

Choreography and feeling

-in alternative relativity

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Choreography and feeling
-in alternative relativity

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ABSTRACT

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<p>This paper explores findings of connectivity and feeling relating to my latest artistic process <i>Dry storm in Theateracademy of Helsinki</i>. It sheds light on experiencing relative sensing of time and space through body's structures of communication in a framing of choreography.</p> <p>I share experiences and observations of practicing choreography that reveal my interest towards processual being and embodied connectivity. I will highlight experience as a starting point for a choreographic process and ponder translation as a choreographic tool, to bring fourth transformability of a body and processual composition.</p> <p>In relation to feminist, philosopher Rosi Braidotti's and mathematician, philosopher Alfred North Whitehead's thinking I find support in articulating the creative realm of <i>Dry storm</i>. I will explore some of the interfaces and relativities that Whitehead's speculative realism and choreography create and what they seemed to communicate.</p> <p>I will map out the thought and experience -processes leading towards <i>somatic imagining and</i> open more the physical practices that formulated <i>Dry storm</i>. Besides using Whitehead's process ontological concepts and Braidotti's thinking, this paper draws terminology and ideas from i.e. philosopher Elizabeth Grosz and dramaturge Jeroen Peeter's. In this paper I attempt to leave endings open, return and cycle around, reflect ways to organize through relativity of feeling.</p>			
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INTRODUCTION AND BACKGROUND

I consider choreography as a process of framing that enables locations where subjective reflections of lived life, actual life and through revealing potentiality an embedded sense of the future can be explored. Choreography is an ongoing processual and empirical research that is practiced in living. It encourages to look wider and deeper into the processual connectivity of our time.

Into multiple discourses that are happening, affecting thinking and being in the contemporary world, which for me formulates as simultaneous existence of many durational layers of time in the body.

By acknowledging temporalities and cycles in the body like digestion, menstrual period and the pulse of my heart in relation to longer durational process of the globe such as circulation of plastic and erosion of a land. These in-addition to personal and shared -spheres of experience like WWW, I feel as the combination of these spheres of time materialize as felt duration and articulations into the materiality of my body. These materializations resonate as durational and temporal patterning, as if constant compositional elements of contemporary living. My observations of overlapping durations and units of time create complexity in feeling and sensing. This for me formulates a mundane choreographic praxis that already enables deeply compositional ways of experiencing choreography.

In my works with choreographic practices there is an embedded urge to express and create without simplifying too much. I experience the need to acknowledge the open-endedness and processual dynamics of a subject as a starting point for any choreographic process. It is also an urge to find new ways of enabling embedded structural trust and to understand ways of adaptation through experiences.

In my work I indeed share Donna Haraway's (1984) question 'Why should our bodies end at the skin, or include at best other beings encapsulated by skin?' The enriched, affirmative complexity of living can be experienced in the processes of choreography with bodies and materials. I perceive the porous

layers of skin and tissues of a body as immense place of research and inspiration. It means to explore feeling, sensing, remembering, pleasure, pain, sadness, joy, bones, fluids, cells and so on. I am zooming in to the body, and even more into the cosmological particles and atoms that exists in the body and in all matter.

This for me makes it possible to explore and process choreography as emergent and current phenomena of life. By exploring shifting physical structures of communication, the nomadism of a being, distribution of perception between entities the processual aspect of choreography can tap on to the created sensations and embodied feelings. It expresses and allows new understandings to emerge about the felt and material world.

I am hovering around a socio political -question of how the body organizes itself always in relation? The question is relevant especially now in the time of rapid-sensations, constant connectivity and heterocronicity of subjective time. This becomes a creative question when working with choreography in relation to dance. It is one of the first felt questions, when entering into a new space, new environment and when facing new ecologies in it. This has made me to formulate choreographic practices to observe the deconstruction of constant connectivity into felt atomistic and molecular relativity of in between. How these processes of exchange affect constitute being and what kind of compositional and processual ways of organizing they enable?

In the moments of sharing spatial-temporal relationality between subjective forms of human and nonhuman matter. The capabilities of matter are revealed as receptive and open-ended, to perceive time and other processual dynamics of life. This enables interactions and interconnectivities between structural potentials of human and nonhuman matter towards constitutive communication.

I tend to feel relativity as in received interactions and interconnectivities, that could be articulated as bonds of invisible currents of transit and information between a subjective form and the environment. These bonds of transit as information and potential narration are explored and practiced in the artistic process of *Dry storm*, through body's capabilities for somatic sensing and

imagination. These spheres of bodily perception translate as gateways towards other ontologies of non-living and nonhuman Materia.

EMBODYING CONCEPTS OF DRY STORM

Thinking dancing as practicing choreography refers to the body's own complex and discursive mechanism of moving and sovereignty. In a way, the body is more closely connected to its own potential limits and needs.

(Gurevitsch 2017, notes)

Dry

Dry as an eternal sensation became embodied due to its deceptively simple meaning and its affective relativity to matter. Dry became understood in connection to something in connection to a physical sensation or observation, i.e. dryness of mouth, dry humour, 'that plant looks dry'. It resonated as a physical experience, embodied condition and in a relation to the word storm it created parallel entities, dry and storm.

Storm was seemingly a synonym for immaterial chaos of information and feelings. Currents of energy and forces which were for the artistic working group constantly existing sensed material for the process.

The parallel layout of these two words was a trigger for the imagination. It also connected the work into the weather phenomenon, a storm with very little or no water at all. That worked as a metaphorical frame for the artistic process. Connotations to global warming as affecting omnipresent phenomena were contributing to the sense of duration and time in the working process and eventually brought in as a metaphorically as a big-jointed processed wood in to the performance.

The conceptual experimenting with dry was done through free-sensing of the concept in relation to kinaesthetically interesting materials. Later on, the intensified felt relationalities that seemed as potential moments amid

experimenting were articulated in relation to the seemingly dry sound of the baking paper and the hard sounds of the processed wood. The feeling of these materials was described as felt vibration and overall passivity. These feelings leaked into the rehearsal space and created during the process a static and vibrating atmosphere, which we tried to hold on to as a performative feeling for the space.

The performers were focusing on to the rhythm and duration of the baking paper. This started offering dynamics for moving in the space. Moving through the un-predictableness of these materials a chaos was experienced largely, in these experiments with the baking paper and processed wood.

To sense drought through shifts of rhythm in a body in relation, rises from the performer's sense of embedded understanding of time. This became a base for the strict compositional choices we made for parts of the work. The clear relation with the baking paper and the wood, subjects and the space offered room for dryness of actions. They materialized as movement motifs i.e. dry diving and dragging.

Through a shared-body of a choreographer

I had made a decision not to perform myself in the work. My position would be a choreographer, who proposes collaboration and emphasizes processual meaning creation. In the rehearsals I witness myself as a facilitator of time and space for this particular project. These observations about my position made me feel like a landscape. A part of the condition where the artistic work happens. These observations are vague and just in the beginning. Still I want to share the feelings that I had during the process of *Dry storm* that made formulate a thought of a choreographer's body as a landscape?

By being in the middle of a rehearsal situation felt as being in between interfaces of rigours and nuanced fluxing currents of articulations of the performers. These energy currents seemed to materialize as feelings of not

knowing and knowing, specificity and common into my bodily perception. They seemed to inform me of the performers feelings and sensations. These vague and odd shared feelings accumulated shared non-verbalized, conceptual ground for the process.

These felt interfaces formulate and dissolve by leaving resonance behind. In a practice situation these shared feelings and the resonance support creative reading of memory and imagination which again feels as if currents of creativity are articulated to enable destabilisation of the habitual ways of working.

For me this is causal reaction from the emphasizing of relational re-mapping of constitutive communication and processual meaning creation as a way of artistic work. The feeling of becoming as a choreographic working dynamic formulates the working situation towards fluxing and processual dynamics of creating.

In my experience processual working with choreography focuses towards 'structural flexibility' as a working environment. This can lead towards articulations of the figurations of the relativities between agencies of a dancer and a choreographer.

A choreographer as a landscape? Is an open question, and supports flexibility of agencies and deconstruction of power positions.

In our rehearsals, by witnessing the performers practice, the body of a choreographer became part of the architecture of the rehearsal space. This made me be part of the explorations, while seemingly being in a different embodied state of watching. Later when our process proceeded these experiences of witnessing through a choreographer's body and through the bodies of other members of the artistic working group, inspired the audience positioning for the performances.

It feels emergent, apparent in my bodily perception. These senses of felt, particular and embodied structural tendencies of communication reveal the performer as vulnerable and 'in-between'.

A seemingly solid, nonhuman matter transverses its processual dynamics that fuses with the currents of curiosity, desire, strength of a performer creating complexity in simplicity?

(Gurevitsch 2018 notes)

The notes above are from one of the first improvisation try outs with a practice we called a whirl of exercises (with baking paper and wood). The spatial-temporal dimension of that actual rehearsal moment in time got wider. The performers were articulating potential as in embodying the processes of fluxing currents of energy and interconnectivity. This event of processual embodying of information resonated as resilient vulnerability in the performers and in the choreographer's beings.

TOWARDS FRAGMENTATION

The practice of the whirl consists of these bodily exercises:

1 move from your face, the whole body is located in the face.

2 make the air move around you by sensing the in-between-ness between one another.

3 rolling of the skin, rolling of the nerve system, rolling of the digestive system. - Connecting through these different communication systems of a body, via proposals from experimental anatomy (Palokangas 2017), in finding ways of communication, through structural dynamic differences in ones-being.

#4 overload, making the space aware, by verbally stating sensations, perceived phenomena's in the rehearsal space.

Most of the exercises in the whirl operated as perceiving information through body's communications systems. Such as nerve system, cardiovascular, skin and digestive system. For example, the practice of rolling of the skin (Palokangas 2017) became shared sensorial state for the bodies of the performers. The other layers of felt systems, the digestion – and the nerve system were in receptive relationality with the sensorial practice of the rolling of the skin. This was to emphasise different dynamics existing in the body's physical receptive structures and how they translate as well as gateways to a body as an in-between space.

The performers were reading and feeling the interfaces of inner physical fluxing sensation. The processual, material being and bodily intentions as well as the outer impulses, coming from the environment and others. The oscillations between these layers of experience quickly revealed enigmatic potential for actualization and meaning creation. The bodily states that were formulated articulated as dynamics of in-between and had connotations towards perception practices by Deborah Hay.

We formulated a felt aim for the practice of whirl which was to enable fluxing transitioning between different ways of processing information. The whirl created fragmentation in ways that the performers perception became distributed. The challenge of the whirl was to perceive information from the environment, from the embodied memory- base of being and hold on to the present moment through the felt task of being in the whirl of exercises. This over stimulated state of perceiving, created sensations of clumsiness, difficulty and a sense of stuttering, but also with duration opened decision making on the level of process of an embodiment, emerged into ways of receiving multiple interconnectivities between the different exercises.

The over stimulated state created occasional dynamics of passivity and stagnation. These feelings were very interesting and created grounding and counterforce for the other feelings provoked by the whirl. With time passing passivity and stagnation translated into dynamics of relativity in-between human and nonhuman performers.

Rosi Braidotti (2011,63) *talks about a body: It is also a messenger carrying thousands of communication systems: cardiovascular, respiratory, visual, acoustic, tactile, olfactory, hormonal, psychic, emotional, erotic...etc...etc. Coordinated by an inimitable circuit of information transmission, the body is living recording system, capable of storing and then retrieving the necessary information to process it at such speed that it can react "instinctively".*

We were working towards and translating a feeling of disruption of perception into a fragmented bodily perception. This was happening by staying in the negotiation and struggle of becoming. We translated the overall dynamics of the whirl as exhaustion and exhilaration. What became prominent for the process was the found sustainability in making decisions through the felt notions of exhaustion, exhilaration and overload, discharge. These word pairs offered duration, transformation and articulated composition with the nonhuman materiality's, for example in the first part of the performance. The

word pairs were ways for the process to find stability.



Photo Sara Gurevitch rehearsals 2017 Dry storm. Theateracademy of Helsinki



Photo Sara Gurevitsch 'storm ball' 2017

Relying on the processual dynamics of nonhuman matter

1. *Exploring the limits of the principle of relativity, with nonhuman material. Empathy practice.*

Bring a non-living, nonhuman matter into the shared space. Focus on the warmth of your own body sense the space where you are and close your eyes. Hold the matter in your hands or in close proximity. Draw the shape or a form of the nonhuman matter with your mind's eye. Breath in and breath out on to the drawing. Open your eyes let the moment lead into a placing in the space finding relativity between you and the matter. Let the body organize accordingly. Then find comfortable and sensible proximity with the matter.

Feel the constitutive connection

Intensify, through channelling your sensorial awareness towards the non-animate matter. Breath into the positive bond and let your perception rest on

the singular bond. Start imagining how you are becoming a vessel, or a filter to the nonhuman matter to channel its processual laws of existence and feeling through your materiality, and vice versa. Let the object become a vessel of your currents of information, emotions and feeling. Let it be your filter towards the world. Perceive the circular sense of energy that exists and becomes accessible through and in-between you both.

This particular exercise highlights imagination as a tool for sensorial and somatic exploration.

2. We were standing in partners, some were partnering with a nonhuman subjective form. Simply touching two places, in the arm or on the back of the other. Here receiving and giving space to the other subject's form. Letting different processes be active. Observe them with your partner through space-giving touch.

Over and all the practices of relations between human and nonhuman became an important part in formulating the score for the performance. In finding imaginative and sensorial constitutive connectivity with nonhuman materials and their unpredictable laws gave us new dimensions for the potential transformability of the performers bodily being in the process.

As a parallel track, formulating and exploring potential ontologies through connectivity, we did a practice of 'constructing together' with living and non-living materials. We practiced making decisions through shared sensorial ground with the material and the physical rehearsal space. We worked with materials that kinaesthetically formulated intensified relations and dynamics into the space. The costume designer and I decided to bring in materials that felt sensorial and kinaesthetically stimulating to offer and intensify the connectivity through sensing, such as plastic and elastic tubes, wire, electric court, fishline, mosquito net, furry stuff and so on.

Storm

In the creative process there emerged a need to keep destabilizing the formulation of practices and the processes of embodiment. I facilitated practicing in ways that allowed difference and change affect the spatial and temporal parameters of practicing together. For example, by altering duration and time that we spend with a specific task. In ways the destabilisation method resembled processual embodiment of a storm.

The feeling of the work pushed the performers to layer their memories of the different practices and exercises as accumulative processes of embodiment.

It takes immense sensitivity and sensibility from the performers to allow all the sensorial information that we have gone through so far to exist. It is like we are aiming towards shared fragmented being that operates on the spheres of intuitive forces, embedded structures of being and durational embedded layers of time.

Today the shared relative remembering created strict actions into the space. The mundane action seemed to become a vessel for 'magical, celestial moments of being. (Gurevitsch 2018, notes)

Our storm articulated as complex of simultaneous and layered information.

The aspect of not knowing helped us to formulated complexity of feeling, which transfers ability and speculative structure for the work.

The storm was a metaphorical name for the process as well. We formulated lot of practices and exercises in the working process that were in different ways constituting the processual and particular being. The experiences of all the exercises and tasks were asked to be saved into a felt memory of affirmation into the bodily perceptions of the performers.

This in ways gave articulations for the dynamics of becoming through felt and memorised diversity of remembering.

Due to the processes of embodiment, through remembering the work within the storm started to reflect the subjective journeys and processes of individual performers. The singularity of the performers became apparent and articulated through specific tendencies of each.

We did zoom in into the molecular- and cellular exchanges through interconnectedness of the performers as in finding concrete places for articulations of storm in the body. This happened through listening, inhibition and reactivity, which sifted the kinetic imperative of a performer from representing into the existing potential for transformation. The transformation process from being a vehicle of articulations into an in-between place created exhilarating subjective potential for form of a subject. As an intersection of processual relativity of information and feeling, the being in the 'storm' reads for me as sensing different ontologies of human and nonhuman in a subjective form.

The storm was felt as an empirical creature, that formed from constitutive connectivity of and in-between the performers. This creature started later in the process to give sensorial and cosmological reading of itself in the forms of the composition

COMMUNICATION IN RELATIVE RELATION

Since from the start, the artistic process of *Dry storm* seemed to generate and rely on information exchanges in particular ways through bodies communication systems. These explorations created felt, artistic questions that led into formulations of our embodied research as processual and speculative. The creative collaboration was happening through accumulated and shared knowledge arising from the connectivity and relationality with each other's experiences. This happened among the whole working group.

The chosen accumulative and sensorial approach wasn't straight forward and due to experiencing a creative process also as a social situation the way we approached working created complexity and vulnerability in the group. In my opinion the process of *Dry storm* emphasized relative feeling, constitution and alternativity in creating choreography. This created extended demands especially for the ontologies of a performer and a choreographer and sharing of feelings.

This process was the first time when the artistic group worked together. The group consisted of six performers, four dancers and two actors who all had professionally very different backgrounds. This became apparent in the difficulties in communication between a performer and the choreographer. In forms of how each performer had preferences of getting directions and how I was costumed to choreograph and facilitate practicing. My own preferences lie in the processual and sensorial sharing of knowledge and for some in the process this was very hard to grasp.

It was me who had proposed as a way of working the severe emphasising of processual and constitutive communication through discussions and practicing.

For the six performers to work in this way there emerged a need for clarity. Clarity of methods and clear tools for the processual communication to trusts into the constitutive exchange between i.e. dancer, performer and a choreographer. We also were up against with the question of authorship through a concern of how much the process was aiming towards a pre-planned vision of the choreographer? This concern created a contradiction with the processual ways of working.

Now writing about the process and correlating experiences with final version of the performance. The working process shed air to how both a dancer and a choreographer were working in some moments through their historical embedded power positions. The embedded historical positions were leaking into the receptiveness of an actual moments in the process of formulating artistic constrains. This was happening without a fixed one vision of the work and without fixed power positions.

Thinking in retrospect, the work consisted a lot of constrains and not clear divisions of power. From my behalf there was an urge to see the communication as constitutive and agencies as flexible structures. In ways that every subjective form could through their own felt understanding navigate and build particularity in the process. This still allowed the articulated power positions but offered them to be translated as flexible structures of agencies.

Later in the process the communication considering the design of the work was clearly built on translation and co-extensive experiencing. Our lighting designer who's lighting choices were giving strong and theatrical elements for the work, translated as counterforces for the overall choreography. Using translation as a collaborative tool also pointed out the moments in the process where the responsibility of creating performative material was clearly shared.

With the designers the working process felt finding its footing through translation. The different elements, sound-, light-, and costume design came together and formed a tangible landscape for the work which helped in articulating other complexities of relations in the artistic progression of the work.

The overall working process of *Dry storm* had multiple ways of formulating itself into a performance due to the complexity and multiplicity of its working methods. Throughout the process it seemed as if the intertwined ways of accumulating material in the process didn't stop confusing and kept revealing strong contradictions between different methods of work. The lack of durational consistency of the working methods created destabilisation of feelings and being. This created particularity, resilience and progressiveness for the form of the work.

Meaninglessness and felt structures

Formulating an embodied artistic research question through a method of destabilisation, fragmentation and somatic imagining became a search of processes of embodiments and experiences of the subjective limits of the performers. This in relation and in constitutive connectivity between different nonhuman materials articulated *Dry storm* as variations of form, potential and processes of embodiment.

The structure of the performance became an assemblage of different compositional formulations, which can also be articulated as scenes. All of the scenes are based on the fragmented feeling due to a constant sensorial connectivity of a body in relation.

Beginning 1 : felt imaginative structures of felt durational traces

Beginning 2 : overload and discharge / exhilaration and exhaustion

Aftermath: digestion of fragmented feeling into nothingness

Sensorial diving: total emptying out

In *Dry storm*, there are choreographed parts that focus on to the relativity as a tool for a set composition. Then the work flows into parts that lean more towards the performers agency through felt physical notions of “subjective form” and “objective datum” (Whitehead 1929, see page 41) which translates as potential for physical connectivity in-between the performers, the nonhuman matters and the spectators. Then the work stumbles into the practice of a whirl of exercises and morphs into remembering and fragmented feeling of a being. All this articulates as constitutive and felt relation between the architecture of the performance space, human and nonhuman entities. The work resonates as a detached and embodied negotiation of processual beings.



Photo Sanni Siira *Dry storm* 2018. Performers Katriina Tavi, Salla Rytövuori, Ella Koikkalainen and Geoffrey Erista

DRY STORM -AS A PERFORMANCE

Dry storm is a choreographic performance leaning towards dance. It is formed around the relativity and complexity of feeling. *Dry storm* as a condition became an actual felt-reflection of a changing environment.

The performance formulated for six performers, four pieces of processed wood and five pieces of baking paper. In the performance space the event opens as a bricolage of fish line, artificial river and plastic floor. In the performance the performers enact life in the tangible environment of vibration and immateriality's. The choreography consists of elements of light, sound, composition and body paints, which create the intertwined narrative of the work.

Event information:

The work arises from fragmented changes in the body, created by embodied reflections from the environment. It rattles through the materialization of dryness, into hybrid bodies that in their multi directionality loosely connects anywhere and everywhere. Building structures of feeling and waiting
wondering
in
the
in-between-ness.

Performances to be beings.

Relationality, affect, action, performativity. Showing thinking duration.

Clumsy stuttering: distance empathy listening supporting. Sensitivity, imagination. Absurdity breaking down new logic. Materiality. Cosmic Space global: ending wish hybrid after. Extended mind distributed cognition.

Affirmative relational ethics that takes all the above into account. Thinking about running.

The working group:

Jenna Broas performer, dancer

Geoffrey Erista performer, actor

Ella Koikkalainen performer, dancer

Tuuli Heinonen performer, actor

Katriina Tavi performer, dancer

Salla Rytövuori performer, dancer

Hanne Jurmu costume - and space design

Sofia Palillo light – and space design

Tom Lönnqvist sound- and space design

Sara Gurevitsch choreography and space design

Elli Salo dramaturgical help

Eeva Muilu supervising teacher

Nina Numminen producer Teak

Anne Makkonen outside eye

*Performance event – a shared place for performer
and a spectator*

The work reveals physical imaginary created by the contradictions and overstimulation of sensorial perception of the performers. In other words, *Dry storm* has what and how embedded in into the different ontologies of connectivity that it reveals. The materialized relations between fishline, body paints and the fragmented dramaturgies of sound and light design constitute the subjective forms of the performers.

In the performance the performers are reading the potential of the performance space and perform actions that contribute to the principle of

relativity, basing a subjective action to an experience from another subject. Painted body, processed wood, baking paper, water, are all part of the questioning of agencies of a subjective form and conceptualizing sensorial interconnectivity. The performers let the members in the audience to focus onto the information that is stored in the sensorial layers of the processual being. This translates as non-rational narrations as follows:

leaning onto the layered-ness of time, seeing other subjects as clouds of memories, to storm in the moment and get comfortable in the future. These are lines, that were translated from different felt sensations of the performers. These were not shared with the audience.

The painted and one coloured performers start to leave actual traces on to the space and breath heavily, as if materializing the air in-between. This seems almost as substituting verbal communication. In ways, the work has narration, but it rather plays with abstracted feelings of sensuality, un-comfortability and deconstructing. This enables narration as complex and embodied relative dynamics.

Through the peculiar potential for narration the work imposes an interesting research question. How it communicates through levels of abstraction where it operates? How the spectators are pulled into the abstract, multiplicity of narration and felt dramaturgy?

The beginning of the performance is a rhythmical, composed imaginative set up which accumulates into an adventure of shared experiences between human and nonhuman. The adventures become felt an articulated as common and shared conditions of life between the performers. As the performance progresses through sensorial connectivity into somatic emptying-out, it reaches for larger connectivity. In the end part through sensorial diving into the space the work surrenders to sensuality. Through the subjective forms of the performers human and nonhuman the performance constructs structures of feeling in different ways into the performers and to the performance space.

For me the performance reaches towards communication with the spectators especially through seemingly mundane, moving bodies and emphasized breathing of the performers. These affective dynamics and actions become proposals for intensified connectivity and offer reading for the spectators. I see these as kinaesthetically empathic relation between a performer and a spectator. The dynamic of becoming suggests also casual movements and moments of witnessing, as if meeting points between the audience members.

For an audience member to enjoy ongoing deeply compositional approach and narration that happens in *Dry storm* could also happen by perceiving the constitutive forces of the performance. The sound, light design, choreography, in relation to the performers of human and nonhuman. These elements offer intertwining which is apparent and enable possibilities for the complexity of sensorial potential of the work to be sensed. The sound designs i.e. emphasized the silence, that then highlights the bodily sounds and rhythms of the materials. It releases tension through particular composed pieces of music offering them as gateways as places of discharge. Being, witnessing, and letting go of the known- ways of reading a performance become ways for a spectator to enjoy the performances re-cycled feelings and shared embodied experiences.

Dry storm navigates in networks of meaning and symbolism that become flattened out through dynamics of anticlimactic and meaninglessness. This was a felt invitation for the spectators to experience the embedded sense of humour that exists in the work. The mundaneness and dynamics of the composition offer perspectives to enjoy lightness and moments of exhilaration.

Non-static being is manifested through rhythm and processual spatial groupings of elements in the performance.

Through the performer's performative presence that never arrives offers ways of watching the work, that hold in qualities of letting things happen and

openness. For me the radiant, nonchalant being of the performers evoke curiosity that is based on feelings of nostalgia, comfort and humour. These feelings create a base for social event and a processual framing of a performative event. For me the performance of Dry storm is a particular and in-common place of communication, storytelling and narration.

In-between

The seating arrangement created the energetic image of the performance. The audience seats were on the two opposite sides of the performance space, which left space in-between for the performers to breath the work. The modes of interaction and interconnectedness between the performers was shared to the audience in dynamic ways. This happen due to the choreography of the event but also due to the pulls of gazes and energies that was felt from the audience members.

The in-between-ness was perceived by the performers as something else than deterministic or chaos. The audience placing emphasized relativity of experiences, where in the performance the dynamics of the performance were. The complexity and potential that the seating arrangement formed became articulated through specificity of moving bodies to form processual -embodied decision on display. The opposite seating arrangement of performance thrived the performers and the spectator to trusts in the actions happening through witnessing negotiating and surrendering to occasional meaninglessness.

Photo Sani
Siira Dry storm
2018.
Performers
Katriina Tavi,
Salla
Rytövuori,
Jenna Broas
and Tuuli
Heinonen





Photos Sanni Siira Dry storm 2018. Above, performers Katriina Tavi and Jenna Broas, below, performers Katriina Tavi, Salla Rytövuori, Jenna Broas, Tuuli Heinonen and Ella Koikkalainen.

CONCRETE CONSTITUTIONS

Matter is duration at its most dilated, as life, to which matter is commonly opposed; it is duration as it is experienced, in its varying degrees or qualities of expansion or contraction. Mind and matter, life and matter, rather than binary terms, are different degrees of duration, different tensions, modes of relaxation, or contraction, neither opposed nor continuous, but different nuances, different actualizations of one and the same thing that is ever differing duration. (Grosz 2011, 46-47.)

What I feel Grosz pictures here is a subtle transitioning from the phenomenological approach into more posthuman -, new materialistic thinking. She poetically assures creativity and alternativity through felt and differing notion of duration. Grosz pictures the processual dynamics of matter and allows them to oscillate against each other, by creating verbally dynamic interconnectedness between life, matter and duration. She creates sensorial feeling of flux and potential that resonates as relativity between feeling, sensing, thinking and division.

By creating a framing of a situation through bodily perception exercises I am able to experience material differences in a body in relation. With a physical exercise that is based on dynamics that already exists in the body it is possible to sense connections and disconnections of constitutions between sensorial multiplicity and measurable information. Such differences for example as heat, exhilaration and exhaustion. I allow relativity of sensations to deconstruct felt connectivity into sensed data i.e. feeling of the length of an exercise through shifts happening in the body's matter. For instance, during the rehearsal process of *Dry storm*, we did physical explorations of rocking and shaking that led us to formulate interest towards shared conditioning, transformability and imaginative efforts of body's materiality.

The differences in the materiality of a body in relation offer bases for transformability. The intertwinement of imagination and conceptual and

physical potential of subjective form articulate for me as potential for transformability.

To transform I feel letting energies and sensations arise, flux and formulate sensorial imaginary in the bodily awareness. In practicing I sometimes verbally stated an image or a progression for the sensorial imaginary like let the heart spread towards your limbs, which formulated embodiment of shared conceptual connection and connected somatic and imagining as spheres of articulation.

The oscillations between the actual, sensorial layer and imaginative potential of being enabled potential for alternativity for purposes of the creative process.

In the process of *Dry storm* rocking practice became a way to zoom in to the living, receptive and relative body and receive the processual dynamics of the environment and other. Working through body's capabilities of creating sensorial and conceptual knowledge about the environment allowed the artistic process of *Dry storm* formulate alternative orders of perception. By inviting cellular and molecule exchange between a studio space and the material relativity of a body the space articulated through the experiences of the performers. This was part of making of the space design for the work. When the process progressed the rocking, practice became a base for other physical practices to formulate

Description of a version of the rocking practice:

I am repeating an easy back and forth movement motif to sense the structural support that the repetitive moment resonates against. I let my perception fall through and into the layers of skin, nerves, muscle, tissues. I notice the surfaces touching, either something seemingly -solid and vice versa, the surfaces that are in connection with the air. I will let my perception wonder. The body erupts into finding connections with the environment through surfaces, sensations of pain, pleasure, anxiety,

coldness. I intensify the rocking and calm down again. Impulses are offered to connect, define, and let go. The simple 'rocking' motion amplifies my being into different dynamics and articulations of matter. In time (duration), when I stop, I notice the differences on the cellular -, molecular level. Action, and reactions start rising in my perception, forming differences, and slight passivity. Exhaustion.

I keep rocking and perceiving the perpetual motion that enables re- mapping of the physiological, felt structures of a body. I start connecting to my bones, -then imagining them being lighter. The bones start to feel light as features resemblance of a bird. The bones become light, as if starting to evaporate creating porous exchange into becoming a bird. They start feeling too light and too porous. The bones evaporate totally letting the sensations formulate sensorial felt figurations in the tissues of my body. - let go of the imaginary, have a moment of recognizing of the points that touch the ground, direct your awareness, into these points of comfort. Remembering sensations of being light, -remembering becoming molecular. I allow reflections of the rocking to return and turn into vibrations or other dynamics of flocking of the cellular layers. Finding fluxing systematization.

The verbal description of a practice describes the translation of sensations. It also highlights the moments when the practice lets the awareness lean more on to the structural and communicative receptive-ness of a subjective form. This for me formulates a body as a meeting point for currents and energies, that transversal through all forms of life and matter. These explorations create sensorial grounding for i.e. Whitehead's process ontological concepts and thinking of speculative realism. (see pages 52-58)

The rocking practice is a condensation of levels of abstraction and relativity with the environment, that I tend to nourish in my corporeality in relation to working with choreography. This makes me to perceive the body's potential as abstract and prone for transformability. Through forms of symbiotic relativity

with the environment and others I find consolation and creativity in the places of alternativity.

In the working process our discussions went to the multiplicity of life and other intelligences that exists the body, i.e. microbes, bacteria, other parasites and we started to see them as sensible creativity and intelligence for our physical practicing. Here for us new figurations of social practice happened, and we became aware of the concrete and embodied complexities of life in a being.

Allowing complexity of life in the body to resonate in the present moment as actualized potential of connectivity translates into bringing fourth the complex-interconnected-dynamics of constitutive-ness between forms of life and the environment. In enabling subjective- journeys and multiplicity in the present framed moment of practice the embodied knowledges deconstruct simplicity and defined notions of thinking and decision making.

Feeling interconnectedness

Knowingly taking part, in some of the contemporary world's underlining currents of information - like WWW and portals of social media - makes me look into the relative currents of energies that happen between these communications networks and my open-ended subjective form. These underlining currents of information feel as "rhizome" (Pyyhtinen & Tamminen 2016, 16) formations. These rhizome networks can be seen as immaterial time lines and forces of transformability. The human body plugs into these time line -networks and encounters them while they materialize as traces of duration onto the body. This feels as felt transformative potential for the body and the environment in my case for choreographic purposes.

We need to adopt nonlinearity as a major principle and develop cartographies of power that account for the paradoxes and contradictions of the era of globalization and do not take shortcuts through its

complexities. This call for new 'figurations' of the subjects we are in the process of becoming resonates positively with the radical feminist call for the elaboration of empowering alternatives to the dominant vision of the subjects. (Braidotti 2011 137.)

Braidotti calls for new ways for enabling the multiplicities and complexities of contemporary subjects. From my point of view on the grass root level, she encourages towards re-sensing and re-feeling the structures of connectivity. Into emphasizing relative being in-between living and non-living, human and nonhuman subjective forms. This could possible allow new dispositions of power and evoke new dynamics of critical receptiveness in a being. Finding connectivity in the flexible structures of power and allowing constrains, that leave room for the forms of life and matter to transform and grow. To feel in complex and multiplicity ways enacts life's potential and vibrancy. I resonate with Braidotti and pursue to allow realization of empowering alternativity and transformability through my capabilities for creation and contribution.

Shared somatic imagining

Somatic imagining stemmed from the rocking practice. It became a method of freely enabling multiplicity and alternativity in the bodies of the performers. The shared potential for alternativity became a way of revealing subjects own conceptual and physical potential for transformation. This articulated as multiplicity and alternative physical forms of bodies and arrangements in space.

I pursued to use somatic imagining as a compositional tool through highlighting sensorial relativity of the bodily sensation that was found through the rocking practice. In connection to the imaginative flux of a being and to a question of 'how do I feel right now?'

This subjective bodily question was to create trust towards the sensory awareness of time and space of each individual performer. It was asked by me or the performers every once in a while. Somehow I felt it made the performers trust and take ownership of one's own and shared processual not knowing.

This in relation to the constitutive relativity of sensations and fluxing imagination became a complex practice of perception. This revealed dynamics and potential to formulate emergent and processual composition.

The potential processual compositions were revealed through the body's potential for non-linear narration. The embedded materializations of time translated as other temporalities that manifested as non-linear, dynamic formulations of rhythm and relativity between the performers. The performers were acting and making decisions based on their own and shared sensations. This created multidirectional and complex internal affect chains of sensations that translated as stories and currents of energies into the rehearsal space through difference in duration.

The complex internal and external affect chains offered kinaesthetical listening of the space for the performers. That enabled meaning making with and within movement through proximity and sense of togetherness. This created shared imaginative potential which resonated as found way of enabling conditions that equipped shared, creative and alternative process for us.

For the work to communicate as processual potential and as a felt knowledge of the world I turned into process philosophy and speculative realism. Mathematician and philosopher Alfred North Whitehead's thinking translated from the 1920's and -30's gave consolation to frame sensing and experiencing as thinking. It also permitted the aspect of speculation in thought.

As a choreographer working with a body's connectivity to itself and others, knowingly proceeding in modes of sensing, feeling and energy place the focus on the subjective and felt dynamic understanding in connectivity. I read connectivity as in personal and cultural embodied processual understanding of time and space. For example, Whitehead's actual occasions (see pages 40-41, 52) are dynamic felt concrescences and processes of experiences. An actual entity forms into actual occasion through feeling. This sheds light for the relativity of the relation between thinking and feeling.

In addressing processual corporeality of a subjective form (human or nonhuman) as actual occasions creates interesting abstraction and space to use speculative and somatic approaches in creating. These vital sensorial actual occasions use feeling as bonds that transit constitutive connectivity and formulate interconnectivity in-between; between the open ended subjective forms and the world. I find interest and creativity in everyday life, which makes me to realize how the spatial-temporal structures of communication and embodied thinking in a subjective form are practiced in everyday life, consciously or un-consciously. Whitehead's processual concepts bind feeling of everyday life into feeling and sensing in artistic creation process, which suits me well.

Towards Whitehead

I think what also thrives me towards articulating ways of practicing choreography through transformability on a sphere of bodily perception, i.e. somatic imagination, stems from the felt need to acknowledge the deconstruction of a 'pure' body and dance as being a harmonious art discipline. That has been discussed i.e. through Andre Lepecki's *Exhausting dance* (2005) and *Singularities Dance in the age of performance* (2016). The unity and wholeness of a dancer's trained body has become fragmented, due to the acknowledged potential and creative power in

subjective embodiments. By focusing onto the processual dynamics of a subjective form and embodiments the awareness shifts from linearity and causality of time into receiving duration in relativity as in multi-layered, rhizome- bonds of transformability.

The misted concepts of true and false in using one's own bodily capabilities in dance has created a senses of information continuum, that happen between, above and under all creatures. This urges interconnectedness and metamorphoses as choreographic relations, which has created new compositional relations and morphoses between art practices and disciplines. When enabling new there becomes a need for new felt concepts and conceptualizing.

Actual occasions are the actual entities of which the world, meaning thereby this cosmos and any other cosmos that may have been, may now be, or may come to be, is composed. (Cobb Jr 2015 13.)

Being as an actual occasion resonates in the realm of choreography as in subjective embodiments of a being. There is particularity of duration, feeling and articulation in every process of embodiment that forms the subjective form.

Feeling resonates on a body's sensorial level. Whitehead's metaphysical concepts and thinking frames a process of framing of a choreographic work as a play of feeling and duration.

The simplest example of a feeling is the feeling of a single actual occasion. Every feeling has a datum. The datum is, for that occasion "an object"; so, Whitehead calls it an "objective datum." But it is important to recognize that the objective datum in this case, was, a moment ago, a subject. The objective datum is chiefly composed of feelings. (Cobb Jr 2015, 33.)

What I feel Whitehead does is he turns into relativity of feeling and durations of the constitutive processes of an actual occasion. Towards its internal and external dynamics and felt constitutive communication with the world and other actual occasions.

A subjective form of a being is turned into a relative assembly of processes and embodiments of experiences and emotions. This for me operates on such levels of abstraction, that it is creating evident connotations to processes of choreography for me.

History, present, future -the three layers of time

For Whitehead "eternal" means nothing more than non-temporal. That is another way of saying that "eternal" objects have no actuality at all in themselves. They do not come into being and they do not pass away. They are related to every temporal moment in the same way, as far as their own nature is concerned. (Cobb Jr. 2015 23.)

According to Whitehead, non-temporal is connected to conceptual feelings that are prehensions (see page 50) of eternal objects. Here the eternal object could be a particular felt and embodied duration of a process that has created an embedded sense of time into the materiality of a being. Something has been experienced and shared with others and the world through physical feelings. Here I am referring to the capacity of embodied information and memories of a body.

The three different spheres of time in a subject, gazed through filters of history, present and future demonstrate some of the complexity of duration that constitute my communication systems. They are attempts to articulate the necessity of realising and remembering to feel the embeddedness of time and processual, open-ended-ness of a being. As well as to see culture as de-constructible and constructible matter, in relation to other intelligences and the environment.

History

I've gone through what I would call a classical-way of dance training for a dancer born in 1986. Partially and in some techniques, it has been all about inhabiting ways of moving and transiting weight through following and imitating specific shapes and forms from a teacher or a master. Luckily it has been over casted with improvisation and creative dancing in the beginning of my dancing journey and somewhat all the way up until now, actually. Through somatic awakening due to a psychosomatic illness and visible trauma. In my case my right leg swelled double the size of my left leg, without a pharmaceutically 'legitimate' reason. I crashed into release technique and became interested and in love with somatic approaches as a source for movement and dance; perception practices, Klein technique and Feldenkrais method. Having Yvonne Rainer's famous No-manifesto, printed out and safely placed in my wallet for years now. Controversially turned me questioning the naturality, purity and normality. Heavily perceiving my own body as complex and not pure created questions and frustration towards the existence of ideal and harmonious body.

As a parallel track, loving the postmodern in dance, enjoying the political burst in the 60's in the dance and performance. What one can do with a placement of a body, bodily placements, in a relation to the environment, infrastructure? I also embodied Trisha Brown's love for virtuosity through and in veritable moving.

By formulating love and hate relationship with the concepts of contact- and improvisation into finding mysticism and mundane-ness in butoh dance. Just to find out the excitement and to become empowered from yoga and other practices based on the body's capacity to channel energy. These became facets for enjoyment and realization of the struggle and complexity of life in relation to dancing. Enjoying the European expressionism and journeys into today's fetishism, eroticism and visual arty dancing just to realize that the personal

approaches towards dancing have gotten way too complex. Becoming puzzled with 'how can I practice dance' and leaning more into choreography and ecologies of it, which seem to behave like philosophy, - it can only exist with other.

Becoming tired of understanding how much knowledge the body holds and how little space in societies there is to share it. And thinking and keeping in mind that dance is still revolutionary, and that if something it is "putting the active back into activism" (Braidotti 2011, 268).

Here now, coming from all these speculations and adventures with dance and experiences of dancing into thinking. More thinking and stopping the progress of moulding my body to be stronger and giving space for processes of sensibility of relating. Here also, replacing reality with relativity.

It is political, because of remembering, that suggests not being equal to yourself... but rather in differing as much as possible from all you had been before (Braidotti 2011, 33).

For me to accept the embedded history of my subjective form already calls in translation and deconstruction as methods of life and choreography. This for me, leans towards of articulating embodied structures of feeling as in actual occasions into difference and desire towards process, creation and potential of change.

Present

I'm at home in my body. In a body that usually feels hard to explain. I think that the constant relationality and communication encountered in different mediums of life has turned my body into an organic-non-organic 'patchwork' of a body. Relationality between a body and the environment feels as information and energies that by pass, immerse and sometimes gather voluntarily and involuntarily into the body's materiality. Through realizing the

body's receptiveness for energy and information currents that materialize as feelings, sensations and durational traces in to the body. This activates bodies tendencies for adaptation and accumulating felt complex structures of feelings. These complex and multidirectional structured of felt processes of experiences contribute on to the fragmented feeling of being. That becomes adapted as part of my subjective form. Into my existing cultural corporeality, i.e. an ethnic group, a social placement, a political orientation, a sexual preference and an age bracket that I represent in the world.

Future

It is connected to sensing myself. I feel as going deeper in my own experience, into a physical state which might have characteristics of liminal states and or relaxation. I am transporting myself into the heart of myself. To observe my own continuity on a domain that has no practical use. Here I feel restoring information and sensations for moments of reflection. On the other hand, it is to self-immense into sensation beyond and around me actual and virtual. By perceiving through self-reflection in and with movement I find relational flows that can connect me with other beings. When seeking understanding towards other and working with living and non-living beings I feel the self-immersion happening right before the intention to connect. To go through as deep as possible into one's own experience and to use it as a base to perceive the nomadism of other subjective forms. This enables communication that operates on a level of interrelations. This is fulfilling the characteristics of a life-enduring-forces and currents. Becoming intertwined with intuitive- and body's other inner continuous life forces that provide access to other continuities in the world with matter, living, non-living, human, nonhuman and posthuman. Forces of curiosity, desire form vessels for connectivity and articulating ontological and abstract desires towards processes of transformation.

PRACTISING RELATIVITY

In a present moment of practicing choreography, I am intrigued in enabling relationality between processes of feeling. What does it demand from a choreographic practice for it to facilitate explorations of these relationalities? This for me seem to be connected to the shared dynamics of bodies intuitive forces. The forces that flux and erupt, resonate as disruptions of perception and differentiation. I could describe a body's intuitive forces as non-rational energetic currents and forces. That physically could enable perceiving of the body's inner nomadism as different affects in a body. To sense the eruptions as multiple beginnings and endings I open the explorations of a choreographic practice of 'being together'.

'being together'

Practising choreography through allowing different structures of communication in a body to work as connectivity between subjects aims "becoming -molecular" (Braidotti 2011, 136). In practice for us it was to acknowledge the atomistic continuous constitutions of in-between, in being together.

The nonsemiotic codes (the DNA or all genetic material) intersect with complex assemblages of affects, embodied practices, and other performances that include but are not confined to the linguistic realm...It defines the vitality of matter as an ecology of differentiation, which means that the genetic material is exposed to process of becoming... the first point is that difference emerges as pure production of becoming -molecular and that the transitions or stratifications are internal to the single process of formation or assemblage. ... The second key point is that primacy is given to the relation over the terms. (Braidotti 2011 136.)

Here Braidotti opens the practicalities of a process of becoming molecular. It as potential for deep and complex bodily interconnectivities. How the process of becoming molecular formulate meaning as formations and assemblies in the cellular and molecular levels of a being. In allowing becoming molecular

resonate as profound and apparent enabling ground for language and meaning making in a creative process.

By practicing 'being together', we surrendered into a shared consensus of time and space. How 'being together' articulated as a practice was through perceiving the relative sensorial information from other performers and nonhuman matter as trajectories for composition. This resonated in our exploration as being in the middle of somatic, sensorial cloud of information and as connectivity with the unpredictable laws of matter and being.

Being in the cloud of information gave hints of the felt, invisible informative chaos and its trans versality into the subjective forms of the performers. The nonlinear decision making was taking the grouping of the performers and matter towards felt and particular ways of experiencing speculative, ethical and social relationality.

These finding for me created foundation for moving together without strict regulations and definitions. We did moving through physical and embodied structures of particularity and we let the temporalities and sensorial complexity of others contaminate our personal perspective of the shared situation. This was done through curiosity to approach nonhuman in human. Wanting to formulate the communicative body as an ever relational and live body of transformation was one of felt aims in the process of *Dry storm*.

For example, in the process of *Dry storm* my experiences as a participant into moments of embodied decision making seemed to focus on the processes of formulating an action and reaction. That still felt as non-linear through dynamics of letting things happen and inhibiting sensorial stimulus that I received from the environment and others. Through becoming molecular the decision making was shifted to happen through felt relativity of sensations, happening in a shared environment with human, nonhuman.

This created alternativity, non-linear and processual dramaturgies for the emerging composition, by letting sensorial dynamics to construct into particular intensified moments into actions.

We formulated bonds of relativity, through curiosity and wanting. This seemed to operate in ways that 'being together' at first happened on the domains of virtual as if formulating energetic relations in the immaterial spheres of bodies. This odd feeling of energetic gatherings then materialized as nuanced actions of a body into the space around.

In the process towards the performance of *Dry storm* 'being together' created air to the deep compositional sense of a body's interconnectivity. Through relying on the relativity of and with the nonhuman materiality's. The way the performers were relating to each other offered place to find consolation by embracing complex information through structural communication systems of a being.

Amid moving in space there seems to be moments of backwater and reflection, which still bypasses reasoning. It includes intelligence from others around, - from the shared temporal community. The surprising mix of moments of self-driven, hetero-defined, explosive bodily articulations in relation to the moments of inhibition and embodied reflection is fascinating. This mix of bodily articulation resonates as fragmented feeling. Being in the middle, being assembly of relations. (Gurevitsch 2018 notes)

The process of 'being together' progressed into a part of the work called aftermath. Where the performers allow fragmentation in their being and lean on dancing through remembering. The scene aftermath articulates as remembering and surrendering to meaninglessness. Little more about this later.

Whitehead's principle of relativity

The practice of 'being together' revealed connectivity as processual compositional tool on the atomistic spheres of a being. Finding simplicity in complexity and to slowing down to focus on the dynamics and constitution of a singular relation between two actual entities feels as participation on the "principle of relativity...there can only be one non-derivative actuality" (*Whitehead 1929, 44*).

Translating this into our findings was as to co-exists with particularity and shared, generality.

Whitehead's principle of relativity forms around experience and translates into subject's experience from another subject. Perceiving subjectivity as a shared condition of human and nonhuman entities reveals the potential in constructing of a shared sensorial exchange of in-between all entities. For Whitehead the world is constituted by felt relativity and feeling as a bodily perceived potential. These felt structures and processes offer structural support for the processes of experience.

The methods of somatic imagination and 'being together' worked as tools for having physical and conceptual potential of relating between non-living, human and nonhuman subjects. In the process of *Dry storm*, the felt concrescences of energies and layers of history in different subjects emerged as divisions of time. This enabled the performer to articulate experiences from another performer.

WHITEHEAD'S PROCESS ONTOLOGY, SPECULATIVE REALISM AND PRACTICING CHOREOGRAPHY

Whitehead's process ontological concepts such as prehension, actual occasion and subjective form offer alternative, abstract, atomistic and a bit mechanical sounding reading to the complexities and multiplicities of life. By elaborating the dynamics of becoming the process ontological concepts resonate as re-formulating somatic, interconnected and fine-tuned sensations of a relativity between structures and feeling.

For me Whitehead's concepts through the fact that they articulate interfaces and paradoxes of life and mechanics of constructing, are still not so easily absorbed into the manifold and complexity of a sensing being. For me they rather offer tangible tools to bring fourth the questioning of a conditioned subjective form of a contemporary world into praxis of choreography. I will look Whitehead's thinking through his emphasizes on feeling, which also resonates deeply and tangible with the experiences of feeling in the processes of the *Dry storm*.

Prehension

Prehension is Whitehead's special way of understanding the subject's experience of another subject (translation Pyyhtinen & Tamminen 2014, 112).

The world's primary nature comes in the subject's experience through prehension. The current world is a process, in which all existing themes build on one another by maintaining prehensive interaction with one another and the world. In the process of *Dry storm*, we aimed to feel the enigmatic potential of actual relativity between beings and matter i.e. through constructing in constitutive connectivity with nonhuman materiality's.

For Whitehead feeling and prehension are the same, for that as Cobb (2015, 33) states; “Everything I have said about prehension... applies to feeling, and everything I will say about feeling applies to prehension.”

Taking part on to the process of the world is by perceiving the embodied felt processes of actual occasions. Actual occasion is described as firm bases of knowledge of the world. Whitehead’s actual occasions are events.

“A momentary human experience is one example of such an occasion” according to Cobb Jr (2015, 13).

The performers beings were formed by shared and relative experiences and emotions. This materialized as relative remembering. This found communication with

Whitehead’s prehension that carries the “subjective form” and “objective datum” ...and “The objective datum is what is prehends. The subjective form is how it prehends” (Cobb Jr 2015, 29).

By embodying the sense of prehension as a felt singular bond of relation with the environment gave me as a choreographer simplified and abstract imaginary of the constant constitution of in-between material entities. The level of abstraction helped me to realize some of needed mechanics of constitution to be able to enjoy the affirmative chaos that was happening in the process of *Dry storm*.

Cobb Jr (2015, 29) goes on describing the ‘mechanics of prehension’, as

Prehensions are the way that what is there becomes something here. A prehension is the bond between two actual occasions. The past occasion shares in the constitution of the new occasion. From this perspective, we can say that something there becomes something here. This is the “causal efficacy” of the past occasion for the new one.

I can resonate with the simplification of an affective relation, that Cobb Jr describes prehension to be. Almost as a building block for more elaborate relativity as constitutive connectivity. Whitehead’s prehension offers

mechanics of constitution and hints towards non-linearity of time. I became fascinated by the vague description of something becoming here that was there. In the creative process of *Dry storm* we were becoming aware of these processes.

This seemed as realization of the potential for transformability as complex and full of unknown territory. It kind of asks for simplification or a clear suggestion for it to be experienced. In the working process of *Dry storm*, we found the word pair overload and discharge (see page 17), that gave us clear dynamics for the dynamics of a singular constitutive relation between human and nonhuman.

A prehension is an internal relation. That is, it is internal to the prehending occasion while being external to the prehended occasion. The prehension does not change what it prehends, but the subject of the prehension becomes through its prehensions. The relation is not symmetrical. States Cobb, Jr (2015, 30).

Here the description of a prehension as internal and external at the same time, resonates as extended bodily perception. Prehension and the extended bodily perception have potential of oscillating in-between and actualize in both internal and external spheres of perception.

Whitehead's thinking reflects the forces and counterforces of the world and verbalizes the pulls and tensions that keep the physical world and subjective forms intact. The description of a prehensive relation not being symmetrical offers strong and blunt abstraction for the multiplicity, transvers ability and layered-ness of time that belongs in feeling.

Whitehead's subject

Whitehead's subject translated into the 21st century is relative and emergent. Thinking and feeling are formulated in constitutive relationality. Subject is the product of the world and lives life through in a most sensible setting where it

perceives diversity without demanding homogeneity. Subjective form as dynamic actual occasion offer specificity and felt compositions of experiences.

The relation between two subjects emphasizes speculative views of reality and complete realization of relativity. The subject's own experience of another subject as the profound feeling of the world.

The nature of speculative realism refers at the same time to the responsibility that is laid on the subjects of our time. The responsibility of 'knowing' through feeling the sensorial patterning of true and false in his, her or they perception. This recognizes the speculative nature of thought and reveals multiplicity that is difficult to simplify.

Practicing choreography for me depends on opening eyes towards the sensibility and complexity of embodied living and to perceive that as a choreographic dimension. It is a choreographic interest to see how different subjective forms take part on to the construction of shared, inter-subjective and fragmented reality through creating assemblies of matter and process.

Conceptual prehension

For Whitehead (1929, 45) *These are the only operations of pure mentality. The technical term 'conceptual prehension' is entirely neutral, devoid of all suggestiveness. But such terms present great difficulties to the understanding, by reason of the fact that they suggest no particular exemplifications.*

Whitehead's notion of conceptual prehension takes my focus onto the body. Into a body's capabilities and potential of formulating decisions based on sensing and feeling thinking in relation. This refers to the constant constitution between a being and the world on a conceptual level of shared bodily exchange. Conceptual prehension translated into a situation of choreographic practicing highlights the potential of felt relativity between subjects. It gives notice for the capabilities of communication and finding of consensus towards shared principles or a landscape through experienced

processes of embodiments. Being interested of choreography through highlighting constitutive relativity between subjects Whitehead's concepts connect feeling in to everything. This reveal and ensure body's potential for alternative narrations.

Conceptual prehension seems to have potential for connecting different flows of knowledge, sensations, feelings information in a subject. This isn't happening in a subject rather in the potential of it. To allow the body to formulate narration in the inner-relationality and with others a subject becomes a product of its process. This in an artistic process is known but here it seems to expand to consider processes of life.

Staying in the potential of making decisions while making decisions, seems full of complexity and affordance for an embodied research. Whitehead describes how an actual entity has a well-defined relationship with each item in the universe and that the determination is the bond of prehension. The positive bond of feeling is "definite inclusion of that item into positive contribution to the subjects own real internal constitution. This positive inclusion is called its 'feeling' of that item' "(Whitehead 1929 56).

Being interested of the oscillations of processes and matter I want to acknowledge Whitehead's positive prehension both conceptual and physical happening in a present moment. This feels important because of practicing choreography in real, present actual space time- relation. Whitehead's interest of focusing on the potential in constitutive relativity between human and nonhuman bodies of subjects resonates loudly with framed landscape of choreographic work of *Dry storm*.

Going back to my choreographic question, how the body organises itself always in relation? A body that resonates as human, nonhuman as an immaterial energetic actual occasion. By realizing how the environment and other subjective forms constitute my being through constant constitutive

connectivity I think this question becomes important way of articulating my personal needs and preferences. It becomes a way of realizing the overload of information.

I stand in the middle of a room. There are people watching me who are scattered around. I stand slightly off centre. In the space, there is a shred of paper right next me. Little further away, on the left, on a diagonal, there is a bucket which is tilted and there is some water on the floor, and some random fluff. On my right there are some blankets and towels maybe like 2 meters away. There are wooden sticks hanging with fish line, right above me, which are almost touching my head. There is music playing. It's a rap song, which I like. It reminds me of something, I feel slight tingle in my fingers and buzzing in my head, I feel breath, which is in between, of not there or here. The music stops. I close my eyes, and feel the potential that is in the space to move. I move. How did I do? (based on a memory of a moment in a space, 2017)

One possible way of understanding our active senses is that they need resistance to be able to function. For example, we hardly feel ethereal substances, if at all, whereas we are able to touch solid matter. We cannot see transparent objects, whereas color offers resistance to the eyes. How much resistance should our surroundings generate before the world becomes a ground against which our sensory action itself can appear? How much resistance do images have to offer before they puncture the fiction of 'pure' vision and expose the mechanism of the vision? How much resistance should reality generate before we realize that we constantly internalize it and embed it in spheres before we become aware of our own limits? These are big questions, but this much is at stake in choreography as a critical practice, especially in a world dominated by a regime of visual culture. (Peeters 2014, 92.)

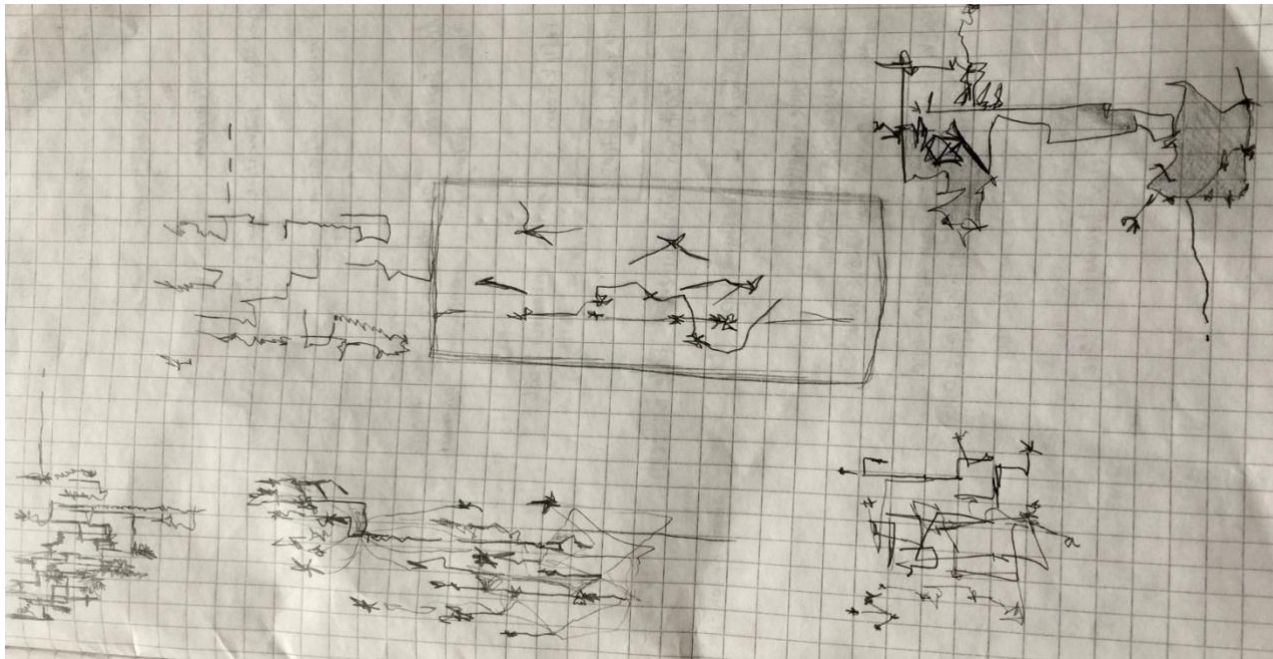
Above Peeters' elaborates the importance of processual sensing. He points out lack of sensitivity in the world and in ways of using our senses. The senses that record and channel information constantly from the environment and others. To feel the information of the world and others before it becomes overwhelming takes me back realizing the living-micro politics of a relative body.

In my experiences living in a body through somatic and heightened sensing of the porousness of a body is to realize how the body in relation is allowing, channelling, contrasting different forces, coming from outside of the physical limits, and arising from within. This is a shared and felt quality in every form of life and matter, according to Whitehead. And it is a way to experience, transmit and through making division to perceive datum. This becomes an important physical state, which pushes me towards self-regulating practices. To figure out the complex pluri-body that the world offers and constructs. This leaves me to find consolation in translation and in the mechanics of negative and positive prehensions.

Feeling of mechanics

Whitehead's process ontology concepts are based on natural forces of the world and they connect cosmological, sociological and philosophical experiences, which if translated into referring to choreography would be as pointing choreography to be in between, 'general truths.'

The body as an in-between place and embodiment of processual intersection is a place of complexity and forces, that resonates and evolves into seeing choreography as accumulations of relative communication as negotiation.



Random doodles of Whitehead's concepts, Gurevitsch 2018

In common, Whitehead's a bit mechanical sounding concepts give atomistic reading and language, to the voluntary and un-voluntary actions and reactions of living and creating through constitutive relativity between subjective forms and the environment.

When imagining Whitehead's concepts, they create imaginary of flattened, cycled structures, that are constituted through immaterial currents of light, speed and other physical forces and variations of form. These structures are

particular and offer specific qualities to the world and the subjects in it. These flattened cycled structures exist in clouds of corpuscles, like in clouds of mosquitoes, around a circulatory system, -during summer time in Finland.

The structures seem somewhat natural, through their connotation to mathematics, cosmological because of resemblance to a milky way and they seem historical due to having sense of cycles of time and duration embedded.

These concepts seem current for me due to the existing need to find trust into the constitutive powers of the contemporary world and subjects in it.

AFTER STORM

Feeling curiosity to translate relativity between all entities comes from experiencing the complexity of our time; complexity of subjectivity. *Dry storm* constructed and deconstructed particular and shared subjective experiences through articulating relativity of feeling between human and nonhuman. This has made me fascinated of the practicalities and logistics of human and nonhuman embodiments. How the embodied and processual knowledge of a subjective form creates potential for nonhuman and posthuman in human?

By exploring subjective embodiments of being creates alternativity and transformative dynamics as processes of choreography. This can be research in my case through different logics of creating sensorial and felt imaginary in relation to philosophical framing. For instance, revisiting subjective limits and patterns that held the subjective self-intact, offers potential ways of approaching something non-temporal.

Attempts towards the dynamics of constitutive connectivity made it possible to create *Dry storm*. Through reactivity, inhibition and different bodily states or moments of 'zone' the work formulated meaning through processual and dynamic interconnectivities. This seem to fracture the idea of fixed, stable matter, fixed stable roles, fixed one vision in a choreographic process.



Photo Sanni Siira, Dry storm 2018. Performers: Geoffrey Erista and Ella Koikkalainen

Fragmented changes

Fragmented changes, as an embodied, physical experience refers to self-differentiation from other entities through felt shifts of energy currents. The bodily perception is directed on the *atomistic processes* of relations. This is to perceive the molecular and cellular spheres as physical bases for the bodily being. In a way fragmented changes aimed for a choreography that formulates through body's interior and imaginative spheres of relativity in co-felt relation with others and the environment. Whitehead's notions of negative and positive feeling (prehensive relationality) could find similarities in the processes of decision making (division) in the fragmented changes.

In the performance, fragmented changes are asking potential for change. The bodily state resonated as relative event of dancing which occasionally discharges into a singular action i.e. dragging a piece of wood. This created



trust into the continuous information currents to reveal actions as concrete connections between matter and human being.

After realizing the amount of connectivity that in a framed situation is offered, working from over stimulated state becomes an option. Over stimulated or a fragmented feeling is a version of a certain 'zone'. It is a notion of not knowing and feeling of un-graspability towards other ecologies in the space. At the same time, it

includes immense sensitivity, connectivity and awareness to make decision and stay in the potential of change.

photo Sanni Siira Dry storm 2018. Performers: Salla Rytövuori, Ella Koikkalainen and Tuuli Heinonen



Photo Sanni Siira, Dry storm 2018, Performers Jenna Broas, Tuuli Heinonen and Ella Koikkalainen

In the work, fragmented changes enabled senses of hybrid physical feelings to emerge. These hybrid ‘moments’ happened through a *mundane body* that was multidirectional and connected with matter. By receiving and connecting, reflecting and letting go, becoming of embodied decision making describes the physical state of fragmentation.

I want to bring out Salla’s solo in the work. She is whirling with 7-8 different felt, commonly shared and embodied exercises. She based her performative presence on the embodied sensorial patterning of these exercises. Salla in her solo was operating basically fully on her capabilities of articulating relativity of feeling and remembering.

She was leaning on dancing, sometimes full filling an exercise more fully and letting the fragmented body to resonate as if negotiating between the outer expectations of a performance and inner fluxing urges of disappearing.

This being was creating, questioning and struggling. In the affirmative relationality with itself and at the same time operating on the conceptual ground, where shared 'feeling' of the choreography happened. Letting and emphasizing the openness of all matter became the creative bodily state of the work.



Photo Sanni Siira Drsy storm 2018. Performers Salla Rytövuori and Geoffrey Erista

Aftermath: the digestion of the fragmented changes

For a performer to shift in-between different embodied sensations and receive the moments of connectivity as places of destabilisation became the order of perception for a section in the work called aftermath. The ontological dynamics of inner- processes in relation to outer-sensations of others and the

space formulated a recycling of dynamics, datum and feelings for the performers.

According to the ontological principle there is nothing which floats into the world from nowhere. Everything in the actual world is referable, to some actual entity. It is either transmitted from an actual entity in the past or belongs to the subjective aim of the actual entity to whose concrecence it belongs. (Whitehead 1929, 345.)

The constant connectivity created qualities of superficiality in the performers. The feeling of animation or superficiality was present in the sensorial shifting. This play with depth and superficiality revealed being in the work as fragmented and odd. This was as if leaning constantly towards the future that actualized as straight forward actions as ‘falling into the space’, but as well as constant feeling of cycles. As a concrete example of asking for destabilization as an order of perception I want to mention Katriina’s part in the aftermath. She is constantly allowing destabilization through shaking and throwing. This still enabled her to move in connectivity of multiple fluxing relations and shifts shared with other performers. This required trusting to the sustainability of becoming, into the multiple endings and beginnings.

Trusting to make decisions based on extreme condition of perceptual sensing of the present moment invites feelings of risk taking and uncertainty in the act of performance. In this case the risk taking happened in relation to the non-causal progression of the whole work. Later in the scene Katriina emerged into duet with Geoffrey which accumulated into an embodied intense negotiation.

10. EPILOGUE

Every performance wants to be communicative. For me, sometimes when watching a performance, that suggest other or new ways of readings resonates as if meeting a distant family member or a close friend after a really long time. This person whom you care a lot and who is part of your life even if you don't see each other often. In this meeting the experienced feelings of curiosity, nostalgia, comfort and simplicity of loving that person are present.

Dry storm as a performance suggested other ways of reading and following narration. It offered different ways of being in a performance for a spectator and for the performers. This might have created feelings and questions of not understanding and exclusivity. Through these felt questions of not understanding in a spectator and in the moment of a performance became quests for the communication. What is shared that underpasses the not understanding moment?

What in *Dry storm* happened was that the created feelings in the work were attempts to create kinesthetical empathy, subtle and nonchalant exchange between a performer and a spectator. These moments of empathy were intensified in the moments of clear relationality between human and nonhuman and in the ways, performers were facilitating the performance space.

Through felt connections in-between all elements of the work the performers were facilitating the performance space in their bodily being and the space was enacting the inner lives of the performers. A progressive example of this is the traces that the performers bodies left into the performance space, on to the floor, nonhuman matters and the walls of the space, during the 50 minutes performance. The space transformed with the performers.

One of the starting points for the creative process of *Dry storm* was the emphasizing the feelings of connectivity and constitution. This formulated

complexity and created processes of embodiments. The process allowed chaos which became affirmative by moving in the created chaos which was translated into embodied practices of deconstructing connectivity. This led into formulations of intricate methods as word pairs i.e. overload and discharge. By inviting and sharing from the places of in common towards narrowing into particular and specific dynamics of a subjective experiences the process happened from the severe places of unknowing and posthuman.

The working process translated into dramaturgical progression for the work. By relying on to the subjective form of a performer as a dynamic part of relative assemblage of matter and process, tensions and release the work formed into progressive, bodily negotiation and questioning through senses.

How the spectators could find connectivity with the work was through rhythms and overall paste of the work. In the dynamics of how the wood was handled, papers crumbling and spreading, water splashing etc. This in addition to the mundane states of the performers, the work revealed being as processual and feeling. The relations between human and nonhuman energies offered felt places of allowance for the material narrations and sensorial imaginary tell their stories and reveal the becoming of potentially posthuman.

We didn't explicitly analyze or approach the notion of posthuman in the work. Nevertheless, through focusing on the processual dynamics and layered-ness of time in a body and all matter the potential of posthuman was to be felt in the subjective forms of human and nonhuman as potential and feeling of connectivity. This became articulated through realizations of the constitutive connectivity between the intelligences of all beings and matter, that manifest being.

For Braidotti becoming animal, - minority, - woman, - insect, - molecular are suggestions of broadening affirmation and living. This resonates far and deep, as felt relativities between beings and the world. In my opinion in her

thinking, posthuman is human that is in multiple rhizome network constitutive connections with other forms of life. This is a search for wider understanding and empathy. Posthuman is nothing really new but it is emergent and current due to its felt existence in multiple spheres of being in the contemporary world of matter.

Whitehead's speculative realism and process ontological concepts offered support and theoretical framing for the working and planning processes of *Dry storm*. In *Dry storm* the performer as an actual occasion offered dynamic ways of embodying and resonating against the shared unknown. This was felt in the process and in the complex and multiplicity practices that were constantly destabilizing the method of work. The performers were stretching their awareness to support and trust their shared felt familiar unknown-ness that they were dealing in the working process and in the performance situation.

Relativity with other works

The concrete relationality, between different ecologies of life and matter, have exploded due acknowledging the possibilities to affect and to be affected by different phenomena. For me it is also connected to the existence of internet and continuous development of technology (i.e. Virtual Reality). What do these parallel realities in their different temporalities offer for understanding of presence, contribution, intelligence and distribution of feeling in relation to what I think about choreography? This temporal and socio-political body needs spaces to explore its heterogeneous intertwining of feeling-thinking and experiences of heterocronicity of time. Choreography in relation to dance creates locations for exploration of embodiments. This creates curiosity towards deconstructing and translating embodied ontologies of matter and connectivity. For me, choreographic works are to be used to research wider spheres of connectivity and interconnectivity as potential for posthuman.

I artistically connect in creating choreographic work that is articulated through energy and physically transformative powers of life. I feel these as ways of cumulating narration and deconstruction of embodied definitions.

Choreographer, artists such as Meg Stuart, Jeremy Wade and Julian Weber all share elements of channelling and making energy currents visible either through felt vibration, dismantlement of matter or tensions created through actions and duration. They operate very differently in the in-between spaces of being that create alternativity of being and question and challenge “the object-subject, structure of experience” (Adventures of ideas 1927 225).

Also, as a great example of a work that deals with vibration beyond thingness is an alternative and cross-gendered choreographic work *The Supernatural*, by artists Antonija Livingston, Simone Aughterlony and Hahn Rowe, (<https://www.youtube.com/watch?v=eIX3KpgQHV4&t=73s>). This performance has made me feel how the complex and flexible distributions of energy in between and beyond thingness exists and penetrates the body's communication systems leaving them morphed and transformed.

11. CONCLUSION?

I feel as if just getting started. The immense potential in realizing relativity between phenomena and being becomes an immense space for recognition and felt processual communication. The feelings of trusting in the currents of extreme information and constitution provoke sensations of frustration and lack of hope. Here I find help in critical receptiveness, that I feel is practiced in processual performance situations. I want to contribute into the searches and creation of practicalities that offer consolations and transforms negativity and oppression into progressive communication. By aiming alternativity and positivity, creativity and life, is a big conceptual ground for choreography to exist in.

By these speculations, reflections and observations of depth and superficiality, process, practice, chaos, performance and choreography formulate questions towards socio-political issues, 'big data' and never the less, contradictions and paradoxes of life. I feel as pointing out personally how choreography in relation to dance is a place for exploration and deconstruction of notions and definitions that suppress the transformability of multifunctioning being. As well as it is a place of feeling responsibility of working and creating in ways that contribute into processes of change and senses of community 'togetherness'. These become integral decisions to make, as a choreographer.

For me to have noticed the potential of choreography in relation to dance, is connected of enabling subjectivity to have transformable forms and vital constitutive relationality with the environment and other subjective forms of matter and life. This has been provided through felt relationality with theoretical framing during my studies. It has given articulations and needed questioning towards better and co-extensive critical and receptiveness approach for creation. Now proceeding from here, I feel that it is a matter of being a part and contributing in finding platforms for 'free artistic practices'

and promoting engagement and open-ended investigations. Working through constrains towards discovering, creating, thinking independently and growing together.

For Whitehead feeling is potential and feeling is the actual bond between everything that is. Relying on to the reality as relativity offers comfort in believing and trusting creative work. Choreography and feeling, -in alternative relativity is a framed moment of life that suggest something and right after becomes potential for something else to happen. I want to share in the spirit of Yvonne Rainer and her famous No- manifest a sort of a passive and poetic listings of both in common and particular formulations of curiosity. I also include a listing for a spectator that was formulated as a guide for the spectators in *Dry storm* but could also resonate towards new shared experiences as performances.

Choreography,

to frame a circumstance and to look closely in the relationalities of it.

to experience speculative forms of dynamic, speed, touch and all the other parameters, that are constituted through sensing and sensibility.

to embrace the relational and speculative ontologies of Materia and being.

to leave endings open and multiple; starting over and reading into the difference of each cycle. Because then, when noticing a difference, becoming happens.

to offer alternatives to closed systems and definitions.

to enjoy the forces and dynamics of real, feel immersion between life and matter.

to play with affect and effect of duration.

to be specific and universal, forceful and subtle.

to be puzzled with the universality and universalization, as well as finding relations through particularity and specificity into bringing fourth the movement of difference.

Practicing choreography,

to give space for the parallelisms of life.

to make in-between-ness experienced, in the living being; becoming's and unbecoming, different forms of doing and undoing.

to realize all is material.

to make room to experience self-differentiation, through practicing different logics of relating and becoming affected.

to reveal the relations of emergence and eruption, the relations to natural forces and duration.

to feel structures that form life.

For a spectator,

The performance happens in a shared space.

Actions and movement, arise from working with senses and felt structural tendencies, of detachment and relationality.

Performers read changes, happening in the space, tune and adapt, to listen, to react and to be with each other.

Let relationality between space and matter happen.

The physicality's in a performance come from perception shifts, between conditioned body and affective body, your body and non-human matter in relation to 'now-ness'.

Work with over stimulation and practice letting go.

See performance as a cluster of embodied reflections and personal sensibilities.

Feel and take inspiration without fear.

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