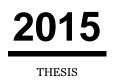# Moving in a Landscape of an Inter-disciplinary Improvisation Performance

Ways of Working and Facilitating

JASMIINA SIPILÄ

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ABSTRACT

AUTHOR	MASTER'S OR OTHER DEGREE PROGRAMME
Jasmiina Sipilä	Master's Degree Programme in Dance Pedagogy

TITLE OF THE WRITTEN SECTION/THESIS	NUMBER OF PAGES + APPENDICES IN THE WRITTEN SECTION
Moving in a Landscape of an Inter-disciplinary Improvisation Performance -Ways of Working and Facilitating	76 pages

TITLE OF THE ARTISTIC/ARTISTIC AND PEDAGOGICAL SECTION
N/A
Supervisor/s: Aune Kallinen

The final project can be published online. This permission is granted for an unlimited duration.	Yes ☒ No ☐	The abstract of the final project can be published online. This permission is granted for an unlimited duration.	Yes ☒ No ☐

In this research I'm moving and exploring in a landscape of an inter-disciplinary improvisation performance. The research is structured by choosing one performance which functions as a documented snippet of an ongoing inter-disciplinary improvisation practice and is a vehicle to analyse what sort of skills and knowledge enable and are developed in that specific ongoing practice. I map out the validity of those skills and knowledge in relationship to a dancer's know-how in a new paradigm of performing arts, as well as how to facilitate them and what sort of philosophical and ethical notions and issues arise in such a facilitation process. The mode of this thesis is practice-based art-pedagogical research.

I'm proposing that the skills and knowledge that enable inter-disciplinary improvisation, and that are simultaneously developed in the practice, are a dancer's self–reflection and decision making process; a dancer's own research and awareness of senses and perceptions; the awareness of interaction of performer(s) and audience during a performance situation and the collaborative approaches towards learning and creating artistic work. These skills and knowledge share similar terrain with the skills and knowledge of a dancer in a new paradigm of performing arts, including the new paradigm of contemporary dance, defined by a performative shift.

In addition to these, what can be specifically drawn from inter-disciplinary improvisation practice is a dancer's awareness of her/his inherent concepts that frame her/his perception in working situations, as well as discipline specific inherent working practices and terminology that are taken as a given, yet come up for discussion and reflection through inter-disciplinary work.

I'm proposing that these skills and knowledge can be facilitated and developed through dialogical and critical pedagogical approaches that take in consideration notions of freedom, responsibility, artistic ownership, artistic integrity, as well as a notion of wider socio-political landscapes that the work exists in.

In terms of practice based working methods that can facilitate this sort of skills and knowledge, there are many routes. One possible way are the inter-disciplinary working methods introduced in this thesis, that emphasize action-research based working cycles, working collaboratively both within a group, as well as in co-facilitating and approaching a facilitation process as a not-yet-known situation. This mode of working approaches a teacher as an active researcher and facilitator, who also engages in a process of self-reflection and dialogue.

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INTRODUCTION

In this research I'm moving and exploring in a landscape of an inter-disciplinary improvisation performance. The research is structured by choosing one performance which functions as a documented snippet of an ongoing inter-disciplinary improvisation practice, and a vehicle to analyse what sort of skills and knowledge enable and are developed in that specific ongoing practice. I map out the validity of those skills and knowledge in relationship to a dancer's know-how in a new paradigm of performing arts, as well as how to facilitate them and what sort of philosophical and ethical notions and issues arise in such a facilitation process. Articulating ways of working and thus making a practice or a process shared or accessible for others produces knowledge that has a pedagogical nature. As such, the mode of this thesis is practice-based art-pedagogical research.

I work as a performer, a choreographer and a pedagogue in the fields of dance, theatre and inter-disciplinary art practices. I live in Finland, Helsinki and I work mainly in Finland and the United Kingdom as well as internationally. As a performer I work in a multitude of artistic settings in contemporary dance, theatre, improvisation performances and participatory arts. I approach pedagogical work as an important area where I may clarify, research, develop and share artistic working methods, techniques and approaches in a dialogical process. For me pedagogy is a way to learn and share knowledge, and a way for dialogical and lifelong learning. I often work collaboratively, both in artistic, choreographic and in pedagogical projects. Developing different collaborative working methods is a part of my work, especially in projects that concentrate on multi- or inter-disciplinary artistic work. In multi- or inter-disciplinary work I have worked in particular with musicians and artists who use visual media and visual narration. Both artistic and pedagogical processes are experiences shared in time and space that have a possibility to open high levels of dialogue that are otherwise challenging to give space to in everyday life. Creative processes enable experiences and understanding that have a possibility to open radical channels, meaning possibility for change and new ways to act at both individual and societal level.

Improvisation performances, as well as improvisation as a movement research and as methods in creative processes, are essential parts of my artistic and pedagogical practice. Improvisation has become increasingly important for me over the past years, especially inter-disciplinary improvisation as a performance form, as well as contact-improvisation as an ongoing practice. The sense of an ongoing practice is important, there is no need to be ready with it all. The practice is just something that keeps happening and keeps evolving, an ongoing enquiry. In improvisation one deals with not-knowing, which I consider to be part of any creative process, however that realm is always present in improvisation practices. Both in dance art and in improvisation temporality, a temporal event, is emphasized. A performance event is never repeated as the same, because it is formed in a space between the histories, the present and the future projections of the performers and the audience. I strongly see the body as a mediator of the surrounding environment of the times we live in. Because improvisation operates through an awareness of the lived body, it has a potential to be always relevant in current time. There is a need in me to keep understanding more deeply the working practices and methods in order to evolve in my artistic practice, as well as with my pedagogical practice.

I see the importance of research in helping to articulate the tradition and for developing a discourse within institutions, but I wanted to look into it to find a space for an active practice-based research that functions as a vehicle for a vivid ongoing interaction of practice and theory. These days research is considered normal practice, or even a trend, in artistic work in many areas of contemporary art and performing arts. Working in the dance and theatre fields in the UK and Finland, I'm used to the vocabulary including terms such as R&D, meaning research and development of a new artistic work, as well as it being common to hold work-in-progress performances as a part of creative process. However this is rarely a formal inquiry. In most cases there are the limits and pressures of show business that won't allow a deeper inquiry. As well as this, there are also threads of thinking in dance and theatre that, in the end, emphasize the final product; what the audience sees and hears and what is its impact is most important and getting there is a professional secret of the artist. For me a more open ended process is possible, and a fruitful practice as well. So at this time this thesis has its place for me as an opportunity to experiment and play with and within academic research paradigm(s) whilst researching and developing

theoretical practice-based perspectives that will enable several outcomes after this thesis and possibilities for new knowledge. This paper is a snippet (a written thesis with video reference, an object frozen in time) that is drawn from an ongoing process of observation and analysis.

The analyses in this paper is important for me because writing is one way of constructing knowledge and gaining an awareness about the practical work I am doing. The use of words and the process of writing is somehow intriguing for me as they are not my first practice. Yet words and thinking through words plays a huge role in our ways of communication, constructing meanings and inner logic. Writing about dance and improvisation helps me to structure and to form relevance, for myself and for others, about dance performance, dance phenomena or experience through the use of language. The process of verbalizing is not about translating dance into written form, it is more about active and reflective processes, in which the perception of experienced dance finds meanings and relevance. These meanings and relevance, created through writing, have a possibility to make us see new landscapes and create new openings, that able us to deepen and widen our conceptions, as well as evoke multitudinous small and big questions of dance, performance, society, humans and the self.

RESEARCH DESIGN

I share an ongoing practice of inter-disciplinary improvisation with my collaborator Alejandro Olarte, who is an electroacoustic musician, improviser, lecturer, pedagogue and researcher as a PhD candidate at Sibelius-Academy of the University of Arts Helsinki. I have chosen one performance, and the preparation and documentation of it, as source material to be outlined and further analysed in this paper. I aim to bring forward and articulate the skills and knowledge that make inter-disciplinary improvisation practice possible, and mirror them in relationship to a notion of dancers' know-how in a new paradigm of performing arts and, from there move into deepening my insight of facilitating inter-disciplinary improvisation, as well as enabling new perspectives, and mapping out issues that arise in such a process. With this written paper, I hope to make space for possible further practice that is based on this research. In this way I hope to engage in an ongoing personal artistic and pedagogical enquiry that I hope not to contain or ascertain in advance. I hope to offer insights that are also adaptable for practices of inter-disciplinary work (improvised or not) and to improvisation practices (inter-disciplinary or not) and ways of facilitating.

I lay this theses in a field of the artistic research which may be identified principally as a multi-artistic and multi-scientific academic practice, with a multitude of methodologies. I am recognizing this theses as being based on post-positivist paradigm and qualitative research with hermeneutics as an epistemological mode of analysis. Post-positivism is seen as a paradigm where our conception of reality, also in research context, is seen as socially and historically shaped, and that human action and nature of reality can't be exhaustively explained through numbers and words (Rouhiainen, Anttila and Järvinen, 2014, 176–177). I also resonate with the notion of post-qualitative research as a possible further landscape, where the ways of knowing are questioned and research methodologies and research methods are viewed more broadly (Rouhiainen et al. 2014, 178). Representatives of the post-qualitative research paradigm often attach themselves to post-humanist and new-materialist thinking and wish to dis-attach from methodological rules where a researcher and a research have the possibility to recreate or re-invent their own methodology (Rouhiainen et al. 2014, 178). However, the purpose of this

research is to explore and understand, as well as use, existing structures of research to aid that process, so I see this as a qualitative research rather than moving into the realm of post-qualitative research. In practice-based research and artistic research there are diverse methodological instruments (Hannula, Suoranta and Vaden 2005; Biggs and Karlsson 2010; Rouhiainen et al. 2014). I attach the research to the research question and the structure of the research, as well as conceptualizing experience and the source material through theoretical frames, more than any one strict methodology. However, as mentioned, the mode of research is practice-based art-pedagogical research.

I draw on theoretical frames of reference by viewing and defining notions of a new paradigm of performing arts, defined by a performative shift; dancers' know-how in that new paradigm of performing arts, including contemporary dance; disciplinarities and collaborative work; as well as notions of dialogical pedagogy and critical pedagogy. I aim to increase understanding of the link between art and its social, cultural, and pedagogical context, helping to position my work in a wider context, including the historical and political development, following definitions of a proposed artistic research criteria defined by Hannula et al. (2005, 21—22).

Esa Kirkkopelto, an artist and researcher at the University of Arts Helsinki has described a role of an artist-researcher as a player, an inventor and an applier (Kirkkopelto 2014, 244). While writing this theses I can relate to that description. It also feels natural to identify myself, in the context of this theses, as an artist-pedagogue-researcher. When I work as a freelance dance artist, I feel that one of the essential things I attach my profession to, in the current climate in art field, is the ability to adapt my skills, knowledge and know-how to different project contexts and working roles as a performer, a choreographer, a collaborator, a teacher and a facilitator. It seems quite broad, but it seems that there is less pressure to separate and define the roles in the current art field. For me it is clear that the know-how filters from one role to another, as well as from theory to practice and vice versa. It is also clear to me that work in different roles is equally interesting and fruitful to me. Based on this experience I have no problem relating to fluid roles such as an artist-pedagogue-researcher.

RESEARCH METHOD AND METHODOLOGICAL LENS

During the ongoing practice of inter-disciplinary improvisation, which is introduced in this theses, knowledge accumulates in a manner of action-research cycle. Yet in this research that ongoing practice is illustrated through a snippet of one performance, and preparation and documentation of it, thus making it possible to take that ongoing practice as source material that I may use as a base for outlining, researching and developing practice-based theory and insight that does not exist at the start of this research, but is formed as an outcome of this writing process. This roots the methodology of this research in practice-based research.

Methodological pluralism is an epistemological starting point within artistic research (Hannula et al. 2005; Biggs et al. 2010; Rouhiainen et al. 2014). Elizabeth Kinsella, a researcher in feminist studies, further outlines the starting points of qualitative research and states that if one acknowledges that understanding is as important as explanation, that interpretation is situated, that language and historicity inform interpretation, that inquiry can be viewed as a conversation between scholars, and that ambiguity is inevitable—and one seeks to integrate such understandings into one's approach to research, she suggests that, inevitably, one cannot help but recognize the necessity of qualitative research as a medium to attend to these insights, and furthermore recognize hermeneutics as an implicit philosophical underpinning for research in the qualitative tradition (Kinsella 2006).

Hannula et al. outline criticality as a one definition of artistic research and bring forward the crucial question necessary for criticality: how to conceptualize experience in its hermeneutical nature? Experience includes parts that are neither observation nor perception. Hannula et al. describe a process of conceptualizing experience in general as a continuum from the indistinct and flux-like torrent to the clear and precise structure of reasoning or controlled observation. The flux-like end of the continuum does not support a subject-object-distinction, an observer-observed distinction. Hannula et al. make a point that this non-distinction is a good sign for practice-based research in the

arts, since questions about the nature of the subject, the object, observation, individuation and so forth may be at the centre of artistic practices, skills and research. Therefore, it is good for practice-based research in the arts not to get tied into strict methodological views that include a decisive and absolute distinction between the (experiencing) subject and the (observed) object as a condition of inquiry. To make such an assumption would be uncritical. (Hannula et al. 2005, 43-44.)

As mentioned before, I recognize this theses as being based on a post-positivist paradigm and qualitative research with hermeneutics as an epistemological mode of analysis, and practice-based research as a methodology that produces outcomes that have a pedagogical nature, thus could be also called practice-based art-pedagogical research. I lean on criticality in making the notions produced in this research shareable.

THEORETICAL LENSES

This section will outline theoretical lenses to view the landscape of the inter-disciplinary improvisation practice. This research doesn't aim to back up, fit into or challenge these existing theories, just acknowledge them and use them as a tool to conceptualize my experiences so I may research and develop them in multiple directions that may have practice-based applications in artistic and pedagogical processes. I aim to recognize some of the multitude of influences behind my own thinking and practice that may be partly latent and surface through theoretical mirroring, as well as this, I aim to recognize my own locality in here and now, the present. While doing this, I outline some of the preconceptions, and inherited and chosen point of views, that I seem to carry, and that seem to be present in the field of a new paradigm of contemporary dance, where my work is still rooted or at least in relationship with, because of my education, embodied techniques and teachers I have followed, even though currently, personally, I don't feel a need to define any specific genre for my work and my roles in artistic and pedagogical working processes are fluid.

Many institutional contexts as well as production contexts in the art field require a genre definition of the work or the artist. I do find it is important to understand the genres I am related to through the journeys I have done through education systems, work situations and society. Our being in the world is always relational whether we are aware of it or not. Sometimes it seems that a definition of a genre of an art work is just an arbitrary agreement, it is a conceptual game or an artistic decision of setting a point of view. Setting the same piece of art in different genre contexts gives the same piece several different readings. At times, a genre definition of an artistic or art-pedagogical piece of work or practice is just a polite necessity, in a same way that feminist critical theorists Rosi Braidotti (2014) points out that the Self can be acknowledged just being a polite and social-security necessity, rather than a whole conception of a human subject. Yet, I draw on some theoretical frames, or aim to recognize which frames already inherently frame my artistic and pedagogical work. I have chosen these theoretical frames because they seemed to resonate with embodied, instinctive enquiries that surfaced within the practice I am involved in.

A new paradigm of contemporary dance

I will next view the new paradigm of contemporary dance and how it may be defined through a notion of performativity filtering in to the dance art that is proposed as the/one of the definition(s) of the paradigm, for example by performance and dance researcher André Lepecki (2004). Even though I concentrate in this chapter on a new paradigm of contemporary dance, the same notions apply in other performing arts disciplines.

Theatre researcher professor Erika Fisher-Lichte (2008) sees that the performative shift has characterized creative arts from the 1960s. Through this shift, the relationship of subject and object, observer and observed, as well as artist and audience, has been reshaped. According to Fisher-Lichte the performative shift has transformed a work of art into an event in which the experience of the event and taking part to the event is valued more than an interpretation of it. Thus the work of art has turned into a dynamic transformative event. After the performative shift, a production, a process and a work of art have been considered and comprehended as one entity. Furthermore audience and the experience of an audience has become part of the performance. (Fischer-Lichte 2008.)

Also Lepecki claims that especially European contemporary dance shifted from a theatrical paradigm into a performative paradigm in the end of 1900s. With this performative shift the performance process and the moment of performance has become more valued than choreographic planning. Also dancer's material presence in her/his body's whole authenticity has become emphasized. Following this shift, dance's material, affective and discursive influences on reality have been researched more specifically. This is related to questioning notions of representation and virtuosity, critical approach towards props and set-design, dialogue with visual arts and live art, as well as politically aware critical approaches toward visuality and visualization. (Lepecki 2004.)

Valerie Preston-Dunlop and Ana Sanchez-Colberg have researched dance and performativity and have defined a performative event as an event where performers and audience are part-taking in an exchange. When "performing" refers to a realization, showing or carrying out a theatrical act, "performativity"

refers to an expression that is in service of making interaction between the parties involved possible. Some events take this to the extent that the performance itself is brought about through a collaboration between performers and an audience. Thus an audience ceases to be a group of audience members and become interactive and co-makers. A performative event is differentiated from a performing event through the quality and way that artists and an audience are part-taking in the formation of the performance. (Preston-Dunlop and Sanchez-Colberg 2002.)

Leena Rouhiainen, a dancer-choreographer and a professor of artistic research, has looked into how to facilitate a work of an independent dance artist through somatic psychology and she has placed her work within the new paradigm of dance as described above where new concepts and terminology have emerged, and concepts such as performative choreography launched (Rouhiainen 2012). Rouhiainen (2012) defines performative choreography in the same manner as Lepecki (1999; 2006) and Fischer-Lichte (2008), as well as with dance artist and professor of choreography Kirsi Monni (2004). Rouhiainen is forming a loose summary of the term, stating that in performative choreography one is attuned to research the process of embodiment of a contemporary dancer in a choreography. This includes research on the senses and perception, norms of embodiment, the interaction of performer(s) and audience during a performance event and collaborative approach towards creating a choreography (Rouhiainen 2012, 6).

Through these points of view it can be said that in the new paradigm of performing arts a performance is defined as a process that takes place between a creator, a performer and an audience member, rather than as a framed aesthetic object that is viewed. My own research as well as artistic and pedagogical interests appear in this context. In this context, as well as in inter-disciplinary improvisation, dancer's work and know-how is multitudinous. At the same time it is clear that common conceptions of the know-how of a dancer and a dancer's self-identification with it is multitudinous and constantly re-shaping.

In Helsinki three different art universities housing fine arts (Academy of Fine Arts), music (Sibelius-Academy) and performing arts (Theatre Academy), were

combined in 2013 under one institution called University of Arts Helsinki. This is the only institution where one may get university-level professional education in performing arts and arts in Finland, so it has a direct dialogue with the Finnish arts scene. Perhaps as a follow up of this situation collaboration between art forms has recently become more emphasized in the Finnish University system. Here we should remain critical and be aware that inter-disciplinary work is not forcefully defined into a genre through conditioning of institutions. At the same time, there has been naturally evolved enquiries amongst artists about treating inter-disciplinarity as an emerging genre, both in Finland and throughout Europe, however, for the time being I feel it is still a continuously evolving practice in European performing arts, taking various shapes and definitions.

I am looking into and defining possible working methods and elements to take in consideration in inter-disciplinary art work, yet I am not aiming to be in any way definitive. The practices I am involved in are often, as mentioned, multi- or inter-disciplinary and actually I don't feel a huge need to specify a genre for the practices, however at the same time I recognize the benefits from treating inter-disciplinary artistic work as a genre with a specific know-how. Inter-disciplinary arts practices could be seen as a part of a trend in arts and art education where genre borders are becoming more porous, possibly as a follow-up to and accompaniment of the performative shift in the performing arts. At the same time it is good to remember that when considering the whole fields of arts and entertainment, inter-disciplinary practices are relatively marginal work existing alongside more traditional ways of working.

Dancer's technique

These shifts towards performativity described above challenge the traditional conception of a dancer's know-how. Rouhiainen (2003) describes that a dancer is not anymore only concentrating on exercising physical skill of moving according to a certain form, but she/he is exploring, among other things, via somatic approaches influences, an awareness of how the senses, feeling states and kinaesthetic awareness may have an effect on making dances. The filtering of performativity into dance art has also created a more equal relationship

between a dancer and a choreographer. As mentioned before emphasis is on the interaction between a dancer, an audience member and an environment during a performance event. Rouhiainen (2003) defines that in this sort of process a dancer is asked to be conscious of her/his perceptions, reactions and decisions at the same time as when they are producing the material or an occurrence of the situation of a dance piece. This is demanding that dancer is conscious and able to use their immediate experiences as material for a performance.

Rouhiainen (2012) follows along similar lines to artist and professor of performance art and theory, Anette Arlander (2010), who states that dancers' know-how has thus transformed from being skilful interpreters of choreographers' intentions into a situation where a dancer is working more collaboratively in planning, making, rehearsing and performing a work. Preston-Dunlop and Sanchez-Colberg state that if a dancer is seen as a part of process, both as a performer and creator of the content, then a dancer is also exploring the interaction between a creator, a performer and an audience (2002, 13–14). Rouhiainen (2012) brings out Roche's (2011, 115) pedagogical point of view that in order to help the progress of a creative dancer it is important that the training happens in a way that supports technical dance training according to each individual's body type and fosters each dancer's own resources, self-reflection and decision-making skills.

These areas of knowledge, outlined above, become present in various improvisation practices, although different improvisation practices have different emphases. I research how this type of conception of a dancer's know-how is perceived, formed and realized in my own inter-disciplinary practice and how I may use that to develop my art-pedagogical practice and perspectives. I recognize in my own work and education this concept of being a dancer as it is seen in a new paradigm of contemporary dance. However a theatrical paradigm and more traditional understanding of dancers' work also lives alongside the new paradigm and performative influences in Finnish and European performing arts, including contemporary dance.

Diciplinarities

As artistic work often happens in different forms of collaboration and involves multiple disciplines there are often differences in what is meant by concepts such inter-disciplinary work. For example Alexander Jensenius (2012), a music researcher working in the fields of embodied music cognition, has drawn an overview of the most common approaches towards disciplinarities that he outlines as follows:

• Intra-disciplinary: working within a single discipline.

• Cross-disciplinary: viewing one discipline from the perspective of another.

• Multi-disciplinary: people from different disciplines working together, each drawing on their own disciplinary knowledge.

• Inter-disciplinary: integrating knowledge and methods from different disciplines, using a real synthesis of approaches.

• Trans-disciplinary: creating a unity of intellectual frameworks beyond the disciplinary perspectives.

Jensenius (2012) is pointing out that the difference between inter-disciplinary and trans-disciplinary are very fine, yet the latter would seem to be a one step towards full integration of disciplines. He is assuming that if and when a full integration occurs, one is back to a single discipline.

I have stated in this theses that I am looking at inter-disciplinary artistic work. If I would be precise according to these definitions the work is often on the edge of multi-, cross- and inter-disciplinarity. In the improvisation practice introduced in this theses we integrate knowledge and methods from different disciplines and try to create a holistic perspective based from this. However, I am also emphasizing the dancer's perspective and desire to also maintain a possibility to view the other discipline and the practice from the perspective of dance, as well as use the knowledge gained from inter-disciplinary work also

within a single discipline of dance. Furthermore, most often the artistic work and pedagogical work happens within a context that is representing a single discipline, such as university departments or contemporary dance or music festivals. At times there are improvisation festivals that may leave any starting point of a specific discipline open.

Defining this sort of terminology could be just semantics, however having worked in many settings that state themselves inter-disciplinary, I have witnessed miscommunication in practice based work within the working group because of different understandings and definitions that individuals give to these terms. Friction between different approaches of different disciplines and negotiation is often interesting and a fruitful part of creative process, whereas miscommunication doesn't usually lead to fruitful situations and could be avoided.

In addition to these it is useful to take into consideration one more approach as it tends to present itself every now and then while having artists from multiple disciplines working together. That is a situation where instead of remaining within the confines of each person's own discipline, and attempting to communicate across the borders or inter-disciplinarily, the group gravitates towards a central point, where various practices meet, mingle, and combine, creating a single practice that clearly draws on aspects of separate disinclines (for example in performance practice from disciplines such as theatre, sound, visual art, and so on) but is somehow either none of these, or all at once, not really applying knowledge or methods from any of the disciplines involved. For example James Andean (2014), a composer, performer, sound artist and a researcher, calls this a non-disciplinary situation. I will get back to this in the chapter "Methods and theories that made *El Hueso Y La Cuerda* possible".

In this theses I mainly look at inter-disciplinary work with music and dance, which are both temporal performance practices. There are also multi-disciplinary working situations, where some of the disciplines are not temporal, such as forms of visual arts. There are issues that present themselves in such inter-disciplinary working situations that I'm not covering here as I am concentrating on temporal performance practice, however many working methods are applicable and adaptable. Furthermore a discipline doesn't only

refer to an art discipline but there are also many inter-disciplinary settings, drawing from sciences such as biology, psychology, sociology and arts for example. In this theses, again, I remain within the realm of an artistic inter-disciplinary performance practice, however one could consider that forms of artistic research are by their very nature multi-disciplinary in applying and exchanging working methods from different research practices.

Collaborative work

Collaboration within a multi-disciplinary project can be from 0 to 100%, yet inter-disciplinarity, as defined above, inevitably means a level of collaboration and exchange between two or more perspectives, thus also two or more people. I guess one person can be doing inter-disciplinary work as well if they have a knowledge and practice of two or more disciplines, but in this research I mainly talk about two or more people working together.

Collaborative working methods is a vast subject, so I will simply frame this subject through considering it via the shift in the performative paradigm in performing arts that is characterized by more collaborative creative processes that in dance, for example create a more equal working relationship between a dancer and a choreographer. In the new paradigm of performing arts there tends to be an interest in dismantling hierarchical structures, yet not across the entire field, and different practitioners have different interests. The practices introduced in this theses are clearly collaborative and often happen in a non-hierarchical set-up. Non-hierarchical working is an interesting area, and an open question that I will go into in the chapters "Freedom and Responsibility" and "Further Landscapes".

Dialogical pedagogy

In my pedagogical work, which often settles in the area of the new paradigm in performing arts as described above, I wish to give space for a dialogical relationship between students and teachers. In pedagogical dance contexts it is also a way for the students to encounter collaborative relationships that are

similar to the work situation between a choreographer and a dancer, as well as getting a sense of working methods in non-hierarchical set-ups.

A dialogical approach in art-pedagogy requires me to be as transparent as possible with my own values, world view and conception of dance art and art in order to create a clear space for dialogue with students or collaborators. Furthermore, transparency of power structures and working contexts creates possibility for a dialogue. Transparency enables speaking about know-how and rationalizing my own approach, and thus enables students to create their own thinking that may also be unexpected and different to mine. I find it is important to strengthen students' ability to reflect. In many contexts it is meaningful that students are able to, alongside the kinaesthetic and embodied skills, structure and articulate their points of view and perceptions and to find their own relationship with dance making.

From theories of dialogical pedagogy the most prominent for me is philosopher Emmanuel Levinas' (1906-1995) way of viewing a relationship with another in a way in which the other maintains their otherness. Levinas offers this basis for ethics where the other person remains forever un-known in their subjectivity, thus I can't assume or presume their being but I can encounter them in their otherness (Levinas 1996). There may be a melancholic undertone in this notion that leaves the I always guessing, always not-knowing if they may get acceptance from the other. On the other hand, there may be a joyful undertone of accepting plentitude of encounters between subjectivities and a sense of not needing recognition or acceptance from other, but trusting that the encounter is enough. Other themes that have had an influence on my work is a notion of being aware of the situationality of a teaching situation, and remembering that an experience of another person can never be fully understood and that both a student and a teacher approach each other's worlds through an understanding that is based on their pre-exisiting knowledge of the world (Lehtovaara and Jaatinen, 1996, 102).

Also Martin Buber's (1878-1965) philosophy has had an impact on my thinking through his notion of one's relationship to a world and another person as an I-It relationship or as an I-Thou relationship. I-It relationship is a categorizing and objectifying approach in the encounter of events and people, where as in

an I-Thou relationship, the I becomes aware of themselves as a subjective entity, which is in a relationship with other people's subjective entities. In the encounter, the emphasis is on being and being-with, rather than on aiming to fully comprehend and thus categorize or control a situation or another person (Hankamäki, 2003, 59). This may sound like simple and obvious ethics, but in everyday life and especially thinking about teaching situations, most people use both approaches in getting through everyday life situations. However, both Levinas and Buber speak about underlying and often latent orientations towards the other and the world that indeed keep shifting.

Being aware of inter-subjective relations is an essential part of art-pedagogy. Especially in dialogical approaches, the focus is on the relations and learning that happens in a space formed by an encounter of two or more subjects (Buber 1958). A different approach to this is a pedagogical model based on transferring a ready-made entity of knowledge from a subject (teacher) to an object (student) (Buber 1958). In previous chapters I outlined that in the new paradigm of performing arts a performance is seen as a process or a place-in-between a maker, a performer and an audience rather than as an aesthetic object of an audience's gaze. These approaches on a performance and pedagogy settle in a very similar terrain. I will get back to how these notions may settle in practice-based situations in the chapter "Dialogical pedagogy and co-teaching".

Critical pedagogy

Major focus points of critical pedagogy is the attempt to understand power imbalances that filter through from socio-economic-political power structures (use and production of power, knowledge and norm) into educational settings. These days, critical pedagogy includes many varied strands, notions and questioning of its adaptations in the rapidly changing contemporary capitalism and postmodern curriculum in education (Gur-Ze'ev, 2005, 7). The notion of critical pedagogy is closely connected to and derives from critical social theory, Marxism, Critical race theory, philosophers who deal with understanding the use and production of power and discipline such as Michael Foucault, as well as more contemporary socially and politically engaged philosophers such as Noam Chomsky and Slajov Zizek (Suoranta 2005), as well in its fairly recent

pairing with thinkers who challenges the whole notion of subject-led thinking, such as Gilles Deleuze and his contemporary followers such as Rosi Braidotti. Critical pedagogy has been welcomed, paired with and developed by contemporary liberal theories such as feminist theory, postmodernism, post-colonialism and multi-culturists (Gur-Ze'ev, 2005, 7). So, as it should be, critical pedagogy is an evolving approach and area of philosophy, theory and practice of education.

Juha Suoranta (2005), a social scientist concentrating on political sociology of education and critical pedagogy, outlines the main focus points of critical pedagogy such as the emphasis on facilitating learning through dialogical pedagogy and awakening the awareness of the student as a self-reflective subject. Suoranta notes critical pedagogy's emphasis on critical awareness, sense of responsibility and one's own agency. He notes that it is also essential to notice the self-reflective process of a teacher and their ability to create transparency in teaching methods, power structures and to be critical about ideologies in order to realize maintained political and economic structures that the education is preparing the learners for. All of this has an underlining interest in emancipation and the possibility of evolution. (Suoranta 2005.)

Different theorists and practitioners emphasize different practical methods and philosophical stand points. For example one of the founding figures of critical pedagogy Paulo Freire (1921-1997) worked with the notion of pedagogy of oppression, emphasizing the importance of facilitating the ability to "read the world" for the ones who are in oppressed positions, concentrating on major political set-ups and direct political action to both realize and dismantle existing political power structures (Freire 2005). Suoranta (2005) maps out that contemporary theorists such as Peter McLaren has similar Marxist-humanist lines of approach as Freire, whereas some contemporary theorists and practitioners emphasize biographical transformation of an individual and identity politics. Suoranta (2005) keeps bringing out such approaches presented by, for example, Henry Giroux, who emphasizes that through understanding multiplicity and increasing critical awareness and an awareness of production of representations, as well as realizing and dismantling those processes of creating meanings and discourses, such understanding leads to

emancipation, and as such has transformational power. It could be said that both approaches feed each other and form the basis of critical pedagogic theory.

Freire's notion of "reading the world", meaning becoming aware of present social justice issues that are embedded in our ways of communicating, especially in mainstream media, is carried forward by previously mentioned contemporary thinkers, for example Chomsky and Zizek, who critically view the production of political spectacles in order to realize and resist power structures and ways of controlling that are present in global contemporary capitalism. This critical approach is very valid and it may be an empowering stand-point, however there is also a flipside that in everyday life it may lead to a sense of a never-ending battle, where in the end there is very little hope of actual change. As long as one is aware of these possible undertones and finds ways to deal with them, the critical approach maintains its validity.

There seems to be also another approach from feminist critical theorists such as Rosi Braidotti, who draws from heritage of philosophers such as Deleuze and Foucoult (Braidotti 2006a). Braidotti, offers perspectives on ethical and political subjectivity in contemporary culture, questioning the subject-centeredness. She makes a strong case for a non-unitary or nomadic conception of the subject, in opposition to the liberal individualism in contemporary capitalism. She proposes a subject's position as a non-defined human in order to allow more conceptual creativity in the production of worldviews that can better enable us to behave ethically in a technologically and globally mediated world (Braidotti 2006a). Braidotti sees that the subject is but a force among forces, capable of variations of intensities and inter-connections and hence of becomings (Braidotti 2006b).

Braidotti (2014) reminds us that Foucault and Deleuze already in the 60s saw that a task of critical theory is to understand what is now. The majority of major research Universities seem to start from an assumption that they know what the present is, whereas there could be an enquiry to understand, where now is, where here is, what is the fleeting presence in globalized times of a technologically mediated landscape (Braidotti 2014). Although, I do think that at least within the artistic research practices within Nordic Art Universities such enquiry does exist.

I find Braidotti's view very relevant as one possible avenue to explore what critical pedagogy may be in the times we live in (in contemporary globalized capitalism), and what sort of relationalities there are within art-pedagogical practices. One underlining point of interest in this approach is how emancipation may be cultivated through recognising the value of multiplicity and a position of not-knowing without falling into relativism and nihilism. Braidotti calls for a new form of ethical accountability that takes "Life" as the subject, not the object, of enquiry. I feel this thinking may be adapted to the artistic and art-pedagogical practices, where there could be a practice that lets go of conservative hierarchies and the point of view of a self-directed-artist-subject (as a unitary subject). Even when letting go of hierarchies, there still may be value in the sensitivities and subtleties of the skills and know-how that the artists embodies as a mediator of her/his art discipline, history, present, and the different (also more conventional) roles and contexts they have lived through, even if the setting changes from conventional hierarchy into a non-hierarchical or a less hierarchical setting. So I am talking about collaborative working methods, as well as inter- and multidisciplinary approaches in arts and art-pedagogy that may seem straight forward, but actually in my experience contain a huge amount of scope for sensitivities, exploring of un-known and new ways of working.

Concluding theoretical lenses

This thesis is my personal attempt to map out some of my relationalities, trusting that it is enough, as a sort of personal quest, to dig a bit deeper into my own situationality and to see what comes out of that. I see this outlining of theoretical lenses as a part of that mapping process. Deleuze saw art and philosophy as places of resistance, due to philosophy creating new concepts and new thinking for a new futures and how art forces (or allows) us to feel and perceive in new ways (Taira and Väliaho 2004, 21). In some ways I feel art and philosophy do not need to be separate entities here, but maybe there is a chance for inter-disciplinarity here as well. I guess I am also excusing myself for this extensive theory section, I hope it will resonate with the practice as an equal companion.

INTRODUCING EL HUESO Y LA CUERDA

I have chosen one particular creation process, and a performance and a documentation of these, to be used as source material, hoping they will illustrate elements of an ongoing practice and serve as a vehicle for thinking and writing. I chose this particular performance because we documented it well on film and because my collaborator Olarte has extensive experience in inter-disciplinary improvisation. He is also engaged in artistic research and developing pedagogical tools for electroacoustic music improvisation, thus I may also refer to his writings on the issues of improvisation and inter-disciplinary improvisation while analysing the source material. It is also important for me that we both engage in artistic as well as pedagogical work, seeing how these practices may feed and enrich each other.

THE PERFORMANCE

The piece is called *El Hueso Y La Cuerda*. We have performed it several times, but the performance I introduce here was part of MuTe Festival 2013 held in Helsinki Music Centre, in Black Box theatre. The performance is 30 minutes long. The video documentation is available in this website link:

https://vimeo.com/84782277
under password: mutefest

Here is the background information of the performance that was also used as programme notes:

> Following Octavio Paz in his philosophical and poetic reflection on how a lyre could have been born from a bow, we engage in a process of deconstructing a performance to its fundamental elements.
>
> After several experiments with dance improvisation, music improvisation and multi-disciplinary improvisation methods we end up being back with the essential elements that we felt we deal with in a performance situation as a dancer and a musician. Thus the title of *El Hueso Y La Cuerda* which translates to English as "The bone and the string".

The experiment could have ended there, but we took the challenge to build back a performance. Expanding the resulting ideas of our working methods we are now re-interpreting the potential of cinematic interactions between the sonic and kinaesthetic worlds, a material that refuses itself to be definitely fixed in a temporal form, a variable geometry in space.

ARTISTIC PROCESS AND WAY OF WORKING

I describe some of the general methods developed during this and previous projects in the chapter "Methods and theories that made *El Hueso Y La Cuerda* possible". Here is a description of the creation process of this performance.

Choosing seeds:

This time we started with researching seed ideas. With this we mean pre-planned seeds we throw within improvisation that may or may not grow. They are pre-decided or pre-discussed points of focus and interest. However it is left open how they will manifest within the improvisation. Usually the seeds will manifest themselves within the performance, but from the midst of a pre-reflective processing, and the performers may only properly reflect on them after the performance. It is a very simple method of first discussing, then making an improvisation session, then after the session discussing observations and making new, more specific focus points, then making a new improvisation session based on those, and repeating the loop until we had the focus points that felt interesting and fruitful. The focus points are there to direct the performer's awareness whilst performing. Thus the performance has a specific quality even though it is improvised.

Once anyone has done improvisation long enough I could say it is pretty common to arrive at an understanding that an improviser is always functioning within his/hers situationality, there is no such thing as "free improvisation" or "fully improvised", as we all have our histories, interests, conditions, relationalities with the world, skills and know-how, as well as preferred practice. (Of course one may be interested in exploring what fully free improvisation could be and which questions arise in such exploration, but that

is already a point of interest). I will get back to all of this later while analysing the source material further. In this rehearsal process we experimented with seeds that we chose in order to specify and break down the elements we improvised with. It is almost like self-teaching or peer-teaching yourself and each other across the discipline differences with and from what you already know to dismantle knowledge and patterns in order to eventually find new qualities. In this process it is also possible to notice the terminology and ways of working that are specific to each discipline and exchange those approaches from one discipline to another, and make sure we really understand what the person, speaking from the perspective of another discipline, is relating to with the terminology and concepts they use. We did this in order to create work that is as interesting sonically as it is movement-wise, and eventually as its own inter-disciplinary entity. We would finally do open improvisations in order to notice if the seeds we had played with would appear and grow in an open improvisation and be useful.

Chosen seeds:

We ended up choosing these points of focus as seeds that could take place in any way, as an undertone or be obvious, last throughout the performance or appear only for a moment or not at all. But they were seeds from our embodied history within the creation process, so they would nevertheless have some influence and shape the quality of the performance.

SOUND	MOVEMENT
rhythm, music to the dance, archetype	rhythm, dance to the music, archetype
silence, space, resonance	stillness, space, resonance
affects, texture	movement quality
cinematic/ poetic world	poetic imagination, embodied poetics, poetic framing

I won't open these concepts here; they are there as notes from the creation process, but I will get back to this way of working in coming chapters. In creating of any seeds for improvisation, it is most important that the performers

understand (or have a feeling) themselves, and amongst each other, what is the essence or nature of the seed. For us it is not important that the audience knows about these seeds; they are the improvisers' tools to create the performance or the choreography (if you wish). Maybe it is also good to mention that we change these seeds and experiment with very different seeds in different performances, and at times we work with no seeds. However, as stated before, even when one works with no seeds, they tend to appear at some point if the same people improvise together for a longer time or the seeds exist as latent points of interests of an individual/ group.

Olarte had decided on certain sound materials on a computer and decided the use of speakers and how to set up the sound system. He would bring some variables in addition to the pre-set PA. This is an issue with electroacoustic music improvisation, as some of the software and PA needs to be pre-set. For example Andean (2013), has written about this issue extensively, however here I concentrate on a dancer's perspective.

Space:

After formulating the seeds for this performance, we decided how the audience was to be situated in the space, choosing a position for them where they could be inside the black box theatre, in the same (theatre) space with us, rather than in a separate raised auditorium seating. We left space at the sides and back of the audience seating in order for the sound to travel in relationship to the audience, giving a sense of the space being surround. I could also respond to the concrete spatial travelling of the sound in different parts of the room. Unfortunately a lot of this won't be so obvious from the film documentation, as though in the film the levels of volume changes are clear, where the sound is coming from is not. This is one of the challenges of documentation.

Score and genre:

Our only time-based structure that could also be called a score was that the piece would last roughly thirty minutes. Here we were really wishing to concentrate on an improvisation performance as a mode or genre of performance and not create too many defining time-based structures to give a

shape for the piece, but give space for a dramaturgy that would establish itself from within the performance situation. It is also interesting how it may change a viewing of a piece knowing if it is fully improvised or not and what each person means with "fully improvised" and how the piece changes according to the genre or discipline lens it is observed through. Considering the genre, we did propose a lens of "inter-disciplinary improvisation performance". With this we indicate, for example, that listening to the piece and watching the piece are equally valuable in creating the situation of the piece.

Lighting:

We negotiated with the lighting designer and let her know the areas of the theatre we considered to be performance space, so she could create light that illuminated the whole theatre-room including the audiences' seating area, which we considered to be shared space/performance space as well. We pre-planned simple lighting states that she would change when the performance progressed, whenever she felt it was appropriate, and in whichever order. Obviously we wouldn't know beforehand which areas of the space we would eventually use as we would improvise according to the logic and dramaturgy that would arise from within the improvisation performance. She had worked with dance before and I am used to working with spatial designers, lighting designers and even shadow theatre, so I'm used to observing the lighting and space while I improvise, so we found a common sensitivity quite quickly and easily.

For me all of the description above is a description of a creation process that was a research-driven artistic process. I hope you have a chance to look at the film documentation or parts of it, but the next chapters will hopefully make sense without it as well.

NOTES FROM THE PROCESS

I also include some personal notes from the process. These are personal associations on what was helpful for me to remember while tuning-in to this type of improvisation performances.

To be with all what is.
As far and deep and open into the landscape of time and space that I am able
to, today.
It is enough.
Feeling mind in thinking body.
To trust.
To allow the gap between me and the passing time to dissolve.
To remember there are no mistakes.
To deal with it.
To not be afraid of the difficult place, to dare to be with it, until it is resolved.
Dare to be with the emptiness, with the void.
To notice, accept and let go of the desire to know before I'm there.
To notice, accept and let go of the desire to search for it.
Be.
Be with it.
Be with them. Allow them to be with me. Allow us to be with it.
It? Yes, it. It is always about it. Sharing a resonance.
Allowing the resonance.

Lastly I add few quotes about music improvisation that I relate to easily from dancer's perspective, picked from Olarte's website (2015):

> ...From a certain point of view improvisation is the highest mode of musical activity, for it is based on the acceptance of music's fatal weakness and essential and most beautiful characteristic — its transience. The desire always to be right is an ignoble taskmaster, as is the desire for immortality. The performance of any vital action brings us closer to death; if it didn't it would lack vitality. Life is a force to be used and if necessary used up.
> (Cornelius Cardew 1971.)

Music is something to be done more than contemplated, appreciated, consumed, or exchanged. Accordingly, musical activity must not capitulate to the deterministic influence of centralized power, to overspecialization, or to the conformist forces of mass production and distribution. Composition [Improvisation] entails a loosening of restrictions and a corresponding relaxation of order. It rejects pressures to uniformity and nurtures diversity. It is, in short, a relation that is open, tolerant, and friendly to individual difference and a plurality of musics: a postmodern political economy.
(Jacques Attali 1985.)

RESEARCHING AND DEVELOPING A LANDSCAPE OF AN INTER-DISCIPLINARY IMPROVISATION PERFORMANCE

In the spirit of a hermeneutic approach I recognize that my interpretations and analysis of the material, as well the outcomes, are inevitably subjective and influenced by a multitude of factors. Nevertheless through introducing *El Hueso Y La Cuerda* I wanted to illuminate a creation process of a performance and the performance itself. Now I move into looking at my experience as a dance artist and what sort of methods of working enabled the process and performance of *El Hueso Y La Cuerda*, what the skills and knowledge at play and embodied in the situation were, so that they may become recognized and viewed through the theoretical lenses to distinguish which elements of the skills and knowledge may belong to my personal artistic practice, and which may be relevant in general for a dancer in the current paradigm of performing arts. Whilst doing this I keep viewing the work through pedagogical lenses in order to reflect how the same issues resonate while facilitating a peer-group or a student group situation. Towards the end I move into contemplating further landscapes of philosophical and ethical issues surfacing from the practice.

Methods and theories that enabled El Hueso Y La Cuerda

I collect here the working methods that we used in *El Hueso Y La Cuerda*, as well as introducing some of the working methods developed in peer-group and pedagogical situations that the work is based on. In addition to the performance project *El Hueso Y La Cuerda*, I have been involved in several different improvisation and inter-disciplinary improvisation set-ups. One of the groups that I work with is called Research Group In Interdisciplinary Improvisation (https://improvisationrg.wordpress.com) and the group includes Andean and Olarte, who I referred to when introducing the source material. I will refer to their writing alongside the source material, as they derive from similar terrain.

In the process of *El Hueso Y La Cuerda* Olarte and I have been researching very similar issues to what we have explored in the group and what the group had explored already before my time with it. These issues are relating to cross- and inter-disciplinary improvisation, perspectives of each discipline, general improvisation strategies, and strategies for communication and collaboration between musicians/sound artists and dancers. Through the collaborative research, both between Olarte and me, and also within the group, has begun to form an understanding of the differences in perspective between the two disciplines and effective strategies for collaborative improvisation and performance.

The main difference for the *El Hueso Y La Cuerda* was that when we entered that process we both already had extensive experience and started to more specifically research what was interesting for us artistically at that moment, when considering a performance event. Also what I am adding in this thesis, in addition to what has been mapped through in the papers written by Andean and Olarte, is my own focus on a dancer's perspective, emphasis on considering pedagogical perspectives of dance, as well as the philosophical and ethical questions evoked in this kind of practices.

Next I map out areas that I think are useful to take into inconsideration in practice-based work of inter-disciplinary improvisation that became apparent in *El Hueso Y La Cuerda*. Many of these issues are interlinked, and are a web of intersecting issues rather than discrete units. Many of these issues are relevant both in artistic and pedagogical work, as well in improvised work or any inter-disciplinary work, however I concentrate on inter-disciplinary improvisation performance, as mentioned before, to frame the focus.

META-FRAME

In both artistic and pedagogical improvisation practice I find it is essential to notice and define the context. In *El Hueso Y La Cuerda* we recognized and defined that we were dealing with a performance time frame of thirty minutes, in a platform of a music festival, housed in Music House, in black box theatre, and in a genre definition of inter-disciplinary work. These were the parameters that we first recognized and agreed upon and that could be considered as a

"score" already as such. Something that will happen in that context is already framed in several ways.

In pedagogical contexts, I find it is as important to make the meta-frame visible for the learners, myself included, in order to learn to recognize different ways we frame our awareness and improvisation work. I call this framing a meta-frame, which is the frame that is created by time, space, people, and any agreed practical context (such as a pedagogical set-up in an institution) and socio-political-economical context. For example in a teaching situation we may do an open improvisation, but we straightaway become aware that we have a meta-frame of the time limit of the teaching session, the room we are in (if we are in a room and decide to limit the session within the room), the amount of people we have in the space and their individual situationalities (each individual's whole being that includes their education, interest, art discipline, gender, social class, relationalities with the world etc) and the context of the learning situation and power relationships created by that. When it comes to performance, there is always this meta-frame and it is an artistic choice how to bring out, articulate it and be in relationship to that meta-frame. Recognizing and defining different meta-frames focuses the awareness of improvisers already and evokes reflection. In dance pedagogy situations this ability and readiness to recognize and play with defining the meta-frame is also related to dancer's knowledge of the new paradigm of dance, where, as Rouhiainen (2003) outlines, a dancer is often placed as an active, self-reflective agent within the creative process, who is, in collaboration with the choreographer, building and defining the creation process and performance.

In inter-disciplinary settings it also becomes interesting to explore what the disciplinary differences may be, and when people recognize the meta-frame both in peer groups and pedagogical situations. What do different people consider as defining elements of the meta-frame and is there scope to play with that? What happens, for example, if we alter a lens of an art discipline through which we view the work or decide that inter-disciplinarity is a genre of its own? Things may be done vice versa as well and start with an open improvisation; with the perception of the "now" without pre-agreed or discussed framing, and then have a discussion of what different people considered to be the meta-frame. In pedagogical situations this tends to brings up a lot of turmoil and

strong opinions on what different people find interesting, and this may be a useful starting point for further tasks and theory. I talk more about freedom and responsibility in the chapter "Freedom and responsibility" that may arise from this sort of experimentation. Nevertheless, I feel it is fairly important for dancers in inter-disciplinary improvisation to open this level of reflection.

MODES OF IMPROVISATION

The consideration of the mode of improvisation may also be part of the meta-frame, as it may get defined through the education and background that the improvisers embody in their practice and thus inevitably shape the meta-frame, but I separate this issue as its own point of consideration. Remembering that none of these issues I define here are definite and many of these are interlinked, separating the issues helps to develop the research and pedagogical practice. In *El Hueso Y La Cuerda* we chose to do a performance piece. Improvisation and inter-disciplinary performance may also have a mode of research without ever inviting an audience. For example, dancers may engage in movement research where considering approaches towards performer-audience relationships and other elements that concern performance situations, such as dramaturgy of the performance event as a time-based structure, are not relevant. In the field of dance movement research is often used as a way to train and widen movement vocabulary or in devising set-material for choreography. Sometimes movement research is part of an artistic-research enquiry. Another mode is improvisation as a practice, such as contact improvisation or authentic movement improvisation, where the improvisation is not done for research, neither in order to devise material or as a performance, but only as a practice in and out of itself.

It is good to remember that these modes are very different in terms how the improviser frames their awareness. All these modes (and more) are very useful and feed each other, and of course are mixed in situations such as doing contact-improvisation as a performance practice or doing performance as a research, or perceiving performance as an ongoing artistic practice etc, but it is good to recognize the mode of engaging with improvisation, as the things to consider are different in different modes. This is very common stumbling block in new (pedagogical or peer) groups within one discipline and especially in

inter-disciplinary work. As mentioned before, in this thesis I look at the mode of improvisation as a performance (and performance as an ongoing artistic practice). Here are the modes I have found useful to articulate in peer or pedagogic situations in order to map out the interests of the session:

• improvisation as a performance
• improvisation as research
• improvisation as a devising tool towards set material
• improvisation as a social practice

DISCIPLINE DIFFERENCES

There are some primary differences between sound/music and movement/dance as art forms that can have important consequences with significant impact on cross-disciplinary improvisation. Andean and Olarte (2012) point out some of these and I re-formulate them here:

• Musicians tend to perceive dance through visual reception, while dancers tend to perceive sound and music through aural reception
• Differences in terminology
• Differences in performer roles and relationships

I now outline some of the main things that have come out in previous working situations in relationship to these disciplinary differences that I feel have made it possible for us to collaborate in *El Hueso Y La Cuerda*, even though these are issues we have already experienced and dealt with in earlier practices.

Firstly musicians tend to perceive dance primarily through visual reception, while dancers tend to perceive sound and music primarily through aural reception. Although kinaesthetic empathy and any tactile communication that may happen play a big role as well. Andean and Olarte (2012) bring up that in the heat of improvised expression, there is the risk that both parties, in increasing concentration on their own expression, will begin to lose track of the other side. Musicians may forget to remain visually aware and engaged, resulting in a break in communication with the dancers as musicians retreat into a sonic-only experience and communication. Dancers may be less able or

less likely to forget or shut out the musicians, as auditory perception continues unabated regardless of where you turn your gaze; however, they may retreat into "individual agency", potentially ignoring other modes of agency in which the musicians may be engaged. (Andean and Olarte 2012).

This "individual agency" of a dancer may be, for example, sinking into a personal "movement research mode" and forgetting tuning-in to the dialogue with the live improvisers from a music discipline. However, with more experienced improvisers this issue starts to dissolve or dissolves. As a dancer, I feel I do create aural density through my performance quality that the musician may sense without seeing me, for example. Or in *El Hueso Y La Cuerda* we trust that the "the atmosphere" that gets created from within the improvisation and we both tune-into that "atmosphere", that "third", and the communication between us, the two performers, happens in relation to and within that. Although I guess that sense of "the third" happens when the inter-disciplinary communication is self-evident and one does not pay attention to it anymore. This notion resonates with Braidotti's (2006a) way of seeing that the subject is but a force among forces, capable of variations of intensities and inter-connections, and hence of becomings. Several tasks may be devised to bridge the possible difficulty of acknowledging and understanding different modes of agencies across disciplines. These issues of losing the track of the collective situation do tend to present themselves when improvisers or performers are new to inter-disciplinarity, yet of course each group and situation is different and has different tendencies.

Secondly: terminology. Even in *El Hueso Y La Cuerda* we often double checked what the other person meant with a certain word. Dancers take a lot of improvisation related terminology for granted, and this terminology and concepts are often used in choreography in the new paradigm of dance as well, but the very same words may carry a whole different meaning in a different discipline. For examples, words such as "score", "composition", "theme", "engaging", "leaving space", "entering" and "exiting", "improvisation" and so on. Just to give a very simple example: for a musician "entering" may mean that they start to produce sound unconcerned of any spatial awareness, whereas for a dancer "entering" may mean that they physically move themselves into the space, which they consider to be the part of the room where the improvisation

happens. Inter-disciplinary work allows us to try out and exchange concepts from one discipline to another, as well as challenges us to be become aware of the inherent (often un-noticed) concepts of our own art field. Thus I find working in inter-disciplinary improvisation settings is a very useful practice-based pedagogical tool that allows these notions to surface. In addition, these notions enable richer inter-disciplinary dialogue.

Thirdly, a short consideration of the performer's roles and relationships. Andean and Olarte (2012) contemplate the same issue and speak about a dancer's "tool" or "instrument" being his or her body, which has a clearly defined location and very visible physical and spatial limits. There is thus a tendency towards individual agency as a discrete unit, stemming from the physical and spatial limits of the body as each dancer is visibly and undeniably a single performing agent. A given agent can certainly choose to engage, communicate, or interact, and is often concerned not only with their own expression, but with the collective composition. However, a dancer can never completely merge or dissolve into the collective and allow their personal contribution to be subsumed by that collective, in the manner accessible to musicians and sound artists, who are able to collectively produce qualities that create a sense of one collective "voice" such as timbre or texture such that individual contributions are indivisible and unknowable. A dancer, on the other hand, no matter how close, tight, or physical the communication is with another, is a known, visible, and finite quantity. Andean and Olarte (2012) continue that this results in some characteristics: for example, dancers are personally, intimately tied to their output – the individual and her/his expression are one and the same. As a result, performance demands a degree of responsibility and presence from a dancer that is more easily evaded by a musician, who often express through an intermediary instrument, and whose direct physical engagement with the audience is less essential, or at least more distanced and mediated. It also results in potential differences in a more general approach to improvisation. A key dichotomy here might be expressed as "communication/interaction vs. collective expression". The former focuses on individual performers as independent agents, with the focus in improvisation on the interaction and communication (or lack thereof) between agents, whereas the latter focuses rather on a single collective expression (Andean and Olarte 2012).

For example, in *El Hueso Y La Cuerda* there are sections where I tune into movement qualities with an intension to create a layer that intertwines with sound textures, so we create this sound-motion texture for a while, as a "collective gesture" rather than as a dialogue between two active agents. This issue comes up more strongly in ensemble work, of course. This is, again, mostly an issue for more beginner improvisers or improvisers who are new to inter-disciplinary work. It is good to mention that there are also mature improvisers, who have chosen their artistic interest and expression and are aware of different options, but choose to go with their preferences. It is common to find improvisers (dancers and musicians) who fall into each category, and indeed, most will access both of these according to the needs of the moment. However, it could be argued that the dancer's discrete identity, as already described, might somewhat encourage the communication and interaction between independent agents approaches, as this is also emphasized in general and professional dance education and is often carried in to the inter-disciplinary setting.

These were just a few point of views on the disciplinary differences that are quite obvious rationally thinking, yet again might have surprisingly strong influence in levels of communication within a practice-based situation in inter-disciplinary work (improvised or not), as well as within improvisation work (inter-disciplinary or not), but especially become apparent in inter-disciplinary improvisation.

STUMBLING BLOCKS

There tends to be common and re-appearing stumbling blocks when entering into inter-disciplinary improvisation, including for example:

- people (dancers and musicians) working with different understandings of what the intra-, cross-, inter-, multi- or non-disciplinarity means to them or with no consideration of these

- one of the disciplines is dominating, either through habit or context (such as institutional context or a number of participants from each discipline)

- situations in which an improviser is tempted to take up, lead or control the entire space and duration, failing to understand what others are proposing

- degrees of collaboration and ownership

- direction of aesthetics and points of interest

- relationship to freedom and responsibility

There are several tasks to become aware of these and I introduce a few of them in EXPERIMENTS below. Also certain working method cycles will help with these which I introduce in WORKING METHODS below. The last three points are more philosophical issues, but also have a direct influence on practice and I discuss these later in separate chapters, but wanted to mention them here, as they are indeed re-occurring stumbling blocks. For me these issues are essential to discuss or at least notice in the beginning stages of any creative process and continue to be aware of during the process. From my perspective, inter-disciplinary improvisation could almost be considered as a research-tool and pedagogical-tool to become experientially aware of these issues in general. However, in this thesis I still mainly concentrate on the performance aspect, and approach these issues as often needing to be tackled when preparing for an inter-disciplinary improvisation performance.

SEEDS AND SCORES

This issue could also be under EXPERIMENTS or WORKING METHODS. However, I mention seeds and scores as a separate issue as they are often used in variety of contexts in the new paradigm of dance. However, sometimes they are given slightly different names and slightly different conceptualizations. Shortly put, scores (as it is usually understood in the field of dance) mean dividing a time-based duration of a piece to different pre-decided scenes or sections, possibly with a certain focus point in each section. A dancer is than engaged in improvisation where her/ his awareness is focused through the score, producing a certain quality for the improvised material. Sometimes a score may be very tightly planned, so that there is very little un-known about

what will happen. At times a score may be planned in a way that it functions in the opposite way; facilitating a safe environment for a dancer to be at the borders of the un-known or within an un-known situation. There are different artistic interests. Inter-disciplinary settings may offer new perspectives on what "a score" could be or mean. I put scores as a separate issue as I personally see it as an inevitable part of any improvisation; there is always a score, a "no-score", is also a score, as one always has a meta-frame that shapes the improviser's awareness. As scores are used as a tool and approach in creating choreography in the new paradigm of contemporary dance, it is quite essential for dancers to be familiar with working with improvisation and scores.

Seeds, than, may be called anything, but I refer with the word to pre-decided points of focus or interest that may be thrown within the score, as described before whilst introducing the working process in *El Hueso Y La Cuerda*. At times they may be very specific components, questions or tasks that actually become the defining element of the score. At times, like in *El Hueso Y La Cuerda*, they may be there as seeds that we plant and then decide to forget, and while improvising, allow ourselves to notice if any of them will grow and give shape to the piece and how. I happen to find it artistically interesting to put myself in these situations, where the score and seeds allow me to be with the not-knowing and in a tuned-in-state of making "instant choreography". There are many ways to use seeds and scores, and the whole point is to develop new ways. Often mature improvisers, who already have a defined point of interest, and who are used to working together with similar minded improvisers, may by-pass any notion of seeds and scores, as they have already underlining concepts of their own practice. At times, especially in research-based and pedagogical processes, it might be a useful tool to get back to these concepts of seeds and scores in different experimental ways. As mentioned before, many choreographies in the new paradigm of contemporary dance are based on scores and seeds, and once these are specific enough a piece of work is often called a choreography rather than an improvisation performance. This not an obvious line and different artists prefer different emphases.

WORKING METHOD

As described in the chapter "source material" in *El Hueso Y La Cuerda*, we used a simple working cycle to develop the seeds for the performance. This working method is similar to one that has been used in the Research Group In Interdisciplinary Improvisation. Andean and Olarte (2012) describe the method as a simple cycle:

PRACTICAL SESSION   DISCUSSION   OBSERVATIONS   NEW PROPOSALS   NEW PRACTICAL SESSION

In a group situation this means that the group sessions generally begin with an improvisation without a specific theme or goal. (Although, as described before, there is always the meta-frame, which frames the situationality of the improvisation). This is followed by discussion of both the improvisation which just took place and of themes and ideas from previous sessions to be explored and developed over the course of the current session. This is often followed by directed exercises, specifically designed to explore in greater depth one of the themes, issues or questions raised in discussion. These exercises are then discussed and analyzed, possible observations or outcomes are discussed, and any knowledge gained in this manner is then used to design new exercises, or to propose new performance strategies. These are then explored either immediately, or at the next session. Improvisation is thus simultaneously a performance practice and a research method: the task of spontaneous collaborative creation is in and of itself an active act of exploration and research into the subject of inter-disciplinary collaboration (Andean and Olarte 2012).

This method is one possible method of practice-based work and interlinking theory and practice. In general I find it very useful as it is loose enough to have very different adaptations, modes and points of interest and outcomes. For example, when adapted accordingly, it may function as a dialogical collaborative pedagogical method or as a method of a creative process towards a performance piece, as we used it in *El Hueso Y La Cuerda*. I would never follow the method as a rule, as it has been established by and functions through noticing something that is happening and defining it in order to move forward. I do use this method as a pedagogical-tool though. Just to mention that this

method is not specifically unique as it is similar to any action-research cycle, however I find it is useful and possible to specify according to a context. As well as this, I find it interesting to approach pedagogical situations as an action-research.

EXPERIMENTS

Based on the WORKING METHOD of action research one may develop several different EXPERIMENTS that may function as artistic or pedagogical tools in inter-disciplinary improvisation. I do not feel ownership over these ways of working, as in the end they only really take their value in the (artistic or pedagogical) creative process of each individual who engages with this type of enquiry.

As an example, I developed an experiment with a chart that we loosely used in *El Hueso Y La Cuerda*, but we also tried the chart in the Inter Disciplinary Improvisation group. The chart is considered from performer's perspective in live performance of inter-disciplinary improvisation. The purpose of the chart is to allow inter-disciplinary understanding of each discipline's inherent logics and each group members' inner logics when they improvise.

In the far left column I wrote the discipline, then in the next box on right is one possible focus point of dance improvisation, a frame of awareness and engagement I could tune into whilst improvising. Then we would discuss with the group what could correspond to that focus point in another discipline. Then these would be tried out in short improvisations with that specific seed of framing the awareness through that one focus point. Actually the group also wanted to try movement improvisations with each of the focus points I proposed, so that also the artists from other disciplines would have an embodied understanding of what I refer to with the focus point, rather than just watching a dancer showing it to them and understanding it as a concept. Thus I also facilitated short movement improvisations for the group. Finally we did an open group improvisation and noticed how, having considered these different focus points in shorter improvisations and discussion, these affected the longer open improvisation and communication within it. The making of the chart is part of the experiment and it would be different with different groups

and could be continued by adding more focus points. I'm not going to dismantle what these focus points in this chart mean, and it is enough that each group understands them amongst each other and that the person who introduces a focus point may demonstrate or share them through references or tasks. These do not aim to be definite in any way.

Here is an example chart:

Dance, movement	movement quality, embodied tone/ muscle tone	rhythm, transition of performance mode/ quality	space, spatial projection	poetic imagination, poetic narrative, inhabiting
Theatre	embodied state of being	rhythm of performance act, transitions	space, spatial projection	habitual
Music, Sound	affects, "texture"	rhythm	positions, movement, projection	poetic imagination, semiotic web
Projected film	affects	rhythm, editing, change of perspective	space, spatial projection	poetic space

I also share one of the experiments that Andean and Olarte came up with in order to recognize levels of inter-disciplinary interest. We have tried it at the Inter Disciplinary Research Group, as well as in a pedagogical context whilst co-teaching an inter-disciplinary creative arts programme in Jersey, UK. This task can allow the group to discuss and understand their approach towards the stumbling blocks of different conceptions of what the intra-, cross-, inter-, multi- or non-disciplinarity means to each member in the group. If the group is formed of beginners in their art discipline or beginners in inter-disciplinary collaboration, it may help the individuals to notice and develop their inherent or undiscovered points of interest. If the group is formed of mature improvisers, collaborators or inter-disciplinary improvisers this will be a short discussion of expression what people are into. Yet in mature groups, these may be researched

further as well, if people are into research as practice. Mainly I see this as a pedagogical tool.

Two or more improvisers from different disciplines engage in improvisation and the rest of the groups observes. It goes through five stages:

- parallel
  (Improvisers staying within their own discipline realm and purposely aim to ignore to other through clear engagement with their own agenda. Audience's brain assumes causality and seeks pattern.)

- communication
  (Improvisers engage in dialogue but stay within the realm of their own discipline, and as in the definition of a cross-disciplinary approach, viewing the other discipline from the perspective of his/ her own discipline and communicating.)

- translation
  (Improvisers staying within one's own discipline but integrating knowledge and ways of working from a different discipline, using a real synthesis of approaches, as in the definition of inter-disciplinarity.)

- sharing
  (Interchangeable roles between improvisers. Improvisers may influence the improvisation through any discipline not just their "own" discipline. The improvisers become multi-disciplinary agents themselves.)

- dissolution
  (Improvisers still have embodied knowledge of their own discipline, but the improvisation event forms a middle ground or a pool, where disciplinary borders dissolve. As in a definition of non-disciplinarity the situation is gravitating towards a central point, where various practices meet, creating a single performance practice that clearly draws on aspects of each discipline, but is somehow either none of these, or all at once.)

Furthermore one may really be interested in a multi-disciplinary approach of traditional dance and theatre making, where each person has their role as a dancer, a choreographer, set-designer, composer, sound designer, musician etc, and everyone is working together in collaboration (but remaining within their own disciplinary realm) to create a traditional stage production, but a person who has not considered other possibilities may call this approach cross- or inter-disciplinary approach as there are many disciplines involved. This may obviously cause misunderstandings. At the other end of the spectrum, non-disciplinarity often divides opinion; some consider it to be a failed attempt to collaborate across art disciplines where everyone's skills are suppressed, others consider it interesting research, and others considered it "free improvisation". So it is good to become aware of one's own interests and opinions. The same contradictions occur with the first mode of the parallel approach, as some consider it to be the only "real mode" of improvisation, where materials start to create patterns whilst co-existing, whereas others may consider there is no inter-disciplinarity or dialogue involved in such a situation.

There is also a fine line between communicating and translating; once a dancer and a musician are used to working inter-disciplinarily and recognize the propositions the other makes, the translation tends to happen instinctively and it is actually hard to approach the musician from a perspective of one's own discipline, as one is already used to also understanding and "stepping into the shoes" of the person representing the other discipline and interpreting their modes and propositions. As a pedagogical tool it may be useful to notice differences between communicating across a disciplinary border (cross-disciplinarily) and stepping to the other side of the border or exchanging or integrating knowledge or methods with the other discipline (inter-disciplinarily). Different understandings of these approaches and semantics may lead to serious conflicts in peer-group and pedagogical situations, so I find this exercise is a very useful tool in allowing everyone to express what their interests and stand-points are.

It could be said that recognizing these levels is one skill that a dancer may have that make she/he able to engage in inter-disciplinary improvisation. I do not know if this is relevant in general in the dancer's work in the new paradigm of dance. But certainly it is relevant in any cross-, multi or inter-disciplinary work.

The above experiment is one way to facilitate that understanding. In *El Hueso Y La Cuerda* we didn't need to have a conversation about this issue, as we had had that conversation already before in previous working contexts. Through practice we had noticed and established common points of interest. We had both come across situations and contexts where these levels need clarifying and that was one reason why we appreciated collaborating with each other when we came across each other's practices and interests.

These were only two examples of experiments. The whole point is to keep inventing new experiments as these really are just examples, not guidelines. However, I feel that the issues, the working method and the experiments mentioned in this chapter cover many essential areas that create understanding about what it is to improvise as a dancer in inter-disciplinary work, what skills might be needed and how they may be facilitated.

Improvisation mode

In this chapter there are reflections on the state of awareness whilst improvising, drawn from *El Hueso Y La Cuerda* and an ongoing practice. I draw from personal experience, outlining elements that I find useful to be articulated as they then may be shared and discussed in artistic or pedagogical processes.

A connection between theory and practice is one issue that effects the state of being aware whilst performing an improvisation. Creating or learning theory is a sort of a game of playing an abstract puzzle with concepts and discourses, a creative process in the realm of rational thinking. It may also be a dialogical process with other texts as well as with tutors and peers. There seems to be an inherent curiosity to verbalize, construct and reflect verbally experiences that are initially non-verbally perceived and processed, such as the experience of being an agent within an improvisation. There might be an unfamiliar practice-based situation or an experience of not-knowing as an improviser and that desire to verbalize and understand it tends to surface. At times theoretical analysis brings forward new perspectives and concepts, which I have not yet realized on a practical level, though at times vice versa. When I am in a practice-based working situation I tend to be intuitively aware of theoretical concepts

and they may allow experiences to surface that wouldn't surface otherwise. Thus I may widen my awareness and spectrum of possibilities within the practice. I may also theoretically frame situations or my attunement in new ways and thus make openings for materials or learning experiences that may not have been possible without the theoretical analysis. I may also hinder myself from noticing something because I'm taking a theoretical frame that is not fruitful for the situation. The process tends to happen both ways from theory to practice and vice versa, sometimes subconsciously, sometimes consciously, sometimes instantly, sometimes with a delay (even a delay of many years, for example realizing as a lived experience something that a teacher once thought in theory many years ago). The theory and practice are influencing the creation of one another. This constant filtering from theory to practice and vice versa becomes present and stimulated in practices such as inter-disciplinary improvisation, where I am aware of the constant filtering between reflective and pre-reflective knowledge and processing.

At times within an improvisation performance I engage in a constant reflection process that is so quick that action seems driven more by intuitive impulse than by fully conscious reflection. For example, in the middle of a performance I may be aware of everything (to an extent) that has happened so far in the performance (the past) and I may be aware of several possibilities the performance situation could be geared towards in the coming moments of the performance (the future), yet simultaneously I am connecting to the present moment through different perception channels, listening to my individual, as well as collective, expression in the present, and this does not create a split focus within me, but feels more like in any given, fleeting, moment of the "now" the past, the future and the present are creating a landscape in which I exist. The border between making a decision and realizing it in practice narrows, disappears or becomes non-existent or not relevant. The decision and the act happen simultaneously, my consciousness is aware of it happening, but almost as a witness rather than active agent. Yet the situation is not random, it is not whatever, it is based on a practice and shared in communication between the performers and may be further influenced by previously mentioned tools such as scores and seeds, as well as the constant filtering between theory and practice.

In improvisation I enjoy allowing moments of not-knowing or accepting an unknown situation. This may be, for example, a moment when I, for a moment, have no pre-conception of what is going to happen next. This is not the case throughout the whole performance situation, as previously mentioned there is a lot reflection happening and several possible outcomes of any given situation are known to me. I also recognize a tendency in me to want to know, to want to stay in control and it is a conscious practice of allowing myself to work through noticing rather than controlling. Within an improvisation performance the feeling of not-knowing might be a momentarily void or emptiness, where time seems to slow down a bit and I may recognize some patterns like fear or the impulse to take any familiar pattern to resolve the situation or just drop everything and go. This is not a bad moment, it is a moment of momentary not-knowing that initiates a few defense mechanisms. Perhaps paradoxically, over an ongoing practice I have become familiar with those occasional "void" moments and actually I find they are really beautiful moments where I may notice some of the patterns that kick-in yet, just notice them, and notice what is happening and remain within the situation, observing, breathing, accepting, daring to allow some space to really be with that given situation, not trying to resolve it and, perhaps paradoxically again, allow myself to notice the decision that arises from a place of no-effort or no-defense-mechanisms. Improvisers may recognize this moment, as may audiences, and a moment of not-knowing may be really tuned-in and precious. Yet, at times, only the improviser/ performer notices it within their own awareness and for others observing, it is not recognizable.

A moment of not-knowing may also be a more playful moment of arriving at a situation that is seemingly boring or impossible or otherwise takes me off-guard and I need to do a proper shift in my perception to deal with the situation. As an example, in *El Hueso Y La Cuerda*, at times we might provoke each other to catch each other off-guard, yet those provocations always arise from the moment. For example, in this particular performance of *El Hueso Y La Cuerda* that is documented as a part of this thesis, Olarte and I were about to enter into a quite nice and smooth synchronized movement and electronic beat, I was just about to get into the flow of smooth movement flow when I think something went wrong with the software and the sound disappeared. I'm disappointed, and allow that to be my movement impulse and something else (perhaps with

more dense expressive quality) was created. I noticed that Olarte was actually on top of the situation, thinking that what we were about to enter into was too smooth or boring, so he just had an impulse to "drop" me. Again this communication doesn't happen through long reflection; these are split-second situations. We can do this to each other because there is a lot of trust between us, and it eventually makes a richer situation.

Trust develops over time during improvising and it is essentially just a feeling that whatever happens, happens, and I treat it as a part of the improvisation. Even if something "goes wrong"; and I have a realization that I made a boring or unsuccessful decision in some way, I notice if I have a feeling of regret or judgement and I accept and treat that feeling state as material that may lead to something very interesting, and so on. So essentially, there are no mistakes, there is just observing what is now. It is a trust that the improvisation is not an accident or vague, and that even whilst not-knowing I am involved in a practice and an inner enquiry.

At times, even if the performers are very much engaged in a finely-tuned communication that is interesting and subtle for them, it might happen at the expense of communication between performers and audience. Inter-performer communication is essential because the performers work together to enact the evolving work, but if the audiences' role is ignored the performance may become introverted. At times a pleasure of being an audience member of improvisation performance lies primarily in witnessing the quality, sophistication, and finesse of the interaction and communication between performers as Andean (2013) puts it. However, he continues that simply witnessing empathy between performers onstage does not in and of itself guarantee empathy between performers and audience, and that in fact the latter may at times even feel resentment at being left out of the loop. Being aware of choices and the quality of the relationship between performers and audience is important. This may be very varied in each improviser and in each improvisation performance. At times it is as subtle as a performer's inner notion of allowing herself/ himself to be seen. Often it is meaningful to discuss and explore this, and settle it in a shared notion within a group of performers in a specific performance situation.

In dance art and in improvisation temporality, a temporal event, is emphasized. A performance event is never repeated as the same because it is formed in a space between the histories, the present and the future projections of the performers and the audience. I have been a performer in conventional performance settings, in one-to-one performances, in participatory performances and durational performances and all of these have happened at times fully-set, and at times fully improvised. Different approaches towards the relationship between performers and audience, as well as the notion of being with not-knowing in a performance event is a rich landscape that is a place of an ongoing practice for me.

How to facilitate not-knowing?

Facilitating means to me a process of helping to bring about or create a space for an event, a situation or new knowledge. So I may facilitate peer-group learning or student-group learning, and in some ways it is a similar process for me. Of course power structures, safety and responsibilities need to be taken in consideration and there are more considerations of these in following chapters. In this chapter I look at facilitating an improvisation practice and how to allow and enable moments of not-knowing.

James Andean and Marianne Decoster-Taivalkoski (2012) describe a type of accumulation of knowledge and learning that may happen in inter-disciplinary improvisation, especially in action-research based working cycles described in this thesis in the chapter "Methods and theories that made *El Hueso Y La Cuerda* possible". They highlight that these cycles leave an imprint of a shared experience in each participant. Although each member of the group has a specific and individual experience of a given improvisation, the ensuing discussion and analysis allows for the sharing and confirmation of these experiences, and helps to identify potential differences in perspective. The group exchanges ways of perceiving and understanding a situation, and of naming experiences and sensations, thus sharing views which allows for new levels of interaction. When a similar situation arises in a new improvisation, whether deliberately or by chance, members are able to recognize it and to respond accordingly, taking into account their previous experience and the

knowledge gained and shared through discussion (Andean and Decoster-Talvikoski 2012, 15).

This is an example of how accumulation of knowledge and learning may happen in an improvisation practice. In *El Hueso Y La Cuerda* the learning was collaborative peer-learning from each other, across disciplinary borders, whilst creating a performance. In other contexts it may be collaborative learning facilitated by one person for a group or co-facilitated by two or more people for a group. I go more into depth about practice-based pedagogical contexts in the "dialogical pedagogy and co-teaching" chapter. This sense of accumulative learning is one possible base for creating an environment where not-knowing can happen. An individual and a group may dive into exploration, yet maintain a sense of a shared practice that creates affirmation and a reflective surface for an individual experience.

A human has the possibility to observe his/her own experiences and to pay attention to them. The meaning given to an experience that is recognized may be verbal or not, but experience is in some way or another conceptualized and brought into the circle of consciousness. Practices such as improvisation, in the context I have described above, allow recognition of different experiences that take place in a pre-reflective realm and in a process of bringing these into a circle of consciousness through collaborative dialogical reflection processes. In order to be concrete I could mention few examples of tasks that I have practiced myself and facilitated with students that may help to recognize feeling states. These might not be recognized to start with, and they may hinder the ability of an improviser to engage in an open improvisation. Once feeling states are recognized one may dis-attached from them or approach them creatively. For example, a task can be a short score of improvising with the seed "after each decision, regret it", or another seed "every time you notice self-criticism treat it as an idea". These can be really light and fun, or at times very deep and touching, sometimes they create a little battle field in the improviser's brain. There are a multitude of scores and tasks that may evoke self-awareness and acceptance as an embodied awareness. So, when starting with facilitating an open improvisation and new knowledge, and also allowing for places of not-knowing, I find it important to engage in an enquiry that evoke learners' self-awareness and acceptance.

Following self-awareness makes it possible to engage in an enquiry of self-reflection and decision making. These are not exactly qualities that could be somehow transmitted from a teacher to a learner as a skill. I find they can only surface in a dialogical interaction between teacher and students, in which the student is given space for her/ his own experience in relationship to the process. Here there is a link to the dancers skills and know-how in the new paradigm of contemporary dance, where the thought that the skill of being a dancer could be somehow defined and thought of by a teacher as a set of definite concepts that could be transmitted to a student, seems outdated. In my understanding it is more important to find a pedagogical processes where training happens in a way which supports dance technique for each individual's unique body structure and fosters dancer's own resources, self-reflection and ability to make decisions, as outlined for example by Roche (2011, 115) who Rouhiainen (2012) also refers to in describing the development of creative dancers. Thus it is relevant for this enquiry of ongoing improvisation practice as it may evoke this process, and actually makes this process its working method. When these skills of self-reflection and decision making become evident in the pedagogical process they are the basis for students to be able to adapt new knowledge and venture into their personal subjective un-known area, whilst feeling that they are supported by and in the process. Also the very process of self-reflection and decision making may be considered as dancer's skills that may be first an un-known realm, but then become known through a dialogical interaction in the process.

Learning could be considered to be encountering the borders of known and not-yet-known, which is currently un-known. Often encountering that subjective border awakens curiosity, fear and at times, resistance. There also tends to be an intuitive need to understand the area of the un-known by bringing it to the circle of (non-verbal or verbal) consciousness, and often curiosity brings in the circle of the verbal reflective mind into the process of understanding. Initially, described before, the area of the un-known may be present in the realm of non-verbal awareness, such as embodied and kinaesthetic awareness or it may be first perceived as a new concept (or letting go of an old concept) in verbal reflective mind.

A facilitator can help the learner to become aware of that border and make it possible to approach, rebel, dissolve or disregard the border. There may be a conscious quest to reach and sense as far as possible to feel the surface of the next border. These borders are always subjective to each individual, and individuals tend to have different preferences in how they wish to approach the border. For example, some people function best within their comfort-zone progressing slowly and steadily, some really yearn and are curious for extreme situations that are un-known to them. Often it happens that if a learner crosses the border too violently or too far they will withdraw back into the "comfort-zone" of knowing and stay safely there, not daring to approach the border of un-known for a while. Then again, if a learner stays away from the border of not-knowing altogether, no learning can really happen. There is also a possibility to hang out somewhere on the border, safe enough, but in touch with the un-known. This is something to take in consideration in any facilitation role, as it is relevant with a peer group and a student group.

The depth and intensity of being with the un-known may be very different. Before entering into the un-known there needs to be a holding space and especially while in there, space needs to be held. What does it mean to hold space for someone else? This is an open question for me. But it is a sense that a facilitator is willing to walk alongside another person in whatever journey they're on without judging them, without making them feel inadequate, trying to fix them, or trying to impact the outcome. A facilitator may also notice and practice not-knowing and letting go of judgment or control, giving people permission to trust their own intuition and wisdom. A facilitator may aim to give people only as much information as they can handle and at the same time reflecting her/his own ability to estimate what that might be. It also involves creating a safe enough environment to fail. A facilitator may notice and allow others to make different decisions and to have different experiences to the ones they themselves would make. This involves making power structures visible in order to create equal dialogue.

It is important that a facilitator also has acceptance towards her/himself, as these issues are not so easily realized in lived experience. There is also a notion of co-teaching where facilitators may hold space for each other, creating a sense that not only one person who is holding the space, but the whole group holding

space for each other. In situations that are fully collaborative and no-one is stepping into a role of facilitator, this issue of holding space becomes very interesting. Often there is a tendency for people to take specific roles within the group, and if the group manages to engage in a reflective process, the sense of who is/was holding the space may emerge and shift organically from person to person through sharing, discussing and reflecting during the process. Holding space is not something that one can master overnight, or can be adequately addressed in a list of tips like the ones I've just given. It's a complex practice that evolves as one practices it, and it is unique to each person and each situation. It is still an open question and an area of noticing and exploring how these thoughts on holding space present themselves and become realized in my own practice.

Dialogical pedagogy and co-teaching

Collaborative teaching through this working method means that the facilitator treats the group as a peer group even though the group is formed of people with different levels of experience and skills. This requires some insight from the facilitators. It also might take time for the students to realize what is going on and to start to notice the layers that are at play. This model is used in some other improvisation practices as well, such as contact improvisation. The skills of more mature improviser-teachers becomes evident in the actual practice, but the learner usually starts to understand them in more detail when she/he has been involved in a process for a while. This is maybe because things seem easy when they are well-known and embodied and when mature improvisers and beginner improvisers improvise together, the communication may just seem to fall into place easily and impressive material is born out of nowhere. When the beginner improviser then improvises with another beginner improviser they realize that the connection is not actually self-evident and comes through building awareness, as well as technical skills.

Non-hierarchical jam sessions are common in improvisation practices and also in the Inter-disciplinary Research Group mentioned earlier. In pedagogical situations the teachers, who are in the role of facilitators, take responsibility for holding the space and, if needed, moderate the observation and discussion

section of the working cycle. They may also take responsibility of proposing new activities for attuning for the next working cycle, but also encourage the beginner improvisers to give their input for attuning to the practice. This often works well, as in jam sessions it becomes organically visible which ways of perceiving each person uses and how they frame their perceptions. The more an improviser has know-how of their own art discipline, performing and improvising, the clearer they articulate and notice the action of the group and are able to perceive their own choices in relation to the overall situation, as well as in relation to their own interests. People who have spent less time improvising in general tend to concentrate on one field of perception at a time and are not yet able to take in consideration several fields simultaneously. For example an improviser notices her/ his own dramaturgical arc, but not its relation to the group's dramaturgical arc during the session, or an improviser is concentrating on time and rhythm but forgets an awareness of the space etc. Through jam sessions and conversations the improvisers who have spent less time improvising start to get used to articulating their choices and notice new layers in an improvisation, and thus their skills and knowledge develops. More mature improvisers may take the challenge of making the improvisation session meaningful for them, creating communication, being sensitive towards finding a way to be with not-knowing, being with an open mind of a beginner improviser and noticing inherently different approaches by different improvisers. Beginners and mature improvisers may all be interested in the situation and learn from it, each from their own angle. This model may of course be adapted to a peer group learning as well.

It is also good to note that although the set-up of an open improvisation jam may be non-hierarchical, there are often subtle hierarchical structures created through the amount of skills and know-how, or reputation, different improvisers have, and if they are in the position of a teacher or not. Also other types of measures of value may be formed depending on the improvisation practice. Some improvisers don't claim that a jam session would be un-hierarchical but there is a sense of inherent beginner-master relationships. At times it happens that an improvisation jam becomes established as a non-hierarchical platform. I wouldn't make judgments as to whether it is good or bad, as long as the platform serves its purpose for the individuals taking part and co-creating it, in manner that is empowering for the all the participants.

This approach may be challenging in situation where there are power structures such as degree courses and the institutions that offer them. If learners are not used to this sort of pedagogical situation, they may feel confused in the beginning of the process. In this sort of situation the person who has the institutional power, i.e. the role of a teacher, has the responsibility to be aware of their own situationality. The more a teacher is aware of their own pedagogical and personal influences the clearer they can function in a teaching-learning process and offer holding-space, clarity and articulation of the situation they are proposing for the group.

In relation to this I think of the dialogical approach as an aim to bring out different people's interests, without needing to agree on everything. Yet, of course it is essential that everyone will be heard and understood. In a pedagogical group situation it is important that facilitators don't rank the different artistic interests within a group, but rather concentrate on recognizing and understanding those that are present within a group, and find ways in which the participants can find enough common denominators that they may understand each others points of view to the extent that collaboration may be fruitful. In a way a facilitator(s) is also always dealing with the un-known of any given particular group, context and individual, starting from a perspective that they lay the space open for things to take place, but they won't know beforehand where that given group or each individual learner will focus their interest.

Here we are getting close to Levinas' (1996) thought that may be also applied to the relationship between a teacher and a student, in which both maintain their otherness. Students may start to recognize and articulate their own interests which may be different from the teacher's, but a student and teacher can remain in dialogue, which may be interesting for both. At times, completely new perspectives are formed. A teacher's own articulation of their interests, knowledge on their art field and ability and courage to create a learning structure enables dialogue and creates a context in which this sort of learning situation may happen.

In allowing this multiplicity of interests and points of view, I have found that co-teaching is a very useful practice. In co-teaching it is possible to take into

consideration genuinely different points of view and give feedback and reflect through different knowledge and stand-points of each teacher. This is especially essential in facilitating inter-disciplinary practices. Often teachers from different art disciplines may pay attention to different issues. Even if they have a shared practice and focus points, they may bring up different things as being essential in different situations and thus create several starting points for dialogue within a group that may be more multidimensional.

Co-teaching is one important factor through which I may touch upon thoughts awakened by Levinas' (1996) and Buber's (1958) philosophies and deepen a dialogical process that may otherwise be challenging in the everyday life of art-pedagogy. This is an area that is interesting for me and where I still find a lot of scope to research and develop.

Learning and a creative process sharing the same terrain

Creative work and a pedagogical realm of it may be a way to process and encounter the world, society, community and other people. It could be said that artistic activity in general is an experiential, embodied and situational learning process, as Rouhiainen (2011) states, writing in light of Merleau-Ponty's phenomenological approach. This level of metacognition is always present in artistic activity, as well as in art-pedagogical activity, whether as a latent or verbalized layer of a process. My current approach towards different roles as a performer, a choreographer/ collaborator and a teacher are actually very much drawing from a similar pool of creative engagement. Of course I am aware of the specificities of different roles in different work contexts, however I also feel that these roles have become, and may possibly still keep transforming, into more fluid roles under the notion of creative work in the new paradigm of performing arts, as well as when considering the positioning of artists within the landscape of contemporary society.

This fluidity of creative roles and work situations is only one trend though, and there are many conventional production houses, theatres, dance houses and universities that function in more conventional settings. In these settings the

creative work, be it a pedagogical or artistic project, is often driven as a manufacturing process of, for example, a new group of students or a new piece of art. This is not a bad thing; I enjoy very much engaging in short dynamic working processes, where people are professionals and know what to do and still something unexpected gets created that could not have happened without that specific set-up and team of people. However, quite often in such processes one operates in an area of what is already known, and rarely in such processes is there an actual space for an actual creative or learning process, if we consider that the creative or learning process would actually produce outcomes that are not-yet-known. As it is a risk to enter such processes, as it is, well, not-yet-known. I suppose one also takes a greater risk to fail. To be fair, it requires a lot and it is almost a life attitude to work with the un-known. Yet it is needed, and so there should be a place for a multiplicity of approaches, including more conventional settings. Having said this, it is essential that in institutions there is also space for researching creative practices that wish to work with not-knowing, especially considering the world we are facing today in the contemporary social, economic, ecological and political landscape, where truly not-yet-known methods of working may be needed, as well as an ability to deal with not-yet-known situations in an ethical and conscious manner.

Freedom and responsibility

Rosi Braidotti (2014) talked in her lecture about a definition freedom as it was approached by philosopher Spinoza (1632-1677) as an adequate enough understanding of the conditions of our bondage, mainly referring to this definition from a political perspective and as an epistemic understanding of the conditions of our oppression. There is no omnipotent absolute freedom. I find I can relate this type of understanding of freedom to many contexts as well as in terms of creative work. We are always free in relation to something. If I think of the personal feeling states of freedom I have experienced, they are often caused by a realization of a bondage that I have unconsciously defined myself through, and once this bondage comes to the circle of my consciousness it is enough that I notice it and accept it, and that causes a sense that I am not defined by that bondage anymore, and that is an experience of freedom for me. It may take place in several areas of life and as an ongoing learning process.

To put things in a context of inter-disciplinary improvisation practice, I refer to Andean (2013) again and follow his clarification of the term "free improvisation" as he brings out that we can claim a range for improvisation between "maximum freedom" at one end, and "maximum constraint" at the other. How realistic either of these extremes is, is clearly open to debate, as is how accurate it really is to polarize them in this manner; for one thing, "free improvisation" as it is practiced in many communities today in fact involves quite a number of constraints, or at least conventions – if not of material, then at least in behavior. Still following along the lines of Andean (2013) there is the concept of "freedom through constraint", used by performers who find maximum freedom through maximum constraint. Nevertheless, we can make some claim to the legitimacy of this range in improvisation, between freedom at one end – no pre-determined constraints, or at least none beyond those unspoken laws governing the community's general practice – through increasing degrees of constraint: from broad formal arcs, to rules of interaction, the specification of individual roles, the details of particular material, all the way to maximum constraint at the other end – for example through the use of a fully pre-planned score.

In terms of pedagogical situations, I wish to approach this notion of freedom also as a philosophical question, not only a technical question as described above. Questions that may be posed within the learning situation include what is the notion of freedom for each of us? How do each of us observe the meta-frames? How comfortable do we feel in a situation with open-ended outcomes? What do you do within an improvisation situation, when you are free to do anything? How you frame your awareness? These of course open a whole realm of experimentations. Personally, artistically, I'm not so interested in diving into these areas as my primary enquiries, but they definitely comes into play, especially in pedagogical situations and are very important to be addressed, as I feel nothing takes the power away more from an individual than a situation where she/he is told that they are free if they are actually constrained in several un-spoken ways. That may cause a sense of dis-empowerment and self-blame. I feel the only way for me as a pedagogue and a facilitator of any improvisation is to address these issues and make my own situationality as transparent as possible, as well as aim to engage in a practice that may allow the individuals in

the group to notice the different frames they and the situation are defined by, and through that create and allow space for learners to notice, accept and respond.

So in some way one may always take maximum freedom within any given context, through understanding of the conditions of the bondage. This may be an inner freedom. However, if one understands what the context is, conscious anarchy, through questioning practices, going against them or creating ambiguity is really okay within a working situation as long as everyone has agreed to enter into such an enquiry or at least it is brought to discussion if it surfaces. I wouldn't strive for it as a facilitator, but if it surfaces from the group, I address it.

This takes me to the inevitable follow-up notion of freedom: responsibility. For example in an improvisation situation if a person is taking a lot of freedom to follow primarily their own interests without any consideration of the collective situation, it can cause friction and disruption of the communication within the improvisation. Sometimes a situation like this happens as a conscious provocation, but most often it happens as a result of being unaware. Thus all these experiments and working methods based on action-research cycles that emphasize communication and understanding of the situationalities of different individuals are essential in creating freedom that remains ethical, so there may be that joy and challenge of exploration, expression and venturing into the un-known. One shouldn't be afraid of conflicts either, as long as there is a willingness to resolve them as well.

Dealing with "bondage" and boundaries (social, political and personal) are part of being a human, and it's a beautiful and ever-fluid state (of noticing, being-with, responding, letting go etc). Different people have different relationships with notions like freedom. Yet, I suppose when we are in artistic and art-pedagogical situations that deal with creative processes and improvisation, there tends to be people who value freedom (freedom of expressions, freedom of speech, freedom of being etc) and have formed some relationship to those concepts. It is a common thing to arise in pedagogical situations. Whose rules are present? Are students encountering their own inner boundaries or their teachers'? A teacher may think they are giving freedom for

students to explore, yet they may not be. Students may think they are producing something from a state of freedom, yet they are mainly functioning out of desire to be successful and good students (common in dance schools). Yet we all have different points of interest, and I don't feel I can transmit a concept of freedom to anyone. For me personally, in addition to seeing freedom as an adequate enough understanding of our bondage, I wish to embody acceptance, a sense of being enough, and a sense of starting from what already is, in any given moment, as well as in an improvisation session.

Further Landscapes

Following on from notions of freedom and responsibility it is also important to consider power relationships and artistic ownership in inter-disciplinary improvisation that, in the form it is introduced here, tend to be in a non-hierarchical or collaborative set-up. In a non-hierarchical or collaborative working situation, may we still maintain the sensitivities and subtleties of each person and their relationalities with the world, including their embodied knowledge of their own artistic discipline? Can it be shared ownership, where individuals maintain their individual artistic integrity and agency, yet mediate the collective? Furthermore, these questions evoke a need for some consideration of the how values of these types of working methods in the landscape of contemporary society, as art-pedagogical practices, in art education institutions, as well as in the art field, are in an active relationship with the times we live in.

In peer-groups and pedagogical situations that are contained by any institutional power relationship these become complex questions and issues. Following the mapping out of dialogical and critical pedagogy in previous chapters, transparency of the inherent or institutional power relationships of an artistic or a pedagogical situation and allowing of multiple interests within a group is a one way to deal with power relationships in a manner that the participants in a group may maintain their sense of artistic integrity and also a sense of subjective enquiry that may be then brought to a shared process and dialogue. Bringing out and speaking about specific artistic or aesthetic stand points which a facilitator may have in a pedagogical situation or a collaborative

peer-group situation is also important. The transparency may create a very fruitful situation because it enables dialogue and multiplicity, whereas stand points that remain latent and try to be fully objective, may prevent dialogue.

An artistic ownership evokes questions, especially in groups that are formed of artists with different points of interests. Why is it that, at times an artist is comfortable taking artistic ownership of the collectively created work, as well as, at times, an artist is not comfortable in taking ownership of the collective work, if they feel it is not theirs? If I think of myself as a facilitator of a collaborative art project or art-pedagogical project, I can ask myself am I ready to let go of recognizing my input in the project as a facilitator of the work, for the sake of the project being collaborative? These questions relate to each individual's sense of artistic integrity, subjective value systems, ways of working and identifying and how these resonate with other members of the group, as well as the shape and orientation of the group process and outcomes. For myself these are open questions that, depending on a project, are good to bring to a discussion through similar principals as described in earlier chapters dealing with dialogical pedagogy, as well as the chapter on freedom and responsibility.

The question, discussion and recognition of artistic ownership is important and it tends to surface even in collaborative improvisation practices. However, some improvisers consider it to be a political act to be involved in a practice that is transitory in nature, a practice that escapes the strong capitalist suggestion that it is only meaningful to create a product and to have an ownership of it. If there is no tangible product or no ownership, there is no value in a capitalist environment. Improvisation performance, as well as improvisation practices, challenge that notion.

I have never been in a situation where I felt that I didn't get recognition for my work from other artists or students. The only situation where, at times, I feel I don't get recognition of my work are in situations created typifying post-Fordian contemporary capitalism, where the society trusts that artists' creative approaches and creative work is forever available to fix society's problems (created by the socio-economic-political situation, not the artists) and available to create culture and innovative solutions, yet assumed to happen without supporting the artists and there is the condition that any creative outcome may

not be too un-known, but rather stay within the normative guidelines of contemporary capitalism. I am not an activist by nature, I don't tend to take an anarchic position, yet I feel there is some scope here for the enquiry to allow alternative ways of working, research methods and practices that may create some ambiguity that allow being with the un-known, and that may actually bring some porosity to the bondage of the contemporary capitalist landscape.

In relation to this, Braidotti's (2006b) proposition, introduced in chapter on critical theory, offers perspectives on ethical and political subjectivity in contemporary culture, questioning the subject-centeredness and transposing the subject out of identity politics into a non-unitary or nomadic vision of selves as inter-relational forces (Braidotti 2006a). Braidotti sees the subject is a force among forces, capable of variations of intensities and inter-connections and hence of becomings (Braidotti 2006a). The improvisation practices described in this thesis enable and are enabled by processes of self-enquiry and self-awareness that create the self-directed basis of an improviser. What happens if we approach this self-directedness based on complex relations with a multiplicity of others, including non-human others, and that a subjective self-directedness could happen as collective self-directedness of all these present beings? As I am mapping out and developing ways of facilitating the skills and know-how that may be developed, for example through inter-disciplinary improvisation practice, that may also help a dancer in the new paradigm of contemporary dance to be a self-directed creative performer, I also wish to lay open notions of relationality, learning as a collaborative act, criticality and self-acceptance. All of these are open questions for me, evoked by the landscape of this thesis and something that I may take with me from this writing process.

CONCLUSION

I'm drawing together outlines for the skills and knowledge that enable inter-disciplinary improvisation and that are simultaneously developed in the practice. These outlines are based on reflecting my own process as an improviser in *El Hueso y La Cuerda* where we engaged in a collaborative process of self-teaching or peer-teaching each other across the discipline differences with and from what we already know to dismantle knowledge and patterns in order to eventually find new qualities. During the writing process of this paper, I have actively mapped out pedagogical situations and working practices that have enabled and influenced the practice in *El Hueso y La Cuerda* as well as used my own artistic practice as a vehicle to further outline ways of thinking and working that may function as a pedagogical theory and practice of inter-disciplinary improvisation performance.

The skills and knowledge that are developed in the inter-disciplinary improvisation performance practice are a dancer's self–reflection and decision making process; dancer's own research and awareness of the senses and perceptions; awareness of the interaction between performer(s) and audience during a performance situation and collaborative approaches towards learning and creating artistic work. These skills and knowledge share similar terrain with the skills and knowledge of a dancer in the new paradigm of performing arts, including the new paradigm of contemporary dance, defined by the performative shift outlined in chapters "A new paradigm of contemporary dance" and "Dancer's technique".

In addition to these, what can be specifically drawn from inter-disciplinary improvisation practice is a dancer's awareness of her/his inherent concepts that frame her/his perception and working situations, as well as discipline-specific working practices and terminology that are taken as a given, yet come into discussion and reflection through inter-disciplinary work.

These skills and knowledge outlined above can be facilitated and developed through dialogical and critical pedagogical approaches that take into consideration notions of freedom, responsibility, artistic ownership, artistic

integrity, as well a notion of the wider socio-political landscapes the work exists in. In terms of practice based working methods that can facilitate these sort of skills and knowledge, there are many routes. One possible way are the inter-disciplinary working methods, introduced in this thesis, that emphasize action-research based working cycles, working collaboratively both within a group as well as in co-facilitating and approaching a facilitation process as a not-yet-known situation. This mode of working approaches a teacher as an active researcher and facilitator, also engaged in a process self-reflection and dialogue.

During the writing process of this theses, I have recognize that at this state it is not meaningful for me to search for a place, where I, as a teacher and a dance artist, would feel I am ready, complete and have figured it all out. Possibly as an inherent quality for the practices outlined in this theses it feels more meaningful to relate to an ongoing practice and an attitude towards any given situation, artistic or pedagogical, as a fruitful terrain of possibility to be with not-knowing and multiplicity.

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ATTACHEMENTS

The video documentation of the performance used as a source material is available in this website link (14.4.2015):

https://vimeo.com/84782277
under password: mutefest