

Poetic Encounter

A Hermeneutic Journey into the
Microprocesses of Performance Art

ILKA THEURICH



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ABSTRACT

Date: 11.05.2015

AUTHOR Ilka Theurich		MASTER'S OR OTHER DEGREE PROGRAMME Live Art and Performance Studies	
TITLE OF THE WRITTEN SECTION/THESIS Poetic Encounter -A Hermeneutic Journey into the Microprocesses of Performance Art		NUMBER OF PAGES + APPENDICES IN THE WRITTEN SECTION 84 incl. 2 Pages with Links to Project Blogs & Videos	
TITLE OF THE ARTISTIC/ARTISTIC AND PEDAGOGICAL SECTION Kallio my Kallio & The City of Dream and Future The artistic section was completed at the Theatre Academy. x The artistic section was not completed at the Theatre Academy (copyright issues have been resolved). Supervisor/s: Annette Arlander, Taina Rajanti (just in the beginning) & Ray Langenbach (at the end)			
The final project can be published online. This permission is granted for an unlimited duration.	Yes X No	The abstract of the final project can be published online. This permission is granted for an unlimited duration.	Yes X No
<p>This scientific work concentrates on the question: <i>How do relations between elements have to be set up so that a poetic encounter in public urban space can emerge?</i> This thesis is based on two practical research projects <i>Kallio my Kallio</i>ⁱ at the Theatre Academy Helsinki (held between 15th March and 15th May 2011) and <i>The City of Dream and Future</i>ⁱⁱ at Space MASS in Seoul (held between 1st September and 27th November 2011).</p> <p>Two answer the research question I examined also the following questions in this text: how does the recipient encounter performance art in public urban space and vice versa? How do people encounter poetic moments? When does such a moment start, when does it end? What is a poetic moment? Does one have to be prepared for such a moment in order to be able to see it?</p> <p>My first approach in this thesis is that of <i>perception</i>. For me perception as a ground and starting basis of all cognition finds its true supreme discipline in artistic research. My second approach is <i>intervention</i> as it is discussed under the term <i>action</i> in chapter two. I have defined this free space that is to be designed as a <i>space of poetic encounter</i> in chapter three. For this, I use a <i>social-poetical performance practice</i> as a design tool, which I would like to introduce here as a contribution to the discussion on the way to a possible <i>open city</i>.</p> <p>This thesis investigates visual prerequisites, ephemeral phenomena that enable a poetic encounter in public space to emerge and to be reflected in the mode of playing. I have tried to figure out that through serious play an energetic space will be constituted in the streets of a district and that by means of this energetic space, the passers-by will get one more possibility to read the action. Based on my personal belief that each human being is insular and cannot get out of that insularity, but that there are strong moments when somewhere finds an intersection with someone else, when an idea of something enters the space, poetic encounter is possible in any situation and for anyone. You do not have to be prepared for such a moment, to encounter.</p>			
ENTER KEYWORDS HERE ILKA THEURICH, PERFORMANCE ART, LIVE ART, ARTISTIC RESEARCH, PERFORMANCE STUDIES, ENCOUNTER, ACTION, PERCEPTION, HERMENEUTIC, HANS GEORG GADAMER, SOCIAL POETICAL PERFORMANCE PRACTICE			

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*His eyes have grown so tired with the passing
of bars that their reservoirs can hold
no more. There seem a thousand bars, and in
the drowse beyond a thousand bars no world.*

*The supple, powerful footfall paces softly
in ever-tinier circles, tight-described,
a danced strength, as though about a centre
where a great will stays, stupefied.*

*Sometimes the curtain in his eye lifts
inaudibly. An image enters dully,
travels the tautened quiet of the limbs -
and in the heart ceases to be.*

Rainer Maria Rilkeⁱⁱⁱ

FOREWORD

The research work follows a basic principle: the theory is elaborated from the practice. Now, of course I did not enter this research work as a blank sheet of paper, and I am aware that the elaboration of the specific performance practice for this research project is strongly influenced by my life so far.

I had the good fortune to get to know the Japanese stone sculptor Professor Makoto Fujiwara during my study of fine arts, and was able to witness the following dialogue, which was very defining for me:

Professor: “How long did you need for this work?”

Student: “Two months!”

Professor: “How old are you?”

Student: “28 years.”

Professor: “You see, so you needed 28 years and two months for it.”

My cultural roots lie in Germany. And, driven by my curiosity, I have been able to experience and live through the most diverse cultural traditions during my previous trainings, my apprenticeship, my studies and working stays in Central Europe and Asia.

As I travelled I was fortunate enough, as an *aesthetic traveller* in the sense of Paolo Bianchi, to be able to smuggle cultural knowledge, like gestures, smells, rhythms and much more, home across borders. For Bianchi, *aesthetic travelling* comes from “the traveller’s desire for the world”, and travelling for him is only successful if one succeeds in “exactly describing and comprehending the foreign and thus correlating it with the own”. During my travels, I have also always tried to “travel with the eyes of the addicted flâneur, with an anxiously observing look that attaches itself to things on a walk.”^{iv}

One thing has become obvious for me after all those years: culture has to pass through the body first before it can be anchored. Culture as I understand is to a large extent practically acquired knowledge. I can only absorb and store life and culture when I regard people and travel through the world without a certain aim.

INTRODUCTION

i. To Come Out of Art with Art

This scientific work concentrates on the question: *How do relations between elements have to be set up so that a poetic encounter in public urban space can emerge?* During my first research project *Kallio my Kallio*^v at the Theatre Academy Helsinki (held between 15th March and 15th May 2011) and, building on this, during my second research project *The City of Dream and Future*^{vi} at Space MASS in Seoul (held between 1st September and 27th November 2011), I examined the perception of actions in public urban space. With the means of performance art based research, I observed people's everyday activities in public urban space and compared these with actions of performance artists in public urban space. It is my aim to convey *active seeing*, which in turn influences the development of artists performative images in public urban space and thus allows for the chance of a *poetic encounter*.

The theme of encounter has been a companion of my daily life for years, one that I have been looking at from different perspectives. Starting with the questions: how do people from different cultures encounter each other? How do colleagues in the working environment, discussion partners in politics encounter each other, or journalists their interview partners? How differently do I encounter my friends, and they me? Right up to the questions examined in this text: *how does the recipient encounter performance art in public urban space and vice versa? How do people encounter poetic moments? When does such a moment start, when does it end? What is a poetic moment? Does one have to be prepared for such a moment in order to be able to see it?* Basically, before starting the performative work on the streets, I wondered: how do people act in public urban space, and why do they act the way they do at this very moment? My observations at the time featured a rather negative and pessimistic basic attitude. Life in the streets, the actual place of public life and of democracy, was withdrawing into private spaces more and more at the time. Eye contact was avoided, headphones were put on and the gaze was rather turned to the display of the mobile phone. It was searching for an artistic form that can intervene at exactly this interface. My assumption was that through an artistic intervention in everyday courses of action, the reasons why people increasingly withdraw into their own privacy or isolate themselves in public would manifest. For me, it was essential that my performances did not become visible as art in public urban space at first sight. I would certainly

not label them invisible performances, but they fathomed the borderland between invisible and visible performance. Only over time did the courses of action become clearer and more obvious. The driving force of my passion and enthusiasm for the theme of encounter lies in life itself. What could be more exciting than having a coincidental encounter in everyday life? Like Gilles Deleuze, though, I believe that an encounter is not simply the encounter of two people, but that it is instead an ensemble of circumstances which leads to an encounter. I assume that one always encounters an idea of something. Deleuze went to the cinema once a week, or to an exhibition, hoping for an encounter: “I simply go out, lie in wait: is there something that triggers an encounter? A painting, a film... That is great!”^{vii} But Deleuze always went out into the world as a philosopher, too. He wanted to encounter the directors’ and painters’ ideas as a philosopher:

For me, as soon as one does something, it is all about getting out of it again as well, to stay inside and at the same time to go out. And staying within philosophy also means: how to get out of philosophy? But coming out of philosophy does not mean doing something else. Therefore, one only gets out by staying inside. It does not mean doing something else, writing a novel (...) I want to come out of philosophy with philosophy. That interests me.^{viii}

More and more often over the past years, I have got the impression that each human being is an island and cannot get out of that insularity. But there are strong moments when someone finds an intersection with someone else. To examine circumstances and to create the conditions for being able to experience such moments of encounter – those are the origins of this research work. I use the addition of the *poetic encounter* in this text in order to make it clear that the situations I create always originate from art; in my case even more specifically from performative art, whose images in urban space arise from courses of events limited in time. Summarised, this work examines: prerequisites for visual, ephemeral phenomena which enable a poetic

encounter in public urban space in the first place. Referring to Deleuze I would like to put it this way: to come out of art with art!

ii. Research Frame

My special interest is aimed at public urban space: a place where, historically speaking, society and democracy have been constituted and which in 2014 certainly is a place where society models and ways of living together can well be discussed. In this work, the public urban space at the beginning of the 21st century becomes the precondition of all practice, a frame in which my performative strategies develop. And so, at this point I would like to summarise my basic thoughts about public urban space, about how it has influenced me, and which thoughts I give to it today. While in the middle of the 1980s nothing kept me in my small home village in northern Germany and my curiosity about the world had become so great that I simply had to move to the city, almost 25 years later I wonder whether the German saying “City air makes you free” is still true. I wonder whether one does not have much more freedom in the villages today than in a crowded and confined city. When I moved to Hannover at the age of 16, I wanted to satisfy my curiosity. My hope was to gain knowledge fast and unbureaucratically through art, culture and a great amount of libraries and archives. Archives – a knowledge that seemed to be very far away in my home village without library, theatre, cinema or internet access back then. Tim Rieniets, curator of the 4th International Architecture Biennale Rotterdam 2009, defines cities as places which “enable social encounter, collaboration, and solidarity. They are vast pools of knowledge, ideas, and information; they offer perspectives of personal and collective visions and they can offer freedom needed for emancipation and personal fulfilment.”^{ix} Today I am in the fortunate position of having access to all areas of public life, of culture and science. But we are living in an achievement-oriented society in which the gap between rich and poor is widening, especially in the big cities and the mega cities of this world, and the urban space is forfeiting its manifoldness.

In order to be able to write about the city as such, one has to realise how complex such a project really is in the year 2014. Location, economic and globalisation factors have to be taken into account for an extensive view. A short inventory shows that globalisation is already there. Inner cities look confusingly similar, and it almost does not matter whether one is in a

megacity, a capital city or simply in one of the many other big cities. The disappearing public spaces show how strongly the large corporations are already interfering with everyday life in the cities. Oftentimes, one thinks one is in a public location, and only when one watches people being banned from the spot by a security company does one notice that this site already belongs to a globally operating consulting firm. In the 19th and 20th century, public places, at least in European cities, were spots of diversity and of democratisation. They were sites of togetherness and of exchange. Today I wonder where they are gone, these areas of freedom, these blanks in the city map. Where do you find locations where people can encounter each other regardless of their origin, their religion, their sex and their income?

From an external viewpoint, urban development seems to have assumed an independent existence. Entire streets of houses are bought up and renovated by large-scale investors in almost every city in the world. In the process, house residents or grown neighbourhoods are not taken into consideration. The individual citizen, the individual person has little influence on his or her environment. Speculators, investors and economically oriented state and city governments influence urban planners and architects. The director of the International Architecture Biennale Rotterdam (IABR), Georg Brugmans,^x warns of too little influence being wielded by city dwellers, who form the majority of voters: “Money is made in cities; yet it is not what the money is being spent on. Most voters now live in cities, but these voters have not yet learned to drive a hard bargain – that is, to demand that politicians make a new and strong engagement with the city a political priority, not just on a local level, but also nationally and globally.”^{xi}

The fear of violence and muggings adds its share to the city slowly changing into a high security zone. Two safety concepts clash here. In the first concept, total surveillance is demanded, and architects and city planners are required to design their buildings and places in a way that prevents blind and dark corners from coming into existence in the first place, as the initiative of the London Police “Secured by Design”^{xii} shows. In the second concept, enclosed private apartment complexes arise which literally divide the district. Islands of safety, as it were, that spring up like mushrooms and spread across the complete urban space. Rieniets explains that “many urban areas are no longer coherent territories, instead they are turning into what Stephen Graham calls

hermetically-sealed 'secessionary networked spaces': urban enclaves, which are spatially, socially, and functionally disconnected from their immediate surroundings.”^{xiii} I was able to observe this phenomenon in the district Dongjak-gu in Seoul in 2011. The mayor’s long term objectives were implemented here to construct, amongst others, “resident space for elegant and clear life, and preventing from community's calamity.”^{xiv} Now, whether I look at the one or the other of these safety concepts – freedom feels different for me. Although I do not want to start a fundamental debate on freedom in this text, I have my very personal wish for my own future in the city: in coming years, I still want to be able to live in a city where citizens can meet openly in the streets, where neighbourhoods can form anew again and again, and where progress does not turn into solitary confinement.

Another great change in the cityscape as well as in the perception of urban space certainly lies in the city dweller himself. More and more people are just temporary residents of a city before they have to move on for professional reasons. I myself moved from one town to the next and commuted between Asia and Europe from 2001 to 2011. In spite of this, or exactly because of it, in November 2011 I wondered whether it might not make more sense to return to my hometown Hanover. Maybe that is the only place where I can directly influence the future of this city I have grown so fond of. The madness of speculation had begun there, too. And in Hanover, there was and still is no sign of milieu protection as we know it from Berlin districts like Kreuzberg and Neukölln.

In addition, there is the phenomenon of more and more city residents finding their peer group on the Internet, in social networks and on virtual platforms. Rieniets exemplarily quotes the project director of the Bauhaus Kolleg, Regina Bittner^{xv}: “Cities can no longer be exclusively understood as territorially fixed, nationally contextualised entities.”^{xvi} The Japanese sociologist Ueno Toshiya says: “The age of Globalization is at the same time the age of Tribalization.”^{xvii} For him, those people who seek out rather smaller groups, who share the same interests and who function on a similar emotional level belong to an urban tribe. A very good example for this is the worldwide network of performance artists via Facebook and other internet platforms. Sometimes one catches oneself completely forgetting the reality of the distance between two countries. Arriving in Seoul, which was my very first study stay in Korea, I already knew so many local performance artists that the distance between

Germany and Korea seemed to me like I was commuting between Berlin and Hanover. What felt like 243 km clashed with an actually existing linear distance of 8378.36 km. How do we experience public urban space with this shift in perception? Can we still really do it?

Theoretically, cities in the 21st century have become more diverse than ever before through migration and mass mobility. However, the reasons mentioned above, like fragmentation and shielding of the different groups from each other and the influence of investors and speculators on urban planning, make it more difficult every day to live and to experience this cultural diversity. And even if we are occasionally lucky enough to find a habitat that is somewhat more mixed, it will immediately be professionally marketed as a tourist attraction. We can see this, among others, in districts like Neukölln in Berlin, the Schanzenviertel in Hamburg, Kallio in Helsinki, or in my home neighbourhood Linden in Hanover.

In my own private inventory of conditions in the cities at the beginning of the 21st century, I come to a rather negative result at first sight. I observed that the poor are dislodged and, if they still have work, must accept a very long journey every day. Peer groups have retreated to the Internet, and formerly public places have been privatised. However, I would not be writing this text if I did not still see the chance of a further development! And it was this positive belief in the future that has driven my previous artistic work and my artistic research forward. In his introduction to the publication *Open Cities: Designing Coexistence*, Rieniets concludes that it is this very diversity which offers a great chance: “This spatial order opens up many possibilities to conceive moments of Open Cities. The juxtaposition of social and cultural differences could lead to new and unexpected forms of urban coexistence and exchange.”^{xviii} Although for Rieniets, even the philosophy of city planning, whose older concepts build on the wish to always integrate everything, has segmented, “the belief in urban planning as a discipline that can orchestrate and shape the city as a whole”^{xix}, yet on the other hand, in his understanding of the recent history of urban planning this holistic approach is not considered important any more, and the different regions of a city are acknowledged. However, with the 4th International Architecture Biennale Rotterdam, it was his aim to look for new ways of urban coexistence and of exchange. He invited researchers from different disciplines (architecture, urban design, sociology,

ethnography, law, history, economy, urban design...) in order to give thought to possible conditions for an *Open City*^{xx}. Architects and city planners were asked which situations they would implement in practice when approaching such a concept, and “which spatial design practices could be applied to create the conditions for an Open City”.^{xxi}

Personally, I believe that it will probably be a mixture of both approaches that could bring us a well-functioning *Open City*. But only if urban planning involves, above all, the local people in the planning process. As an artist with a background in performance studies, of course I wonder: who establishes life in the city? Design and planning may help, but is it not rather the people who fill the city with life? I missed, the participation of citizen in the 2009 Rotterdam Concepts. *How do we actually imagine a common future in our cities? What can we do? What can the individual citizen do? Where is participation in the cities imaginable? And how can we live and experience diversity?* Personally, I miss public *open space* in various forms, *blank spaces* so to say where the city resident can still design something him- or herself. Areas which can change in their own tempo and in their own way. The German-Russian author Wladimir Kaminer, who lives in Berlin, points out in a video interview how important open spaces are for the people in a city:

We have an achievement-oriented society, and in an achievement-oriented society, every millimetre has to be built on (...) I think that efficiency is not a human term at all. It comes from computer language. Or one says, the insurance company cancels my benefits. I plead for passion instead of efficiency. (...) And such an empty area ... is not really empty, it is never empty. It is transformed every day. It is an area where people can live their passion instead of their efficiency.^{xxii}

I strongly support the exclamation “Passion instead of efficiency.” For me, it is one of the most important components in planning an *Open City*. In my opinion, public places have to be created where the citizens can try things out; away from a mentality of easily manageable neutrality and towards the more complex structures of experiment. How can the citizen “commune with his

heart”^{xxiii}, reflect his situation and form an opinion if he lives in a society that believes expertise alone can answer every question?^{xxiv} In a sustainable city and society, passion and *efficiency* must be able to balance each other.

iii. Research Methods

This work is located in the field of *Art and Performance Studies* and connects methods of artistic research with philosophical hermeneutics. One or another reader of this text will wince at the word “hermeneutics” and at once question or even deny the truth claim associated with it. I, too, have my doubts about *one truth*. But at this point I would like to draw attention to a phenomenon which I have often been able to observe: there are artistic works that stand out from the masses. Oftentimes, this is characterised by such works being defined as strong works by a majority of recipients with different origins, artistic preferences and philosophical views. This makes me wonder: can a work of art facilitate an experience that conveys something basic? Something that exceeds the recipient’s personal perspective and the diversity of cultural backgrounds? And if so, how can this be scientifically proven? The philosophical approach to my artistic work and research has a second reason: for me, the form-giving moment in art is comparable with the form-giving moment in philosophy. Art creates perceptions and philosophy creates terms. In the course of the work on this project it has become apparent for me that basic definitions cannot be avoided. Therefore, I looked for an already existing fundamental concept which:

- defines terms,
- intensively deals with the moment of encounter in the context of art
- and can provide artistic research with fundamental thoughts for gaining cognition

I made a find with the German philosopher Hans-Georg Gadamer. For Gadamer, understanding is always bound to the linguisticity of being. It does not matter for him whether it is about literature, fine arts, architecture, decorative art or a conversation. “We are seeking to escape, from the conservation that we are, the darkness of language.”^{xxv} In Gadamer’s concept,

the linguisticity of being is always bound to the horizon^{xxvi} of time. This is not about historically regarded time only. Gadamer includes the recognition of processes in the past and in the present of momentary experience in his thoughts about perception. In his view, cognition through artistic works requires that the recipient is aware of his own prejudices and open to reflective involvement. The first part of Gadamer's major work *Truth and Method* is entitled *The question of truth as it emerges in the experience of art* and deals with an inherent epistemic approach which seem very helpful to me. "Gadamer's main thesis here is that art is a game whose being consists of a changing depiction which adds an increase of being to the depicted. This increase of being means that the being thus changed is recognised in its truth. This recognised truth becomes an encounter with the self for the audience."^{xxvii} Moreover, Gadamer's philosophical concept afforded me an opportunity to chafe and to sharpen my own definitions of terms and conceptual approaches against it in all three points stated above. As this specific, theoretical contention only came to me during this project, and as I have not before worked out a philosophical discourse in written form, knowledge gaps will manifest in the course of the text and discursive insecurities will slip in. However, I see a chance for a greater area of freedom of practical approach precisely in this "theoretical unskilledness".

Performance art as I examine it in this work is based on a search for images and actions in public urban space. In this search, I assume that the recipient and the performance artist will have a common experience. Performance art here also serves as a scientific experiment which should reveal patterns of human action. Apart from my own performance practice, I was looking for an adequate research method for an exchange with other artists and with interested neighbourhood residents. In the process, a workshop-tool emerged which I have so far used with students, artists, researchers and residents in Helsinki, Seoul and Hanover under the working title *social-poetical performance practice*. This practice is based on the participants adopting the perspective of an observer and that of the activist at the same time. Here, seeing is the beginning of deeds, and actions arise from active observation. This text is subtitled *A Hermeneutic Journey into the Microprocesses of Performance Art* because the social-poetical performance practice brings into question the moment of encounter in performance art with the help of a form of applied philosophical hermeneutics developed by me.

From merging *performative practice* with *philosophical hermeneutics* according to Gadamer and the resulting friction, I expect a fruitful discourse. I hold the hope that this research work will advance me in my own artistic practice on the one hand and that it will on the other hand contribute to the further development of artistic research in general.

iv. Outline

My first approach to a moment of encounter and to the question *How do relations between elements have to be set up so that a poetic encounter in public urban space can emerge*, is that of *perception* in chapter one. If all beings really strive after knowledge, which for Aristotle proves the delight in sensory perception,^{xxviii} and if, according to Plato, the “grasp of the ideas themselves is understood as a perception,”^{xxix} then for me perception as a ground and starting basis of all cognition finds its true supreme discipline in artistic research. In order to get closer to the function of perception for our cognition, contemporary art in all its facets is an ideal research base. My second approach is *intervention* – as a guest, as a neighbourhood resident, as a designer of a free space – as it is discussed under the term *action* in chapter two. I have defined this free space that is to be designed as a *space of poetic encounter* in chapter three. For this, I use a *social-poetical performance practice* as a design tool, which I would like to introduce here as a contribution to the discussion on the way to a possible *open city*, before I draw a conclusion from my research approach in the summary and venture an outlook on impending questions and research approaches in chapter four.

CHAPTER ONE: PERCEPTION

1.1 Action as Image Creator – Observation as Action

*I walk through the city
and see a small gesture in passing.
For a short moment, my gaze lingers
on this course of action.*

*Slowly, the course changes into a rhythm.
The repetition of this supposedly clear gesture irritates.
The fragility of the motion sequence touches,
makes me linger briefly.*

*I notice that it is not only me
who is personally seized
by this irritating gesture,
by this fragile rhythm of action.*

*My body pulsates, is awake,
adrenaline is released,
my cheeks glow.*

How do we perceive people's actions in public urban space? I assume that every action by a person in public urban space creates an image, and if the action creates an image, we perceive the action *as* something, namely *as* an image.

On the one hand, this text passage discusses the action as an image creator and on the other hand I examine observation as a form of *active seeing* and thus as a first form of action. Starting from public urban space, its specific daily rhythms, the different characters that cross it, use it, meet there by chance or ride past it, we can watch comedies, dramas and crime stories. If we zoom into this narrative structure, we find ourselves on the level of emotions and of the corporeality of muscles changing shape. A smile is darted our way or a tear is suppressed. Wide open eyes that want to warn us with shock look

at us even before the vocal cords can start to move and a warning cry becomes audible. During the rush hour, the sidewalk resembles a choreographed contemporary ballet. One tries to move along without colliding, people swerve, draw back, one decreases the pace, accelerates in order to start an overtaking manoeuvre, and eventually one turns, runs toward the bus or descends into the underground. In the evening, we remember the various sequences of the day. They unfold like a film before our inner eye. With a little distance, we recall the day. Sighted people perceive life in images and sequences of images, at least in memory. Boris Nieslony writes in his as yet unpublished 2010 text that “no matter which profession a person will practice one day, how he will live, his body will be situated in a space and thus is potentially 'image'.”^{xxx} In addition, Nieslony compares the human body in space, among others, to a moving sculpture or a moving element in an installation. He explicitly uses the vocabulary of fine arts and establishes a direct relation to everyday life. I think that we perceive people through a series of images which they leave in public urban space. These images and sequences of images are sketched through active as well as passive actions. Urban space, that is, everyday life, influences the image of the action, as the action in turn affects the image of urban space.

I share H. Bredekamp’s opinion that “the image not only defines contents but also action”.^{xxxi} A very good example for this comes from the field of war photography – “L. Henrichsen: photo of his own death in Chile, 1973”. Leonardo Henrichsen filmed his own death in Chile in 1973.^{xxxii} The Argentine journalist was shot dead by a Chilean putschist when he noticed Henrichsen photographing preparations for a military coup. In this image the camera lens and the gun barrel come into direct contact. “While capturing the picture, the hunter of pictures lost his life.”^{xxxiii} This example can well be used to compare picture act theory^{xxxiv} with speech act theory.^{xxxv} We see here that an action entails a really existing consequence. The journalist shoots his picture while the soldier shoots the journalist. Two actions, two intentions which are directly related encounter each other in the image. This *closed circuit action*,^{xxxvi} as I would like to call it, has real effects on life. The German philosopher Herbert Schnädelbach assumes that actions *always* impact life:

Acting always means to make a difference in the world, and this also applies to the cases of failure, which usually has real consequences as well. Body movements are necessary, but not sufficient, conditions in this connection. The wink of an eye can be a mere reflex, but also a message, and only in a corresponding communicative context is it an action (...) The general consensus among philosophers is that actions distinguish themselves from mere body movements by their intentionality, that is, by conscious intention or intention that is capable of consciousness.^{xxxvii}

Just as we recall the day in sequences of images in the evening, we also have created images in other people through our actions in everyday life. This may surely have caused one or the other physical reaction as an image, but most of our gestures and motion sequences are certainly connected to an intention. We do not want to collide with somebody. We want to get from one place to another quickly. And we want to smile at somebody or give them a wink. This wanting and hoping has consequences for our physicality, and this in turn shows up again in the evening in the image sequences of strangers and friends that we have seen and watched during the day. Likewise, this wanting and hoping is perceptible in the actions and in the resulting images of those we have watched and perceived. The reflection happens by means of images before a concluding opinion about the day manifests itself. Was it good or bad, exciting or boring? Therefore, it is images and sequences of images that mark the course of the forming of a manifestation. For Gadamer, this forming of a manifestation is reflected in the German term “Bildung”. In “Bildung” we find the word “Bild”.

The Latin equivalent for Bildung is *formatio*, with related words in other languages – e. g., in English (...), “form” and “formation”. In German, too, the corresponding derivations of the idea of *forma* – e. g. “Formierung” and “Formation” – have long vied with the word Bildung. (...) Yet the victory of

the word Bildung over “form” does not seem to be fortuitous. For in Bildung there is Bild (...), which comprehends both Nachbild (image, copy) and Vorbild (model). In accordance with the frequent transition from becoming to being, Bildung (like the contemporary use of the German word “Formation”) describes more the result of the process of becoming than the process itself. The transition is especially clear here because the result of Bildung (...) grows out of an inner process of formation and cultivation, and therefore constantly remains in a state of continual Bildung.^{xxxviii}

The action which produces an image, the observation of this image and the reflective perception are closely connected. In order to prepare for my first bigger research project *Kallio my Kallio* (2011), I decided to regularly walk through the district Kallio in Helsinki for several hours over a longer period (between November 2010 and March 2011). Without a specific aim in view, I began my aesthetic journey through Kallio and started to watch the neighbourhood. I tried to experience different sites of the district. I chose routes through areas with which I was less familiar, and I tried to pay attention to everything around me. It was a very cold Finnish winter, but I was really glad that I could walk for hours in silence. The last time I had taken these very long walks through unknown areas had been in Japan in 2004. At that time, I walked through Tokyo for one month, recording every sound which I could find for a sound art project. This time it was different. I did not have anything particular to do. I was just observing. No sound was recorded and no photo was shot. When I returned to my desk, I wrote about everything that I remembered from my walk. I asked myself: What was the most unexpected? What did I try to ignore? When did the walk get boring? In which situations did I become nervous? What does the walk tell me about the district? What does the walk tell me about myself? I took every walk twice, to see if it turned into something different. I was interested to find out if I would see different things the second time. The questions I asked myself after each walk were based on the questions that Marilyn Arsem formulates in “Some

Thoughts on Teaching Performance Art in five Parts”.^{xxxix} After the third walk, I realised that slowly the site, in this case the district Kallio, entered me. Kallio crawled into my nerve system. I walked through the city to the rhythm of the district. For me it was like a micro-analysis which at the same time directs attention to a new dimension of perception and to the awareness about the new dimension of perception. The world was changing while I observed the world. I collected images of human acts, and the different sequences of images from my walks in turn settled in my body as a specific rhythm of the district. This district-specific rhythm is hard to grasp for short term visitors to Kallio, because it is extremely weather-dependent. The length of daylight hours plays a role here, as do temperature and wind force. These walks were characterised, among other things, by a certain colour spectrum which, two years after project closure, still reminds me of this district in other places in Europe. Even today while writing, the sum of the observations from these walks is my very own special perspective of perception. As it is a completely subjective perspective, perhaps I cannot really share it with anybody. Tietz explains: “According to Gadamer, there is no way to reach things that are not decidedly determined by the uniqueness of the own standpoint.”^{xl} Starting from this personal standpoint and the associated special perspective of perception, do we not nevertheless draw our cognition from previous knowledge as well? Do we not have to be able to sort the experience and to match it with situations we already know? Gadamer notes that perception and the associated cognitive function always relates to something common:

Everyone has enough ‘sense of the common’ (gemeinen Sinn) – i. e., judgement – that he can be expected to show a ‘sense of the community’ (Gemeinsinn), genuine moral and civic solidarity, but that means judgment of right and wrong, and a concern for the ‘common good’ (...) The *sensus communis* is an element of social and moral being.^{xli}

This, then, means that we can find cognition only because it is composed of the experience of the common. I also took several walks through my neighbourhood Dongjak-gu during my second research project in Seoul. Here,

I was unable to resort to previous knowledge because I had never visited Korea before. As an example for many texts written directly after my walks, I would like to insert the following passage about a Sunday morning walk through Dongjak-gu in October 2011:

Sunday morning 9:30 o'clock: I leave the house for the second time. Slowly, the sun comes out. I start my walk. As I have a severe back-ache, I walk very carefully and slowly, putting one foot in front of the other rather tenderly. Does the way I walk influence my way of seeing? I am not yet quite sure how far and where to exactly I want to go. Near a bus stop I decide spontaneously to go four or five stops on the bus. From there, I walk back towards my flat again with many detours.

Sunday morning 10:05 o'clock: the bus stops on a slope almost in front of a big apartment complex and slowly and still noticeably carefully, I walk down the slope again. I have no steady way. I see a road or a house that interests me, and I walk towards it. Only when I have arrived there do I decide how to go on. I drift through the lanes of houses. Like a boat that follows the natural flow of a river.

Out of the corner of my eye, I notice that people are watching me very closely – although probably because I am offering them a good chance to do this today, as I am not concentrating on people but on rows of houses and perspectives. It occurs to me that I concentrate on architecture rather than on people whenever I have a severe back-ache. This is the case again today. At the beginning of my study stay here in Seoul, I fully concentrated on the people. Although I am drifting in a relaxed way, today I have the feeling that I am in search of a specific image. I want to take a photo in which an apartment complex divides a neighbourhood.

20 minutes later I stand in front of a huge building site. The cranes of the site, seven in number, can be seen from far away. They stand on the slope of a rise in the middle of the district. I try to find a way to get onto the hill. I know that up there, there is also a settlement with illegal little houses and huts. But a site fence which the construction firm has erected around their building site

makes it impossible for me to find a way to the hill for a long time. Again and again, the street stops suddenly and I find myself in front of a high white plastic wall.

So I go back again and try my luck in the next road. I do this twice before I get to the main entrance of the apartment complex that is already completed. This complex also has walls that are higher than the Berlin Wall has ever been.



I take a photo. As I have taken the picture totally slantwise, I repeat the process several times. I soon notice the gatekeeper of the complex watching me through a little window. I turn around and, for the time being, shoot the perspective of the house facades opposite. Then I move on. When I find myself standing at the end of this complex in front of a long flight of stairs leading onto the slope, I hesitate.

It looks like a public stairway, doesn't it? I am not sure whether there is again a white wall waiting for me at the end of these stairs. But my experience from the last weeks has taught me that behind hills and high stairways, there have repeatedly been unforeseen perspectives and places opening up.

After reaching the end of the stairs, I have to realise that the stairs go on for the same length again behind it. No side street spares me this. Then, finally at the top, I am standing in front of a white plastic wall again.



But this time, I can pass it sideways and now I am at the edge of the illegal settlement. I see several smaller paths that lead into the settlement. Suddenly I have a feeling that this settlement, very much like the apartment complex, shields itself from the outside. The difference is that there is no security firm

here that operates a gate, and the obligatory surveillance cameras are also not present. I decide upon a small winding path that looks as if the residents have laid it out themselves: some concrete, a few stone steps and, again and again, torn old fields of tar alternate. Everything is narrow (just one person can use the path) and very bendy. I feel snugger and more secure than I have in a long time. It is the interaction of a certain narrowness of the lanes, the grown structure of the settlement (which city planners would probably regard as pure chaos), the sunbeams, the calm of a Sunday morning, and a beautiful male voice that is singing to itself somewhere in a garden. Almost every hut has a small walled yard or even a little garden where some crops are raised. Two graffiti that look like an aquarelle appear from the shadow of a house wall. The colours play around the entrance delicately and optimistically. I wonder how old the inhabitants of this house may be. As a lot of old people live in Dongjak-gu, I have only thought about old-age poverty to date. In the streets you see many old people who collect recycling material and sell it at collecting points in the evening. To be sure, I live in one of the cheapest and thus poorest districts that are still in the inner-city area of Seoul and not in the periphery. But in this illegal settlement one becomes aware that a lot of young people, couples and children live here as well. The elementary school is right at the other end of the settlement. And already I am approaching one of the main streets and again standing in a completely different reality. While one could almost see a slightly glorified rural mountain village idyll in the settlement on the hill, just three steps further, one experiences the pulsation of a megacity! The city planners' declared aim is to build a tunnel in order to keep the lifelines going. Mass mobility at its best. Does the way I walk influence my way of seeing? Yes! My physicality, my fragility, which through constant pain influences my body perception, also changes my view of the world. I do not want to judge this, but simply to acknowledge it as my momentary reality. My rhythm has forcibly slowed down and thus my active seeing and perceiving have also changed. Seeing the world through pain-tinted glasses means to become gentle with oneself and with one's environment. Hence perhaps also the slightly too romantic-idyllic view of a slum in the heart of one of the biggest cities of the world – *The City of Dream and Future...*

What does this walk have to do with encounter? The smell of smoke... warmth... comfort... all these are perceptions which in their sum offer a wealth of experience that makes cognition possible for us in the first place. I have chosen this particular walk for this text because the whole time, I had the feeling of having arrived. The district had accommodated me on this particular Sunday morning. Or, as I had also observed in Helsinki before, it had taken possession of me. The specific rhythm of the neighbourhood had written itself into my nerve pathways, and my very own subjective perspective of perception had manifested itself. The walks served to let the rhythm of the street enter my body. For Christina Georgiou, participant of the weekend workshop in Helsinki, the topic of observation and of walking through the district was “tuning to the frequency of that place in order to become part of it and even to feel confident to do something in it”.^{xlii}

However, following the experience of my walks, I wonder whether the cognitive function is not characterised precisely by the differences to already known knowledge. In her elaboration on the comparison of the *common* and the *special*, Katrin Nolte specifically points out a perception which refers to an experience lying outside the situation just lived through, that is, a knowledge we have gained in the past:

Heidegger's and Gadamer's hermeneutics criticise that dogma according to which perception is not directed at the sensory-individual. According to Gadamer, perception is directed toward the common, in which it always sees “something as something”. The view towards something common is not the result of a logic of the genre but instead an achievement of that cognitive function which lies in experience itself and urges toward linguistic expression.^{xliii}

I notice that at this point I inevitably start to differentiate between perceptions of colours, sounds and rhythms on the one hand and observations of social interactions on the other hand. When I memorise the rhythm, the smell or the

colouring of the district from observation, it is a different form of perception then when I watch human interactions and embed them in the context of my experience so far. One example is surely the experience I was able to gain during my 24 hour performance at the 05th of May 2011 in the streets of Kallio. One action out of many other actions during this performance was simply sitting on a bench and drinking coffee. On a park bench by a small lake in Helsinki between 7:00 and 8:00 a.m. I was sitting there with a cup of hot coffee - a real porcelain cup with a saucer and a silver spoon were my props. People with dogs and joggers passed my bench. I saw that people who came from the left gave me some compassionate glances, while people who passed me from the right were smiling at the same time. Those people who came from the right could see the porcelain cup and the steaming hot coffee. The other people just saw a woman in a coat that was much too warm and an old suitcase sitting on a bench. I guess they thought I was a vagabond. While the one group at once tried to pack me up into a social context known to them, the others had a chance to experience a humorous miniature scene including an aesthetic perception.

Schnädelbach stresses that “perception is not equal to knowledge” and quotes Plato’s *Theaetetus* as evidence for his thesis. Here, Plato describes that perception is “the means of the soul with which it gains knowledge.” According to Schnädelbach, Plato has no doubt that one does not obtain knowledge through the “impressions” (*pathémata*) themselves, but rather that one gains knowledge from the “conclusions” (*syllogismoi*) which one draws from these impressions.^{xliv} I become aware that within my research, I have to differentiate between the cognition of the sum of aesthetic perceptions and the cognition of the sum of social experiences first. For me, this means that I will:

1. deal with the phenomena of perception very consciously and
2. especially grapple with the interpretation of conclusions.

In order to be able to acquire cognition, in my opinion, an in-depth reflection about the way *how* conclusions manifest themselves has become necessary at this point. In which context have we drawn these conclusions? What prejudices, positive or negative, have we embedded in the conclusion? Did we

have a specific goal in sight from the start, and if so, how has it influenced us? I have tried to include these questions in my workshop tool of social-poetical performance practice, and at the same time, I am at the heart of hermeneutics with these questions. “Hermeneutics is the science of understanding. But whoever wants to understand understanding would do well to consider the range of phenomena for which there is something to understand.”^{xlv}

At this moment I note that I wish perception to be conceived as a preliminary stage of possible cognition here and that I would like to school the variety of phenomena that must be considered in a practice of *active seeing*. I would like to establish *active seeing* as a first action step of my social-poetical performance practice here. My aim for this first action step is to send the students and artists taking part in my workshops into public urban space with a special attention. For me, *active seeing* consists of three parts:

- The actions in public urban space are perceived as images.
- The participants watch their surroundings.
- They try to articulate, write down and fix their reactions and emotions during the observation during the following reflection mode.

In my experience, writing and giving written answers to several questions after returning from the observation phase in public urban space sets a reflection process in motion which leads to unforeseen and surprising perspectives of perception and reflections for most workshop participants.

1.2 Workshop part 1 - Perception

The workshop tool was developed from my own city walks and from different workshop experiences I gained during my time at the Theatre Academy Helsinki between 2009 and 2011, and of course also from different experiences I had acquired before that time: as a *student*, an *artist* and an *aesthetic smuggler*.^{xlvi} The workshop tasks were influenced by Malcom Manning, Peter Aerni, Shelly Sax and by Marilyn Arsem and her text “Some Thoughts On Teaching Performance Art in Five Parts”.^{xlvii} I developed the tasks, mixed them or influenced them for a stronger focus in a certain direction. All practical workshops described in this research work started with

a short introduction to my research of nonverbal poetic encounter with strangers in public urban places.

1.2.1 Theatre Academy Helsinki (Short Workshop)

For my first workshop at the Theatre Academy in Helsinki, I decided that the first practical task would be the contemplation of one's own behaviour in public urban space. The participants had to think about their own character, about the way they were walking through the city. They had to choose between four different characters:

Turtle (to move / process)

Hedgehog (to kill / disrupt)

Hare (to arrive / goal)

Butterfly (to be / lust)



Photograph: BBB Johannes Deimling^{xlviii}

After deciding which character they were, they had to write at least 20 words as fast as possible. I asked them: “Which words come to your mind when you think about your character?” This *automatic writing task* was used to get a list of words based on their own character, and hopefully with a surprising dimension. After reading the list silently, the participants had to write again for three minutes just about one word they found on their list. During the second task they had to write a small text based on the word which had caught their eye, or their feelings. For the third task, they had to read the text once more and write another text, based on the first one, for fifteen minutes. The aim of the writing and reading process was, to focus the participants on observation and reflection.

After that, we took our first walk through the district. During this walk, I decided that small groups would walk together in silence. Generally in everyday life, we are not alone while we are observing our surroundings. So I

hoped that the group walk would offer a chance to concentrate on observation and reflection in practice. They had to observe their surrounding and their own behaviour while being in the situation at the same time.

All following tasks involved walking, being, observing, writing, reading, writing again (within different lengths of time) and sharing thoughts. My secret aim was for the participants to gain new knowledge about their own behaviour in the act of using and observing public places. My declared aim was to gain knowledge about the various ways of describing the term “poetic encounter” and about where and how we can find such rare moments.

After the first workshop I already realised that this tool was the right starting point. The participants were not very surprised by their chosen characters, but by their thoughts which came from these characters, just by writing, walking and writing again. Some already had ideas for interventions or performances, while others reflected more on their behaviour, surprised by their own writings. Because of the feedback I got from this workshop, I decided to always start with a PowerPoint presentation and that parts of observation will be done in small groups also in future workshops.

1.2.2 Theatre Academy Helsinki (Weekend Workshop)

During the second workshop, I had a little more time to develop the intensity of tasks and also to have a small series of presentations from the participants at the end. The workshop started the same way as the first one, but the tasks got more intensive for the participants and more challenging for their perception. Additionally, in this workshop the participants realised that observing and writing activates perception and reflection. For Christina Georgiou, both activities were very important during the workshop, and she defined the relationship between the two as a reflection: “Observing and writing for me is a reflection that then can be used to avoid or do specific things for my performance.”^{xlix}

On the second excursion, the participants were asked to return to one public place of interest. They were to pay attention to everything on the way, even to things they had missed the first time. When they arrived at the chosen place, they were asked to stay in that location for two hours and to let the site enter them. I asked them to do nothing. On their return, they again wrote about their experience and answered some questions: “How did you know when something had happened to you? Could you be open and wait, or did you

make something happen? How do you understand the notion of ‘being open?’ To what are you able to be open? To what do you remain closed? What does that reveal about yourself? What did you overlook?”¹

Most of the participants were well trained artists with a lot of ideas, so in the beginning they found it really hard to do nothing. But for most of them there was a moment when they could relax and they realised that something changed. Rea-Liina Brunou summarised that she saw poetic scenes almost everywhere and in everything during the two-hour observation task. “It was like watching a very interesting movie. I was surprised (again) how entertaining it could be to just sit down and observe the space. How you can see and feel poetry almost... everywhere if you are open to it.”^{li}

1.2.3 Soongsil University (a One-Day Workshop)

The main difference between the workshop at the Soongsil University and the workshops at the Theatre Academy Helsinki was that the students in Seoul did not know anything about performance art. Four weeks before the workshop, the University offered me the chance for an artist talk about performance art in generale and about my work as a performance artist. This talk made students curious and some of them wanted to participate in the workshop. The university chose sixteen who could participate. I do not know the criteria, but in the end, I got BA-, MA- and PhD-students with different backgrounds.

I developed a new title for this workshop, which was catchier than to advertise a performance workshop based on nonverbal poetic encounter in public urban places. I called the workshop *(in)visible Seoul*^{lii}. I also started to use the term social-poetical performance practice for the tool: social because of the wish to change the energy of public urban places and poetical because of the wish to change it into poetical spaces, and performance practice to underline the open and active way of seeing and doing. The observation is meant to happen in a free manner. There is no aim to fulfil. The second development for this workshop was to focus on a more phenomenological style of writing during the reflective writing tasks. The students had to describe a type of experience just as they found it in their own experience. Such as: I walk carefully around the broken glass on the sidewalk. I am searching for the words to make my point in the written text. I intend to finish my writing soon. “I” indicates the first-person experience and the verb indicates the type of intentional activity.

In this writing task I asked the students to focus on the way that objects of awareness are presented or intended in their experiences, especially, the way they see or conceive or think about objects. For the students, it was a completely new experience that everyone *had to share* their thoughts. No one could escape, no one was judging, every thought was an important one, and any perspective could be an enrichment for the knowledge of the whole group. Because of the cultural background of the group, which based on respect for older students and on the existing hierarchy between the BA-, MA- and PhD-level, I had to formulate a concrete workshop frame in which every student could feel free and safe. Seungae one of the participants, wrote in his feedback that it was very important for him to have this frame: “Because students can share their personal feeling under the same situation and the same condition.”^{liii}

At the end of the workshop, I only got two feedback forms sent back by mail. Most of the students were afraid to write in English. During the workshop, everyone wrote his or her reflection in Korean. So it was just from the feedback talks that I could gain at least a little knowledge about whether the participants had understood my thoughts. From my perspective, the strong moments happened during the second part of the workshop. Because of the performance works and interventions the students did, I got the impression that they also understood the first part about perception. I remember that some of them were afraid to sit alone over a longer period of time, to observe a place. And a few of them were already asked during the observation part what they were doing and why they were alone. The students explained to me, that Korean people see themselves as a big family. So, if someone from the family is alone, the others will immediately ask the unescorted person if everything is all right. They told me, that solitary observation is quite a difficult task for them.

1.2.4 Space MASS (a One-Day Workshop)

I invited nationally and internationally working performance artists who were based in Seoul at that time to participate in my workshop. But even in Asia, we had the same problem as in Europe – people were interested, but could not find the time. At any rate, three female performance artists came to Space MASS. All of them were really active in performance art, and all of them had a background in fine arts. In this workshop I was confronted with very tired

artists, so it took me some energy to get them to concentrate on the present moment. But after the first task, all of them came back very awake. In this workshop, I skipped the group work as the participants already knew each other so well. This gave them the chance to use the workshop time very individually. They also got the chance to concentrate on the rhythm of the streets *and* on their own rhythm of life, which might be a very important aspect of performance practice in Asia: to find time for your own personal rhythm inside the different public urban rhythms.

1.2.5 Conclusion of the Four Workshops in the Field of Perception

All four workshops were different because of the group structures, the participants level of experience in performance art, the cultural background and the time frame. But they all were successful in my personal research field of perception and an active mode of seeing. My impressions and the feedback told me that most of the participants could understand the concept of an action creating an image and that observation is a practice of active seeing, which changes the perception of public urban places. A lot of participants realised that the intensity of how active one is observing has a strong impact on the perception. Also, for Elena Nesterova in Helsinki, the workshop task of staying in one location for two hours became more and more essential during the workshop: “That was a very important experience for me. To really get to know the space and to feel its energy.”^{liv}

For me, the mode of active seeing is the foundation for letting a site enter you. You do nothing, you do not act, you are just there. Everything else follows.

1.3 Research Problem in the Field of Active Seeing

Because I always started my workshops with a short introduction to my research, namely the nonverbal poetical encounter of strangers in public urban space and the search for a definition of poetic encounter, I now have the problem of having steered the participant’s attention in a certain direction from the start. For me, this raises the question of how to transfer the participant’s workshop experiences and their feedbacks to random recipients of performance art in urban public spaces. Does this require a certain training or a preparation of the recipient? If I assume that every action in urban public space generates an image and that we perceive every action *as* something,

namely *as* an image, how does the image of performance art differ from activities of daily life in public urban space? From my experience as a performance artist who works on the street, I am aware that not every passer-by perceives the actions within a performance as artistic actions at once. Here, my research perspective stands in full contrast to Gadamer's view regarding the experience of art, which always argues from a perspective that recognises art as such at once. For Gadamer, the artwork in the fine arts always features an unmistakable identity: "We can experience every work of plastic art 'immediately' as itself – i.e., without its needing further mediation to us."^{lv}

When writing about fine arts, at least in *Truth and Method – The Ontology of the Work of Art and its Hermeneutic Significance* Gadamer always implies a visible end product, an object that is consistent in space and time. While an oil painting, a sculpture is self-contained in its form when it is exhibited, for Gadamer the performers, the transmitters are necessary in the transitory arts in order to make these works of art come alive in the first place. The actor or actress mediates the play as the musician does the composition. Yet according to Gadamer, there is one thing that connects all these art forms: the recipient is informed about the frame of the event, and thus about a certain frame of perception, from the start. But where do we find an event frame for performance art in urban public space – and thus a frame which enables us as recipients to classify our perception of an event?

My assumption is that we immediately relate acts that we see in public urban space to everyday actions known to us. In order to track down this aspect, I would like to take a closer look at Gadamer's elaboration of the "ontological valence of the picture" at this point. Here he tries to approach the for him "indissoluble connection" of the picture "with its world".^{lvi}

What, following his philosophical reflection, constitutes the being of the picture? Starting from the question which commonalities are inherent in the various forms of pictures, he concentrates on two main questions, namely first, "in what respect the picture (Bild: also image) is different from a *copy* (Abbild) – that is were we raising the problem of the original (Ur-bild: also ur-picture)," and second, "in what way the picture's relation to its *world* follows from this."^{lvii}

I would like to refer at this point to another performative action in the course of my long durational performance in the district Kallio. It consisted of me

standing still at a windy street corner holding a pink toy windmill. Only the windmill was constantly moving.



In the copy, for Gadamer “the concept of presentation becomes involved with the concept of the picture.” For him, in the transitory arts the presentation of the text of a play becomes the example, not the copy. “The world that appears in the play of presentation does not stand like a copy next to the real world, but is that world in the heightened truth of its being.”^{lviii}

One could say, now, about the scene documented in the picture above that the woman with the windmill standing still at the street corner can really be perceived in the world. She is really existent and perceptible in public urban space – thus she cannot be a copy of a woman standing still.

As for me the creative act of a performance, however, springs from the fine arts, I here go on to ask how the copy relates to fine arts in the works of Gadamer. Basically, he distinguishes between picture and copy in his derivation. For him, the copy wants nothing else but to be a means to an end. “The essence of a copy is to have no other task but to resemble the original (...) and serve entirely to mediate what is copied.”^{lix}

In the further course of the discussion, this original that Gadamer assumes, i.e., things and persons we can for example see represented in a photo, displays an independent existence whose power should not be underestimated. Over the last two decades, in regard to the documentary photography of performance art one could experience that a photo in which a performance artist acts is much more than just a simple rendition of the course of action. Often, the viewers of these photos could not fend off the power and the independent existence of the copy. Such a copy can establish a complete myth (for example, the photo taken when Joseph Beuys had his face covered in honey and gold leaf^{lx}), or even develop a life of its own at art auctions, as Sean Kelly (Marina Abramović's art dealer) explains impressively:

Performance is an ephemeral thing. Therefore, we chose one photo for each performance. We compiled the photos in editions. We sold them in small numbers. That was 20 years ago. We sold them for two to five thousand dollars each. Today, they are in high demand and cost between twenty and fifty thousand dollars. The model we developed for marketing Marina's works has become standard for other artists since then.^{lxi}

So there are pictures that are intended as copies but beyond that claim their "own being".^{lxii} Where, now, does the copy stop being a copy? And where does it start to become a picture? Gadamer assumes that "the mode of being of the work of art is *presentation* (Darstellung)" and wonders "how the meaning of presentation can be verified by what we call a *picture*."^{lxiii}

Now, if at this point I personally think about copies in which living beings can be seen, I would even go so far as to say that for me, every copy is a picture first, as a sequence of an action has been caught. For some, a short moment on the way towards death, for others, a captured moment of life. In the key dialogue of his film *Palermo Shooting*, Wim Wenders impressively points out the sequential nature of a still image. Death, portrayed in the film by the character of Frank, explains the aspect of death, which for him is inherent in every still image, to the star photographer Finn:

- Frank: You people think what you perceive is so unique. Specially you photographers. Pah! Are you guys fooling yourselves. Have a seat! Don't get me wrong. I am not against photography. I'm actually very fine with that invention. It shows the efforts of my labour better than anything else.
- Finn: How do you mean?
- Frank: Death at work. That's what most still photographs should be called: 'Death at work'. Captured life...^{lxiv}

A still image is just one frame out of a movement – but it still moves. The energy continues to oscillate inside this single static image. If we take a look at the term “energy”, which comes from the Greek term “ἐ νέρῃα – energeia” and means “activity, operation”,^{lxv} it is based on “ἐ νερῃός – energos”: “active, working”. In physics we have learned that the term “energy” always describes a certain amount of work, which can be carried out with a certain amount of strength. Any form of energy can be transformed into another form, but the total amount of energy always remains the same. I think that the physical law of the conservation of energy can also be found in any kind of image. According to Noether's theorem, the total energy of a system will not change over time, but the value depends on the frame of references. Here, the relation to the world comes into play again. At this point, Gadamer focuses on what is alive. For him, the reflection in a mirror, for example, is not a copy but an image:

Rather, the presentation remains essentially connected with what is represented – indeed belongs to it. This is the reason why the mirror throws back an image and not a copy: what is in the mirror is the image of what is represented and is inseparable from its presence. (...) Thus the mirror

confirms the basic point that, unlike a picture, the intention is the original unity and non-differentiation of presentation and what is represented – it is “its” image, and not that of the mirror, that is seen in the mirror.^{lxvi}

Gadamer does not say that there is no difference between copy and picture. And he adds that a growingly complex viewing of pictures has entered our consciousness. However, for him “non-differentiation remains essential to all experience of pictures”.^{lxvii} So in his sense, our perception does not make a distinction between copy and picture. Therefore, if the experiencing of pictures does not distinguish, for me this would indicate that the recipient of performance art in public urban space does not at first discern between an action of the daily life as a picture and an artistic action as a picture, either. In his elaboration of “the ontological valence of the picture,” Gadamer identifies three different notions of image:

- 1.) The *copy* “tries to be nothing but the reproduction of something (...) A copy effaces itself in the sense that it functions as a means and, like all means, loses its function when it achieves its end”.
- 2.) The *picture* is for Gadamer “not destined to be selfeffacing (...) Here the picture itself is what is meant.”
- 3.) The *original (Ur-Bild)*: for Gadamer, the presentation always relates to the original.^{lxviii}

For Gadamer, the *definition of a picture* has a direct impact on the *presentation of the original*. “That the picture has its own reality means the reverse for what is pictured, namely that it comes to presentation in the representation. (...) Thus, the ontological relationship between original and copy is the basis of the ontological reality of the picture.”^{lxix} This relationship between original and copy that Gadamer emphasises would also explain why a documentary photo of a performance is not only a representation of the performance. The power of the depiction in the original turns the photo into a picture. Grondien summarises Gadamer’s approach as follows: “What is presented in the picture is not just a random being, but a being that originally

exercises a representational function and whose being aptly expresses the picture because this depicts so well.”^{lxx} At this point I am discussing the definition of copy, picture and original, although it might initially surprise in relation to performance art in public urban space, because the *ontological valence of images in public urban space* interests me.

With reference to the above-mentioned example of the observation of everyday actions in the street and how we recall them in our mind’s eye in the evening, it can be said in conclusion here that the actions show themselves as pictures in our experience. The original of the actions appears in our images of experience. For me, it emerges from this that in the evening, the performance (the original) becomes a picture in our memory. It cannot be a copy because it has no targeted function and thus does not dissolve in reaching this target. The frame of perception is the public urban space. And the possible cognitive function which feeds on the reflection of the perceptions refers to our common experience that we have so far gathered within public urban space.

In documentary photography of performance art, it strikes me again and again that the perspective and the choice of image section play a decisive role in whether or not the performance is rendered well. Both, the perspective as well as the chosen section, can be reasons, however, that easily cause a mystification of the performance, or even an “upgrade”, with the photos simply being better than the performance was. But without the performance, the photos would not exist in the first place. Gadamer is convinced: “Paradoxical as it may sound, the original acquires an image only by being imaged, and yet the image is nothing else than the appearance of the original image.”^{lxxi}

Unlike Gadamer, who gets on to fine art from the play in the transitory arts, I deliberately take the opposite direction in this thesis. In Gadamer’s sense I would have to say here that for me, all play – although I would call it actions – arises from the search for an image. Thus, the picture searches for a possible original act, which then in turn becomes apparent in the image.

CHAPTER TWO: ACTION

*In my pictures I depict objects in unfamiliar situations.
Ordinary objects are to bring forth something extraordinary.
And so these things had to be inserted into a new order
and to acquire a surprising, worrying meaning.*

René Magritte^{lxxii}

2.1 The Action as Artistic Intervention

For performance art in public urban space as used by me for this MA-thesis, it emerges that the stimulus for acting originates from the observation of public space, and that the artistic image of the performance grows from the search for a specific original act for a concrete place. The action in performance art is characterised by actively steered motion which relates to other people and to lifeless objects in the urban space. For Nieslony, a dialogue sets in at this interface: “Human bodies (...) need active movement in order to project what human beings (...) call 'life' into the place designed by space and time. Objects and matter, by contrast, are in passive movement (a negative activity). The dialogue between these two movements is energy, releases it.”^{lxxiii}

With reference to the perception of performance art in public urban space, I draw the conclusion that the performatively created image has its moment of origin exactly at the interface between everyday life and art, and that the recipient, as he participates in this moment, enters a dialogue in which he practises active seeing without it having been conceptually explained to him before.

In Seoul in 2011, the question arose for me whether active seeing would not be communicable to the neighbours even faster and more precisely if they themselves were invited through instructions to take part in an activity. So, during my second month, I wrote one *performance score for the neighbourhood*^{lxxiv} every day and projected it onto the gallery window with a light beamer at evening time. I used different colours as a background for the scores to underline that every evening, something different happened. It started with:

TIME PIECE

take your diary
and delete all dates

The first performance score was the only one which was written already in Helsinki. Most of the scores were really influenced by the sounds, smells, people's gestures I observed in this district, and the actions were linked with everyday life, such as:

RANDOM EVENT

change your action
every time you hear a dog barking

RANDOM EVENT # 2

look into the sky
every time you hear a travelling salesman

SIGNAL ACTION

every time you arrive somewhere
whistle the melody of the arriving metro train

I did not see neighbours actually performing the scores, but they came every evening to read them. I had the impression that the instructions, at least during the reading time, made my neighbours regard the street they were standing on from the perspective of an extended horizon of perception. There were just small visible differences between people's everyday actions and the actions which emerged from my instructions. But you realized these differences immediately.

Aristotle opposes two types of action: *prâxis* and *poises*. While *prâxis*, according to Schnädelbach, for Aristotle is an action which does not need an externally stated aim, the objective of the *poises* is always the producing "for the sake of an external work".^{lxxv}

But what if in an artistic form like performance art, the action and the producing are visibly present at the same moment? And how can one define an action if theory and practice are no longer opposites? If they unite in artistic research and in the workshop tool I developed Schnädelbach sums the problem of defining terms about action up as follows: “Philosophers can know that action is a complex, analysable term.”^{lxxvi} He assumes that the Aristotelian definition of *prâxis* and *poises* still prevails today and that younger philosophers have as yet only made a differentiation. However, he adds that today, a third term is put on a level with these two quite naturally, namely *work*.^{lxxvii} In *Vita activa oder vom tätigen Leben*, Hannah Arendt draws attention to the fact that *producing* is always directed towards a finished work, but that the daily *work* in the house or the field is never really finished. For Arendt, *work* is a cycle that starts anew every morning.^{lxxviii} For me, performance art connects all three terms in its specific action:

- *praxis*, because it originates from a free decision,
- *poises*, because it purposefully creates an artistic work (even if it is transient, it is still a work of art),
- *work*, because it must start over and over again so that the result can be experienced.

So, for artistic research and for performance studies, there will have to be another quality that makes it possible to get on to the track of a definition of artistic intervention as an original act and of the associated specific perception of this form of action.

After my walks through Kallio, I decided to do some small interventions, before realising a long durational performance. With the short interventions, I wanted to find out whether my own perceptions changed again during a physical action. Every day, I invited one performance artist to be an observer of this small intervention, so that I could get a feedback. As examples, I refer to three different interventions here.

The duration of INTERVENTION # 1 was just six minutes and it took place at a bus stop.

I imagined one of my favourite songs and danced without singing and without listening to real music. I just imagined the song. My dance was as long as the song would play in my head.

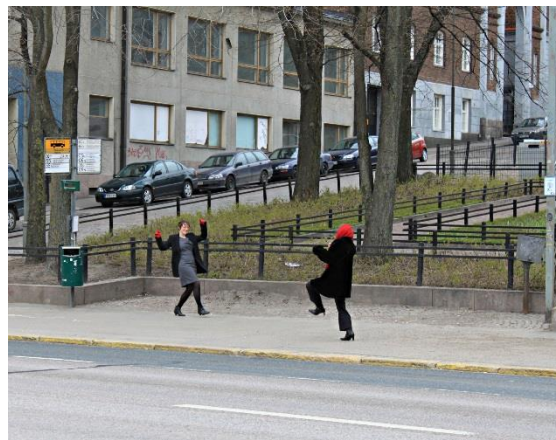
During the dance I got the impression that younger people were smiling and laughing at me, and in one instant a woman around fifty came closer and danced together with me while she moved on.

Two older men observed me, while walking down the road, but they were not amused at all.

Two colleagues, craftsmen of different ages, looked at me. The younger one was smiling and I got the impression that the older one was trying to pigeonhole me.

For my first task, I invited my project assistant Alexandra Backlund to observe the action. She wrote:

I saw a rainy city. There was an emptiness. The streets. The people. I find you very free in your dance between the people. Between the streets. –



Like you were dancing in the middle of a dance floor – like in a disco (...) You were like a spring-dance. Singing in the rain. It's boring that people don't care. It feels like people can't take in everything that they have in front of them. At least they didn't express it back to you (...) Like we are scared of each other. Why? (...) And suddenly when you feel free to behave in a different rhythm or movement you are immediately a freak, or a drug addict, or a psycho, or a clown, or just a weird person...

I think it is very interesting that we both saw the world quite differently during the intervention. Yes, the weather was grey, but the people were not as grey in my eyes as in Alexandra's observation. Of course, there is always a sizing up first, in case you are a drug addict or someone who needs medicine for psychological reasons. I had prepared myself against such an image by wearing a more business-like outfit. And I realised that your age plays an important role if you perform in public urban places. Strangers will treat you differently whether you are 20, 40, or older than 60. And to passers-by, it might seem the strangest age – to observe a 40-year-old woman in a ladies' business suit who is dancing at a bus stop.

On a Tuesday morning, between 7:00 and 7:33 a.m., I shook a three meter long white plastic staff opposite a tram stop near Sörnainen. The flexibility of this object made it possible that I could stand very still during INTERVENTION # 2.



I invited my colleague Tuuli Tubin to observe my action and the space around me. As a feedback she wrote: "A white rod being shaken in the air. Shaking the air. To bring forth a shift; to slightly break something; to wake something/somebody up, get attentive; start a nonverbal conversation with

the space and the people around.” When I got this feedback, I thought it might be not such a good idea to invite people who already know the concept as observers for an action. Tuuli used in the written feedback already my words, which she knew by previous presentations.

INTERVENTION # 4 took place on a Thursday morning between 10:33 and 11 a.m. in front of an old public staircase.

Not so many people passed while I was performing. I was holding a stack of white paper and after a while I started to put one piece after another on the ground. A window opened and an old man started shouting at me. I realised two drunken men at the tram stop across the street. I could neither understand the shouting from the man in the window nor what the two drunken men were talking about.



The observer, Sari TM Kivinen, was standing together with these two drunken Finns. Kivinen wrote: “Two Finnish men waiting at a tram stop noticed Ilka after a while. One man comments: 'She is cutting up undies' (Kalsarit), the other man says: 'No'. The first man says: 'She is cutting up her worries!' Then they discuss that she must be a redhead, because her hair is covered by hat.”

During my interventions in the streets of Kallio I wondered: by which actions is the horizon of perception of the accidental passers-by broadened? How can I open an image in urban space? I would like to investigate the above quote by Margritte more closely at this point. For this purpose, I will divide it into little pieces and analyse it like a sample of music. At the beginning, Margritte refers to his artistic work with his hint “In my pictures”. This quotation thus represents *poises* quite classically. The sentence ends with reference to a free decision: “I depict objects in unusual situations,” implying the *praxis*. The sentence: “Ordinary objects are to bring forth something extraordinary” is again a formulated objective and thus *poises*, but in the third sentence a new

dimension is added. The phrasing “And so these things had to be” shows that it is not about free will anymore. In the continuation “inserted into a new order,” a second new dimension is added. What is this new order and what does it bring about in regard to the resulting action? The end of the quote: “and acquire a surprising, worrying meaning” once again aims at this new order, which has after all not been assumed voluntarily. According to Margritte, this new order *had to* be assumed. Thus, his personal aim: “Ordinary objects are to bring forth something extraordinary” has consequences for the course of events. It is evident that, in order to achieve a goal, one has to do something specific. But what is the situation of *having to* in regard to the action?

Before I come back to the *having to*, I will go into the “new order,” in which things “acquire a surprising, worrying meaning”. My formulated goal in performance art is: within the work in public urban space, through everyday actions, to obtain a surprising, maybe also partly worrying reinterpretation of space in order to offer the passers-by at least the chance of a poetic encounter. My assumption is: through a *new order of courses of action* in public urban places, an energetic space will emerge that creates the prerequisites for a possible poetic encounter. In this connection, I always regard the action as such as intentional behaviour which is – I would even go so far as to say *must be* – concentrated on designing this energetic space. And at this point I ask myself: how does the situation of *these things had to be inserted into a new order* relates to the action? Anyone who has no urge to *have to* create an energetic space will, I think, get stuck in the randomness of play that is not serious. In my opinion, in the aesthetics of reception the *how* is decisive for the recipients. The *how* – that is, how an action is performed in public space – is the basis for whether an experience with and through art is made possible for the passer-by or not. This *how* may be realised very individually by each artist, but one quality has to unite all performance artists: an awareness of their own courses of action and the intention of wanting to create an energetic space in public space. Gadamer assumes that

Seriousness is not merely something that calls us away from play; rather, seriousness in playing is necessary to make the play wholly play. Someone who doesn't take the game seriously is a spoilsport.

The mode of being of play does not allow the player
to behave towards play as if towards an object.^{lxxix}

Based on the experience acquired in the short interventions described above, I decided to do a series of small actions during my long durational performance in Kallio. For the idea of the research, I thought it had to really be on the border between visible and invisible performance art.

At midnight on 5th May 2011, I started a *24-hour performance* in the streets of Kallio. My hope was to learn something more about non verbal poetic encounters with strangers in public urban places. I wanted to do it by myself, without an invited audience. During some previous performance festivals and during my interventions in Kallio, I had realised that a camera and an invited audience always change the energy in a place. First of all, it becomes obvious performance art, and secondly, it always looks like a religious procession. Only for one reason, namely because this project is the heart of my MA-thesis, did I have to deal with documentation. Supervisors and examiners want to see something. I advertised six fixed appointments, when people could come to see me. They could see me the whole day just by chance, too. But I gave these six fixed places and scheduled the times. I chose some places where people had the chance to hide in the crowd and some places which were more remote from crowded areas. The act of walking through a district for such a long time created the chance that people could see me at least twice during that day: once when they went to work or university, and later when they came back. Some people were in deed perceiving me differently during the evening hours than in the morning. I knew this effect already from my project *I'm pleased to meet you in the mountain*, which I did in Pori in 2010. This project functioned very well as a pre-research for my MA project. You can find texts and images on the project blog.^{lxxx}

The most surprising moment during this whole performance happened in the late afternoon. I was standing near a bus station with my little pink toy wind wheel, but slightly too far away from the others. I was standing there for about three hours. During that time, it was obvious that something in my behaviour was different in comparison to the waiting passengers and passers-by. Buses were coming and going. The rush hour started. Whole busloads were pointing at the toy and starting to talk about it. This small object changed the

perception of passers-by in seconds. They could not observe me for a longer period. It was just a small length of time when they could see me and the object, while I was standing near the bus stop like other people did, too. It was the movement of the wheel and its pink colour which were obviously changing something. The object functioned as a symbol of something everyone could relate to. I guess most of the people were reminded of their past by this toy.



In return, I watched the daily routine in that place very closely: a man's clenched fist hit a woman in the middle of her face, paramedics and policemen went to her rescue at once, as if they had been waiting all day just for this one operation; I watched the exchange of drugs for cash; mother and daughters meeting, people who were on the phone and put all their concentration into this conversation; patrol cars, ambulances, buses and trams that were putting this place into a continuous rhythm. Constant movement encountered the slowly spreading warmth of the first sunrays of a spring day here.

At the very moment when the video documenter arrived, the energy changed immediately. My act of doing became obvious; something that was done for some reason. The pedestrians could not understand the reason, but from then on, they observed me more openly. Also, the act of ignoring me was done more obviously.

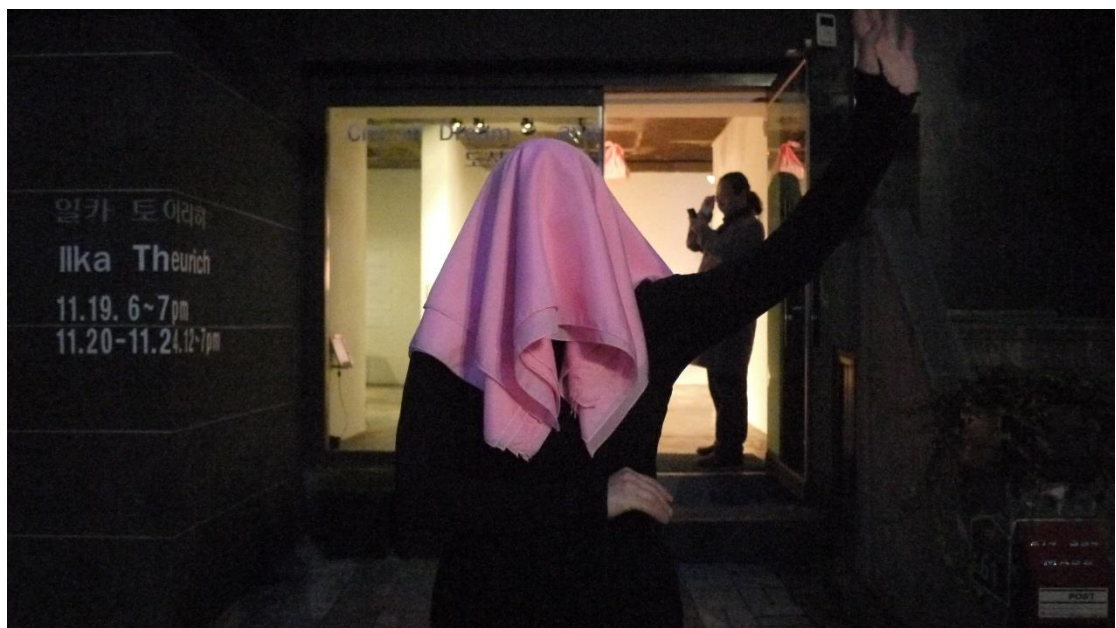
In the video documentation, you will see three guys coming up and watching me. One of them is wearing a jacket with the words “STUPID HUMANS...”. I did not realise this scenario during the performance, but when I saw it on the video, I was very happy. These two small words with the dots at the end were adding something to my image and to the situation of this public urban place as well. I liked it very much. It might not be a very eloquent slogan, but it is one part of my own sense of humour, too. And it also describes my own attitude throughout this performance over the whole day.

During the performance I realised that I could not find my own rhythm. I had lost it in the classroom, somewhere between Lacan, Goffman, Kant, Schechner and Bachelard. I went to classes even one day before my performance. Although I did all the observation in Kallio, I could neither find my own rhythm nor the rhythm of the streets on that day. It took me ten hours to get rid of the books which I had read in my two years of studies at Teak. I was fulfilling my job, but not in a good way. I could not find my rhythm at all. I could not let the site enter me – only during one hour in the afternoon. And finally, I could not get out of the mode of observing and perceiving. In terms of Paul Watzlawick, I would say: “You cannot not communicate,” and I would personally end this sentence: “...but you can forget to act.” I know that I described before how an active mode of seeing is also doing. But to create a strong image through a practice of performance, you have to be aware of yourself, too. During this performance I did not manage to create an energetic space inside myself nor in the public urban places. I failed! It does not mean that my research failed. I am just saying that this performance failed.

I terminated the performance around 7:30 p.m. My final action was to place my last apple in the centre of a public sport field. My hope was that a seagull would leap at it. When I left the sports field, a seagull actually crashed down onto the apple. It was the most honest thing I could do on 5th May 2011. At this moment, I could not find even one simple reason why I should go on. It felt more like a sport event, and I think performance art should never become a sport event. Nevertheless, I was able to learn quite a few things on this day. If one does not manage to create an energetic space, the passers'-by perception gets stuck in the categorisation of the performative act as social interaction. In his introduction to performance studies, Richard Schechner separately elaborates the *deep play* or *dark play* and their inherent theme,

namely the theme of risk. Likewise in performance art as I understand it, the artist always moves on an invisible tightrope. The risk of falling and failing is immanent in this art form. I did not take a risk on this day, and I failed exactly for this reason.

In order to be able to prepare better for my performance in Seoul, I had clearly segmented the whole project. In the first month I wanted to observe the district, in the second month to prepare the exhibition and the performance, and in the third month to set up the exhibition and to perform in the district. Unfortunately, infinite back-aches and two herniated discs got in my way within the second month. My well-structured plan was destroyed by numerous visits to the doctor. I was able to realise my performance on the day of the exhibition opening only by taking strong pain medication, which clearly shows in the documentary material. Contrary to Helsinki, however, I decided to not even work at the dividing line between visible and invisible performance in Seoul, because I was never invisible as a female European in Asia and especially in Dongjak-gu. Every foot I set out of the door was perceived by my neighbours and discussed with the director of the gallery. During the performance in Dongjak-gu, I referred to the nightly colour intensity and the busy everyday life until 24:00 local time.



The performance was divided into three parts and started in front of the gallery at a heavily travelled road. You could find all objects and colours which I used during the performance inside the gallery as well. The main actions

were: standing, swimming, walking and painting. During the first part, there was a dead fish lying on the ground in front of me.

During the second part, I walked with the fish inside a paper box through the street in front of Space MASS. At the end of the second part, I put the fish into a dark courtyard entrance where many wild cats had found shelter and now pounced on it with joy.



In the third part, I painted my head and my dress with different colours. The colours I used matched those of the district icon, and I added green because I saw a lot of green trees in private backyards. The main icon of Dongjak-gu is a snowy heron. The colours are white for the snow and blue for the sky. The performance ended inside Space MASS.



2.2 Workshop Part 2 – ACTION

Based on what we had observed during the first part of the workshop, every participant did a short intervention in the streets of the city. The mode of active seeing, observation and perception functions as a groundwork for action in my workshop tool, and I developed the second part of the workshop from the first part. In this tool, public urban spaces give performance art the stimuli for acting.

2.2.1 Theatre Academy Helsinki (Short Workshop)

We had to skip the second part of this workshop, because a one-evening-workshop has to focus on one theme due to the limited time.

2.2.2 Theatre Academy Helsinki (Weekend Workshop)

*A woman is walking
in public urban space,
a small mirror in her hand,
backwards along a road.*

*She crosses,
still walking backwards,
a zebra crossing.
She stops.*

*A man with a white cane crosses her path.
He, too, pauses briefly.
Both continue on their way.
Without saying a word
and without colliding.*

As an example for this workshop, I introduce the workshop performance by Rea-Liina Brunou above. In the feedback from several participants I could read that the eyes of Rea-Liina and the respective workshop participant met for a short moment in the mirror, too. For me, though, the really strong instant of this performance was the moment when two concepts of limited vision met in the street by chance. That, I perceived as a poetic moment.



For me, this naturally raises the question how much coincidence a poetic encounter needs. Or did I perceive this moment as poetic simply because I had switched on the mode of active seeing and perceiving? Can one switch this mode off again at all once one has activated it?

While the participants were called upon not to watch as a group but to scatter a bit in the denoted urban space during an intervention, they all congregated after each performance and shared their perceptions. The rule of the game was: nobody criticises or judges the performance. It was all about giving the performer a chance to get a direct feedback form the audience. The artist was able to synchronize his or her intention with the perception of the public. Only at the end could the performer add a comment if he or she wished.

Elena Nesterova appreciated that everyone gave each other feedback without evaluating or criticising. I added this workshop rule, so that besides writing and sharing just some parts of thoughts, another quality of reflection came into the workshop situation. “That was very good and positive and I haven't done it before.”^{lxxxix} And Alexandra Backlund, my project assistant, was surprised to discover something which she had not expected: “That I find a little fire in me (...) I'm a little bit scared of doing something in front of people and I realised that it's not so dangerous!”^{lxxxix}

2.2.3 Soongsil University (a One-Day Workshop)

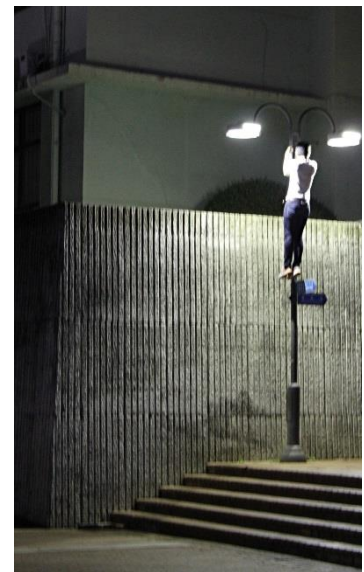
At the end of this one-day workshop, I was really surprised by the results of the Asian students. They had no skills beforehand in performance art, but everyone did something in a public urban place. And some of them had the strength to change that place into an energetic space. I will use three examples to illustrate the great work which the students did.

One of the smallest female students, and one of shyest, went in front of a Starbucks store window during the workshop day. She was standing 50 cm away from the window, only looking silently inside.



Two women were sitting at a table just on the other side of the window. They tried not to react to the student. She was looking at a place a little bit above them inside the café. But as time passed, the women could not resist. They looked up – right into the student's eyes. She did not react. With every minute, the image got stronger and stronger. They kept looking at each other. The student stopped after ten minutes. Even as an observer I felt a kind of danger. I tried to figure out where the danger originated from. It was not the image itself; it was something inside myself, which was triggered by the image. I got the feeling that this was just the beginning of a bigger action.

The second intervention was done by a male student. Here, I realised that I could not say stop as a teacher at the crucial moment. If I had done this, I am quite sure, the whole workshop would have ended and the entire work we had done before would have been destroyed. The student took a high risk for himself, for us as observers and for me as his teacher. To create this image, he used a very high street lamp to “hang up”. He found a perfect place where he did not have to climb to the top of



the lamp. He could cling to it with his hands just by entering the place from a very high wall behind the lamp. He was thoroughly fit, but I just prayed that he would stop in time. He did and I was truly relieved that he had not fallen. I know that young people will sometimes go over the top. They think that nothing can happen to them. I think it was the first time during his studies that he had the chance to show his physical power and his wish for freedom. He had certainly created an extremely strong image.

The third action was again done by a very small and very young female student. Over the workshop day she used a low volume while she was talking to the group. At the end of the day, this student took her place of action in the middle of a main street, in front of the university. A lot of people were crossing the street and a lot of cars were driving there, too. The student screamed very loudly and over the whole period of time the traffic light was green for the pedestrians. I had the impression that she did not even have the urge to breathe in between. Even the president of the University, who by chance crossed the street at that moment, was surprised. But he also looked a little bit proud of his student. The reactions of the other students were also very strong. They were proud, too – and really amazed by the volume of their fellow student's voice, which they had obviously never expected from her.

2.2.4 Space MASS (One-Day Workshop)

I was astonished by the students at the University in Seoul, but a little bit sorrowful about the results of the professional Korean performance artists. As mentioned above, they were very tired at the beginning, and I got the impression that they fell back into this tiredness while they were performing. One action was done on a public staircase. Here, like in Helsinki, Rea-Liina Brunou took the stairs backwards, while the Korean artist Jane Rhyu went upstairs and downstairs several times. More and more children came and followed the action by copying the movements of the performance artist. In the end, everyone was laughing and had a good time during this action. And of course, humour is not the worst energy in the world. But in this case the energy originated from the children's curiosity, rather than from the artist.

2.2.5 Conclusion of the four Workshops – in the Field of ACTION

I cannot avoid the impression that the second part of my research phase got stuck in a kind of sketchiness. During the workshop, there was not enough time for the participants to prepare for a proper performance, and I had to deal with the same problem for my own performances and interventions. An insight that is important for me in retrospect: after an intensive phase of observation and training of perception in the city region, I personally need a short moment of pause. Though the images, the rhythm, the choreography of everyday life are to be absorbed and to find their way into my own artistic action, I must not subject my own rhythm and character to the urban space. I can only give something when I do not give myself up. It is not my aim to deny my own rhythm, but to consciously introduce it to the urban space. Like images that are recalled in the mind's eye in the evening, thus manifesting the impression of the day, a performance for the urban space in the phase of planning should likewise be allowed to compose itself. This point has certainly not been adequately considered in my present workshop tool yet.

2.3 Supplements to Actions as Means of Communication

Besides the actual performative work, I also presented a solo show especially developed for the respective neighbourhood and exhibition venue in Helsinki and Seoul. In Helsinki, this was certainly also a political statement, in order to grant more presence for performance art at the Theatre Academy, but in both places it was a chance to initiate an energetic space for exchange. Apart from the solo shows, I also introduced my research approach in artist talks, discussions and as a paper at a conference.

2.3.1 Exhibition at the Theatre Academy Helsinki

Between 2nd May and 11th June 2011, I used the entrance hall of the Theatre Academy Helsinki for an exhibition which was directly linked to my research. The object and the space I created were part of my thoughts about communication with the neighbourhood residents and of course with everyone at the department. I extended the exhibition so that I could use it as a communication interface also during *LAPSody – The third 3rd International Conference & Festival for Live Art and Performance Studies at the Theatre Academy Helsinki*. At the heart of the installation was a video work which was

set up above and around the wardrobe. The box thus created had a part not visible from below and a video image on one of the short side walls. The video camera on the roof constantly conveyed live images to the screen on the small side wall. You could see a model of a city made from plastic packaging cast with plaster. To create the image, the whole department had collected everyday plastic packaging like yoghurt pots, fast food packaging and the inlays of chocolate boxes. Together with two prop managers, a stage manager and my assistant, I cast these packings with plaster, let them dry and mounted them on the roof of the wardrobe.



This wardrobe was under a glass roof so that in the video, the installation was constantly reflected in the current weather and time of day. The model of the city was not especially illuminated. In the dark, the city on the roof of the wardrobe was also dark in the video. At night, light shone onto the model just in one small spot at the edge from a permanently installed lamp in the entrance hall. In the video image, it had the character of street lighting by night. So, at first glance one saw a plaster model of a city, a seemingly fixed image.



At second sight, though, every break in the weather showed in the video and in the entrance hall at the same time. It was important for me to create an installation that reflects in a different medium what I try to do in the street. My aim was for the viewer to notice at second sight only what this seeming still life really is – namely a closed circuit video installation. The second level of the installation presented itself on the big wall alongside the wardrobe, which was visible from the entrance hall. I painted the logo of the project (the shape of a district on a map) and several sentences on the wall. You could read the following sentences/words: “The walls are on holiday // refraction // The miniature is a place of true greatness // We melt together in the fluidum // more than simply reciprocity // poetic encounter”.^{lxxxiii} During the project, this basis wall was used to document my personal actions in the district. So at the end, you saw at least one image of every action and some more words. These words were: “constant fragility // long duration // short duration // research // art”.

The third level of the installation took place in front of the object. I removed all furnishings of the Theatre Academy from that area in order to place benches from the city of Helsinki there. All these benches had stood in the public urban space before. Their shape was inviting to have a chat with several

people or just to have a lie-down and to bask in the sun shining through the glass roof. The warm feel of the wood and the rounded shapes turned the place in front of the installation into a popular meeting place during the exhibition.



I was able to borrow the wooden banks from the city of Helsinki at once without any problems. Why? I had noticed that they were being replaced. There were already hardly any of these inviting banks left in the public urban space. The city administration had opted for cold metal banks that were only usable as single seats. Lying down was simply not possible anymore, but neither was sitting for a while, because the metal directed an icy cold through the body after a short time. Actually, single seats had been installed in some places. So that one could sit down alone in the public urban space without a second person being able to even take a seat nearby. Meanwhile, I have seen this kind of arrangement in Germany, too. An arrangement of street furniture that officially promotes insularity.

2.3.2 Artist Talk, Papers & Discussions

I held an artist talk on 13th May 2013 under the heading “The phenomenon of nonverbal poetic encounter in public places as an alternative draft to common town planning”. The core of listeners was young performance artists who were doing their admission exams for the MA Live Art & Performance Studies at the Theatre Academy just on that day. I have the feeling that they simply did not dare stay away after their examiners had most warmly recommended” my talk. But in the end, they seemed interested and also asked some questions. I was able to convey the idea, but could not answer the one question preying on the mind that day: the Irish performance artist Colm Clark asked me in how far my study stay at the Theatre Academy had influenced me, and whether I would also be doing this research if I had not studied there. Now, in retrospect, I can answer this question very well: I am sure that, sooner or later, I would have been drawn to the street even without the Academy. There simply is too much to do in the reality of everyday life. But without this institution, I probably would never have had the form of debate I carry out today. The study stay in Finland, although a temporary step backwards for my artistic work, was a big step forward in the long term. Surely, the performative work did not turn out as it was supposed to, but to use Lynette Hunter’s words: “There is a time for research, and there is a time for art.”^{lxxxiv}

And finally, on June 9th, I presented a paper entitled “The Delicacy of Encounter” during *LAPSody – the 3rd International Conference & Festival for Live Art and Performance Studies*. The paper was more elaborated and for the first time based on the thoughts of Hans-Georg Gadamer. In subsequent discussions, the idea grew in me to convert this research into the hermeneutics of performative processes later on.

2.3.3 Exhibition at Space MASS

While I used only half of the project title above the scores, “The City of Dream,” I completed the title for the exhibition with the words “and Future”. During the exhibition the whole title “The City of Dream and Future” was written in Korean and English onto the window of the gallery. Inside the gallery, I exhibited photos from my walks, the printed performance scores, a prototype of my *Action Pack for Seoul* (which you find described under 2.3.4), and an installation which was made out of cartons and a special traditional cloth which is used for transporting small things and gifts. For this

installation, I approached an old lady who collects recycling material in the streets of Dongjak. I asked her to collect boxes for me and I bought all of the boxes she had collected in one day.



At the end of the exhibition, she got all the material back so that she could sell it once more at the recycling centre. Also, the act of buying was shown in a photo during the exhibition. I was thinking about time, working time and timing in performance art, as well as in artistic research. As I mentioned above, a performance artist will be perceived differently during the time he or she performs in the streets of a city. I tried to figure out how to express the mode of working time and the observation time within an artistic research, also in a set art installation. I wanted to create an installation with these paper boxes as the basic material. Finally, I divided the boxes into three parts. One part was hanging, wrapped inside these pink transportation cloths, in a corner of the gallery. This looked slightly like a hanging spiral. Afterwards I decided to use some boxes during my performance. For the rest of the cartons I had to think of something else. The following night I started to cut the boxes into small pieces in front of a video camera. In the end, it took 5 hours 27 minutes to cut all the boxes into smaller pieces. Pieces with which I then created a

landscape under the spiral. I did not use the video in the installation, but I did use a photograph with the text “5 hours 27 minutes”. It was presented in a small digital picture frame. On the morning of the exhibition opening, I got up very early. Together with the other artist in residence and the director of Space MASS, I went to the fish market. I bought a really big fish. It was alive when I bought it. I also bought some orange worms, which were also alive. I put the worms into a big bowl made of glass and filled with water. They were still alive during the opening. Behind this bowl was an image showing the by then dead fish with the text “1 hour 9 minutes”. I used the dead fish for my performance as well.

2.3.4 The Action Pack for Seoul

After my period of residence in Helsinki and at the end of my stay in Seoul, I still could not find a solution for a deficit that I felt. I got the impression that it was necessary, for the research as well as for the whole project, to establish a more direct contact with the residents of the district. I missed a feedback from the people for whom I had developed the whole project in the first place, and I wanted an exchange with them. I know that I had made contact through my works on the streets, but for my research it would be necessary to get into a more direct communication with the people. The language barrier might be the main reason for this problem, but I realised that you need more time to get inside the neighbourhood network. It would be a good strategy to find people who are not afraid of foreigners in order to bridge the communication gap between the artist and the neighbours, for example someone who organises workshops in the area, so that I could offer a workshop within an established frame. For this reason I developed a kind of game which could be a possible opener; a tool based on the workshops, but with tasks that are designed like those in a game.



I designed *The Action Pack for Seoul*, which was inspired by Joshua Sofaer's action pack, but with a completely different content. Some tasks were also inspired by Peter Aerni. During the opening I was able to present the first prototype, and I am sure that it would be a simple task to develop an action pack for every city in the world.

2.3.5 Summary

Before starting this research project I thought that the different aspects would be easily accommodated. After all, I had organised big exhibitions before I came to Helsinki. But I should have considered that the mode of organisation takes away a lot of energy from the process of creation. As I mentioned already, there is a time for research, and there is a time for art. I should add as well that there is a time for organisation, and there is a time for art. We all know that an artist is very busy to organise his or her life and his or her projects, and the same is true of a researcher. But if organisation, research and art production all have to be done at the same time, there is a danger of doing things only sketchily. In Seoul at least there was the problem of having to leave at the very moment when people got curious and started to ask questions. I also underestimated the amount of time that is necessary to really plunge into the social structures of a neighbourhood in order to be able to enthuse the residents. Promotion alone is not enough.

CHAPTER THREE: ENCOUNTER

3.1 The Radicality of the Moment – the Merging

There was one basic research problem I came upon directly after formulating my research question: how do relations between elements have to be set up so that a poetic encounter in public urban space can occur? The question resulting from this did not let go of me during my whole work: does a passer-by have to recognise that the action is performance art in order to be able to encounter the artist's idea poetically at all?

In the performance practice as I have operated within this research, the passer-by does not know the circumstances. There is neither an official start nor an end to observe, there is no advertising and no announcement. Earlier in the introduction, I have defined public space as my research frame and as a pre-condition for my research. But what happens if the recipient does not know what performance art is? How can the action as such be recognised and perceived by passers-by? How will they understand these artistic actions?

The German philosopher Kurt Wuchterl argued that "the act of understanding consists in both horizons being 'merged', meaning that the significance of that historic intention and its basic conditions are built into the interpreter's structure of meaning."lxxxv

In the hermeneutic science, the process of understanding is based on pre-understanding. From this pre-understanding, the interpreter's horizon of understanding is manifested. What happens, however, if the passer-by on the street does not have a pre-understanding in terms of performance art?

Owing to his focus on three basic hermeneutic questions, Wuchterl gave me the idea not to direct the process of understanding towards performance art but, in answering the question how a random passer-by understands performance art in public urban space, to concentrate on the pre-understanding he or she has of this space.

While natural scientists observe and explain natural objects, hermeneutics start from linguistic signs and from cultural creations which are conceived as an expression or manifestation of the human spirit. The place of explanations is taken by the answers to the following three basic

hermeneutic questions: – What is the original form of the manifestation? – Which intention did the creator pursue with the manifestation? – How do efficiency and intention of the creator relate to the truth according to the interpreter?lxxxvi

So when two different horizons of understanding meet unprepared, I come to realise from my practical work on the street that the interpretation of an action always starts from the context of place. Therefore, the interpretation of the action is always based on the question: in which surrounding is the performance artist located?

During my long duration performance in Helsinki, I was in a neighbourhood of dealers, junkies, alcoholics and homeless people. Therefore, I can imagine that I was categorised as a confused homeless woman. In Seoul, on the other hand, I performed in a neighbourhood where I was immediately apparent as a foreigner. As it was later reported to me, the question “What does this foreigner want from us?” was the first thing that came to the mind of the passers-by. There, the aspect that I was not one of the old-established neighbourhood residents was to the fore at once – even before the actions themselves. My assumption that the context of a place largely influences the interpretation of an action was confirmed in the city centre of Nicosia in Cyprus on 28th/29th June 2014. In Europe’s last divided capital, people approached me during my 24-hour performance and told me their very own interpretations of my actions. While an approximately 50-year-old Greek Cyprian gave priority to the suffering and the endurance in his descriptions, a circa 70-year-old female Greek Cyprian interpreted the action as a gleam of hope. She understood the object I carried around and dragged around behind me as a ritual object to which one could tie one’s wishes and recognised a visual similarity to an old Cyprian tradition. An about 60-year-old Turkish Cyprian again came to a completely different conclusion. For him, the object was a symbol of merging, and he interpreted my actions as a direct call to the population to work on this merging actively and together. All three Cyprians had never before heard the term “performance art”. The process of understanding during a performance builds up from an interaction which is fed from the

intersection of three influences. Following Wuchterl, I would say that the artist's action (subject I = creator) here encounters the perception of a random passer-by (subject II = interpreter), and that these two thinking spirits faced with each other exchange messages which are conveyed by means of the external context (in this case the public urban space).^{lxxxvii} The different life perspectives (horizons) of subject I and subject II need the external context in order to be able to merge.

The respective horizons of these two subjects are composed of many different life impressions. If we assume the sequence of images of a day as I laid out in chapter one, and start thinking in units that slowly become bigger, then the experiences of a week, a month, a year or even several decades add up to a huge wealth of experience. This treasure consists of a multitude of individual actions and individual images and contains a historical character of storage.^{lxxxviii} And only through this specific storage or retention of experiences can I understand why actions and images can appeal to some people, who in turn arrive at quite different interpretations. Or why other people remain unimpressed by the same actions and images, get annoyed or even really angry.

There is one observation I could make in every city so far: on the one hand, accidental recipients of performance art in public urban space often stop with a look of astonishment and start to discuss with each other. They strive for ways to classify this phenomenon. They search for words, but do not know how to read the goings-on. On the other hand, though, I have also observed that these people discussing with each other react quite differently to their failure to make sense of what they are seeing. Some give up and go away aggressively, while for others, a new perspective of seeing opens.

Based on the historic character of our practical education, Gadamer assumes that the artist always encounters or finds him- or herself an audience that can understand his or her works. Thus, the artist does not freely choose contents and their artistic realisation. According to Gadamer, the artist wants to make a statement and chooses a form for it which he or she hopes the audience will be able to read. "Reading", in any case, does not only refer to written texts but means any artistic expression. Gadamer points out many different actions during the process of reading:

Reading has manifold reminiscences of: collecting,

picking up, selecting, and sorting out as in vintage, i. e., the harvest which provides something that endures. But reading also means explicit doing that has to be learned, that starts with spelling. The same applies to seeing, which includes an explicit ability, i. e., a reading, whenever it wants to be more than an everyday noticing and concerns subtle phenomena (of nature, especially in fine arts).lxxxix

For me personally, art is a means of communication in the first place. But my stated aim is certainly not for everyone to understand my artistic actions right away. After all, as a performance artist I cannot choose my audience on the street. Although I have very deliberately chosen the diversity of public urban space, it would be presumptuous to believe that everybody passing by would understand my performative images. It has been brought home to me again and again within my own artistic practice that different cultural backgrounds influence the reading of art essentially. However, Gadamer was certain in 1960 that the artist never only creates unfamiliar worlds. In his opinion, art will always connect with reality. I myself would not generally claim this for every artist and every art movement. But performance art is usually based on human or animal action and therefore, of course, implies an extreme closeness to reality anyway. In my specific case, I first examine public urban space and the associated everyday actions in order to secondly establish interventions there which relate directly to the found everyday situations. What interests me is dealing with the question how we want to live together in the future. The urban space is a first, assessable starting point for this. Hence, I can agree with Gadamer in my case. I want to connect with reality through my art. So, how are my interventions and performances read by passers-by with different background and education?

By way of example, I present a performance concept here which has convinced me of the strong influence the context of place and time has on the interpretation of an action. It is Valie Export's "Aus der Mappe der Hundigkeit – communication action together with Peter Weibel",^{xc} in which Export walks Weibel through Vienna on a leash in 1968, a time when women

took to the street for equal rights and women's liberation in the big cities in Germany, France and Austria and when an atmosphere of political change prevailed. This performance was commented on and interpreted by passers-by within this concrete feminist context of that time.

Another interesting performance concept in regard to public urban space and the context of reception connected with it comes from Santiago Sierra: "133 Persons Paid To Have Their Hair Dyed Blond", which was organised in June 2011 "behind the closed doors of a warehouse, situated in the Arsenal, during the opening of that year's Venice Biennial". One could almost say that Sierra handed the dark-haired "illegal street vendors, most of them immigrants from different parts of the world"^{xc} back to the public urban space as bright blonde signals.

For Gadamer, "the flow of reading, (...) in which the image shows," is "a carrying out, not an objectified circumstance of cognition."^{xcii} Here, the time factor enters the picture. Gadamer defines a synchronicity in which the aesthetic consciousness, the historic consciousness and the present meet as "the temporality of the aesthetic".^{xciii} He assumes that the interpretation of a work of art is only possible in this synchronicity. For me, the radicality of the moment lies exactly in this uninterrupted stretch of time. And here I come back to Rilke's poem which I have placed in front of this thesis:

*"Sometimes the curtain in his eye lifts
inaudibly. An image enters dully,
travels the tautened quiet of the limbs -
and in the heart ceases to be."*^{xciv}

Occasionally, just a single blink of the eyelid is required, the fraction of a second in which an action permeates our body as an image. Inspired by the action, all our foreknowledge collides with our present in this short moment. And only a breath later our heart beats faster because we are in the middle of an encounter. It is diametrically for the caged panther in the poem, who has ceased to be able to feel much. But Rilke could formulate it only through an incoming image. Heidegger describes this correlation between the pre-understanding and the understanding as seeing follows: "Any understanding, though, puts that which is to be understood into a context of meaning, a

horizon, awards its place to it by recognising 'something as something'.^{xcv} The passer-by can only perceive the performance as relating to an everyday action because something already exists inside the passer-by – that is, he or she has a pre-knowledge. In Venice, for example, the gondolas and their gondoliers belong to everyday life. Hans Winkler's performance concept "un incidente in gondola" builds on exactly this circumstance in Venice in 2002. During a round trip on the canals of the lagoon city, the gondolier and the artist sank into a canal in their gondola which had been specifically prepared for sinking. I was not on site, but from regarding the documentary photos alone I at once had associations with the sinking of Venice, with the Venetian traditions and with the doom of art, also with the saying "The water is up to my neck". All these are thoughts that could not have come to me without my foreknowledge. For Gadamer, there is a correlation between pre-understanding and understanding which he calls merging of horizons and which has a circular character.^{xcvi} Keller goes one step further and calls the merging of horizons a hermeneutic spiral. In his opinion, our foreknowledge extends, too, with every process of understanding, and so we never return to the same spot. In this point, I agree with Keller, drawing the knowledge from my own journey through life. From one process of understanding to the next, one can reach a higher level of comprehension.^{xcvii} But before such an extended comprehension, there are often times with a rather circular character – which can change into utter chaos now and then. In my opinion, the process of understanding is not continuous and linear but one gains comprehension in stages. And before such a stage of comprehension, I myself need practical education with an ensuing time of taking a step back. During the latter period, I carry the chance in me to regard the practical education just experienced from a distance and to reflect on it through a change of perspective.

Coming back to the example of the sinking gondola, I must say that the documentary photos allow only a sketchy reflection of the action. I miss being present. The temporal process of the sinking and the simultaneous experience cannot be replaced by any documentary photo in the world. I have no way to participate and to linger. The merging of horizons in the moment of being present is partly kept from me here. And this participation in a performative idea which reveals itself in a state of permanent becoming – this is, for me, a

prerequisite for a qualitative moment of encounter to be able to form. For Gadamer, the concept of the watcher is only fulfilled through his or her being there:

(Dabeisein). Being present does not simply mean being there along with something else that is there at the same time. To be present means to participate. If someone was present at something, he knows all about how it really was. It is only in a derived sense that presence at something means also a kind of subjective act, that of paying attention to something (Bei-der-Sache-sein). Thus watching something is a genuine mode of participating.xcviii

The random passer-by on the street may perceive the performance as an everyday action at first sight, but only by his or her participation, his or her being present is he or she enabled to notice another quality in this everyday action which distinguishes this specific action from “normal” everyday actions. In my opinion, Wiesing’s summary of this increase in quality a work of art features in Gadamer’s sense is also applicable to performance art:

Actually, in *Die Aktualität des Schönen* (Stuttgart 1977), Hans Georg Gadamer also underlines “that a presentation, which a work of art is, is not about the work of art representing something it is not” (...). Instead, it is the specific artistic achievement “that in the work of art something is not only referred to, but what is referred to, is really there within it”. (...) In other words: for Gadamer, the work of art does not provide veneer, but “means an increase of being”.xcix

The way I see it, this “increase of being” Gadamer describes here lies in the merging of horizons between work of art and recipient. Only in being present and only through the merging of horizons influenced by it can a poetic

encounter occur which implies an “increase of being”. I am convinced that without a recipient, there is no increase of being. Art as such only exists if it is recognised as art. And it can only be recognised as such if a recipient is present to read it. The work of art becomes art only by means of the merging of horizons of at least two subjects.

3.2 The Concept of Poetic Encounter

If we only have a chance to encounter an idea via a merging of horizons at all, what, then, distinguishes a poetic encounter in detail? For Magritte, it is clear that “tourists travel enormous distances, and yet they carry the poetic experience they are looking for inside themselves. Inside their heads it already exists. Whereas everyday life can let us discover an utterly unusual poetry.”^c Poetry is therefore inside of us – anchored in us.

Like reading can have many forms and meanings for Gadamer, the word poetic has many readings for me. By a poetic encounter, that is, a poetic merging of horizons, I understand an expressive moment which takes on a form rich in imagery and develops within a creative act between artist and recipient. It is a sublime moment which contains something festive or even solemn. During a poetic encounter, the artist’s richness of ideas falls on the fertile ground of the beholder’s fantasy and constructive perception and reflection. During such an encounter, the recipient is also creatively active.

I perceive a poetic encounter mostly very positively and consciously, through an intense feeling of happiness. As already described above, my body pulsates, I am very alert and adrenaline is released. Magritte, on the contrary, describes his form of poetic encounter with rather an uneasy feeling. But even in his description, the intensity of the perceptual moment is present:

If a picture appeals to one, one feels dizziness or uneasiness. I do not think that the mysterious can be predetermined. Possibly, it is precisely this unpredictability which pleases us. When we encounter something unexpected, we can be thrown off track by it. I think this way we land exactly where we actually want to go.^{ci}

Contrary to simple seeing, a participation occurs in the encounter which potentates itself in the poetic encounter. In the moment of the poetic encounter, one is beside oneself and almost in a state of rapture on the one hand, and on the other hand, an intimate moment of cognition emerges. One understands an idea behind the artistic concept, although I do not want to say that there is only one way of understanding. While in Gadamer's works, the idea unfolds within concepts and terms, a performance artist's idea is conveyed in images and sequences of images which originate from the artist's action. I agree with Deleuze when he says that for him an artist creates percepts. Indeed, one grasps an artist's idea on the one hand by "perceiving sensory data" as well as through "the contents".^{cii} The sensuality of the realisation and the artist's idea come upon the recipient's (ideally) open and curious horizon in the moment of poetic encounter. The recipient's participation during his or her acquisition of cognition goes far beyond simple consuming – he or she is actively involved in seeing and perceiving.

Performance art differs from Deleuze's interpretation in one point totally. He believes that the artist wants to create percepts which "outlast those who conceive them", something I would not assume to be true for the majority of performance artists. Certainly there are attempts time and again to permanently conserve a multi-layered impression of a performance, for example by means of interviews with recipients. But even as a reader of these interviews, one always remains an outsider. It is simply impossible in performance art to conserve and to convey an ensemble of perceptions and sensations that occurred within a certain *Zeitgeist* and a context of place over decades unless one experienced them as a recipient on site. Within the reception of performance art, one cannot simply "radically separate this complex of feelings from the person who has once felt them". And that is, in my opinion, exactly what constitutes the power of performance art: it is ephemeral and only limitedly re-performable in re-enactments years later. In his interpretations, Deleuze puts the affects beside the percepts. He says: "And for me, these affects are becomings. Becomings that transcend the one who goes through them, exceed the strengths of the one who goes through them: that is an affect."^{ciii} In the poetic encounter as defined here by me, this affect Deleuze describes meets the idea and its performative realisation by the artist. The recipient perceives the poetic action substantially and sensually over the course of time. He or she connects these perception data with his or her

aesthetic and his or her historic consciousness, which in turn connect with the poetry anchored in us in the present. For me, a poetic encounter is an aggregation of these various processes of perception, consciousness and understanding which are needed to enable a reflection of the living through and suffering. It is certain for Gadamer that we encounter more in particular artworks than just a temporary enchantment:

Rather we learn to understand ourselves in and through it, and this means that we sublimate the discontinuity and atomism of isolated experiences in the community of our own existence. For this reason, we must adopt a standpoint in relation to art and the beautiful that does not pretend to immediacy but corresponds to the historical nature of the human condition. The appeal to immediacy, to the instantaneous flash of genius, to the significance of experiences [Erlebnisse], cannot withstand the claim of human existence to continuity and unity of self-understanding. The binding quality of the experience [Erfahrung] of art must not be disintegrated by aesthetic consciousness. This negative insight, positively expressed, is that art is knowledge and experiencing an artwork means sharing in that knowledge.civ

A poetic encounter in and through art will, in my opinion, always bring an awareness with it. And this cognition will become part of our horizon. A poetic encounter activates. It lets us enter a dialogue and opens an inner dialogue space. During the suffering, an inner dialogue between the recipient and the work of art respectively the performance art begins. The recipient experiences him- or herself in the plural during the encounter, that is, as a subject (a perceiving, thinking and wanting being) and as an object (namely an object of perceiving, understanding and thinking). In the wakefulness of being present lies the power of the performance.

CHAPTER FOUR: SUMMARY

4.1 Looking Backward at the Research Process

In pursuing this investigation, the fundamental questions were, firstly, how relationships between individual elements have to procure so that a poetic encounter in public urban spaces can emerge, and secondly, whether passers-by, strangers can interpret a performative action in public urban space without foreknowledge of performance art.

During the research I realised that for someone with such knowledge, poetic encounters can arise anywhere and even in the small details of everyday life. But also without being familiar with performance art, people can at least interpret an action on the street because of their knowledge of everyday life actions in public spaces.

This thesis investigates visual prerequisites, ephemeral phenomena that enable a poetic encounter in public space to emerge and to be reflected in the mode of playing. I have tried to figure out that through serious play an energetic space will be constituted in the streets of a district and that by means of this energetic space, the passers-by will get one more possibility to read the action. Based on my personal belief that each human being is insular and cannot get out of that insularity, but that there are strong moments when somewhere finds an intersection with someone else, when an idea of something enters the space, poetic encounter is possible in any situation and for anyone. You do not have to be prepared for such a moment, to encounter.

At the beginning of my project, my observations had a rather negative and pessimistic attitude towards the actual life on the streets of Kallio and Dongjak-gu. I saw that the real place of public life and democracy was increasingly transferred into the private. And of course there are still a lot of places which are not designed for human beings. But during the last five years, projects all over the world have started to develop which try to activate public life: urban and guerrilla gardening, urban knitting, street art, guerrilla cooking, action poetry and many others. Good reasons for a more optimistic view. The only question I really cannot answer yet, after my project, is why people withdraw more and more into the private or the virtual sphere. The only thing that I can offer in this moment as a performance artist is a new, or at least a different perspective on actions in public space and a place (such as workshops) to discover new possibilities in perception and also in action.

4.2 Looking Backward at the Process of a Social-Poetical Performance Practice

Through the social-poetical performance practice, I found an artistic form that intervenes at the interface of human behaviour in public spaces. Starting from observation and perception as a form of applied philosophical hermeneutics – a pre-action in space. Going on to a performance practice which is based on observations and on what we perceive through observation. And with the aim that this social-poetical performance practice can be used as a contribution to the discussion on the way to a possible open city.

For me, the fusion of perception, action and encounter contains a strong social force that I want to convey in my workshops. With the concept of a social-poetical performance practice, I have tried to develop a practical workshop that allows poetic social participation in public urban space. The focus of the workshop tool is based on the power of creating images. My aim was, and still is, to trigger social memories through poetic encounter. In this workshop, the participants' attention is trained as well as their sensitivity, activity and a perspective development of public urban space. The workshop sharpens one's sense of poetic forms of communication through perception, action and encounter. Based on the process of observation of urban public space and a therefrom developing performative act, I have tried to show that the active participation in the public space is helping to change and further develop our original knowledge. While the artist or author, in the form-giving moment of the action, creates an image, the recipient has the chance of a poetic encounter. And by lingering within this poetic encounter, a situation for interpretation is created which brings an increase of knowledge for many people. My aim with the social-poetical performance practice was to provide a space for new perspectives in urban public space for artists, neighbourhood residents and interested workshop participants. I realised that once "the mode of active seeing" and "the mode of active perceiving" are activated, they cannot be switched off again right away. They will stay for a while. Every small coincidence can reactivate them immediately, even after some months.

4.3 Looking Ahead at the Process of Artistic Research

Hans-Georg Gadamer warns scientists to admit limits – particularly in view of the experience with art:

The fact that through a work of art a truth is experienced that we cannot attain in any other way constitutes the philosophic importance of art, which asserts itself against all attempts to rationalize it away. Hence, together with the experience of philosophy, the experience of art is the most insistent admonition to scientific consciousness to acknowledge its own limits.^{cv}

This research combines methods of artistic research with philosophical hermeneutics. I ask myself whether a work of art can provide an experience that conveys something fundamental, something that goes beyond the recipient's personal perspective and the diversity of cultural backgrounds. And if so, how can one scientifically prove it? My hope was to gain a fruitful discourse by bringing together the performative practice and its friction in the philosophical hermeneutics of Gadamer. It is not easy to prove whether a work of art can provide such a gain in experience. But I realised that it is possible to research forms of perception and the way people read a piece of art. If this is the core of art, then the question would be: is it enough to continue this line of research?

What is, to construe something? Certainly not explaining or to conceive something. Even more understanding and interpreting. And yet, apparently to construe something is also not understanding and interpreting. To construe something means, to show in a direction. This means at the same time, to show only one direction and not to point at a target.^{cvi}

For Gadamer it is an open situation, which can be filled with various

interpretations, but in his view, art always claims interpretation.

The art invites the interpretation, because it cannot be translated into a conceptual knowledge or repealed by such conceptual knowledge itself (...) the impossibility of the interpretation of the interpretive-neediness. But it's clear, what I formulate in this way, concerns the nature of the work of art at all...cvii

The nature of the work of art is the moment of the encounter. This moment of encounter is the ontological valence of the work of art. And it does not matter whether the work of art is a sculpture, a painting, a video installation, sound art, literature or performance art. At the start, I hoped that this research would drive me forward in my own artistic research practice, and that is exactly what happened. In this thesis I cannot construct the bigger bridge to artistic research, because I have come to realise that this would require an extra paper after all. I am nevertheless convinced that the view through hermeneutics will offer an interesting contribution to it.

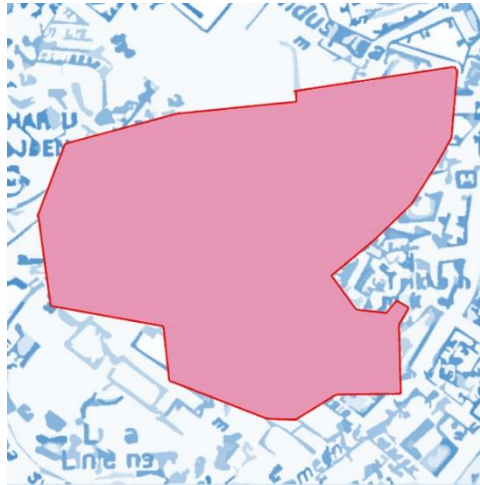
4.4 Looking Ahead at the Development of a Hermeneutic of Performative Processes

As I already mentioned in the discussion of my research paper, The delicacy of encounter, which I presented on 9th June 2011 at LAPSody – the 3rd International Conference & Festival for Live Art and Performance Studies at the Theatre Academy Helsinki, the idea arose that I could develop this research in the form of a PhD-thesis about The Hermeneutics of Performative Processes. At this moment I think that it is possible to develop such a hermeneutic, if the starting point was the topic of fluidity which implements the factor of time. However, for me there is one more rather practical unanswered question lying in the street: are there poetic forms of action that enable us to communicate more openly, in a more abstract and more enhanced way with each other in everyday life? Can a poetic action become daily routine?

APPENDIX

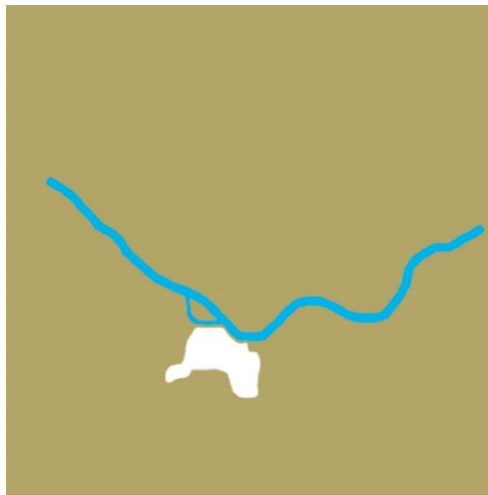
5.1 Project Blogs

Kallio my Kallio:



<http://www.kalliomykallio.blogspot.de/>

The City of Dream and Future:



<http://thecityofdreamandfuture.blogspot.de/>

The blogs *Kallio my Kallio* and *The City of Dream and Future* were used for advertising and communication with the neighbourhood.

5.2 Kallio my Kallio – Video Documentation

You will find the video documentation of my performance on vimeo:

<https://vimeo.com/85462019>.

5.3 The City of Dream and Future – Video Documentation

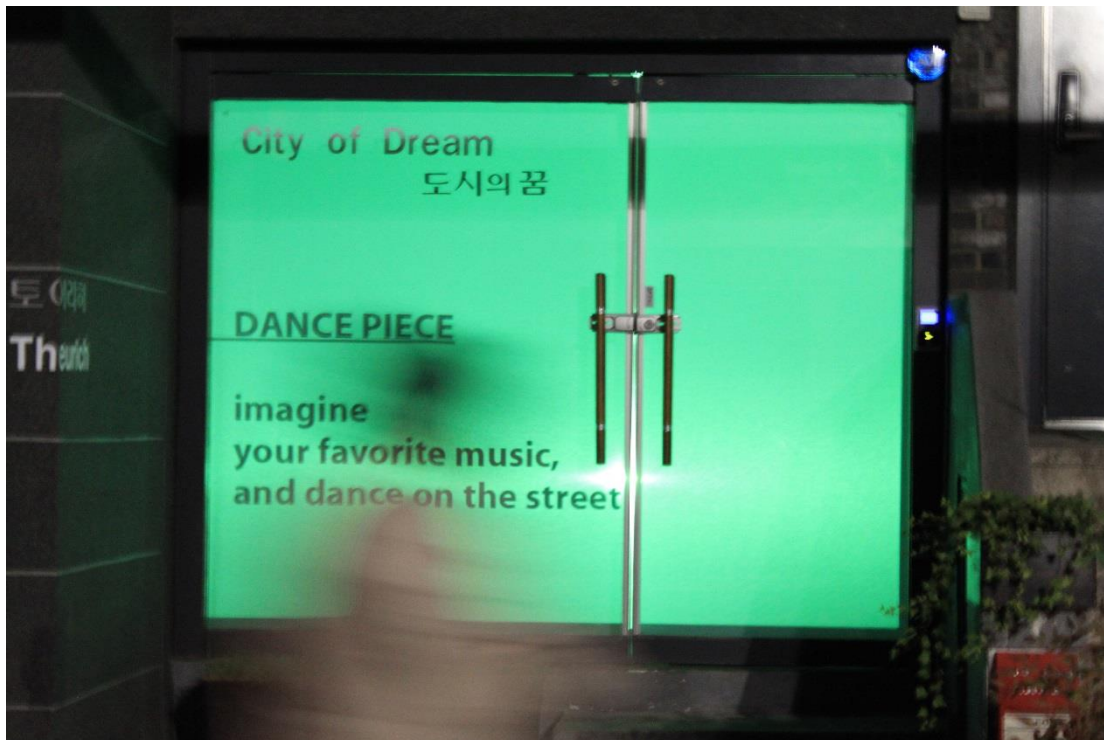
You will find the video documentation of my performance on vimeo:

<https://vimeo.com/85464377>.

5.4 The City of Dream and Future – Performance Scores for the Neighbourhood

You will find all Scores for the Neighbourhood on vimeo:

<https://vimeo.com/85453028>.



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GLOSSARY

WM = Wahrheit und Methode

Gadamer, Hans-Georg. Wahrheit und Methode. Grundzüge einer philosophischen Hermeneutik. Tübingen: J.C.B. Mohr, 1960/2010.

TM = Truth and Method

Gadamer, Hans-Georg. Truth and Method, Second, Revised Edition. Translation revised by Joel Weinsheimer and Donald G. Marshall. New York: The Continuum International Publishing Group Inc, 1975/2004.

I kept the "Original German Version" of the quotes inside the final remarks for those who understand both languages. There are differences between the German and the English Language, especially in a deeper analysis of Philosophy.

The German quotes, if not other mentioned, were translated by Judith Ilchmann.

FINAL REMARKS

ⁱProject Blog: <http://kalliomykallio.blogspot.de/>

ⁱⁱProject Blog: <http://www.thecityofdreamandfuture.blogspot.de>

ⁱⁱⁱRilke 2011, pp. 62-63.

GERMAN ORIGINAL VERSION:

Sein Blick ist vom Vorübergehen der Stäbe
so müd' geworden, daß ihn nichts mehr hält.
Ihm ist, als ob es tausend Stäbe gäbe
und hinter tausend Stäben keine Welt.

Der weiche Gang geschmeidig starker Schritte,
der sich im allerkleinsten Kreise dreht,
ist wie ein Tanz von Kraft um eine Mitte,
in der betäubt ein großer Wille steht.

Nur manchmal schiebt der Vorhang der Pupille
sich lautlos auf. Dann geht ein Bild hinein,
geht durch der Glieder angespannte Stille –
und hört im Herzen auf zu sein.

Rilke 1990, p. 451, „Der Panther. Im Jardin des Plantes, Paris“, 1902

^{iv}cf. Bianchi 1997, pp. 70, 72.

^vProject Blog: <http://kalliomykallio.blogspot.de/>

^{vi}Project Blog: <http://www.thecityofdreamandfuture.blogspot.de>

^{vii}cf. Deleuze in Boutang, Parnet 2009, DVD1, chapter “Culture”, 41:04-43:25 min.

GERMAN ORIGINAL VERSION (DVD subtitles)

CP: „Du gehst doch recht häufig, um nicht zu sagen wöchentlich, in einen wichtigen Film oder eine Ausstellung. Dabei bist du nicht gelehrt, nicht gebildet, hast überhaupt nichts für gebildete Leute übrig, wie du gerade sagtest, warum dann diese Praxis; diese Anstrengung – aus Vergnügen?“

GD: „Ich denke da an das Auf-der-Lauer-Liegen. Ich glaube nicht an die Kultur (...) Woran ich aber glaube, das sind Begegnungen. (...) Die Leute meinen immer, dass Begegnungen mit Leuten stattfinden... Schrecklich! Das ist dann Kultur (...) Kurz: diese Infamie. Begegnungen finden aber nicht mit Leuten statt, sondern mit Dingen, mit Kunst-Werken. Ich begegne einem Gemälde, einer Melodie, einem Musikstück, ja: Da verstehe ich, was Begegnung bedeutet. (...) Wenn ich (...), wie du sagst, samstags und sonntags ins Kino gehe usw., da bin ich nicht sicher, ob ich eine Begegnung haben werde. Ich gehe einfach raus, liege auf der Lauer: Ist da etwas, das eine Begegnung auslöst? Ein Gemälde, ein Film ... Das ist toll! Für mich geht es nun mal darum, sobald man etwas macht, da auch wieder rauszukommen, zugleich drinzubleiben und sich hinauszubegeben. Und in der Philosophie bleiben heißt eben auch: Wie aus der Philosophie herauskommen? Aber aus der Philosophie herausgehen heißt nicht, etwas anderes zu tun. Deshalb geht's nur raus, indem man drinnen bleibt. Es heißt nicht etwas anderes zu tun, einen Roman schreiben (...) Ich will mit der Philosophie aus der Philosophie herausgehen. Das interessiert mich.“

^{viii}Ibid.

^{ix} Rieniets 2009, p. 13.

^x George Brugmans has been the executive director of the IABR since 2004. He also chaired the Curator Team of the 5th IABR: Making City. <http://iabr.nl/en/personen/george-brugmans>

^{xi} Rieniets 2009, p. 11, Brugmans in Rieniets.

^{xii} Secured by Design, 2011.

^{xiii} Rieniets 2009, pp. 19-20.

^{xiv} *The City of Dream and Future*, 2011.

^{xv} Regina Bittner is a cultural scientist, an urban anthropologist and the project director of the Bauhaus Kolleg at the Bauhaus Dessau Foundation in Germany..

^{xvi} Rieniets 2009, p. 17, Bittner according to Rieniets.

^{xvii} Kamiya 2000, p. 14, Uneno according to Kamiya.

^{xviii} Rieniets 2009, p. 21.

^{xix} Rieniets 2009, p. 22.

^{xx} cf. Rieniets 2009, p. 15.

ENGLISH ORIGINAL VERSION: “At the core of this conception are the notions that cities are open to be used and shared by all, and that they hold the capacity to integrate social differences.”

^{xxi} Rieniets 2009, p. 209.

^{xxii} Kaminer, 2011.

GERMAN ORIGINAL VERSION: “Wir haben eine Leistungsgesellschaft, und in einer Leistungsgesellschaft muss jeder Millimeter bebaut werden (...) Ich finde, dass Leistung gar kein menschlicher Begriff ist. Das kommt aus (der) Computersprache. Oder man sagt zu einer Versicherungsgesellschaft, mir werden die Leistungen gestrichen (...) Ich plädiere für Leidenschaft statt Leistung. Und eine solche leere Fläche ... Sie ist ja eigentlich nicht leer, sie ist nie leer. Sie ist jeden Tag anders gestaltet. Sie ist eine Fläche, wo Menschen ihre Leidenschaft statt Leistung ausleben können.”

NOTE: In the English version, the content changes due to the translation. In the German version there is a connecting word in all sentences: LEISTUNG (which can be translated as efficiency, power, performance, output, benefit, capacity, service, achievement, accomplishment, rating, payment, effort, feat, result, work, merit)

^{xxiii} Gadamer 1986, p. 168 cf. *Mit-sich-zu-rate-gehen*.

^{xxiv} Gadamer 1986, pp. 155-173 cf. *Über die Planung der Zukunft*.

^{xxv} Grondin 2012, p. 164, Gadamer according to Grondin.

GERMAN ORIGINAL VERSION: “Wir suchen von dem Gespräch aus, das wir sind, dem Dunkel der Sprache zu entkommen.”

^{xxvi} Trebeß 2006, p. 163, cf. Sigrid Köhler on the concept of *Horizont*.

GERMAN ORIGINAL VERSION: “Zentral bleibt er in der Hermeneutik bei Gadamer und in der Rezeptionsästhetik bei Jauß. Beide verlegen den Horizont in das Subjekt bzw. in den Gegenstand, um den jeweiligen historischen Standort zu markieren. Im Verstehen bzw. in der ästhetischen Erfahrung, d. h. Im Aufbau eines Erwartungshorizontes werden die jeweiligen Horizonte – der eigene und der fremde – vermittelt und die daraus resultierende Horizontverschmelzung führt zu einem >transsubjektiven Horizont<.“

^{xxvii} Grondien 2000, p. 74.

GERMAN ORIGINAL VERSION: “Gadamers Hauptthese ist hier, daß die Kunst ein Spiel darstellt, dessen Sein in der verwandelnden Darstellung besteht, die dem Dargestellten einen Seinszuwachs zufügt. Dieser Seinszuwachs bedeutet, daß das so verwandelte Sein in seiner Wahrheit erkannt wird. Diese erkannte Wahrheit wird für den Zuschauer zur Selbstbegegnung.“

^{xxviii} Sendlinger 2006, p. 11.

^{xxix} Schnädelbach 2002, p. 68.

^{xxx} Nieslony, 2010.

^{xxxi} Trebeß 2006, p. 66, Jörg Tremper on the concept of *Bild/Bildlichkeit/Bildwissenschaften*.

^{xxxii} Belting 2001, p. 230.

^{xxxiii} Belting 2001, p. 231.

^{xxxiv} Trebeß 2006, p. 66, cf. Bredekamp in Jörg Tremper on the concept of *Bild/Bildlichkeit/Bildwissenschaften*.

^{xxxv} Schechner 2007, p. 123, cf. Austin “To *say* something is to *do* something.”

^{xxxvi} I use the term “closed circuit action”, which is directly linked to closed circuit television (CCTV), as a metaphor.

^{xxxvii} Schnädelbach 2012, p. 177.

GERMAN ORIGINAL VERSION: “Das Handeln ist immer ein Etwas-in-der-Welt-Bewirken, und das gilt auch für die Fälle des Scheiterns, was in der Regel ebenfalls reale Folgen hat. Körperbewegungen sind dabei zwar notwendige, aber nicht hinreichende Bedingungen. Ein Augenzwinkern kann ein bloßer Reflex sein, aber auch eine Botschaft, und nur in einem entsprechenden kommunikativen Kontext ist es eine Handlung (...) Unter Philosophen besteht weitgehend Konsens darüber, dass sich Handlungen von bloßen Körperbewegungen durch Intentionalität unterscheiden, also durch bewusste oder bewusstseinsfähige Absicht.”

^{xxxviii} Gadamer 1960/2010, pp. 16-17.

WM: “Das lateinische Äquivalent für Bildung ist >formatio< und dem entspricht in anderen Sprachen, z. B. im Englischen (bei Shaftesbury) *form* und *formation*. Auch im Deutschen liegen die entsprechenden Ableitungen des Begriffs der *forma*, z. B. Formierung und Formation, mit dem Wort Bildung in Konkurrenz. (...) Gleichwohl erscheint der Sieg des Wortes >Bildung< über >Form< nicht zufällig. Denn in >Bildung< steckt >Bild<. Der Formbegriff bleibt hinter der geheimnisvollen Doppelseitigkeit zurück, mit der >Bild< Nachbild und Vorbild zugleich umfaßt. Es entspricht nun einer häufigen Übertragung des Werdens auf das Sein, daß >Bildung< (wie auch das heutige >Formation<) mehr das Resultat dieses Werdevorganges als den Vorgang selbst bezeichnet.

Die Übertragung ist hier besonders einsichtig, weil ja das Resultat der Bildung (...) dem inneren Vorgang der Formierung und der Bildung entwächst und deshalb in ständiger Fort- und Weiterbildung bleibt.” (pp. 16-19)

TM: “The Latin equivalent for Bildung is *formatio*, with related words in other languages – e. g., in English (in Shaftesbury), ‘form’ and ‘formation’. In German, too, the corresponding derivations of the idea of *forma* – e. g. ‘Formierung’ and ‘Formation’ – have long vied with the word *Bildung*. (...) Yet the victory of the word *Bildung* over ‘form’ does not seem to be fortuitous. For in *Bildung* there is *Bild* (...), which comprehends both *Nachbild* (image, copy) and *Vorbild* (model). In accordance with the frequent transition from becoming to being, *Bildung* (like the contemporary use of the German word ‘Formation’) describes more the result of the process of becoming than the process itself. The transition is especially clear here because the result of *Bildung* (...) grows out of an inner process of formation and cultivation, and therefore constantly remains in a state of continual *Bildung*.” (p. 11)

^{xxxix} cf. Arsem, 2011.

^{xl} Tietz 1999, p. 19.

GERMAN ORIGINAL VERSION: “Nach Gadamer gibt es keine Möglichkeit, an die ‘Sachen heranzukommen, die nicht durch die Besonderheit des eigenen Standortes entscheidend bestimmt wären.”

^{xli} Gadamer 1960/2010, pp. 24-40 cf. *sensus communis & Urteilskraft*

WM: “Alle haben genug >gemeinen Sinn<, d. h. Urteilsvermögen, daß man ihnen den Beweis von >Gemeinsinn<, von echter sittlich-bürgerlicher Solidarität, d. h. aber: Urteil über Recht und Unrecht, und Sorge für den >gemeinen Nutzen< zumuten kann. (...) Der *sensus communis* ist ein Moment des bürgerlich-sittlichen Seins.” (pp. 37-38)

TM: “Everyone has enough ‘sense of the common’ (*gemeinen Sinn*) – i. e., judgement – that he can be expected to show a ‘sense of the community’ (*Gemeinsinn*), genuine moral and civic solidarity, but that means judgment of right and wrong, and a concern for the ‘common good’ (...) The *sensus communis* is an element of social and moral being.” (p. 32)

^{xlii} Georgiou, Christina, from the feedback form, answering question number 6.

^{xliii} Trebeß 2006, p. 9, Katrin Nolte on the concept of *Allgemeines-Besonderes*.

GERMAN ORIGINAL VERSION: “Die Hermeneutik Heideggers und Gadamer übt Kritik an jenem Dogma, dem zufolge die Wahrnehmung sich auf das Sinnlich-Einzelne richtet. Die Wahrnehmung, so Gadamer geht auf das Allgemeine, in dem sie immer »etwas als etwas« sieht. Der Hinblick auf Gemeinsames ist nicht das Ergebnis einer Gattungslogik, sondern vielmehr eine Leistung jener Erkenntnisfunktion, die in der Erfahrung selbst liegt und zum sprachlichen Ausdruck drängt.”

^{xliv} Schnädelbach 2002, pp. 71-72, cf. Platon according to Schnädelbach.

GERMAN ORIGINAL VERSION: “Das wäre doch erstaunlich, mein Junge, wenn in uns wie in hölzernen Pferden [wie im hölzernen Pferd von Troja] eine große Anzahl von Wahrnehmungen läge, ohne sich aber in irgendeinem einheitlichen Gesichtspunkt zu vereinigen, sei es in der Seele oder wie man es nennen soll, womit wir vermittlest jener Wahrnehmungen gleichsam als Werkzeug alles Wahrnehmbare wahrnehmen,” (Theät 184d)”

^{xliv} Jung 2012, p. 9.

GERMAN ORIGINAL VERSION: “Hermeneutik ist die Lehre vom Verstehen. Wer aber das Verstehen verstehen will, tut gut daran, die Vielfalt der Phänomene zu beachten, bei denen es etwas zu verstehen gibt.”

^{xlvi} cf. Paolo Bianci 1997, p. 56.

GERMAN ORIGINAL VERSION: “*Weltenschmuggler*: Das Gepäck auf Reisen gleicht einer handlichen Enzyklopädie. Sie leicht zu halten und zugleich das Gedächtnisarchiv mit Phänomenen der sinnlichen Wahrnehmungswelt – von Farben, Formen und Klängen, Materialien und Räumen, anzureichern ist die Kunst des ästhetischen Schmuggelns. (...) Der 'authentische' Reisende wird so zum Seismographen für kulturellen Wandel im kulturellen Selbstverständnis einer neuen Globalkultur.”

^{xlvii} Arsem 2011. The questions are from the text “Some Thoughts On Teaching Performance Art in Five Parts”.

^{xlviii} The photo was taken by Johannes Deimling and posted on Facebook by Jörn J. Burmester.

^{xlix} Georgiou, Christina, from the feedback form, answering question number 5.

ⁱ Arsem 2011.

^{li} Brunou, Rea-Liina from the feedback form, answering question number 3.

^{lii} Based on this title, I decided to do other workshops in other cities as well, for example *(in)visible Hanover*.

^{liii} Seungae from the feedback form, answering question number 1.

^{liv} Nesterova, Elena from the feedback form, answering question number 6.

^{lv} Gadamer 1960/2010, p. 139.

WM: “Man kann ein jedes Werk der bildenden Kunst >unmittelbar< d. h. ohne das es einer Vermittlung bedarf, als es selbst erfahren.” (p. 139)

TM: “We can experience every work of plastic art ‘immediately’ as itself – i. e., without its needing further mediation to us.” (p. 134)

^{lvi} Gadamer 1960/2010, pp. 139-149, cf. WM: *Die Seinsvalenz des Bildes* (pp. 139-149) or TM: *The ontological valence of the picture* (pp. 134-144).

WM: „Das Bild enthält vielmehr einen unauflösbaren Bezug zu seiner Welt.“ (p. 149)

TM: „The picture contains an indissoluble connection with its world.“ (p. 144)

^{lvii} Gadamer 1960/2010, p. 142.

WM: “...in welcher Hinsicht sich das Bild vom *Abbild* unterscheidet (also nach der Problematik des Ur-Bildes).” (p. 142)

TM: “...in what respect the picture (Bild: also image) is different from a *copy* (Abbild) – that is were we raising the problem of the original (Ur-bild: also ur-picture).” (p. 137)

WM: "...wie sich der Bezug des Bildes zu seiner *Welt* von da aus ergibt." (p. 142)

TM: "...in what way the picture's relation to its *world* follows from this." (p. 137)

^{lviii} Gadamer 1960/2010, p. 142.

WM: "... der Begriff der Darstellung mit dem Begriff des Bildes, das sich auf ein Urbild bezieht." (p. 142)

TM: "... the concept of presentation becomes involved with the concept of the picture that is related to its original." (p. 137)

WM: "Die im Spiel der Darstellung erscheinende Welt steht nicht wie ein Abbild neben der wirklichen Welt, sondern ist diese selbst in der gesteigerten Wahrnehmung ihres Seins." (p. 142)

TM: "The world that appears in the play of presentation does not stand like a copy next to the real world, but is that world in the heightened truth of its being." (p. 137)

^{lix} Gadamer 1960/2010, p. 143.

WM: "Im Wesen des Abbildes liegt es, daß es keine andere Aufgabe hat, als dem Urbild zu gleichen (...) und ganz der Vermittlung des Abgebildeten zu dienen." (p. 143)

TM: "The essence of a copy is to have no other task but to resemble the original (...) and serve entirely to mediate what is copied." (p. 138)

^{lx} Schneede 1994, p. 111.

The photo of the action *How to Explain Pictures to a Dead Hare* was taken by Walter Vogel in 1965 and has since then acquired a cult status.

^{lxi} Akers 2012, DVD, 36:09-36:45 min.

GERMAN ORIGINAL VERSION (DVD subtitles) Sean Kelly (Marina Abramovičs Kunsthändler):
 "Performance ist eine vergängliche Sache. Daher haben wir für jede Performance ein Foto ausgesucht. Wir stellten die Fotos in Editionen zusammen. Wir vertrieben sie in kleiner Auflage. Das war ja vor zwanzig Jahren. Wir haben sie für jeweils zwei- bis fünftausend Dollar verkauft. Heute sind sie sehr gefragt und kosten zwischen zwanzig- und fünfzigtausend Dollar. Das Modell, das wir für die Vermarktung von Marinas Arbeiten entwarfen, ist inzwischen zum Standard für andere Künstler geworden."

^{lxii} Gadamer 1960/2010, p. 143. *cf. Sein eigenes Für-sich-sein.*

^{lxiii} Gadamer 1960/2010, p. 142.

WM: "... die Seinsweise des Kunstwerks *Darstellung* ist ..." (p. 142)

TM: "... the mode of being of the work of art is *presentation* (Darstellung) ..." (p. 138)

WM: "... wie der Sinn von Darstellung an dem verifizierbar wird, was wir ein *Bild* nennen." (p. 142)

TM: "...how the meaning of presentation can be verified by what we call a *picture*." (p. 138)

^{lxiv} cf. Wenders 2009, chapter 10: The Death, 1:29:30-1:32:14 min (DVD subtitles)

A short introduction to the film *Palermo Shooting* by Wim Wenders: As a successful photographer of world-wide renown, Finn leads his hectic life as a celebrity. He gets by with very little sleep, his cell phone is never quiet, and the music from his headphones is his most constant companion. But when his life suddenly spins out of control, Finn takes off and leaves everything behind. His journey leads him from Düsseldorf to Palermo. There he finds himself followed by a mysterious shooter who is after him with a vengeance: Frank, who was more a Mephisto character in the very first draft, until Wenders turned him into “Death”, not least because of the encounter with the fresco “Il Trionfo della Morte” (“The Triumph of Death”) in Palermo – this is what caused the story to really emerge in its current form.

^{lxv} Sendlinger 2006, p. 83.

^{lxvi} Gadamer 1960/2010, pp. 143-144.

WM: “Die Darstellung bleibt vielmehr mit dem Dargestellten wesentlich verbunden, ja gehört zu ihm hinzu. Das ist auch der Grund, warum der Spiegel das Bild und nicht das Abbild zurückwirft. Es ist das Bild der Person, welche sich im Spiegel darstellt, und untrennbar von dessen Gegenwart. (...) Insofern bestätigt der Spiegel, was hier grundsätzlich zu sagen ist, daß dem Bild gegenüber die Intention auf die ursprüngliche Einheit und Nichtunterscheidung von Darstellung und Dargestelltem geht. Es ist das Bild des Dargestellten – es ist >sein< Bild (und nicht das des Spiegels), was sich im Spiegel zeigt.” (pp. 143-144)

TM: “Rather, the presentation remains essentially connected with what is represented – indeed belongs to it. This is the reason why the mirror throws back an image and not a copy: what is in the mirror is the image of what is represented and is inseparable from its presence. (...) Thus the mirror confirms the basic point that, unlike a picture, the intention is the original unity and non-differentiation of presentation and what is represented – it is ‘its’ image, and not that of the mirror, that is seen in the mirror.” (p. 139)

^{lxvii} Gadamer 1960/2010, p. 144.

WM: “Vielmehr bleibt die Nichtunterscheidung eine Wesenszug aller Bilderfahrungen.” (page 144)

TM: “Rather, non-differentiation remains essential to all experience of pictures.” (p. 139)

^{lxviii} Gadamer 1960/2010, p. 143.

WM: “Es ist das Abbild, das nichts als die Wiedergabe von etwas sein will (...) Das Abbild hebt sich selbst auf in dem Sinne, daß es als Mittel fungiert und wie alle Mittel durch Erreichung seines Zweckes seine Funktion verliert.” (p. 143)

TM: “A copy tries to be nothing but the reproduction of something (...) A copy effaces itself in the sense that it functions as a means and, like all means, loses its function when it achieves its end.” (p. 138)

WM: “Was dagegen ein Bild ist, hat seine Bestimmung überhaupt nicht in seiner Selbstaufhebung (...) Hier ist das Bild selber das Gemeinte (...)” (p. 143)

TM: “A picture, by contrast, is not destined to be self-effacing, for it is not a means to an end. Here the picture itself is what is meant (...)” (p. 139)

^{lix} Gadamer 1960/2010, p. 145.

WM: “Daß das Bild eine eigene Wirklichkeit hat, bedeutet nun umgekehrt für das Urbild, daß es in der Darstellung zur Darstellung kommt. (...) Der Seinswirklichkeit des Bildes liegt sonach das

ontologische Verhältnis von Urbild und Abbild zugrunde.“ (p. 145)

TM: “That the picture has its own reality means the reverse for what is pictured, namely that it comes to presentation in the representation. (...) Thus the ontological relationship between original and copy is the basis of the ontological reality of the picture.” (p.145)

^{lxx} cf. Grondien 2000, p. 75.

GERMAN ORIGINAL VERSION: “Was im Bild zur Darstellung gelangt, ist nicht nur ein beliebiges Sein, sondern ein Sein, das von zu Hause aus eine darstellende Funktion ausübt und dessen Sein das Bild deshalb genau trifft, weil es diese Darstellung so gut darstellt.”

^{lxxi} Gadamer 1960/2010, p. 147.

WM: “So paradox es klingt: das Urbild wird erst vom Bilde her zum Bilde – und doch ist das Bild nichts als die Erscheinung des Urbildes.” (p. 147)

TM: “Paradoxical as it may sound, the original acquires an image only by being imaged, and yet the image is nothing else than the appearance of the original image.” (p. 142)

^{lxxii} Maben 1978, DVD 31:22-31:34 min (DVD subtitles)

GERMAN ORIGINAL VERSION (DVD subtitles): “In meinen Bildern stelle ich Objekte in ungewohnten Situationen dar. Gewöhnliche Objekte sollen Ungewöhnliches hervorbringen. Und so mussten diese Dinge in eine neue Ordnung eingefügt werden und eine überraschende, beunruhigende Bedeutung annehmen.”

^{lxxiii} Nieslony 2010.

^{lxxiv} Attached to this thesis, you will find all performance scores used in Space MASS in an English/Korean Version as a PDF file.

^{lxxv} cf. Schnädelbach 2012, pp. 180-181.

GERMAN ORIGINAL VERSION: “(...) um eines äußeren Werkes willen”

^{lxxvi} Schnädelbach 2012, p. 183.

GERMAN ORIGINAL VERSION: “Zusammenfassend lässt sich festhalten: Philosophen können wissen, dass <Handlung> ein komplexer, analysierbarer Begriff ist.”

^{lxxvii} Schnädelbach 2012, p. 183, cf. <Arbeit>.

^{lxxviii} cf. Arendt 1967/2010, pp. 99-110.

^{lxxix} Gadamer 1960/2010, p. 108.

WM: “Nicht der aus dem Spiel herausweisende Bezug auf den Ernst, sondern nur der Ernst beim Spiel läßt das Spiel ganz Spiel sein. Wer das Spiel nicht ernst nimmt, ist ein Spielverderber. Die Seinsweise des Spieles lässt nicht zu, daß sich der Spielende zu dem Spiel wie zu einem Gegenstand verhält.” (p. 108)

TM: “Seriousness is not merely something that calls us away from play; rather, seriousness in playing is necessary to make the play wholly play. Someone who doesn't take the game seriously is a spoilsport. The mode of being of play does not allow the player to behave towards play as if

towards an object.” (p. 102)

^{lxxx} The project blog: www.deepencounter.blogspot.com

^{lxxxi} Nesterova, Elena, from the feedback form, answering question number 4.

^{lxxxii} Backlund, Alexandra, from the feedback form, answering question number 4.

^{lxxxiii} Bachelard 1960/2007, pp. 155-185. cf. „VII. Die Miniatur“.

^{lxxxiv} Hunter, Lynette. I witnessed this statement during CARPA 2 – 2nd Colloquium on Artistic Research in Performing Arts at the Theatre Academy Helsinki.

^{lxxxv} Wuchterl 1992, p. 103.

GERMAN ORIGINAL VERSION: “Der Verstehensakt besteht nun darin, daß beide Horizonte 'verschmolzen' werden, das heißt, die Bedeutsamkeit jener historischen Absicht und ihre Rahmenbedingungen in das Sinnggefüge des Interpreteten eingebaut werden.”

^{lxxxvi} Wuchterl 1992, p. 101.

GERMAN ORIGINAL VERSION: “Während die Naturwissenschaftler Naturobjekte beobachten und erklären, gehen die Hermeneutiker von sprachlichen Zeichen und kulturellen Schöpfungen aus, die als Ausdruck oder Manifestation des menschlichen Geistes aufgefasst werden. Anstelle der Erklärungen tritt die Beantwortung der folgenden drei hermeneutischen Grundfragen: – Welches ist die ursprüngliche Form der Manifestation? – Welche Absicht hat der Urheber mit der Manifestation verfolgt? – Wie verhalten sich Leistung und Absicht des Urhebers zur Wahrheit im Sinne des Interpreteten?”

^{lxxxvii} cf. Wuchterl 1992, p. 102.

^{lxxxviii} cf. Gadamer 1960/2010, p. 17.

WM: “In der Bildung dagegen wird das, woran und wodurch einer gebildet wird, zwar auch zu eigen gemacht. Insofern geht alles, was sie aufnimmt, in ihr auf. Aber in der Bildung ist das Aufgenommene nicht wie ein Mittel, das seine Funktion verloren hat. Vielmehr ist in der erworbenen Bildung nichts verschwunden, sondern alles aufbewahrt. Bildung ist ein echter geschichtlicher Begriff, und gerade um diesen geschichtlichen Charakter der >Aufbewahrung< geht es für das Verständnis der Geisteswissenschaften.” (p. 17)

TM: “In Bildung, by contrast, that by which through which one is formed becomes completely one's own. To some extent everything that is received is absorbed, but in Bildung what is absorbed is not like a means that has lost its function. Rather, in acquired Bildung nothing disappears, but everything is preserved. Bildung is a genuine historical idea, and because of this historical character of “preservation” it is important for understanding in the human sciences.” (pp. 11-12)

^{lxxxix} Gadamer 1994, p. 101.

GERMAN ORIGINAL VERSION: “Lesen hat vielfältige Anklänge von: Zusammenlesen, Auflesen, Auslesen, und Verlesen wie bei der Lese, d.h. der Ernte, die Bleibendes liefert. Aber Lesen meint auch ein ausdrückliches Tun, das gelernt sein will, was mit dem Buchstabieren anfängt. Entsprechendes gilt für das Sehen, das dann, wenn es mehr als alltägliches Bemerken sein will und sich auf subtile Phänomene bezieht (der Natur, vor allem der Bildenden Kunst), ein ausdrückliches Können, d.h. ein Lesen einschließt.”

^{xc} www.valieexport.at, last visit 01.08.2014

^{xcii} www.santiago-sierra.com, last visit 01.08.2014

^{xciii} Gadamer 1994, p. 102.

GERMAN ORIGINAL VERSION: “*Der Fluß des Lesens, (...) in dem sich das Bild zeigt, (...) ein Vollzug, kein vergegenständlichter Sachverhalt der Erkenntnis.*”

^{xciv} Gadamer 1960/2010, pp. 126-139.

WM: *Die Zeitlichkeit des Ästhetischen* (pp. 126-139)

TM: *The temporality of the aesthetic* (pp.121-129)

^{xcv} Rilke 1990, p. 451, „Der Panther. Im Jardin des Plantes, Paris“, 1902

^{xci} Keller 1982/2006, p. 87, Heidegger according to Keller

GERMAN ORIGINAL VERSION: “*Alles Verstehen stellt aber das zu Verstehende in einen Bedeutungszusammenhang, einen Horizont, erkennt ihm da seinen Platz zu, indem es 'Etwas als Etwas' erkennt.*”

^{xci} cf. Wuchterl 1992, p.103.

^{xci} cf. Keller 1982/2006, p. 88.

^{xci} Gadamer 1960/2010, p. 129.

WM: “*Vielmehr ist umgekehrt das Sein des Zuschauers durch sein >Dabeisein< bestimmt. Dabeisein ist mehr als bloße Mitbewesenheit mit etwas anderem, das zugleich da ist. Dabeisein heißt Teilhabe. Wer bei etwas dabei war, der weiß im ganzen Bescheid, wie es eigentlich war. Erst abgeleiteterweise bedeutet Dabeisein dann auch eine Weise des subjektiven Verhaltens, das >Bei-der-Sache-sein<. Zuschauen ist also eine echte Weise der Teilhabe.*” (p. 129)

TM: “*Rather, the contrary is true: the being of the spectator is determined by his “being there present” (Dabeisein). Being present does not simply mean being there along with something else that is there at the same time. To be present means to participate. If someone was present at something, he knows all about how it really was. It is only in a derived sense that presence at something means also a kind of subjective act, that of paying attention to something (Bei-der-Sache-sein). Thus watching something is a genuine mode of participating.*” (p. 124)

^{xci} Wiesing 2000, p. 114.

GERMAN ORIGINAL VERSION: “In der Tat unterstreicht auch Hans Georg Gadamer in *Die Aktualität des Schönen* (Stuttgart 1977), 'daß es sich bei der Darstellung, die ein Kunstwerk ist, nicht darum handelt, daß das Kunstwerk etwas darstellt, das es nicht ist' (...). Vielmehr ist die spezifische künstlerische Leistung, 'daß im Kunstwerk nicht nur auf etwas verwiesen ist, sondern daß in ihm eigentlich da ist, worauf verwiesen ist'. (...) Mit anderen Worten: Das Kunstwerk liefert für Gadamer keinen Schein, sondern 'bedeutet einen Zuwachs an Sein'.”

^c Maben 1978, DVD 32:08-32:35 min.

GERMAN VERSION (DVD subtitles): “Um nur ein einfaches Beispiel zu geben: Touristen legen enorme Distanzen zurück und doch tragen sie das poetische Erlebnis, das sie suchen, in sich. In

ihren Köpfen war es schon vorhanden. Wohingegen das Alltägliche uns eine ganz und gar ungewöhnliche Poesie entdecken lassen kann.”

^{ci} Maben 1978, DVD, 34:42-35:17 min.

GERMAN VERSION (DVD subtitles): “*Spricht einen ein Bild an, verspürt man Schwindel oder Unbehagen. Ich denke nicht, dass das Geheimnisvolle vorausbestimmt werden kann. Möglicherweise beglückt uns gerade diese Unvorhersehbarkeit. Wenn uns etwas Unerwartetes begegnet, können wir davon aus der Bahn geworfen werden. Ich denke, auf diese Weise landen wir genau da, wo wir eigentlich hin wollen.*”

^{cii} cf. Sendlinger 2006, p. 259, on the concept of *Perzeption*

^{ciii} cf. Deleuze in Boutang, Parnet 2009, DVD2, chapter »idee«, 1:07:41-1:18:06 min.

^{civ} Gadamer 1960/2010, pp. 102-103.

WM: “*Vielmehr lernen wir uns in ihm verstehen, und das heißt, wir heben die Diskontinuität und Punktualität des Erlebnisses in der Kontinuität unseres Daseins auf. Es gilt daher, dem Schönen und der Kunst gegenüber einen Standpunkt zu gewinnen, der nicht Unmittelbarkeit prätendiert, sondern der geschichtlichen Wirklichkeit des Menschen entspricht. Die Berufung auf die Unmittelbarkeit, auf das Geniale des Augenblicks, auf die Bedeutung des >Erlebnisses<, kann vor dem Anspruch der menschlichen Existenz auf Kontinuität und Einheit des Selbstverständnisses nicht bestehen. Die Erfahrung der Kunst darf nicht in die Unverbindlichkeit des ästhetischen Bewußtseins abgedrängt werden. Diese negative Einsicht bedeutet positiv: Kunst ist Erkenntnis und die Erfahrung des Kunstwerkes macht dieser Erkenntnis teilhaftig.*” (pp. 102-103)

TM: “*Rather we learn to understand ourselves in and through it, and this means, that we sublimate (aufheben) the discontinuity and atomism of isolated experiences in the community of our own existence. For this reason, we must adopt a standpoint in relation to art and the beautiful that does not pretend to immediacy but corresponds to the historical nature of the human condition. The appeal to immediacy, to the instantaneous flash of genius, to the significance of “experiences” (Erlebnisse), cannot withstand the claim of human existence to continuity and unity of self-understanding. The binding quality of the experience (Erfahrung) of art must not be disintegrated by aesthetic consciousness. This negative insight, positively expressed, is that art is knowledge and experiencing an artwork means sharing in that knowledge.*” (p. 97)

^{cv} Gadamer 1960/2010, p. XXVIII.

WM: “*Daß an einem Kunstwerk Wahrheit erfahren wird, die uns auf keinem anderen Wege erreichbar ist, macht die philosophische Bedeutung der Kunst aus, die sich gegen jedes Raisonement behauptet. So ist neben der Erfahrung der Philosophie, die Erfahrung der Kunst die eindringlichste Mahnung an das wissenschaftliche Bewußtsein, sich Grenzen einzugestehen.*” (p. XXVIII)

TM: “*The fact that through a work of art a truth is experienced that we cannot attain in any other way constitutes the philosophic importance of art, which asserts itself against all attempts to rationalize it away. Hence, together with the experience of philosophy, the experience of art is the most insistent admonition to scientific consciousness to acknowledge its own limits.*” (pp. xxii-xxiii)

^{cvi} Gadamer 2011, CD, Take 2, 12:24-13:05 min.

GERMAN ORIGINAL VERSION: “*Was ist Deuten? Sicherlich nicht Erklären, oder Begreifen. Schon eher Verstehen und Auslegen. Und doch ist offenbar Deuten auch nicht Verstehen und Auslegen. Deuten heißt in eine Richtung zeigen. Und zwar ist damit zugleich gegeben, nur in eine Richtung*

zeigen, nicht auf ein Ziel. In ein Offenes weisen, das sich verschieden ausfüllen kann.”

^{cvi} Gadamer 2011, CD, Take 2, 20:35 – 21:45 min.

GERMAN ORIGINAL VERSION: “Die Kunst fordert die Deutung, weil sie selber nicht in eine begriffliche Erkenntnis übersetzbar oder von einer solchen begrifflichen Erkenntnis aufgehoben werden kann; sondern weil sie in einer unausschöpfbaren Vieldeutigkeit, sich als das Deutungswillige und Deutungsbedürftige zugleich darstellt. Das ist wie ich meine ein Satz, zu dem ich Ihrer aller Zustimmung voraussetzen kann. Die Unausdeutbarkeit des Deutungsbedürftigen. Aber es ist klar, was ich in dieser Weise formuliere, betrifft das Wesen des Kunstwerkes überhaupt.”