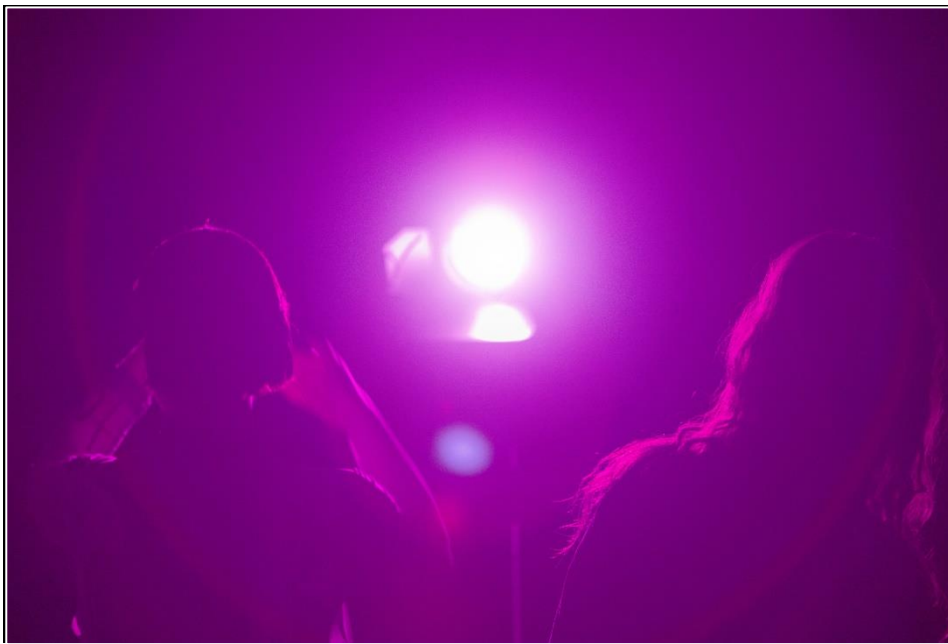


# Softer and wilder?

Ways of Engaging with Dance Performance  
Practices, Collective Work and Production Economy

SONJA KAROLIINA AALTONEN



*...like crazy.* Sonja Karoliina Aaltonen, Jacqueline Aylward and Maja Kalafatić. Theatre Academy of the University of the Arts Helsinki. 2023. Photograph: Katri Naukkarinen.

AUTHOR Sonja Karoliina Aaltonen	MASTER'S OR OTHER DEGREE PROGRAMME Master's Degree Programme in Dance Performance
TITLE OF THE WRITTEN COMPONENT/THESIS Softer and wilder? Ways of Engaging with Dance Performance Practices, Collective Work and Production Economy	NUMBER OF PAGES + APPENDICES IN THE WRITTEN COMPONENT 60 pages
TITLE OF THE ARTISTIC/ARTISTIC AND PEDAGOGICAL WORK <p>... <i>like crazy</i>, by Sonja Karoliina Aaltonen, Jacqueline Aylward and Maja Kalafatic, premiered on the 31st of January in 2023 at the Theatre Academy of the University of the Arts Helsinki.</p> <p>The artistic work is produced by the Theatre Academy. <input checked="" type="checkbox"/></p> <p>The artistic work is not produced by the Theatre Academy (copyright matters have been agreed upon). <input type="checkbox"/></p> <p>There is no recording available for the artistic work. <input type="checkbox"/></p> <p>The final project can be published online. This permission is granted for an unlimited duration. YES</p> <p>The abstract of the final project can be published online. This permission is granted for an unlimited duration. YES</p>	
<p>The written component examines, how the ways of engaging with dance performance practices, collective work and production economy are conditioned?. And through which kind of practitioner's tools and strategies it is possible to practice softer and wilder ways of engaging with artistic work? The research questions are specifically observed in relation to the fields of dance, performance and choreography. The aim of the written component is to contribute to sustainable and reaffirmative ways of engaging with artistic work through feminist working strategies. Hereby, I articulate tools and strategies for softer and wilder ways of engaging, which are entangled with concreteness. I recognize the tools and strategies as practices of response-ability, active consciousness, curiosity, trust, enjoyment, emergence, letting go and dialoguing. All my ponderings are deeply carved by the questions of – How art? And, how artistic work and creation can exist softer and wilder, in the times of multiple crises in 2023?</p> <p>In the introduction, I present my urgency to rethink and observe the ways of engaging with dance performance practices, collective work and production economy. The introduction presents the structure of the written component, claims for the importance of crediting and introduces my working with watery writing. In addition, the introduction opens up the use of footnotes in the writing. When continuing onto the first chapter, I open up the research questions of the written component. I continue to encounter my understanding of feminist working strategies, through which I approach the notion of engagement in artistic work. Next to engagement, I introduce the notions of response-ability and dynamic space. I then introduce the concepts of performativity and performative, which I also consider having an effect on the ways of engaging. Last, I deepen into the grounding question of – How art?</p> <p>In the second chapter, I observe the softer and wilder ways of engaging through concreteness and felt-sensed experiences. I open up experiences in the dancer's practice through my path with dance practitioners. Here, I introduce the ways of engaging as something that stays in motion. I approach staying in motion through my understanding of movement within movement as a practice of active consciousness. Further on, I introduce the notion of machinery body, which I observe in relation to consciousness and movement in the dancer's practice. I bring in the concept of situated knower as conditioned and entangled with the ways of engaging. Later, I reflect on the artistic component of the master's thesis with TADaCollective. Here, I look at how the articulated tools and strategies of the second chapter were integrated in the collective working. In the end, I dive into the collective working process of <i>...like crazy</i> as the artistic creation of the master's thesis' artistic component.</p> <p>In the third chapter, I reflect on Bojana Kunst's work <i>Artist at Work, Proximity of Art and Capitalism</i>. I come back to the question of 'how art' and continue on to articulate the intertwined relation of art and politics. Then, I introduce the concepts of the subject and the production of subjectivity. By following Kunst, I recognize the production of subjectivity being affected by contemporary capitalism. Throughout the chapter, I draw connections between the machinery body, subject and contemporary capitalism. In addition, I delve into the notions of self-governance, post-political and branding. Through these observations, I discuss the effects of contemporary capitalism and its temporality in regard to artistic work and production economy.</p> <p>In the conclusion, I bring together the observations of the written component and elaborate on the needs of future artistic work. I develop my understanding of the ways of engaging with artistic work. Here, I come to the conclusion that the tools and strategies towards softer and wilder ways of engaging need to be rooted in response-ability, the activity of staying in motion and softer structures, which take into consideration emotional corporeal bodies. Moreover, I reflect on the process of writing and open the learning outcomes of the written component. In the end, I conclude with a futuristic take on my desires towards my artistic work.</p>	
KEYWORDS Dance performance, collective work, production economy, response-ability, performativity, feminism, contemporary capitalism, Bojana Kunst.	

TEKIJÄ Sonja Karoliina Aaltonen	KOULUTUS- TAI MAISTERIOHJELMA Tanssijantaiteen maisteriohjelma
KIRJALLISEN OSION / TUTKIELMAN NIMI Softer and wilder? Ways of Engaging with Dance Performance Practices, Collective Work and Production economy	KIRJALLISEN TYÖN SIVUMÄÄRÄ (SIS. LIITTEET) 60 s.
TAITEELLISEN / TAITEELLIS-PEDAGOGISEN TYÖN NIMI ...like crazy, tanssintekijät Sonja Karoliina Aaltonen, Jacqueline Aylward and Maja Kalafatic, ensi-ilta 31.01.2023, Taideyliopiston Teatterikorkeakoulu. Taiteellinen osio on Teatterikorkeakoulun tuotantoa <input checked="" type="checkbox"/> Taiteellinen osio ei ole Teatterikorkeakoulun tuotantoa (tekijänoikeuksista on sovittu) <input type="checkbox"/> Taiteellisesta osiosta ei ole tallennetta <input type="checkbox"/> Kirjallisen osion/tutkielman saa julkaista avoimessa tietoverkossa. Lupa on ajallisesti rajoittamaton. KYLLÄ Opinnäytteen tiivistelmän saa julkaista avoimessa tietoverkossa. Lupa on ajallisesti rajoittamaton. KYLLÄ	
<p>Kirjallisessa opinnäytetyössäni syvennyn tarkastelemaan tanssijantaiteen praktikoita, kollektiivista työskentelyä sekä taidealan infrastruktuuria produktioekonomian näkökulmasta. Kysyn, miten nämä ovat vaikuttaneita sekä jatkuvassa vuorovaikutuksessa ympäröivien olosuhteidensa kanssa. Tunnistan näiden vaikuttaneisuuden olevan yhteydessä laajempiin yhteiskunnallisiin tapahtumiin ja ilmiöihin, joista tarkastelen lähemmin kapitalismia. Koen, että kapitalismista vaikuttuneet vuorovaikutuksen tavat voisivat toimia kestävämmiin, rakentavammiin sekä voimaannuttavammiin. Tarkastelen vaikuttaneisuutta tanssijan praktiikan harjoittajan perspektiivistä, sillä koen tanssijan praktiikan olevan yhtä lailla vaikuttanut ympäröivistä menneistä sekä nykyisistä olosuhteista. Tarpeeni on sanallistaa konkretiasta lähtöisin olevia työkaluja sekä strategioita tunnistaen ja purkaen yleistyneitä toimimisen tapoja. Tarkastelen näin vuorovaikutuksen tapoja taiteellisen työskentelyn eri kerroksissa lähestyen opinnäytetyöni otsikon tavoin pehmeämpiä sekä villimpiä olemisen tapoja. Lähestyn vuorovaikutusta aktiivisen kuuntelun, aistimisen, vastaamisen, reagoimisen sekä vastuullisuuden kautta. Tämän lisäksi tunnistan muun muassa aktiivisen tietoisuuden, uteliaisuuden, luottamuksen, nautinnon sekä irti päästämisen harjoittamisen olevan vahvasti sidoksissa pyrkimykseeni liikkua kohti kestävämpiä sekä vahvistavia taiteellisen työskentelyn tapoja. Väitän taiteellisen työskentelyn olevan kestävämpää vuorovaikutuksen tapojen seurattuna feministisiä työskentelystrategioita niin yhdessä olemisen kuin oppimisenkin tavoissa. Tämän lisäksi pohdintani ovat voimakkaasti vaikuttaneita maailmaa liikuttavista 2020-luvun tapahtumista. Läpi kirjallisen opinnäytetyöni heijastan reflektioitani kysymyksiin taiteen olemassaolosta sekä toimijuudesta useiden globaalien kriisien keskellä vuonna 2023. Miten taide ja taiteellinen työskentely ovat vuorovaikutuksellisia tässä ajassa? Minkälainen toimijuus sekä vastuu niin taiteella kuin taiteilijoilla on?</p> <p>Opinnäytetyöni esittelyssä kerron lähemmin tutkimuskysymyksieni lähtökohdista sekä esittelen opinnäytetyöni rakenteen. Tämän lisäksi avaan kirjoittamisen tapaa, jossa lähestyn veden virtaavuutta sekä lukijaa liikuttavaa otetta. Rakenteen avauksen myötä syvennyn tapaani lainata ja tuoda toisia ääniä omani rinnalle kirjallisessa opinnäytetyössäni. Koen tämän tärkeäksi ja olennaiseksi valinnaksi pyrkiessäni liikkumaan vuorovaikutuksellisessa suhteessa kirjoittamaani. Esittelyn jälkeen syvennyn opinnäytetyöni tutkimuskysymyksiin, joita kehitän ensimmäisessä kappaleessa. Kerron ymmärryksestäni feministisistä työskentelystrategioista, joiden kautta lähestyn vuorovaikutusta osana taiteellista työskentelyä. Lisäksi avaan käsitystäni performatiivisuudesta suhteesta vaikuttaneisiin vuorovaikutuksen tapoihin, minkä kautta liu'un pohtimaan taiteellisen työskentelyn vuorovaikutuksellista olemassaoloa sekä toimijuutta.</p> <p>Toisessa kappaleessa lähestyn vuorovaikutuksellisesta konkretiaa tanssijan praktiikkaan punoutuen oman kokemuksellisen polkuni kautta. Lähestyn vuorovaikutuksellista toimijuutta tanssijan praktiikassa, joka mahdollistaa vuorovaikutuksellisen liikkeen avaten sen potentiaalisuuden. Tarkastelen tätä muun muassa aktiivisen tietoisuuden kautta yhteydessä liikkeeseen. Ymmärrän tanssijan praktiikkaa sen oppimisen yksilöllisestä sekä holistisesta toimijuuden perspektiivistä. Reflektoin ja palaan tähän ymmärrykseen hahmottaessani taiteellisen työskentelyn mahdollisuuksia kietoutuneena konkretiaan. Toisen kappaleen lopussa keskustelen hahmottamani työskentelytapojen yhteyttä ja läsnäoloa taiteellisessa opinnäytetyössäni TADaCollective:n kanssa. Keskustelen, miten kyseinen kollektiivinen työskentely lähestyi kestäviä sekä vahvistavia vuorovaikutuksen tapoja. Lisäksi syvennyn taiteellisen opinnäytetyöni kokemuksiin ...like crazy -teoksen parissa. Kolmannessa kappaleessa keskustelen taiteellisen työskentelyn vaikuttaneisuudesta Bojana Kunst:n <i>Artist at Work, Proximity of Art and Capitalism</i> kanssa. Esittelen Kunst:n ymmärrystä taiteellisen työskentelyn sekä taiteen vaikuttaneisuudesta yhteydessä kapitalismiin. Keskustelen tässä osiossa lähemmin kapitalismin vaikutuksista laajemmin taiteellisen työskentelyn eri kerroksiin tanssijan praktiikasta infrastruktuuriin rakenteisiin. Tunnistan Kunst:n keskustelemaan työntekijän toimijuuden muutoksista länsimaisessa yhteiskunnassa verrannollistaen tämän taiteellisen työskentelyn toimijuuden muutoksiin sekä vaikutuksiin taiteessa. Tässä kappaleessa syvennyn taiteen ja politiikan kietoutuneeseen vuorovaikutukselliseen suhteeseen sekä taiteen toimijuuteen yhteiskunnassa. Viimeisessä kappaleessa kokoaan ymmärrystäni vuorovaikutuksesta taiteellisessa työskentelyssä sekä työkaluja kohti kestävämpää, vahvistavampaa sekä vastuullisempaa toimijuutta kohti. Lähestyn tulevaisuuden pehmeämpiä ja villimpiä taiteen tapoja reflektoiden lopuksi myös kirjoitusprosessiani kirjallisen opinnäytetyön parissa. Lopuksi pohdin taiteellisen työskentelyni tulevaisuuden tavoitteita sekä kiinnostuksen kohteita.</p>	
ASIASANAT Tanssijantaide, kollektiivinen työskentely, produktioekonomia, kestävyys, vuorovaikutus, performatiivisuus, feminismi, kapitalismi, Bojana Kunst.	

---

AKNOWLEDGEMENTS	4
INTRODUCTION	7
<i>The structure of the written component and watery writing</i>	7
<i>The use of footnotes in the written component</i>	9

---

1. URGENCY TO RETHINK – HOW ART?	11
1.1. <i>Urgency to reconsider the ways of engaging</i>	11
1.2. <i>Looking closer at engagement, response-ability and dynamic space</i>	12
1.3. <i>How art? As a grounding and concerning question</i>	16

---

2. FELT-SENSED EXPERIENCES: TOOLS AND STRATEGIES IN PRACTICE	19
2.1. <i>Path with dance practitioners</i>	19
2.2. <i>Down to the concreteness</i>	21
2.3. <i>Movement within movement in a dancer's practice</i>	21
2.4. <i>The machinery body</i>	23
2.5. <i>Practices of trust and letting go</i>	26
2.6. <i>The artistic component of the master's thesis ...like crazy</i>	29
2.7. <i>Emergence and enjoyment: working strategies in a collective work</i>	31
2.8. <i>A three-headed morphing being ...like crazy</i>	35

---

3. READING BOJANA KUNST'S ARTIST AT WORK, PROXIMITY OF ART AND CAPITALISM	38
3.1. <i>Hands on experience with Artist at Work</i>	39
3.2. <i>The intertwinement of art and politics</i>	40
3.3. <i>Contemporary capitalism's effect on the production of subjectivity and the subject</i>	43
3.4. <i>A post-political and the production economy</i>	46
3.5. <i>Accelerating time</i>	48

---

4. CONCLUSION: FUTURISTIC TAKE ON ARTISTIC WORK	53
---	----

Abbreviations

References

## AKNOWLEDGEMENTS

Here, I want to especially thank my supervisor of the written component Jana Unmüssig. Thank you for challenging me, staying with me through the questions and themes of the written component and bringing me back to the concreteness when writing. The dialogues that we shared during the process of writing taught me a lot about myself as an artist – thank you.

I want to thank Simo Kellokumpu, the supervisor of the artistic component, for staying with the working strategy of emergence during the artistic creation process of *...like crazy*. Besides, thank you for mentoring the collective working of TADaCollective. Thank you also to the examiners of my master's thesis Anne Makkonen and Maija Hirvanen.

Thank you, the whole group of TADaCollective – Jacqueline Aylward, Iris Blauberg, Kasia Zofia Gorniak, Arttu Halmetoja, Lauri Hietala, Maja Kalafatić and Lauri Kallio. I learned through and from you and our shared meetings, and deep dived into collective working.

Thank you Eeva Muilu, the Head of Master's Degree Programme in Dance Performance at Theatre Academy of the University of the Arts Helsinki. Thank you for mentoring me, as well as, supporting the collective desires and needs to make it possible to work collectively in the final artistic component in the Master's Degree Programme in Dance Performance.

In addition, I want to thank the following people who have accompanied me in the process of the master's thesis and who have affected me as an artist especially in relation to the master's thesis work:

My dear colleagues and the staff from the Theatre Academy of the University of the Arts Helsinki (TeaK).

The participants in the gathering at P.A.F. -Performing Arts Forum in St. Erme, France. The participants came from KHiO – Kunsthøgskolen Oslo, P.A.R.T.S. -School for contemporary dance, HZT Berlin – Hochschulübergreifendes Zentrum Tanz, Institut für Angewandte Theaterwissenschaft Giessen, Academy of Drama Arts Zagreb, Academy

for Theatre, Film, Radio and Television Ljubljana, and Critical Practice – Made in YU. A special thanks for the participants of the think tank in P.A.F., which pondered around the question of – How art?

Satu Herrala, Eva Neklyaeva and the participants of the course *Curating Performing Arts* at TeaK in 2022.

Lotte van den Berg, Florian Malzacher and the participants of the course *Art of Assembly* at TeaK in 2022.

Anya Cloud and the workshop participants of *Intelligent Recklessness* at ImPulsTanz in 2022.

Alice Chauchat and the workshop participants of *Togetherness – A Social Dance* at ImPulsTanz in 2022.

Amanda Piña, nadaproductions and Juan José Katira Raminez.

Rhizome Dance Collective – Heta Asikainen, Natalia Drozd, Dafne Giannikopoulou, Cilia Herrmann, Tone Johannessen, Aleksandra Krzekotowska, Mariê Mazer, Beatriz Pereira, Taika Rautiainen, Carolina Sendim, Wilma Seppälä, Jane Sievänen and Sigrid Sjöholm. Thank you also Wilma Maunula and Vapaan Taiteen Tila -Space for Free Arts, an event space for the students of the University of the Arts Helsinki, for supporting and enriching Rhizome Dance Collective's collective working as a part of my master's degree studies at TeaK in 2023.

DACE – Dance Art Critical Ecology and the working experiences and collaboration in *Bergspråk* exhibition and symposium held at Havremagasinet in Boden in 2022, and in *Hämäränmaa – Nattens Ekologi* in Rovaniemi Art Museum in 2023.

ELIA Biennial Conference 2022 and the course participants in ELIA from TeaK in 2022.

Among many others, thank you – Bojana Kunst, Anna Grip, Isabel Lewis, Ulrika Berg, Cristina Caprioli, Sibylla Klein, Chrysa Parkinson, Eleanor Bauer, pavleheidler, Salva Sanchis, Sonya Lindfors, Florentina Holzinger, Sonja Jokiniemi, Mari Kätkä, Anna Maria Häkkinen, Soile Lahdenperä, Maria Saivosalmi-Katinas, Sanna Myllylahti, Kristin Ryg Helgebostad, Kristine Slettevold, Zoë Poluch, Karin Munters Jameson, Hana Erdman, Tove Salmgren, Fabian Barba, Laura Viertola, Anette Toiviainen and Maiju Milad, who was a one of my first dance teachers and approached dancing through enjoyment instead of competitiveness. Families, friends and loves – thank you.



*...like crazy.* Revealing one's back. Theatre Academy of the University of the Arts Helsinki. 2023. Photograph and costume design: Kasia Zofia Gorniak.

# INTRODUCTION

The written component of the master's thesis in Dance Performance starts from an urge to rethink, acknowledge and ponder around the ways of engaging with dance performance practices, collective work and production economy of the field of arts and culture in 2023. The written component examines specifically the fields of dance, performance and choreography within the European context, written and situated mostly in the Northern parts of Europe. The text evolves and comes from the perspective and situation of a dance maker<sup>1</sup>, dancer-performer<sup>2</sup> and facilitator.

Accordingly, I observe the questions of this written component through practitioner's lenses. Parallel, I want to acknowledge the situated place of my conditioned writing as a white, young, queer and normatively-able-bodied person. I live currently in Helsinki, Finland, and have grown up in a Northern and Western context. The reflections are also conditioned by the fact, that I continued into Master's Degree Programme in Dance Performance at Theatre Academy of the University of the Arts Helsinki (TeaK) right after graduating from the Bachelor's Degree Programme in Dance Performance from the Stockholm University of the Arts (SKH, former DOCH) in 2021. This is why my reflections are considerably moving around with the experiences from Stockholm as well.

## The structure of the written component and watery writing

The written component is structured into the following four main parts: *Urgency to rethink – How art? Felt-sensed experiences: tools and strategies in practice*, *Reading Bojana Kunst's Artist at Work*, *Proximity of Art and Capitalism* and *Conclusion: Reflection and futuristic take on artistic work*. In the first chapter, I explain my urgency towards the question of how art, which moves through the whole written component as

---

<sup>1</sup> Here, I use the term dance maker instead of a choreographer. I understand the dance maker similar to the choreographer, but the emphasis comes from the perspective of dancing. For me, the dance maker stays close to movement, body and sensations. Hereby, I use the term dance maker instead of the choreographer, due to highlight the close proximity to movement and the corporeal body.

<sup>2</sup> Here, I refer to my personal relation with artistic work, where my interest entangles with dancing and performing. I understand myself as a dancer-performer, who works on both fields of dance and performance art.



a rooting question in the soil. In the second chapter, I articulate felt-sensed experiences through my path with dance practitioners, and open up the artistic component of the Master's thesis work. In the third chapter, I move along Bojana Kunst's work *Artist at Work* and reflect on the effects of contemporary capitalism on the ways of engaging with dance performance practices, collective work and production economy. I continue deepening into the intertwined relation of art and politics linked to my concern on the question of how art. Overall, I scrutinize the question of how art intertwined with politics, when reconsidering softer and wilder ways of engaging with artistic work. In the conclusion, I elaborate on the writing process of this written component and consider the future of artistic work.

What does watery writing mean? In the written component, my writing seeks pathways to twirl and move porously throughout the entirety of this text. The watery, in this text, means that I am not speaking alone rather I am accompanied by many voices and bodies in the written component. Sometimes, there comes waves of references, where I accompany dance performance practitioners, scholars, colleagues and friends. Sometimes, I rotate on the side of the major text, when articulating in-depth a particular experience, phenomena or referring, for instance, to a certain artist. Through the waves of references, the text has a leaking quality, which makes the written component follow also smaller paths – like streams of water. Eventually, the smaller streams join the wider streams of water, or so to say, the major text in the watery structure of this written component.

Accordingly, I credit practitioners, scholars and colleagues from the fields of dance, performance and choreography through the watery writing of the written component. My desire is to bring the text close to a concreteness by deepening into daily and felt-sensed experiences with movement, dancing and performing. I think crediting and tracking traces is meaningful, when the knowledge production in the fields of dance, performance and choreography is passed mostly through embodied and oral exchange, as well as artifacts. This is why I work closely with crediting. I connect crediting to mapping as a socio-political action, which makes room for transparency by sharing knowledge. Moreover, I think the action of crediting honors the path from where the

exact knowledge is coming from. Ulrika Berg<sup>3</sup> introduced the action of crediting next to a practice of clouding in a workshop during my studies in SKH. Next to crediting, her practice of clouding is about making connections between, for example, dance performance practices, past or current phenomena and daily experiences as gathering different clouds together, which are in the same sky. Berg brought up the importance of crediting as an honoring action, which spreads transparency and shares knowledge. In the written component as well as more broadly in my artistic work, I am strongly inspired and affected by Berg's use of crediting and the practice of clouding.

## The use of footnotes in the written component

I use footnotes in the written component in a specific way, in order to bring my writing into a movable place. Throughout the text, I use footnotes as an alignment with crediting by introducing for example dance performance practitioners more closely in the footnotes. In addition, I use footnotes to support the streams and twirls of the watery writing in the written component. Affected by crediting, I articulate more specific experiences, notions and phenomena as side twirls next to the major text as creative writing. By doing this, my aim is to move the reader and shift the temporality of this written component.

In the use of footnotes, I am inspired by Jenn Joy's<sup>4</sup> way of using footnotes in her work *The Choreographic*. In *The Choreographic*, Joy uses footnotes as rooms within the architecture of the major text. I perceive her way of using the footnotes as a choreographic choice in *The Choreographic*. Joy opens experiences, phenomena, notions and, for example, credits persons as companions of the major text. For me, her choice of using the footnotes makes me follow the text differently, when walking around the text and entering rooms next to the major text. Following her choreographic choice, I use the footnotes similarly in the written component. I find this choice meaningful as a part of the master's thesis' written component, since I challenge myself to bring theoretical concepts and thoughts into concreteness. By using the footnotes, I

---

<sup>3</sup> Ulrika Berg is a Stockholm based dance artist and pedagogue working as Assistant Professor of Dance in Stockholm University of the Arts (SKH).

<sup>4</sup> Jenn Joy is a New-York based writer, lecturer and scholar.

want to bend a linear rhythm and play with a structure that allows the text to move spatially within the written component. Hereby, I want to resist linearity through the manifestation of movement. Is it then all about queering?

# 1. URGENCY TO RETHINK – HOW ART?

## 1.1. Urgency to reconsider the ways of engaging

In the written component, I ask the following: How are the ways of engaging with dance performance practices, collective work and production economy conditioned? And through which kind of practitioner's tools and strategies is it possible to practice softer and wilder<sup>5</sup> ways of engaging within these conditioned artistic work areas? I observe there to be three different areas of engagement, since I think these operate differently in accordance to the relations and proximities of the engagement. When I observe the engagement in relation to dance performance practices, I approach the engagement in close proximity to movement and consciousness in dancer's practice. When I observe the engagement in collective work, I approach the engagement in relation to others as relational movement interacting between bodies in the social. And when I observe the engagement in relation to production economy, I approach the engagement between singulars, collectives and infrastructures as organizations, institutions and predominant economies in the fields of art and culture. The urgency to reconsider the ways of engaging comes from a concern and recognition of unsustainability of artistic work. In the written component, I focus especially on the unsustainability in artistic work affected by contemporary capitalism. Besides, I understand the ways of engaging in artistic work as conditioned by several oppressive systems of power, namely, Western-white-heteronormative-patriarchal-colonial-racist-capitalist-ableist-extractivist-exploitative systems of power. Through practitioner's lenses, my aim is to recognize tools and strategies in artistic work, which move towards more sustainable and reaffirmative ways of working. I deepen into the ways of

---

<sup>5</sup> I use the words softer and wilder, in order to bridge a range for engagement that moves between and beyond soft and wild. Here, I am affected by Anya Cloud's workshop *Intelligent Recklessness* at ImPulsTanz-Vienna International Dance Festival in 2022, in which I will deepen more in chapter two. When I use the word wild, I also question the following: What does the wild mean from the situated place that I am writing from? For me, the wild interacts with something that has been tamed. In the written component, I connect this to theories of the performative as conditioned ways of being and engaging. I understand the tamed as specifically connected to the oppressive history of women and witch hunts, from the situated place that I am writing from. At the same time, I acknowledge that the tamed does not only touch the above but reaches also other people, who have been oppressed by the Western-white-heteronormative-patriarchal-colonial-racist-capitalist-ableist-extractivist-exploitative systems of power.

engaging, since I think the shifts towards more sustainable and reaffirmative ways of working as softer and wilder happen through concreteness. Thus, I think there needs to initiate major shifts in the ways of engaging and reflection towards the woven roots of engagement.

I approach the ways of engaging through feminist working strategies. With feminist working strategies, I refer to a workshop *Curating Performing Arts* with Satu Herrala<sup>6</sup> and Eva Neklyaeva<sup>7</sup> at TeaK in 2022. During the workshop, the workshop participants articulated concrete feminist working strategies from the different areas of artistic work and facilitation as follows: to work with softer and flexible strategies, to encounter emotional bodies, to acknowledge a possibility for change, to acknowledge that things have many parts, to make room for mobility in the ways of being, to consider accountability, equality and equity, to include critical approach, to enhance dialogue, to look for friction, to practice active listening, meeting and responding, to decentralize thinking, to move towards collective thinking, and, for example, to have clarity in roles and communication. Through these strategies, I approach engagement as a practice that stays in motion and calls for the actions articulated above. In the written component, I reconsider engagement as an active movable practice within artistic work, creation and facilitation. By saying this, I research artistic working through the ways of engaging that stay in motion, instead of understanding the working inhabiting a solid or straight essence.

## 1.2. Looking closer at engagement, responsibility and dynamic space

“Opening the channels of communication.”<sup>8</sup> Isabel Lewis’ quote crystallizes my will to articulate conditions and potentialities for artistic work in terms of opening the ways of engaging towards multiplicity. I collaborated with Lewis from the position of a dancer-performer in her artistic creation *Occasions* in Moving in November -international

---

<sup>6</sup> Satu Herrala is a curator, who has a background in dance and choreography.

<sup>7</sup> Eva Neklyaeva is a curator, who is based in Helsinki and Milan.

<sup>8</sup> Isabel Lewis, a Berlin based artist trained in dance, literary criticism and philosophy, used this sentence in her artistic creation *Occasions* at Moving in November –contemporary dance festival in 2021.

contemporary dance festival in Helsinki in 2021. This collaboration resonated strongly in my questions on sustainable and reaffirmative ways of working and communicating in artistic work. How to open the channels for communication, when the ways of communicating and attuning towards others are conditioned? I connect Lewis' thoughts from *Occasions* of more open, pleasurable and non-assuming possibilities of being together to my concern on the ways of engaging. I align with her and ask: What if the ways of engaging with practices, collaboration, as well as, artistic work and creation often perceived as solid and linear, would be allowed to move in a flux after curiosity and enjoyment?

Therefore, I ponder around engagement which as an action stays in motion. I perceive the engagement existing as energetic, psychic, as well as, kinaesthetic. I consider these to be inseparable from each other and existing as entangled. The engagement is then deeply interlaced with various actions of sensing in a corporeal body. According to my experiences, the engagement escapes language-ing<sup>9</sup> in articulation, since it moves between unconsciousness and consciousness. This is why, the process of language-ing the engagement has also been a challenge for me in the written component. I argue that the engagement, which I approach in the written component, allows different temporalities to take space in the artistic working, because of its holistic relation to corporeal body. Accordingly, the engagement in motion is not linear, even though it needs the support of structures.

I understand the ways of engaging affected and conditioned by the performative. In the written component, I refer to the performative through theories of performativity and the performative. I perceive these theories to have their roots in critical theories, gender studies, social sciences and performance studies. Before, pavleheidler<sup>10</sup> introduced theories of the performative for me and my fellow colleagues in SKH, which took me to immerse myself in, for instance, Judith Butler's, Michel Foucault's and J.L. Austin's take on the performative. Here, I understand the ways of engaging through being affected by theories of the performative. When observing the concept of performativity more closely, the concept is described in *Oxford Bibliographies* as follows:

---

<sup>9</sup> By using the word language-ing, I mean the process of verbalizing an experience or something sensed.

<sup>10</sup> pavleheidler is a movement-and-word artist and activist, an educator and researcher. I met them during my studies in SKH, where they supervised my bachelor's degree thesis' artistic and written components.

“Performativity is the power of language to effect change in the world: language does not simply describe the world but may instead (or also) function as a form of social action.” (Cavanaugh 2015) I understand the performative as an action that changes something in the world through language, as well as through embodied actions. According to this, I examine the performative through conditions, that affect the embodied ways of being, living and, thus, engaging with daily life as well as artistic work. Since the performative moves also in-between unconsciousness and consciousness, I want to elaborate on a tool of active consciousness as a dividual part of engagement.

I think it is urgent to encounter the notion of response-ability<sup>11</sup>, when unraveling the ways of engaging. In my understanding on the notion of response-ability, I align with feminist working strategies by recognizing the need and labour of care, parallel to responsibility in artistic work. I think the notion of response-ability needs to exist as a base in the soil of artistic work, when observing the ways of engaging that exist as reaffirmative. Response-ability as a term connects the words response, ability and responsibility. I recognize response-ability then as actions of meeting, listening and responding. For me, these actions can be integrated and observed in all three areas of artistic work that I examine throughout the written component. Precisely, I argue that response-ability can be practiced in movement and consciousness, in collaboration and in the ecology of singulars, collectives and infrastructures in the fields of dance, performance and choreography.

The notion of response-ability lingers with the ways of engaging both in artistic work but also in daily living practices. Particularly, I understand response-ability as an activity of acknowledgment towards present situations. Response-ability asks to acknowledge what is there and what is not. Thus, I perceive response-ability to go hand in hand with active consciousness as actions of listening, asking, following, leading,

---

<sup>11</sup> Response-ability is a term used by Donna Haraway, Karen Barad and Alice Chauchat. Donna Haraway is an American Professor Emerita in History of Consciousness Department and Feminist Studies as well as a scholar in the field of science and technology studies. Haraway has used the term response-ability in her work *Staying with the Trouble: Making Kin in the Chthulucene*. Karen Barad is an American Professor of Feminist Studies, philosophy, and History of Consciousness. Barad has encountered the term response-ability in her work *Meeting the Universe Halfway: Quantum Physics And the Entanglement of Matter And Meaning*. Alice Chauchat is a choreographer, performer, teacher, editor living in Berlin at the moment. Chauchat has pondered around the term in the publication of *POST-DANCE*.

giving and taking space, as well as, agreeing and disagreeing. I connect response-ability to feminist working strategies as a practice of making room for meeting and responding. To elaborate, response-ability makes space for embodied dialogues and possibility for change through the action of active listening. I think this practice mobilizes the ways of sharing the space as emotional bodies. When response-ability comes together with the movable ways of engaging, I think these compose a dynamic space together. For me, the dynamic space searches constructive, critical and responsive ways of engaging and coexisting with others, both in artistic work but also in daily living.

Furthermore, I connect the practice of response-ability to the attunement of being interested and curious towards the other. Donna Haraway writes in her work *Staying with the Trouble* in the chapter *A Curious Practice* about Vinciane Despret's<sup>12</sup> worlding practice (Haraway 2016, 126-127). I relate to Despret's thoughts on curiousness as a polite action towards others, that, similarly to response-ability, interacts through care and genuine place of curiosity. Despret's worlding practice moves in close relation to the actions of responding and attuning towards others. Here, I curiously absorb Despret's worlding practice as allied to the ways of engaging that I seek more broadly in artistic work. I seek then critical but curious attunement towards practice and collaboration, which I argue to move towards sustainable and reaffirmative ways of engaging. In order to open the channels of communication, as Lewis verbalized it and to practice responsible ways of being together, I think there is an urgency to practice curiousness in the core of engagement. By aligning myself with Despret, I think the practice of curiousness enlarges and empowers the ways of engaging. To conclude, I understand the engagement that stays in motion and response-ability as ways to propose and make room for different ways of working. The movable engagement and response-ability elongate to emotional, sensing and touching bodies. These bodies reach towards others and are affected by ever-changing situations and surroundings. Last, I think it makes a difference to speak about the movable engagement and response-ability as bases in the soil of artistic work, when moving towards softer, wilder and responsible strategies as well as structures in artistic work.

---

<sup>12</sup> Vinciane Despret is a Belgian philosopher of science, associate professor, at the University of Liège, Belgium.



### 1.3. How art? As a grounding and concerning question

The main question that I am considering currently as an artist is – How art? This question flows through the whole written component as an accompaniment in my thoughts. As a soon graduating master's degree student, I see urgency in the question of how art in 2023. This is also why I want to deepen into concreteness and observe the ways of engaging in artistic work. Throughout the written component, I reconsider the rooting actions of how artists are engaging and coexisting with artistic work in the fields of dance, performance and choreography. I delve into this, since I think that the ways of engaging should be radically rethought, as well as, the value of the arts and culture should be reconsidered differently.

Personally, I am concerned about the multiple crises taking place in 2023, where the question of how art arises. With crises I mean larger global phenomena, for example, climate crises, social injustices, inequality and oppressions towards sexuality and gender, still ongoing racism and colonialism, ableism, sexism, extractivism and exploitation, as well as, wars that are moving societies around the world. I am concerned to genuinely ask how art, when understanding artistic work as a worlding practice.

What kind of artistic practices we, as professionals on the fields of art and culture, want to align with? What kind of economy do we want to take part on? In the written component, I make an effort to find shifts from the tools and strategies of engaging through practitioner's lenses, by rethinking the ecology and coexistence in the ways of working. For me, the question of how art reaches the concreteness of working and exists as intertwined to politics. Hereby, I think artistic work and art itself should be observed close to politics, examined with care and active acknowledgement. Later in chapter three, I focus on the relationship between art and politics more thoroughly. In my artistic working, I am strongly affected by the working experiences with Amanda

Piña<sup>13</sup>. Piña's artistic work interacts as world making practices. I want to align with her in the understanding of acknowledging artistic work as world making practices, or ways of worlding. Through the shared working experiences with Piña, I understand artworks and ways of living as entangled with worlding.

In the end of this chapter, I want to accompany the question of how art with Anna Grip's<sup>14</sup> question of – Then what? (Grip 2018-2021) The question of then what, allows to stay with movement. In writing, I call myself to be accompanied and moved by these two questions throughout the written component. How art? Then what?

---

<sup>13</sup> Amanda Piña is a Chilean-Mexican-Austrian based artist living between Vienna and Mexico City. Piña worked as a choreographer with the graduating Bachelor's Degree Programme students in Dance Performance at SKH in 2021. Here, I worked with Piña from a position of a dancer-performer with a deep appreciation in her artistic work. Later, Piña continued the work with her artistic creation *Tira Kuna – Dances of Earth* with the graduated students, today working as Rhizome Dance Collective, together with DACE – Dance Art Critical Ecology.

<sup>14</sup> Anna Grip is a dance artist, who is based in Stockholm.



The texts in this design are my process writings from the collective working period with TADaCollective. The photographs are from the rehearsals of TADaCollective from the fall 2022. The materials were combined by Kasia Zofia Gorniak, who later printed the design into the costumes that I was wearing in *...like crazy*. Theatre Academy of the University of the Arts Helsinki. 2022-2023. Photographs and the design: Kasia Zofia Gorniak.

## 2. FELT-SENSED EXPERIENCES: TOOLS AND STRATEGIES IN PRACTICE

To bring things down to concreteness,  
come down to the Earth

Dear L,  
listen to the dances we share

In-between there,  
I feel the clouds of you and me are entangling,  
touching and pouring through my body

Falling  
Down to Earth<sup>15</sup>

### 2.1. Path with dance practitioners

In the written component, I find it relevant to open up concrete working situations as experiential archives<sup>16</sup>, in order to speak about softer and wilder ways of engaging with

---

<sup>15</sup> The prologue poem of chapter two is from my process diary. The poem evolved from my reflections on the writing process of the written component.

<sup>16</sup> When speaking about experiential archives, I refer to Chrysa Parkinson's workshop at Stockholm University of the Arts in 2019. Chrysa Parkinson is a dancer and the director of the Master's Degree Programme in New Performative Practices in Stockholm University of the Arts (SKH). Her main emphasis in a research on Dance and Performance is on the performer's perspective. Parkinson introduced the experiential archive as an imaginary three-dimensional room(s), where one could walk in. In this experiential archive, one's past experiences and memories are being

artistic work. I think the engagement, which is built and based on trust, enjoyment and challenge, makes artistic working exist more sustainably and reaffirmatively. Besides, I argue that reconsidering engagement as a movable working mode gives space for multiplicity in working ways. Through the felt-sensed experiences, my aim is to articulate tools and strategies from practice through practitioner's lenses, that can be integrated to ways of working with practice, collective work and production economy.

My artistic working is strongly affected by the dance practitioners Anna Grip and Anya Cloud<sup>17</sup>, when observing the engagement. Among many others, their facilitations on dance performance practices have morphed my relation and take on dancer's as well as performer's practices. In chapter two, I use experiences with them as case studies, when examining engagement in dance performance practices, which deepen into movement and consciousness. The title of this written component is directly affected by the felt-sensed experiences from Cloud's workshop *Intelligent Recklessness* at ImPulsTanz-Venna International Dance Festival in summer 2022 as a part of my master's degree studies at TeaK. During the workshop, Cloud proposed the workshop participants to practice softness and wildness simultaneously as a bodily corporeal activation, when engaging with movement and other workshop participants. This practice was then cultivated in the practice of trust in the dancer's practice as well as towards others.

My experiences with Grip and Cloud have led me to practice care and challenge simultaneously in dance performance practices and in the ways of engaging with movement and consciousness. I have experienced these felt-sensed working situations as emerged into the movable place of working, which I understand as nurturing in artistic work. Chapter two is therefore language-ing and articulating felt-sensed experiences, when moving towards softer and wilder ways of engaging in dance performance practices. Simultaneously, the felt-sensed experiences weave towards the artistic component of my master's thesis to be a part of the written component as well.

---

archived. Here then, one could also have an embodied relation and interaction with the experiences, when entering the different room(s) and parts of the experiential archive.

<sup>17</sup> Anya Cloud is a dancer, teacher, activist and collaborator originally from Alaska.

## 2.2. Down to the concreteness

When speaking in the prologue poem above about coming down to the concreteness, I am affected by Sonya Lindfors'<sup>18</sup> workshop at SKH in 2021. During the workshop, Lindfors underlined the importance of concrete actions. Her workshop *Working with frictions towards feminist stages* worked around future utopians and encountered dreaming as an active force towards change and transformation in a sociality. The discussions of “opening horizons and futures” (Lindfors 2021) made me shift my thinking towards concreteness and actions after Lindfors' facilitation. I continue to ask myself: How am I bringing things down to Earth, to the concreteness? And how the softer and wilder ways of engaging with artistic work manifest in the concreteness?

During the master's degree studies at TeaK, I have accompanied a method and approached artistic work from a perspective of thinking through making, rather than making through thinking. Chrysa Parkinson introduced this method in her *Artistic documentation* -workshop during my studies in SKH. The ordering of the sentence stopped me to reconsider the ways of engaging in artistic work. I think it makes a difference to approach artistic working by first entering the concreteness, instead of putting one's focus to thinking and analyzing mind.

## 2.3. Movement within movement in a dancer's practice

When I entered the bachelor's degree studies in Dance Performance Programme at SKH, Anna Grip made me approach dance practices from the place of staying in motion. The way of engaging that stays in motion means a movement within movement for me. More concretely, I understand this as an activity that a dancer is practicing in relation to consciousness and movement. I perceive this as an active consciousness moving within movement, as an accompaniment for the doing. For me, this happens when

---

<sup>18</sup> Sonya Lindfors is a Cameroonian-Finnish choreographer and artistic director, who works also with facilitating, education and community organizing.

the dancer is engaging with a practice, a task, a choreography or for example a score. The engagement in relation to practice is then about practicing engagement in learning processes. Movement within movement practices openness in the learning. Here, I zoom into the activity and attunement of presence and active consciousness in the dancer's practice. How can learning operate from a movable place, that stays in motion and calls for dynamic space?

Where is consciousness moving? When working with Salva Sanchis'<sup>19</sup> artistic creation *Radical Light* in SKH, I got affected by his understanding on awareness and consciousness being different. Sanchis' understanding was that awareness is something that is already there in the corporeality, when again consciousness is something that can be actively directed and articulated to zoom into something particular. Here, I observe the particular as movement and dancing. Through this understanding, I observe the active consciousness as a necessary tool, when speaking about the engagement with movement in the dancer's practice. When working with the active consciousness, the dancer is not just executing movements. Rather, the dancer is working with and within movement, while being with the corporeal sensing body. I think active consciousness connects then to the actions of listening and responding. The tool of active consciousness opens dialogues in the sensorial, which enhances a movable working place and makes room for the engagement that stays in motion.

The active consciousness then in the dancer's practice moves between sensing, feeling, relating, evaluating, reflecting, thinking and, for example, connecting. I verbalize these actions here in the written component, after my felt-sensed experiences from dancer's practice. The learning processes in the dancer's practice build and unravel knowledge through sensorial inputs, through embodied knowledge. At the same time, I acknowledge that the dancer is working with the practice as a situated knower. By situated knower, I refer to feminist epistemology, which understands the situated knower's knowledge affected as follows: "What is known, and how it is known, reflects the situation and perspective of the knower." (Anderson 2020) By encountering this, I bring in the conditioned and situated specific perspective of a singular situated knower, which affects the learning processes with respect to the dancer's practice. The situated

---

<sup>19</sup> Salva Sanchis is a Spanish dancer, choreographer and dance teacher.

knower is affected by their/her/his past experiences, as well as, exact surrounding conditions, which differ between every singular situated knower. I argue the importance of acknowledging the situatedness of every singular, since it matters and affects the ways of engaging profoundly.

When coming back to working experiences with Grip and later also with Cristina Caprioli<sup>20</sup>, I have allowed my working to move more, stay in motion and with a trouble<sup>21</sup>. Grip's way of facilitating dance practices required me to stay in motion, while practicing being softer on myself. Concurrently, I practiced throwing myself into challenge and working through humbleness in the dancer's practice without heroism. I find Grip's working with the dancer's practice to be based on confronting habits, repetitions, norms and beliefs in the dancer's engagement with practice. To develop it, Grip's facilitation made me confront a machinery body in my corporeal engagement with the dancer's practice, in relation to movement and the performative. I connect the sentence of staying with a trouble in Grip's practice to the work with engagement, that acknowledges the machinery body as conditioned by the singular past.

## 2.4. The machinery body

Anna Grip referred to the machinery body, when facilitating dance performance practices in SKH between 2018–2021. I understand the machinery body as entangled with the conditioned human ways of behaving and theories of the performative, which I now observe more thoroughly in the text. As I already touched upon, I find the machinery body to be entangled with habits and norms in the ways of engaging with, for example, movement in the dancer's practice. Parallel, I acknowledge the machinery body as more broadly connected to the machinery ways of behaving and engaging as human beings with ourselves, others and surroundings. Later, I reflect on Bojana Kunst's work *Artist at Work, Proximity of Art and Capitalism*, where Kunst approaches the machinery body as contemporary capitalism, in my opinion. Here, Kunst observes

---

<sup>20</sup> Cristina Caprioli is an Italian-born dancer and choreographer based in Sweden. Caprioli is a founder of an independent organisation ccap in Stockholm.

<sup>21</sup> Anna Grip used Donna Haraway's sentence of staying with the trouble in her working and facilitating during the workshops in SKH. For me, this connects to the thought of dynamic space in working.



how contemporary capitalism, a larger machinery body, is affecting artistic work as well as the ways of engaging. When unraveling the machinery body in the ways of engaging, I think that there exists tools and strategies in the dancer's practice which can be integrated, for example, in collective working as well. I think this integration happens through the acknowledgement of the machinery body and its concrete effects on behaviour. This is why I consider it meaningful to look closer at the notion of machinery body, when observing the tangled roots of engagement and unraveling the solid ways of engaging in artistic work. Followingly, I deepen into Grip's take on the machinery body in the dancer's practice.

When observing the repetitive logic of the machinery body, I think the tendency here is to operate with a logic of binary. I connect this logic to inhabit understandings on good and bad, better and worse. The logic of binary often perpetuates and reproduces assumptions towards movement, which affects the engagement in the dancer's practice. I think it is necessary to unravel assumptions through confronting and acknowledging these in practice. This is why I want to delve into the mechanisms of engagement in the dancer's practice. I perceive that there are many assumptions towards movement and ways of performing the engagement in dancer's practice. These assumptions tend to value certain actions to be better than others. Among many other conditions, I understand the assumptions being affected by the history of Western dance techniques' aesthetics and the practiced ways of engaging, especially in the fields of classical ballet and modern dance techniques. Of course, these behaviour traces are not only conditioned by the techniques that I mention above but are more complex than that. The machinery body here is more deeply rooted in social systems and lineages of norms. Nevertheless, when repeated, some ways of moving and dancing are practiced more, as well as, perceived as more legitimate than others.

In Grip's working with the dancer's practice, I perceive her work to acknowledge habits, patterns, preferences, norms in movement and in the dancer's practice. Besides, I think that her practice recognizes habitual paths in the ways of engaging with dance performance practices more broadly. I was affected by Grip's practice on the way, so I started to observe the habitual traces in me. What habitual ways of dancing do I carry? How am I conditioned? And how do these habits sometimes restrict me from opening

myself towards other ways of moving and engaging with the dancer's practice? Here, I experienced the active consciousness as a tool to move within movement, which led me to reflect on the habitual traces of dancing and engaging. Through these experiences, I started to recognize in concreteness the norms and habits, which my conditioned body is carrying in the dancer's practice. For example, when falling backwards, I realized that I am always falling on the way that is familiar to me. But what if I fell even more? What if I would not stop myself after the point of falling that is familiar to me, or what I perceive as safe? And there I went, I fell even more and found out that there was a totally new situation in my body. I used totally different connections, different muscles, felt the weight shifting through my body and then moving me through the space with speed. And then what? What kind of situation am I in now? The question of then what allowed me to stay in motion, in a constantly shifting situation. At the same time, I was through the embodied working and learning process in dialogues with the habitual traces in me and staying with the machinery body in me.

The active consciousness unraveled then both physical habitual paths, as well as, psychical states and attitudes towards the engagement in the dancer's practice for me. The work with Grip morphed my understanding on engagement so, that instead of observing myself from the outside, I started to stay with the dancer's practice from within. It is a massive work to trust and stay with the felt-sensed experiences, when my conditioned body has been trained to reflect actions through thinking and naming as a way of learning. When I stayed more with the feeling and sensing as my main dialogue partners in the dancer's practice, I allowed myself to start letting go of naming and assuming. Even though, I can return to recognize my conditioned being and I also have the possibility to change my actions. When I started to work more within the dancer's practice through active consciousness, this shift made me work with the movement instead of working only on a goal-oriented way that carries assumptions. By following this shift, I could start moving away from the machinery body that exists in me through the repetition. Later on in chapter three, I also speak about accelerating rhythm in life, which I connect to the goal-oriented way of engaging with movement and the dancer's practice.

Another meaningful sentence that Grip used next to the question of then what in SKH, was the following – You are many (Grip 2018-2021). Such a short sentence, but it opened movement in me and allowed me to change as well as acknowledge multiple parts in me. By saying you are many, Grip opened an approach to the dancer's practice, which stayed in motion to me. This sentence made me allow multiple parts, such as, skills, past experiences, emotions and habits to coexist in me, to take space and give space. The sentence also made me shift my state of engaging with dance performance practices from self-critical state towards a softer state. It made me take care of the multiple bodies in me. This sentence also let me challenge these multiple parts in me and move with them. In a society, where the individualistic thinking is often very straight and binary-like, I think the acknowledgement of you are many is urgent to consider in regard to the machinery body. Also, I think this thought in engagement makes a difference through mutual practice of giving and taking space, which stays in motion.

## 2.5. Practices of trust and letting go

Parallel to the notion of machinery body, I experienced Grip's dance performance practices attuning to the practices of trust and letting go of control. I consider these practices belonging to the processes of acknowledging and unraveling the machinery body in the dancer's practice. As an effect, the actions of trust such as, for example, in trusting my body, my experiential archives as well as others in artistic collaboration have started to exist as empowering feminist working strategies in artistic work for me. It feels like a small action to speak about. But in fact, I think the practice of trust towards oneself and others through sensitivity softens the ways of engaging and gives space for braver, and wilder interactions. The practice of trust has supported me, when actively recognizing and working with the machinery in dancer's practice. Therefore, I bring trust and letting go as tools in this text, when reflecting on sustainability in the ways of engaging.

When working with the activity of letting go and moving towards something unknown, I think it is a vulnerable and brave act to let go of the known. Here then, the activity of

letting go is intertwined with trust. When speaking about the activity of letting go, I do not intend to argue that there should not be any articulation or different volumes in the dancer's practice. Here, I observe the letting go as an action that unravels the machinery ways of engaging narrowly with control on a goal-oriented way in the dancer's practice. The practice of trust makes me go back to Anya Cloud's workshop *Intelligent Recklessness* at ImPulsTanz. The way over 30 workshop participants, totally unknown to each other, came together during this workshop and created trust between each other was mesmerizing. Cloud's workshop played with the dancer's practice through practices driven from contact improvisation, Feldenkrais-technique as well as different improvisational practices, practiced alone and together. I find a connection between Grip's and Cloud's facilitations on the way that they both sought ways to engage as multiple with the dancer's practice. For me, they both also work with the movable engagement in the dancer's practice.

Cloud's workshop on *Intelligent Recklessness* entangled specifically around trust building and curiosity in the dancer's practice. This curiosity moved towards multiple bodies and intelligent skills, which are released recklessly after the practice of trust. As a queer practice, as Cloud herself described her artistic working, the practices encountered softness and wildness in the ways of engaging with others through the practice of trust. Alongside, the workshop actively focused on practicing communication on consent. I think the practice on communicating consent is urgent to encounter, when working with touch with other bodies and encountering work with emotional bodies in the dancer's practice. Accordingly, the practice of communicating on consent belongs then as well to the practice of trust.

Some of the practices were highly physically challenging during the workshop of *Intelligent Recklessness*. Cloud called these practices as "high-risk activities" (Cloud 2022). We, the workshop participants, needed to practice trust towards each other, in order to move through the high risk activities in a way that no-one gets injured. For example, when falling and running towards each other, by knowing that there is going to be a clash in the meeting point of the running bodies, we needed to make ourselves softer and wider, in order to meet each other's bodies in a sustainable way. During the workshop, the workshop participants shared discussions on how we all, as human beings, have the tools in our intelligent bodies to move in different volumes, to take care and challenge the singular and the collective bodies. Still, we tend to play safe and

stay with the familiarity. I think the same goes hand in hand with the habitual ways of engaging with artistic work as well as the notion of a larger machinery body.

“What if we all fall together, at the same time, to the unknown?” Cloud asked once in the middle of a practice. It was exciting and tingling, to let myself fall with many others into the dances that were about to come. How to then fall into the unknown together? While practicing trust, it becomes easier to show oneself to the world. This was also a thought, that was brought up by Cloud during the workshop. I agree with this and argue that trust as a feminist working strategy builds and creates supportive structures for the artistic work and allows the singulars to flourish. Trust allows artistic work to play, to challenge but also to take itself seriously. Of course, this all happens after building understandings on the situatedness place of working, acknowledging the working situation as already conditioned by the past and present. All in all, I think trust and enjoyment add on to the sustainability in the ways of engaging with the dancer’s practice. I argue that these strategies stand for the softer and wilder ways of engagement in the dancer’s practice.

Certainly, I think we need trust, in order to let go – to let ourselves move towards the unknown in the dancer’s practice. Trust brings responsibility and care into the ways of engaging with artistic work. I think there are a lot of criticalities in the fields of art and culture, which I consider also as necessary and needed. Although, artists are often extremely self-critical towards themselves as well as their artistic work, which is a mirror of the ways of engaging with the dancer’s practice. Criticality and reflection bring the artistic work into a movable place, but as a counterforce, I think we need softer values as feminist working strategies to support the artistic working to nourish. The practice of trust has to be practiced towards oneself as well as towards others. Hereby, I want to call for the practice of trust, which exists as a healing practice in interaction, either verbally exchanged towards oneself, others or then bodily experienced. Later, I will speak about contemporary capitalism, which I think adds to the wheel of self-criticality in daily living as well as in artists’ ways of relating to artistic work and creation.

## 2.6. The artistic component of the master's thesis *...like crazy*



*...like crazy*. Jacqueline Aylward, Sonja Karoliina Aaltonen and Maja Kalafatić. Theatre Academy of the University of the Arts Helsinki. 2023. The photograph is captured from the video documentation by Jyrki Oksaharju.

In this part, I deepen into the artistic component of the master's thesis work. The artistic component is an artistic creation with my dear colleagues from the same study programme Maja Kalafatić<sup>22</sup> and Jacqueline Aylward<sup>23</sup>. Before opening this part of chapter two, I wanted to deepen into the working tools and strategies of active consciousness, trust and letting go. I experience these working tools and strategies interweaved in the artistic work and creation of *...like crazy*. Beyond, *...like crazy* brought together the trio's experiential their/herstories<sup>24</sup>, which is why I wanted to delve into some parts of my path in the experiences with artistic work.

The artistic creation of *...like crazy* got its premiere in the end of January 2023, in the Theatre Hall of Theatre Academy of the University of the Arts Helsinki. Altogether,

---

<sup>22</sup> Maja Kalafatić is a dancer, choreographer, pedagogue and yoga teacher, who lives and works between Ljubljana (Slovenia), Belgrade (Serbia) and Helsinki.

<sup>23</sup> Jacqueline Aylward is a dance maker, pedagogue and performing artist from Naarm, Melbourne (Australia), who is currently based in Helsinki.

<sup>24</sup> Here, I replace the word history with the notion of their/herstory.

*...like crazy* was performed seven times as a part of a triptych performance evening hosted by TADaCollective. The working period of *...like crazy* took its place between November 2022 and January 2023 as a part of TADaCollective's working. TADaCollective<sup>25</sup> started its collaboration on the floor in the fall 2022. We worked first all together collectively and shared our interests towards the collective work as a starting point. Parallel, we shared practices with each other, while navigating together in the collective work and in ways to engage with collaboration. Instead of taking the linearity of schedules as the setting to frame the collective's working conditions, TADaCollective followed the many desires and needs existing in the shared artistic work.

TADaCollective practiced collective thinking a lot, when sharing the many desires and needs in the artistic work. We worked densely with the strategy of decentralizing thinking and redistributing this from an individual towards the collective. This strategy of working required a lot of listening, giving and taking space. It also made the collective to constantly arrive around the questions of what, why and how in the practice of dialoguing with multiple desires. I appreciate the experiences of working with the whole collective during the fall 2022, since it gave me space to deepen into the ways of engaging in collaboration. TADaCollective truly practiced trust, when sharing many desires and supporting each other in the artistic work. Here, I think we all practiced curiosity and openness towards others, while arriving to these practices through criticality and situated places. After the shared working period, TADaCollective continued working in smaller groups, which emerged through shared working interests and desires. I think the whole collective pondered around the theme of emergent throughout the collaboration together, which as a theme affected the path of emerging and morphing into being as a collective. This being said, the working in smaller groups started to morph towards separate artistic creations. According to this, we decided to host a performance evening as a collective and continue the artistic work in smaller constellations. Still, we shared and showed our processes to each other

---

<sup>25</sup> TADaCollective merged into being from a desire to work collectively as a way to engage with the master's thesis artistic component. The members of TADaCollective are students from Master's Degree Programme in Dance Performance Sonja Karoliina Aaltonen, Jacqueline Aylward, Iris Blauberg, Arttu Halmetoja, Maja Kalafatić, and a student from Master's Degree Programme in Lighting Design Lauri Hietala. In addition, the collective collaborated with two guests. The guests are Kasia Zofia Gorniak, who worked with costume design, and Lauri Kallio, who worked with sound design.

regularly and stayed closely in touch within the collective throughout the working period.

## 2.7. Emergence and enjoyment: working strategies in a collective work

*...like crazy* started to emerge first as a shaking material shared between Kalafatić and Aylward. One day, I was following their rehearsals and expressed my desire to join in the embodied shaking material on the floor. The way that I emerged into the duo describes beautifully the trio's close working relations and strategies, which are rooted in emergence and enjoyment. Here in the written component, I consider these working strategies to exist as sustainable and reaffirmative ways of engaging with collective work, after my working experiences with the artistic component of the master's thesis.

*...like crazy* started to evolve after needs, desires and intuition as main motors for the artistic work. The trio's work was then grounded to work with emergence, enjoyment and support as, for me, feminist working strategies from situated places. The ways of engaging in collaboration spread from the shared working experiences with the whole TADaCollective into the trio's ways of engaging with collective work. The trio practiced active listening, giving and taking space, while dialoguing about our desires. For me, the practice of dialoguing supported the dynamic space in working, when also encountering emotional sensing bodies and their needs in the negotiations. The dialoguing emerged to exist as a practice of care and challenge as a working strategy, when moving together with the process of the artistic creation. When the trio started to work on the floor, I remember that we shared a conversation on our desires, needs and dreams towards the collaboration. Being morphed through these working strategies, *...like crazy* started to move us by asking and requiring space to emerge as individual and shared desires.

Enjoyment and a practice of staying together with many desires started to strengthen the artistic creation of *...like crazy*. As well as with the whole TADaCollective, I think the trio approached the practice of togetherness in artistic work and creation. For me, the



practice of togetherness asks questions on coexistence, here situated in the collective working. I relate the practice of togetherness touching on the following questions in the artistic creation of *...like crazy*. How can the ways of engaging in collective work manifest as softer and wilder? And how can collective working host many desires and needs through care and challenge? These questions also linger and take me back to the grounding question of how art in this written component.

How then was the strategy of enjoyment manifested in the collective working of the trio? For example, one day Aylward sat next to a piano in a dance studio, when I entered the space. “Hey, come come, I have a song for us”, she shouted, and I ran to the piano. We ended up making a song, where we combined Sappho’s<sup>26</sup> lyrics on top of my improvisation on the piano. Later on, this song was worked further with Lauri Kallio and the trio in a sound studio. The spontaneous rhythm and saying yes to proposals as an action of support moved the collective working in a non-linear logic. As another example, the trio worked with karaoke singing as a practice of coming together and expressing emotions through singing. One of our most repeated songs was for instance *All Coming Back to Me Now* by Celine Dion. Later, the karaoke singing was also a part of our warm-up and toning in for the performances of *...like crazy*.

Whenever I look at you even briefly,  
 can no longer say a single thing  
 My tongue, frozen in silence  
 a delicate flame runs beneath my skin  
 My eyes, I see nothing  
 my ears, noise

Trembling takes my body,  
 come now luxurious graces and beautiful hairs  
 I tell you, someone will remember us

Some say finest things on black Earth, is army of horsemen

---

<sup>26</sup> Sappho was a Greek poet (c.630–570 BC), who lived on the island of Lesbos.

some say foot soldiers and some, they say ships  
 I say, it's what one loves,  
 it's easy to make this clear  
 To everyone, dear L

Trembling takes my body,  
 come now luxurious graces  
 I just want to taste you, I tell you  
 someone will remember us<sup>27</sup>

“...*like crazy* is a dance that moves through fragments of feelings. With an architecture built from desire and intuition it builds, bends and slips off proposed psychokinetic emotional terrain.” (...*like crazy*. Programme booklet.) This text started ...*like crazy*'s introduction in the programme booklet of the artistic creation. The structure and world of ...*like crazy* got strongly affected by the temporality of the trio's working strategy on following desires, needs and intuition. I think this transformed the artistic creation to exist in its own temporal world. ...*like crazy*, did not follow a linear logic of thinking in its structure as an artistic creation. The trio was curious to move the emotional and responsive body of the audience by placing different materials next to each other and using glitching as a choreographic choice in the artistic creation. Even though, for us in the trio the ordering happened through watery transitions in the performer's practice, for audience members the shifts within the performance were shaking and taking the emotional bodies rapidly from one mood to another. As a method of glitching different materials next to another, the trio had a desire to move on a visceral field that "[...] samples, confesses, expresses and wrestles [...]" (...*like crazy*. Programme booklet.) the artistic creation's way into being without following a linear logic in dramaturgy. I notice a connection between the temporality of glitching, and the way emotions and sensations tend to appear in the experience. The emotions and sensations escape the linearity and are slippery. These are not always even fully graspable in the logic of thinking and the analyzing mind. I perceive then a connection between the working

---

<sup>27</sup> Here, I bring in the lyrics of the song, which the trio made during the artistic creation process of ...*like crazy* at Theatre Academy of the University of the Arts Helsinki (TeaK) in 2022.

strategy of encountering emotional bodies into the collective work and the temporal world of *...like crazy*, which was affected and morphed into being by following this strategy.

A vomit text

By Sonja, Maja and Jacqui

J: how would you describe our different energies and styles mixing? (The answer should be either a drawing or a poem made from found text).

S: I enjoyed the differences between us, which generated motion that glided and splashed. My rooting and grounded energy brought a nice discussion partner with the speed of J and M, which I also then loved to join. Of course, sometimes we were in totally different energies depending on the day. Still, I think we worked nicely together and in a constructive way. We set boundaries and communicate about our needs. It was very honest actually, I think, through the sharing of our strengths and vulnerabilities between each other. We also supported the artistic working process in the way of rotating the motoring or leading in the artistic work. If someone was tired, others took a lead in speaking and proposing the next thing. Truly, I enjoyed the variety of rhythms that we brought into the artistic work and creation. I also experienced it enjoyable that we let the working temporality to evolve after our needs and desires, which I experienced as a sustainable way of engaging with artistic work.

S: I also enjoyed the fact that our paths are coming from different places. I think it affected the styles mixing in the artistic creation.

J: how did you relate to or understand different kinds of creative control you had in the work?

S: we rotated quite nicely around responsibilities within the artistic creation, or what do you think?

S: For me, it was nice that we recognized strengths in the ways of working within the trio, and shared working responsibilities also based on this. Something to embrace!

The photograph is a screenshot from the collective writing document of *...like crazy*.

The writing reflects on the artistic work and creation of the collective work. Theatre

Academy of the University of the Arts. 2023.

One of the desires in the artistic work of *...like crazy* was to stay closely entangled with the actual doing and dancing itself. The trio wanted to stay with movement, dancer's and performer's practices, instead of giving the majority of the time for speaking about the materials. For me, this connects to my current urgency to engage with artistic working from the perspective of thinking through making, rather than making through thinking. I consider the shared desire to stay with the concreteness in movement and dancing as a one core need and urgency in the ways of engaging within *...like crazy*.

The prior focus on concreteness as a strategy in working gave more time for moving and dancing, instead of observing these through a distance.

## 2.8. A three-headed morphing being ...*like crazy*

It is intriguing, how the trio shared a common journey within ...*like crazy*, while having very personal journeys within the artistic creation at the same time. In addition, I think the personal paths within the artistic creation made the experiences in dancer's and performer's practices to exist on a very different way for all of us. In the process as well as in the performing, ...*like crazy* started to live as a morphing three-headed being, which sometimes merged into one and sometimes separated as three singulars. ...*like crazy* slid on the realms of friendship and closeness in its thematics. It moved from shaking together separately in our personal lives to a moment of vomiting together and taking care of each others' hair. It slid from taking care of the others to pulling each other's hair back. It glided into supporting triangle playing, kissing the other gently all over the body and rubbing bodies against each other. Though love letters it confessed and revealed private to the public. The emerged materials of ...*like crazy* brought the trio together and moved on different spectrums of friendship and closeness. ...*like crazy* indeed then morphed its way through visceral engagements from sadness to the enjoyment of togetherness, while staying with vulnerability and strength of sharing these sensations to others in the Theatre Hall.

When speaking from the perspective of my personal path within ...*like crazy*, the artistic creation pondered around the topics and questions that I encounter here in the written component. Throughout the different materials in ...*like crazy*, I worked on an embodied way with my question on softer and wilder ways of engaging with dance performance practices, collective work and production economy. I connect, for example, the first shaking material in ...*like crazy*, to my concerns on sustainability in artistic work as well as in life overall. The shaking material is almost 20 minutes long, where the trio is shaking their bodies as singulars separately in a space. I connect this material to exhausting ways of living, which are moving my body and then exhausting it as outer and inner forces. For me, the shaking material resonates with over-production,

consumption and the experience of accelerating time in life. Later, the shaking material connects with the thematics of my solo material, which moves as a machinery looping body in a watery thick space. In the solo, I move through a blue space, which sometimes sucks me into the looping machinery like twirls in water. For me, the solo discusses the effects of looping production economy and the performative in relation to my emotional body. Here, I integrate the thought of production economy to a repetitive existence of the performative as an ongoing condition. The solo then depicts and dialogues through the dances, how the repetitive movement is affecting my emotional being, identity and understandings of worlds. The solo material carries traces from my previous artistic works and their materials. The trio encountered materials from our previous artistic creations during the working process of *...like crazy*, by not always producing something new in artistic creation. For me, this manifests and reconsiders the ways of engaging with production economy in the field of dance, performance and choreography.

*...like crazy* then gathered trio's urgencies and needs, which were shared on the stage like a twisting and bending love story. *...like crazy* danced with three lamps, which were brought down from their vertical positions to a horizontal level to the floor in the end. *...like crazy* used the spectacle and virtuosity in the potentials of stage, while commenting on these through its materials. I wonder if this is a way to move towards softer and wilder ways of engaging in relation to the production economy. Or does the reproduction of, for instance, exhausted bodies on stage stand against this thought. Though, I think this choice can also exist as a movement of resistance through revealing the conditioned bodies on stage.



*...like crazy.* In the photograph we are walking towards the vertically positioned lamps and seducing them with soft gazing. Theatre Academy of the University of the Arts Helsinki. 2023. The photograph is captured from the video documentation by Jyrki Oksaharju.



*...like crazy.* In the photograph, we are taking down the lamps to the horizontal positioning. Theatre Academy of the University of the Arts Helsinki. 2023. The photograph is captured from the video documentation by Jyrki Oksaharju.

### 3. READING BOJANA KUNST'S ARTIST AT WORK, PROXIMITY OF ART AND CAPITALISM

In chapter three, I refer to and walk around Bojana Kunst's<sup>28</sup> work *Artist at Work, Proximity of Art and Capitalism*. I encounter Kunst's work as a discussion partner and observe its arguments in relation to the ways of engaging with dance performance practices, collective work and production economy. Chapter three is a more theoretically based part of the written component. Here, I elaborate on Kunst's thoughts about conditioned artistic work with my ponderings on the machinery body, the performative and sustainability in relation to artistic work. *Artist at Work, Proximity of Art and Capitalism* examines how artistic work is closely related and affected by contemporary<sup>29</sup> capitalism. Kunst specifically articulates her arguments connected to the fields of performance art, contemporary dance, contemporary theatre, and live events.

The main purpose of this book is the artistic practice that happens through thinking about the economic and social conditions of the artist's work. Only then it can be revealed that what is part of speculations of capital is not art itself, but mostly artistic life. (Kunst 2015, 3)

As Kunst states in the quote from *Artist at Work*, she examines the effects of contemporary capitalism on artistic work and artistic living. Thus, I observe *Artist at Work*, since it scrutinizes the question of how in relation to contemporary capitalism, which I think has a deep effect on artists' ways of engaging with praxis. By using the notion of praxis, I refer to artistic work, artistic living and art as a larger grouping of practices and ways of living. I perceive that contemporary capitalism affects the ways of dancing, performing, writing, thinking, collaborating and engaging with artistic creation

---

<sup>28</sup> Bojana Kunst is a philosopher, dramaturg and performance theorician currently working as a full professor at the Institute for Applied Theatre Studies / ATW -Institut für Angewandte Theaterwissenschaft, Justus-Liebig University Giessen.

<sup>29</sup> By using the word contemporary, I would enthusiastically question and critique this notion after the following question: What is actually contemporary, and what does this mean when using it? As Giorgio Agamben, an Italian philosopher, asks in his essay *What Is the Contemporary?* within the work *What Is the Apparatus? and Other Essays* the following: " [...] Of whom and of what are we contemporaries?" And first and foremost, 'What does it mean to be contemporary?' " (Agamben 2009, 39) Potentially, I will develop these questions further in my future artistic work.

as well as the ways of living as an artist. Here, I connect Kunst's observations to my thought processes on how, among many other phenomena, contemporary capitalism affects dance performance practices, collective work and production economy. Throughout this chapter, I examine how the close proximity of art and capitalism affect the ways of engaging with artistic work as well as artistic life. I recognize the effects, for example, in the temporality of artistic work, as a rhythm that tends to make artists lean forward, instead of leaning back.

### 3.1. Hands on experience with *Artist at Work*

Previously, I have approached *Artist at Work* in my bachelor's thesis' written component at SKH, where I deepened into repetition and loops in movement. During the fall semester at TeaK, the year of Master's Degree Programme in Dance Performance that I am studying with got an opportunity to visit P.A.F. -Performing Arts Forum, "a place for professionals and not-yet professionals practitioners and activists in the field of performing arts" (Ritsema 2019) situated in St. Erme, France. The visit to P.A.F. was organized among other university students from the fields of dance, choreography, performance and dramaturgy within a European context. In P.A.F., I was drawn back to Kunst's work *Artist at Work*, after a shared think tank discussion under the title – How art? Kunst was also taking part in the think tank assembling where the discussions revolved around questions on artistic work and living. The shared conversations resonated strongly with my current artistic concerns in the ways of engaging. My encounter with the think tank affected firmly the ongoing working process of the master's thesis' integrity. This is why I open the shared discussions of the think tank in the beginning of this part.

The think tank gathered around the question of how art from multiple perspectives and situated places. Right in the beginning, the discussions started to ponder around the plurality of crises in 2022 confronted as socially, environmentally and globally in daily life, which have an intense effect on the fields of art and culture. Of course, these



discussions acknowledged crises and conflicts, from a very situated place<sup>30</sup>. The think tank asked and stayed with the following question: How do art and artistic work respond to the current crises in concreteness, in action? Parallel, the think tank asked, what kind of sociality is needed in relation to the current crises from the point of view of the arts and culture. How are art and artistic living responding and acknowledging the crises in the concreteness?

The think tank developed to observe and untangle concrete actions of engagement, which affect the economy and infrastructures on the fields of art and culture. The question of how started to linger with the question of why. Why art? And how art? How does art respond to multiple crises? And what kind of responsibilities do art as well as artists have here? These questions proposed the think tank to approach the topic of rethinking cultural value in societies, as well as rethinking the value of arts and artistic work. The think tanks' topics carried mourning, longing and various questions of movement in artistic work. Also, these discussions acknowledged the power and potentiality of arts and assembling as relational to change.

Correspondingly, the participants of the think tank collectively thought on how to stay in the chaotic world, take actions and move together while acknowledging the close proximity of art and politics in artistic work. To me, the think tank pondered precisely on the notion of worlding in artistic work. By following the resonances of the shared think tank discussions in P.A.F., I think the intertwinement of art and politics needs to be taken into consideration and approached critically in artistic work and creation in 2023. Moreover, I think the close relation of art and politics is urgent to acknowledge, when observing the ways of engaging with dance performance practices, collective work as well as production economy.

### 3.2. The intertwinement of art and politics

*Artist at work* starts by discussing on the relationship between politics and contemporary art. Kunst detects the intertwined relation of art and politics through art's

---

<sup>30</sup> Here, I mean that the participants of the gathering in P.A.F. were mostly master's degree students from art universities within Europe. Here, the participants are situated in the precariousness of artistic living, but also come from privileged positions connected to the institutions and their contexts.

responses to politics and political movements. She observes through several case studies, how closely art moves and entangles with politics in the past as well as today. I think there is an urgency to recognize and rethink the responsive relation of art and politics, when observing the ways of engaging. I think the recognition needs to happen, when acknowledging the political ground of representation, agency and, for example, accountability in artistic work and creation. In *Artist at Work*, Kunst uses the terms politics and the political by following Chantal Mouffe's<sup>31</sup> understanding on these as following: "[...]; politics concerns daily political practices within which order is created, while the political concerns the manner of constituting society with antagonism as an essential characteristics" (Kunst 2015, 15). Next to Kunst, I understand artistic practices as living and world making practices connected to the performative, which affect the social.

When looking back to the past of contemporary and performance art, Kunst argues that today there is a different need and emphasis for political art, which differs from the need for politics in artistic work during the twentieth century. Namely, Kunst argues the following: "[...]; art has been called upon to comment on, document, discover and address political themes, as well as to actively intertwine with social and political participation processes." (Kunst 2015, 7) In 2020, various larger social and political movements<sup>32</sup> are truly moving and sweeping through societies by calling and demanding for rapid and persistent change. Definitely, the responsiveness of art and culture is highly enhanced differently than, for example, 10 years ago, even though crises transform their existences throughout the years into different forms, and I guess are ever-present. Here, I do not argue that the crises we are dealing with now were not there 10 years ago.

After the major lockdowns of the pandemic caused by Covid-19 and its radical changes in the social, I think there are processes of rethinking and recognizing the need and value of art and artistic work. The ways of coming together and understanding togetherness as a living practice have definitely been affected by the pandemic situation. The social distancing has made many people realize the meaningfulness in the action of

---

<sup>31</sup> Chantal Mouffe is a Belgian political theorist.

<sup>32</sup> I refer here to movements such as #metoo, Black Lives Matter, climate justice and climate movements.

coming together, which I think brings the attention to the arts and culture. Broadly, I think the time apart has made space for rethinking the ways human beings are coexisting both with each other but also with other beings on Earth. The action of stopping has for sure made it possible for many to rethink the ways of living from different perspectives. Maybe then, what arose were space and time in the accelerating speed of life, to give attention to the future and realize the consequences of destructive ways of living on Earth. I think there space has grown to look into the eyes of human monstrosity and to see darkness in there, while globally starting to grief and mourn after the beginning of the pandemic. The collective grieving and mourning have led to reflections on the ways of living and coexisting on Earth, which I consider as a collective approach towards the question of how.

I experience the resonances of the collective question of how in various public discussions, which take their places in art institutions as well as in politics. I think, this is an inevitable reaction to the acknowledgement that the people living on Earth, especially within Europe, are living with many privileges and have been living on non-caring and unsustainable ways in terms of coexistence for too long. I think there is a raised urge to rethink the relationship between art and politics, which is connected to the multiplicity of crises to where artistic work is often relating and responding to. As an action of art bringing people together, I think art can approach a difference that makes a difference (Parkinson 2019). I think this potentiality towards a difference makes art highly connected to politics.

“Bodily or eventful states, atmospheres and intensities cannot be thought about without their social and political contexts; they do not exist as isolated art material because they are already deeply intertwined with numerous social and economic processes.” (Kunst 2015, 42) I agree with Kunst and return to the concept of situated knower. Based on Kunst’s quote and my understanding of the situated knower, everyone is affected and morphed by the places they have lived in, by people they have grown up with, and conditioned by the social and political conditions that have affected the perception on the world they live in. I perceive it important to encounter the concept of situated knower, when moving towards more accountable and responsible ways of engaging with each other in the social as well as in artistic collaboration. Hereby, I argue that

artistic collaboration, collective working, as well as, production economy should be considered after their close relationship to politics, while acknowledging the situatedness of the assembling. To conclude, I refer Kunst's articulation on the intertwinement of art and politics: "In this sense, art is firmly intertwined with questions concerning the conditions and possibilities of life itself; art interferes with the disclosure of the potential modes of common realities." (Kunst 2015, 17)

### 3.3. Contemporary capitalism's effect on the production of subjectivity and the subject

After delving into the intertwinement of art and politics, I look more closely at the effects of contemporary capitalism on the production of subjectivity, the subject and production economy. By encountering subjectivity, I refer to subject's "opinions based on personal impressions that are influenced by bias and prejudices" (Bell 2013). By using the notion of a subject, I refer to a conditioned and situated person, who is affected by the production of subjectivity. Again, by encountering the term production economy, I refer to an economy as infrastructures and conditions for artistic work and creation affected by the contemporary capitalism.

*Artist at Work* approaches the contemporary capitalism and the production economy through observing the shifts in Western labour force. Kunst tracks the conditions of contemporary capitalism from factory situated labour towards Post-Fordism and Post-industrialism. By Post-Fordism she refers to a shift in labour to move away from factory-based mass-production towards more smaller units of labour, where individuals gain more agency. And by Post-industrialism she refers to the shift "from a manufacturing-based economy to a service-based economy" (Robinson 2013). Through these shifts Kunst examines the effects in contemporary production, which she connects to the parallel shifts in artistic work. Kunst considers artistic work then to be closely affected by contemporary capitalism and capitalist mode of production.

"The production of subjectivity is at the core of capitalism, or as Lazzarato puts it, is actually its greatest effect – 'the single largest commodity we produce, because it goes

into the production of all other commodities’.” (Kunst 2015, 19) Kunst refers in her text to Maurizio Lazzarato<sup>33</sup>, who claims the production of subjectivity to exist in the core of capitalism. Lazzarato brings capitalism in close proximity to the corporeal body, which I consider connecting and having an effect on the machinery body of the subject. As Lazzarato points out, the production does not only mean production of commodities, goods and services, but it also reaches the subject. In the core of capitalism, the subject is then conditioned by the capitalist mode of production, which makes the subject as entangled and part of the larger machinery. In the written component, I continue from Lazzarato’s and Kunst’s arguments and wonder the effects in the ways of engaging in artistic work. Here, I perceive the ways of engaging being affected by the contemporary capitalism’s effects on the subject as well as the production of subjectivity. To add, Kunst continues to develop Lazzarato’s thinking and argues as follows:

Lazzarato’s production of subjectivity hints at the standardisation of the social, affective and common aspects of the contemporary human being. These are at the core of production and essentially contribute to the creation of value. They result in a radical individualisation as well as homogenisation of subjectivity; the production of the models of subjectivity is at the centre of capitalism. (ibid.)

When observing the subject and the production of subjectivity as being affected by contemporary capitalist production, as mentioned, I perceive a connection here to Grip’s notion on the machinery body. Inspired by her, I continue to research the machinery body and movements of the subject affected by capitalist temporality and the modes of production. I recognize connections between the repetitiveness of production economy affected by contemporary capitalism and the singular corporeality of the subject. How the subject’s movements are affected by its conditioned surrounding, which is then through repetition embodied? Here, I find a connection to dancer’s and performer’s practices and the ways of engaging with movement and consciousness. Interestingly, I argue that the production of subjectivity as a core in the contemporary capitalism affects it vigorously as a continuous transformative process with artistic work and the ways of engaging.

---

<sup>33</sup> Maurizio Lazzarato is an Italian sociologist and philosopher.

I sense and experience the effects of the production economy on the level of my cells, thinking and behaving. When saying that I sense and experience the effects of production economy on the level of my cells, I understand these effects as reactions and responses in my corporeal being. As well as subjects are taught after the binary of how to behave on a good or a bad way from a very young age, I think the ways of relating and engaging with movement, dance and performance are affected by these similar processes of "self-governance"<sup>34</sup> (ibid.) that Kunst introduces in her work. I problematize the binary thinking on the way that it excludes various ways of engaging, which can be experienced in daily life but also in artistic work. Of course, we need an understanding in relation to ethics on what is okay and what is not. More accurately, I mean to problematize the over-doing of self-governing in the subject's actions and behaviour after the notion of, what is recognized as fashionable, desirable or for example trendy in a society. The self-governing follows then the logic of contemporary capitalism, that follows the production of new and consumption. Roughly, I draw a connection between production economy and self-governance. The action of moving towards a so-called best version of oneself operates then as a predominant power, which hijacks the subject's ways of behaving with others but also with themselves. According to contemporary capitalism, the subject values their/her/his actions through the binary of good and bad, which follow and mirror the surrounding trends.

The self-governing act of the subject next to the production economy reminds me about an action of branding, as a part of the contemporary capitalism. I connect the temporality and repetitiveness of branding to capitalist production economy, which can illuminate itself in artistic work and creation. Similarly, Kunst continues to argue the following: "[...], contemporary artistic statements are articulated in the direction of the market, with the emancipatory power of creativity becoming the driving force of capital [...]" (Kunst 2015, 9). I think that although there is branding more largely in economics, the same expands and happens in the fields of dance, performance and choreography. Although, I find branding in artistic work as a strategy to gain visibility, search opportunities to work and reach other artists, due to networks. Still, branding elongates

---

<sup>34</sup> Here, Kunst refers to Michel Foucault's theory of self-governance. Michel Foucault was a French philosopher, historian of ideas, writer, political activist and literary critic.

and connects to competitiveness of economic resources for artistic work and creation, which can become unsustainable through the competition, when overly consumed and produced. Branding then aligns with the model of production economy and supports the sometimes extremely hierarchical power structures, which connect to contemporary capitalism. Similarly, the action of branding affects the production economy, but also interacts with the production of subjectivity as well as the subject's ways of engaging with practice. Here, I consider, as a soon graduating dance maker and dancer-performer: Do I want to align myself with these models of working, that are enhancing the machinery of contemporary capitalism? Or how again, the production economy and ways of engaging could be rethought with more sustainable bases?

### 3.4. A post-political and the production economy

“We live in the endless choices between subjectivities, identities and opportunities; at the same time however, subjectivity seems to profoundly elude us.” (Kunst 2015, 34) If contemporary capitalism always seeks something new, trendy, interesting, spectacle, or different from the previous, one could hack this economy by playing with its own logic. I am concerned to ask here, what kind of place the interest in the artistic work is then initiated from? I connect this logic to be similar to a concept of a post-political situation (Kunst 2015, 7), which Kunst connects to the circumstances affected by the contemporary capitalism. Kunst describes the post-political situation in relation to artistic work and the activity of the artist initiating constantly their/her/his engagement in the tracking of the trendy and new of the present situation.

Isn't the art of today deeply integrated into the method of expertly managing social interests a part of the contemporary urgency for ceaseless activity? Act, be active, participate, always be ready for opposition, generate new ideas, pay attention to contexts while constantly reflecting on your methods of production [...]. (Kunst 2015, 8)

I perceive Kunst's observation here to be connected to art and politics as the danger of politics being hijacked by the post-political situation as a part of contemporary

capitalism. By this, I mean that the politics transform to be something instrumentalized, instead of actually being grounded and rooted in the politics through genuine interest.

On a corresponding way, when observing the production houses on the fields of art and culture, artistic work often lingers with the production of a new. Artists work with grant applications and open calls, where often a new production is being described. These application procedures follow a similar logic in temporality to each other. Could we also imagine other ways for artistic work to exist? Or can we not? Or is the artistic work bonded with production of artistic creations, which rules the economy and main infrastructures of the field? By asking these questions, I do not argue that all artistic work happens in production houses. Instead, I examine the production economy, which moves the major economy in the field of arts and culture. Along with this, I find it interesting, what Kunst introduces in *Artist at Work* which points out the following:

[...] Hito Steyerl writes along these lines that workers actually never exit the factory. It is also no coincidence that many venues intended for contemporary artistic events actually inhabit former Fordist factories that were deserted after the relocation of Fordist-production to non-Western countries. (Kunst 2015, 64)

Alike, it is interesting to realize that many art institutions are built in old factory houses.

To me, these thoughts are coming together with the notion of a larger machinery body. As an art student, I think there certainly is a connection with the machinery production economy and the ways of engaging with artistic practices. The ways of engaging with dance performance practices as well as collective work are often affected by the linear temporality of production. Even though, I am stating these points, I do not mean that there should not be supporting structures for artistic work from the infrastructures. I acknowledge the deep need for support from the infrastructures, while I open possibilities for approaches in the structures, which could host multiplicity of temporalities and logics in the ways of engaging with artistic work and creation. I am in a flux balancing with structure and looseness in artistic work. How much structure is



needed to support and empower artistic work? And how much we could bend and fall away from the structures, in order to make more room for other potentialities to exist?

In the written component, I have mostly deepened into the ways of engaging through the practitioner's lenses. Yet here, I want to encounter Florentina Holzinger's<sup>35</sup> artistic creation *TANZ* to the ponderings around production economy. I experienced *TANZ*. *Eine sylphidische Träumerei in Stunts* at ImPulsTanz in 2022, which as an artistic creation was my first encountering with Holzinger's artistic work. In my opinion, in *TANZ*, Holzinger comments on the spectacular stage in relation to the production economy. The artistic creation carries references from oppressive hierarchical systems of power, which have been deeply affected by the Western theatre apparatus in the past. These hierarchical systems of power are in *TANZ* entangled to production and acknowledged as reproductional repetition of power structures. As a powerful feminist take-over of the stage by multiple dancers and performers, *TANZ* brought roughness, sensuality and motor gang energy to the representation of women-assumed bodies on stage. These were encountered as counterforces to references of the tamed women body from classical ballet and the history of witch hunts. Also, *TANZ* commented the reproductional and representational power of stage. Through the massive use of different resources on stage, Holzinger brought vertical reproductive power structures down and smashed these on stage through stunts and fake blood. I experienced *TANZ* as Holzinger's statements towards the production economy and traces which the production economy carries from the theatre apparatus. *TANZ* claimed and resisted through movement on stage. This artistic creation led me to deepen into the relation of art and politics on stage, as a path and discussion partner also for this written component and the artistic component of *...like crazy*.

### 3.5. Accelerating time

“We have no time at all [...]” (Kunst 2015, 82). That is true, in terms of climate change. But also, that is often true, when looking at artistic living and the predominant economy on the fields of art and culture. Kunst discusses in *Artist at Work* how particularly “[...]”

---

<sup>35</sup> Florentina Holzinger is an Austrian choreographer and performance artist.

the contemporary acceleration of time, a consequence of the industrial, economic and scientific processes of the last two centuries [...]” (Kunst 2015, 75) have accelerated the ways of living as well as a temporality of artistic work. Personally, I noticed the accelerating rhythm embedded in myself and others as a speed to move from place to place, meet people and places and as an urgency to engage with artistic works. This speed has taken me after willingness to engage with news, articles, books, art works, political events, social media as well as reflecting on these with others in social events. This speed has taken me to meet my families, friends, loves and other artists while meeting the thought of not having enough of time. When the speed of engagement in life overall is rapid, it reflects strongly to the ways of engaging with dance performance practices and collaboration overall. What if there would be more space and time to stop, lean back and sense? How would this world feel like? Here, I am strongly affected by my experiences with various different somatic techniques and especially after my working experiences with Feldenkrais-technique with Sibylla Klein<sup>36</sup> and the artistic work with Amanda Piña. These experiences have made me to stop and be with. Among many other twirls in my experiential archive, I want to mention these experiences as meaningful meetings to me.

The performing artist her/himself is a resource, a located node of activity and hub for information that processes and produces within the interstices of culture and community. In a neo-collective or post-collective model, the artists that remain in pro-community engagement must maintain a highly individual-oriented strength and productivity while remaining connected to the world and to each other, each highly differentiated while in constant collaboration with a larger network of other creative, productive individuals that support network of other creative, productive individuals that support and engage in each other’s interests. This description is ambitious considering what it requires in terms of time and energy, and generosity of course, as we are not paid for keeping in touch even when our work depends in it. (Kunst 2015, 80)

---

<sup>36</sup> Sibylla Klein has worked as Feldenkrais-technique practitioner at TeaK. She is a meditation teacher, Feldenkrais practitioner, choreographer and dance pedagogue.

When the artistic work has started to take over many skills in working, the time seems to disappear even more easily into a dark hole. Above Kunst quotes Eleanor Bauer's<sup>37</sup> research on Brussels dance community, where she discusses the resource and time management of a trained multi-skilled artist in their/her/his work. *Artist at Work* acknowledges the situation and phenomena of artists having multiple skills that they are operating within their/her/his artistic work parallel to daily life. In the concreteness, for example as a dance or performance artist one might often work simultaneously as a dancer-performer, choreographer, pedagogue, critic, lecturer, scholar, producer, on the areas of marketing and communication, interdisciplinary with other art mediums, as well as facilitating events, meetings and sharings. As Kunst states in her work: "For some time now, the division between choreographers, dancers, critics, producers and dramaturges have been fading." (Kunst 2015, 81) The artistic work operates with various skills, while practicing a precise time and resource management in daily life as, for example, writing grant applications, working with artistic creation of a specific project, taking part in performances, symposiums, conferences, training skills, taking care of one's body, taking care of one's being, updating oneself about the current situations largely on Earth; engaging politically, socially, environmentally, in relation to trends and current conversation topics, in relation to catastrophes, in relation to local events, in relation to the weather of tomorrow,... This pouring and sliding into a continuous loop of actions in engagement with life and artistic work can draw the ways of living into the constant rhythm of acceleration, which can spread to all areas of living.

I am concerned on the sustainability of artistic work, when talking about the tendency of continuous labour of participation affected by contemporary capitalism in artistic work. During my path with dancing and performing, I have met already several colleagues that have experienced a burnout during some phase of their career. I see that the burnout culture in the fields of art and culture is affected by the precarious situations of the artistic work, production economy and the lack of economical support towards artistic work. I see this also being connected to the recognition of value towards arts and

---

<sup>37</sup> Eleanor Bauer is an interdisciplinary artist working at the intersections of dance, writing, choreography, music and moving image.

culture in contemporary societies. How could there be infrastructural shifts that would support artistic work and its sustainability? I think there is a huge need for sustainable infrastructures of artistic work and creation, which are more based on feminist working strategies. Besides, I think it is a wake-up call for artists to connect with others and take actively care of the others on the field as a practicing response-ability in the profession.

“We are subjects that are continuously capable of transforming, [...]” (Kunst 2015, 29-30) The plasticity of adaptable, constantly learning labourer is then a skill that is practiced already in the early childhood and gets practiced exponentially later in artists’ daily life. I recognize the skill of adaptability being highly practiced in artistic work and creation. Although, this specific skill is crucial in relation to learning. The skill has been there for beings to protect their survival but it is there also to learn to coexist with others, to learn from the past and to grow. But when the skill of adaptability is combined with over-consumption and over-production, it twists and starts to exist on an exploitative way in relation to sustainability. When following the entanglement of contemporary capitalism and artistic work, the skill of adaptability can be used even unconsciously in a way that it gives more life away than reaffirms it. Furthermore, the contemporary capitalism seems to hijack this particular skill in the unconsciousness. Here then, it can exist as a norm in behaviour and engagement, as a palpable non-separable part of the life in contemporary world.

Even though, I am personally enjoying the way of meeting new people, meeting artworks and engaging myself with many as a rhythm in life, I am questioning myself and asking: Am I following my desire to be? Or is the enjoyment something learned and embedded as a way of engaging after the continuous flow of rhythm that surrounds my being? Am I then as an adaptable being using a skill of adaptability in the ways of living to mirror, adapt and learn ways that I am finding pleasure within the speed? Maybe this is then life. Or could the life vary its speed on the way of being softer and wilder at the same time? During Rhizome Dance Collective’s<sup>38</sup> working week at TeaK as a part of my master's degree studies in Helsinki, the collective dreamed collectively of its future as well as the future of artistic work more broadly. I think artistic work

---

<sup>38</sup> Rhizome Dance Collective is a dance and performance collective, that consists of 14 women and queer dance artists located around Europe. Rhizome was formed after a close collaboration with the choreographer Amanda Piña.

needs dreaming, which also takes into consideration and stays with the concreteness. Here my thoughts around dreaming are strongly affected by Lindfors' workshop at SKH in 2021. I know that this world does not change its speed and acceleration in one second. Nevertheless, I think that through concrete actions and movement within movement, the worlds of many will be moved.

## 4. CONCLUSION: FUTURISTIC TAKE ON ARTISTIC WORK

[...] What's worth repeating – is the question of choreography  
 What's worth solidifying from the indefinite dancingness  
 What's worth carving in stone, what's worth writing  
 What *choreo* is worth to *graphy*

And why should writing be the measure of worth, you ask.  
 Why should writing something increase its value?

Writing makes permanent, permanence makes property, property makes value, however virtual or impermanent value may be.

Property. Thinginess. Invariance. Repeatability. Identity.

And so the world turns as if not turning at all, invariably, repeating.

Yet change is movement  
 Or movement is change  
 And so it goes [...]. (Bauer 2018, 20)

As I ended the third chapter with speaking about change through movement, I find closeness from Eleanor Bauer's writing from her book number one *A Lot of Moving Parts*. I think the take on Bauer's writing concludes well my thoughts in the written component. Now along with the future of artistic work, I think there needs to happen constant reflection on the vivid intertwinement of art and politics that belongs to artistic work. Likewise, artists are required to think their response-abilities and ways of engaging with artistic work, since the actions of engagement build and affect the social as well as the fields of art and culture. If following Bauer and understanding movement as change, the actions and the ways of engaging of the singular subject morph and move something in the world. My proposes on shifts in the ways of engaging are moving through bodies and interactions by attuning to the responses of emotional bodies. Here, my conclusion assimilates the reflections that the assembling ended up speaking in the

think tank discussions in P.A.F., where the think tank ended up attuning to the concrete responses of the artists. To assemble, it all comes simultaneously down to the concreteness in the practice of worlding for me.

“Is the high-risk activity of life then all about a practice of love?” (Cloud 2022) I find the conclusion from Cloud and the workshop participants of *Intelligent Recklessness* valid, when moving closer the softer and wilder ways of engaging in together with coexisting on Earth. Do all ponderings of this written component then come down to the practice of love, which stays with trust and letting go? And which moves in-between loving, leaving and living?<sup>39</sup> When acknowledging the need for softer ways of engaging next to the criticality in artistic work, I, in fact, align and come across with the practice of love as a perspective towards artistic working and living. I think there is no need for the overdoing or over-production affected by the contemporary capitalism in the self-governing of the subject in artistic work, which leaks to production economy. Still, I think the practice of love as well as the ways of engaging require criticality, which comes from a constructive perspective.

Similar to the practice of communicating consent in Cloud’s dancer’s practice, I argue that the ways of engaging in artistic work need to have mobility to practice constructive dialoguing, which disagrees, agrees and responds. Here, I return to the notion of the dynamic space, which correspondingly can be practiced in dialoguing and collaboration. In dialoguing, I want to underline the dynamic space as accompanied by responsibility, when mobilizing the communication through listening, giving and taking space. As the practice of love, I think my approaches towards shifts in the ways of engaging enhance the practice of dialoguing through curiosity. The curiousness needs to be called, when learning from others as well as from the many parts of the subject itself. I bridge the dialoguing and curiosity as entangled with the practice of trust. When again being with the action of letting go, I think it is meaningful to support a potential for change in the subject’s actions in artistic work. Here, I particularly mean the potential for change in dialoguing as well as in the ways of engaging. Thus, I think the practice of

---

<sup>39</sup>As a one part of my experiential archive, I used these words in a demo for Sonja Jokiniemi’s workshop at Theatre Academy of the University of the Arts (TeaK), which I connected to my research on the active consciousness that stays in motion in 2022. Sonja Jokiniemi is a choreographer, performer and artist based both in Finland and Switzerland.

trust brings mobility to change direction, acknowledge many parts within, return back and perhaps to realize that something has changed. As a friend, family member or lover, who takes care of the other through the willingness to be with, I think the artistic work and the ways of engaging should be nurtured by following the practice of love.

During the language-ing process of the written component, I learned to find ways of staying with the concreteness in my writing. It has been a challenge for me to stay with the concrete as a writer, who enjoys inviting others through their thoughts and theories as companions to the text. The use of footnotes supported my will and choice to be accompanied by multiple voices and bodies in the text, while navigating and moving with the path of my writing in the concreteness. Throughout the language-ing in the written component, I have articulated tools and strategies that have morphed my understandings and relation on my artistic work more in depth. I have realized ways to continue with my artistic working with movement and consciousness, not to mention the ways of engaging. Furthermore, I have understood better my interest towards the ways of engaging with dance performance practices together with assemblings, while perceiving these as forms of art and ways of worlding. Therefore, I will continue my artistic working as a dance maker, dancer-performer and facilitator by developing and researching more on the tools and strategies articulated in the written component.

To conclude, I want to develop my artistic working in praxis with dancer's and performer's practices, as well as working more with the language-ing as entangled with the concreteness. I want to gain more knowledge from the experiences on the floor as a practitioner myself as well as from the positions of dancer-performer. When focusing on collective working, I continue the collaboration with the trio of *...like crazy* and Rhizome Dance Collective. Among many other interests, I have desires in my artistic working to deepen into and continue more with artistic research, cultural politics, curating, arts management, working with different platforms for artistic work, pedagogical studies, gender and performance studies, social sciences, queer theories and activism. Together with these desires, I will morph and stay with my artistic working on the way that seeks enjoyment and emergence in the concreteness. After the Master's Degree Programme in Dance Performance, I continue to work with softer and wilder ways of engaging with dance performance practices, collective work and production



economy, when staying in motion and coming down to the concreteness.

And then what? It's going to be ...*like crazy*<sup>40</sup>.

---

<sup>40</sup> When speaking about the future after the language-ing of this written component, the trio will continue performing the artistic creation ...*like crazy*. TADaCollective will tour the three artistic creations in Järvenpää, Kuopio, Tampere and Tallinn in May and June 2023, as a part of the Master's Degree studies. The trio of ...*like crazy* plans to also continue the collective working, after the graduation from the Master's Degree Programme in Dance Performance.



*...like crazy*. Theatre Academy of the University of the Arts Helsinki. 2023. Photograph and costume design: Kasia Zofia Gorniak.

## Abbreviations

ibid. = ibidem, as before (exactly the same as the previous note)

## References

### Workshops

Cloud, Anya. 2022. *Intelligent Recklessness*. Personal notes. ImPulsTanz-Vienna International Dance Festival, Wien. 25–29 July 2022.

Grip, Anna. 2018-2021. Dance performance practice –workshops. Personal notes. Stockholm University of the Arts (SKH), Stockholm, 2018–2021.

Lindfors, Sonya. 2021. *Working with frictions towards feminist stages* –workshop. Personal notes. Stockholm University of the Arts (SKH), Stockholm, May 2021.

Parkinson, Chrysa. 2019. *Artistic documentation* –workshop. Personal notes. Stockholm University of the Arts (SKH), Stockholm, September 2019.

### Books

Agamben, Giorgio. 2009. *What Is an Apparatus? And Other Essays: What Is the Contemporary?* David Kishik and Stefan Pedatella. Stanford, California: Stanford University Press.

Barad, Karen. 2007. *Meeting the Universe Halfway: Quantum Physics And the Entanglement of Matter And Meaning*. Durham and London: Duke University Press.

Bauer, Eleanor. 2018. *A Lot of Moving Parts, Book one: La Ballerine appauvrie / O, Poésie*. Paris: Lafayette Anticipations, Fondation d'entreprise Galeries Lafayette.

Chauchat, Alice. 2017. *POST-DANCE*. Stockholm: MDT.

Haraway, Donna. 2016. *Staying with the Trouble: Making Kin in the Chthulucene*, Durham and London: Duke University Press.

Joy, Jenn. 2014. *The Choreographic*. Cambridge, Massachusetts, London: The MIT Press.

Kunst, Bojana. 2015. *Artist at Work, Proximity of Art and Capitalism*. UK: Zero Books.

Programme booklet

...like carzy. TADaCollective. Programme booklet. Premiere 31.01.2023, Theatre Academy University of the Arts Helsinki, Helsinki.

Online Sources

Anderson, Elizabeth. 2020. “*Feminist Epistemology and Philosophy of Science*”. The Stanford Encyclopedia of Philosophy. Accessed 6 April 2023.

<https://plato.stanford.edu/archives/spr2020/entries/feminism-epistemology/>

Bell, Kenton. 2013. “*Definition of Subjectivity*”, Open Education Sociology Dictionary. Accessed 11 April 2023.

[https://sociologydictionary.org/subjectivity/#definition\\_of\\_subjectivity](https://sociologydictionary.org/subjectivity/#definition_of_subjectivity)

Cavanaugh, Jillian. “*Performativity*”, Oxford Bibliographies. Accessed 23 March 2023.

<https://www.oxfordbibliographies.com/display/document/obo-9780199766567/obo-9780199766567-0114.xml>

Ritsema, Jan. 2019. “*Basic information about PAF*”, PerformingArtsForum-website. Accessed 13 October 2023.

<https://www.pa-f.net/basics>

Robison, Robert. 2013. “*Postindustrial society*”, Encyclopedia Britannica. Accessed 25 March 2023.

<https://www.britannica.com/topic/postindustrial-society>

Artworks

*Occasions*. 2021. [Performance] Isabel Lewis. Performers: Sonja Karoliina Aaltonen, Sofia Charifi, Giorgio Convertito, Kardo Shiwan. Music: Isabel Lewis. Moving in November –international contemporary dance festival in Helsinki.

*TANZ. Eine sylphidische Träumerei in Stunts.* 2022. [Performance] Florentina Holzinger. Performance by and with: Renée Copraij, Beatrice Cordua, Evelyn Frantti, Ludifire, Annina Machaz, Netti Nüganen, Suzn Pasyon, Laura Stokes, Veronica Thompson, Lydia Darling. ImPulsTanz-Vienna International Dance Festival.