space holds developed.

The dialogue aspect of what happens between the artwork, the space and the onlooker's presence has evolved as my main interest..

And this is equally applicable to the presence of words or sounds, by the way.

Nowadays, when I conceive an art-presentation, be it as an artist or as a curator, my focus is on the ATTITUDE: which is the INTENTION, I myself or the partners bring to the making and letting the reality, the space, the participants speak for themselves, allowing a dialogue to emerge- as if by itself.

It is not just intuitive, it is a clear conscious practice of allowing yrself to be part of the occurring situation with a non-invasive, contemplative attitude. Yet, sometimes a space, a moment does require stepping in... so non-activity is not equal to passivity. It is allowing for things to OCCUR from the UNDOING space. Any active intervention may be necessary, yet not willed, but acted upon by spontaneous insight into what is needed in the situation.

Rather than forming something into a 'piece' – we could take the attitude of something finding its own body, which is not meant as a physical body alone, but as a FORM in momentary presence which in itself is complete, needing nothing to be added to it. Finite in the very moment of its embodied existence...a moment of completion without it being solidified as a concept, an idea, a metaphor or a symbol. All the aforementioned are forms which point to something outside of themselves.

The embodied existence points to itself. Is itself, self-existing, fleeting, yet precise in its momentary manifestation.

As it happens, I owe one of my fundamental experiences of EMBODIED EXISTENCE to the *Seagram Murals* - a group of paintings by Mark Rothko which he gave to the Tate Museum before his death under the condition, that they would be exposed in its entirety in a single space designated for it

This group of paintings also manifest through TIME: the canvas allows the dimension of duration to enter into the work. The embodied existence is both fleeting, because of its non-conceptual objectification, and continuous, because of the 'pulsation' through which it speaks of itself and creates 'ripples' of beingness in the space with the observer present before the works – or better said – envelopped by them.

When I settled down on one of the black leather sofas in the middle of the space, I was surrounded by the black maroon gates and shapes of these giant canvasses and felt the energy of the works intensely. To my surprise, I could still feel the pulsation of the embodied existence of the works with my eyes closed. It was, as if, my eyes where only one sense gate through which I perceived the works. There was also another dimension to my perception, or better said, to the works' presence itself.

It is this presence ITSELF which I am seeking to bring to the performative practice.

This modus operandi has already manifested in the way I draw, photograph, allowing phenomena of shape, space, light and movement to APPEAR and extract my response. This response does not always have to find expression, sometimes more a witnessing alone is the (artistic) statement. This activity may be called: NON-PRODUCTIVE.

The NON-PRODUCTIVE aspect of performance would rest upon the practice of NOT ADDING anything to a given situation.

A practice of allowing to stay in neutral, so-to-speak. And giving way to a psychophysical response in form of a gesture, a movement, a sound/word, which can cease just as it has appeared. There need not be any logical causality to such manifestations.

They come and go like birds in the sky.

It is then for the audience to be the witness of this performative neutrality which

can embody itself into a given response at any moment, without any outer trigger, with no foreseeable duration or intensity. Unpredictable, surprising, outrageous or softly...

It may be comparable to being in a landscape, where trees stand still and meadows lie quietly... and the ripples of the wind, the humming of bees, the chirps of birdsong occasionally break that stillness ...

And perhaps, this is how I experienced Rothko's Seagram Murals, eyes closed at the Tate Modern, feeling the paintings as a space, an emotion, a state of being, requiring no other comment than : YES, IT SPEAKS.

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pause

as in Gap - the moment between something being finished & something new arising

as in Intermission - social event between two parts of a performance, a change in one's concentration & space

as in emphatic dramatic speech - a pregnant pause, an actor's art

as in Stillness of Space/Time - a STATE OF MIND which has no territorial or identity-fixated boundaries- awareness

as in Breath - the moment between in- & exhale-

as in work- culture- a break, a moment's rest - e.g. the canteen, the weekend, the need & space for resting & playing

as in energetic cycles of closeness/intensity & return to one's own space- e.g. post-climax in erotic or other intimate encounters

as in Transition - the funnelling of energy - a moment where the performer immaterially gathers energies for a change of rhythm, of intensity, of mood, of content, of expression- & how this affects the space awareness of the watcher

as in Echo - the listening, allowing for something to disappear, like in the music by John Cage

as in period. The end of a sentence. Punkt.

as in Panic - nothing happening - fear of no activity, of something ceasing, fear of death- sometimes only 2 sec. long

as in being receptive, allowing a moment of being with what is already there

as in non-event e.g. a black sky

as in Basic ground - like the white sheet or canvas; see Cy Twombly or Taoist cloud-drawings

as in dance - the entity which describes the spatial relationship to time & the presence as such

Andrea Morein

first published in *Theatre Encyclopedia Symposium*, Felix Meritis Theatre, Amsterdam, 1992

About Spontaneity

Spontaneity - the word seems too long for its flavour and its meaning.

I think of a flash.

Of luminosity .Of a sudden burst of warmth.Of a terrifying moment,shaking us to the bones.
Of the abruptness of humour.Of a sudden awakesness.Of a person going beyond conventional forms and expectations,beyond technique and even self-concept.

In some Oriental traditions of dance and theatre spontaneity is considered the highest, most evolved expression of mastership only reached after extensive training. It is an unplannable result based on discipline and a form of letting go. Some kind of spontaneous insight.

Not

Spontaneity is transcultural and somehow universal. Anybody from any cultural background recognizes it.It seems, that our body/mind has an innate ability to recognize spontaneity.

So ,maybe it is useful to look at what spontaneity is not:

It is not impulsivity. Not a reaction-pattern of attraction/repulsion. Not an outburst of some kind of energy-accumulation. Not a personal private release either. (As some of us associate certain theatre experiments from the Sixties and Seventies with).

Absence

Maybe we should look at spontaneity under the term Absence.

Absence of what?

Of self-preservation, of manipulation, of distance, of fearfulness and ultimately of all forms of holding back. In this sense, some other words could be used to describe the atmosphere of spontaneity from the view-point of absence; e.g. simplicity,spaciousness,tenderness and directness.

Zen Buddhist Koan

‘At first mountains are mountains and streams are streams. Then mountains are no longer mountains and streams are no longer streams. But in the end, mountains are mountains again and streams are streams again.’

Whenever I have witnessed a moment of spontaneity in a performance or in real life, I knew, I was in the midst of something real taking place. Something that hit straight into my being and left me no time and no chance for any second thought or for any of my usual conceptualizations. Spontaneity has no Self. It is not Self-centered and therefore creates an open situation: No centre,no boundary, not even recollection of itself. It is immediacy.

Beyond

Even though, we would like to think so, it is impossible to ‘rehearse’ for it or to work on it. It will always remain an event, yet it won’t just sort of happen either... It transcends questions of style and technique. Actually, it cuts right across the apparent dichotomy between formalised versus improvised performance. It can occur in either.

And yet, spontaneity can be invoked, practised and witnessed. We simply need to approach our work in another way. Here the issue of attitude comes into the picture: It is related to our willingness to step out of our secure little ‘cocoon’. The cocoon being various things: The performer’s basic assumption that he/she can rely on their craft alone, caught in a mechanistic work-approach. Or it can be the performer’s tendency to seek confirmation of his/her identity, or of their intensity ,exhilaration or expressive relief; whatever may be the case .

Vision

...What it might be like to walk into a space where there is an area for being seen and another area for seeing (witnessing). And to know that nothing counts but what you can perceive of yourself and of the whole environment at that very instant... Stepping into open space... Being able to embody that kind of exposure... Allowing yourself to respond naturally, yet skillfully to the moment...

Of course, you can rely on years of training and experience, on having studied this particular space, or this particular performance-score: You are completely alone and you jump. You share yourself fully. You let yourself be seen. You drop the presentation. You receive the echo of your presence in the space with all that is in it... This jump is about absence. Absence of the watcher. You fully enter the present. There is no choice. It takes courage and practice. And then...it's over.

Junction

This way of approaching the performer's preparation may become the ground from which he/ she can explore their organic, genuine resources from which images, ideas, movements, sounds and words can emerge - almost by themselves. Or at least much less effortful and heavy-handed as in the skill-mode. How to practise so that our body, our mind and our heart can travel together through the same time/space and the same reality/imagination?

Maybe it is taboo to speak of the performer's attitude and psychophysical condition; It is often pushed away for therapists to deal with and often is not being considered part and parcel of this our precious, vulnerable art-form. In my view, there is a great need to touch again this essence of the performance-experience and spend time and effort to learn how to create from this resource. The process of developing this kind of spontaneity is a wisdom and can only be based on a regular practice. Maybe this is the junction where art and healing meet.

Flash

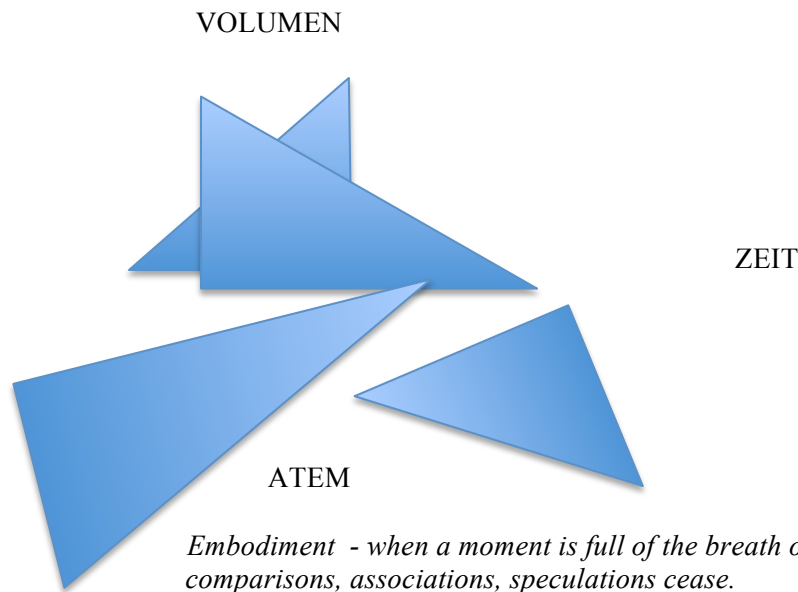
Spontaneity may be nothing but a blessing. A form of crazy wisdom. We may count our lucky stars when it occurs. And then ...give it away. Don't hold onto it.

Andrea Morein, Amsterdam, August 1997

This revised version is dedicated to Thomas Richards and the individuals whose work I was allowed to witness during the demonstration of 'Action' at Pontederra on July 22, 1997. The original text was a contribution to the Theatre Encyclopedia-project which took place at Felix Meritis Theatre, Amsterdam in 1992

M-bodi-ment-A

a precursor to a possible essay – (english/deutsch: vermischt at this point)



I.

Before a painting by Barnett Newman
I feel its presence
it is expansive in volume
in its own breath
in its own time - (lessness)
in the presence of its IT-NESS.
If it is IT
It is no OTHER
it has no twin, no mirror
no space for interpretation
IT takes me over
Its IT-ness IS
 In VOLUME
 In BREATH
 In TIME
And those three make up for
A vivid space
Of which I feel a part of
Neither separate from it nor claiming it

II.

VOLUME
Embodiment needs a vessel, a container
And thus it will create a shape in more than two dimensions
(or at least the illusion of more than two)
This Volume may need a predecessor or a follow-up
Within a sequential changing form
Yet it is not part of a plasmic continuum
The IT-moment grabs TIME by its balls
IT-ness is that squeeze you can't avoid
Can't get out of. It has already HAPPENED!
Memorized, a peak/no peak experience
Sometimes part of a continuum

Turning IT then into a DIALOGUE – form(at)
As in dance
Which leads me to the BREATH aspect

III.

ATEM

Wenn etwas nicht lebt, atmet es nicht,
wenn es ATEM gibt, heißt das aber noch nicht, dass ES atmet.
Wenn der ATEM über die Hautoberfläche sich mit der sie umgebenden Luft austauscht,
wenn es also BERÜHRUNG, ja DIALOG zwischen Hautoberfläche und ihrer Umgebung gibt
Ist der Atem lebendig
Das Volumen wird sichtbar, spürbar
Ich bin über die Luft im Raum von dem Austausch mit berührt
Inkludiert (incorporated) und kann es an meiner eigenen Hautoberfläche nachempfinden.
Ich spüre ATEM, atmende Umgebung, lebendigen Raum vom dem ich ein Teil werde
Im Dialog zwischen dem inneren Atmen
Und seiner Berührung mit der Umgebung.
Ein Abstrahlen, das von innen belebt, benetzt
Etwas, das so atmet, berührt die Welt in einem Moment der zum nächsten führt
Ohne den Klebstoff der Zeitlichkeit als Reihe(ung)
Oder Sequenz. Nein.
ES ATMET moment- to -moment
Ohne Referenz zum Ticken der Uhrzeiger, dem Takt.
Es vibriert eher, als das es schlägt.
ES ist kein Takt, es liegt darüber, darunter
ES ist eher plasmisch und gegenwärtig
Weniger eine Aneinanderreihung
Von wiederholten Atem-zügen, Herz-schlägen, Takt-stöcken
Es ist AUSSER-Zeitlich, aber berührt den Kern der Zeit, der unendlich ist.
Der atmende Körper ist in seinem VOLUMEN sich selbst erkennend
Und daher unweigerlich SICHTBAR, eindeutig, wach und klar.
FOR ALL TO SEE, evident, self-existing (sich selbst erkennend)
Das IST so, ohne Rahmen, ohne Darbietung, ohne Spiegelfläche
Ohne einen Betrachter zu benötigen, ihn aber zulassen können
Ohne sonderlich auf ihn zu achten. Ihn einbeziehen.
Teil des Ganzen; ATEMS.

Das IST-Sein braucht kein ACHTEN auf...

ES achtet.

Es ist ACHTEN. Nicht ACHT-SAM, wie Folg-SAM

Wie Lang-SAM. Nein: ohne -SAM

ES ACHTET. Es ist sich selbst genug

Ohne von sich selbst absorbiert zu werden.

Es ist ja atmend UND im Dialog

Es braucht daher auch keinen Rahmen.

Es IST.

PRÄSENZ – ein Modewort...

Sich präsent fühlen ist noch an ACHT-SAM oder sich präsentieren gebunden

Wo es ein SICHT gibt, ist das -SAM zurück

Und verdirbt den SICHT-losen Moment des ES-Seins.

Statt Präsenz sage ich Existenz: verkörperte Existenz.

(...)

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