

The Possibilities of Different Geographies

Jane Carr and Bruce Sharp

Figure i: Menu

The Dorothy Sharp Project

The Possibilities of Different Geographies

Thank you for taking part. You are now invited to choose from the selection of short movement 'performances'. Each short performance offers you and those present the opportunity to reflect on how people move.

You can choose to perform 'solo' or with a friend(s) or ask Dorothy, the facilitator, to perform for you.

Each performance is designed to last about 2 minutes. They all start by entering into a lit space. The sound will accompany you so you don't have to worry about timings.

Once you have chosen from the list or 'menu' below you will be given more detailed instructions or the 'recipe' for your performance. Don't worry - all the movements are ones many people do every day and you can adapt them to suit you. It doesn't matter if you forget the sequence. **Whatever you remember will be just as interesting and you are also welcome to add your own improvised actions or even sound!**

For participants with mobility restrictions, in wheel chairs or with visual or hearing impairments please feel free to adapt the instructions to suit you. (For example small walking steps can become short turns of the wheel.) Please ask if you need visual or sound cues to assist you or a chair for support.

Now please make your choice from the list below:

1. Newspapers

Strike poses copying your choice of celebs' images from the newspaper

2. Big Steps Little Steps

Change the size of your steps

3. Run, Walk and Skip

Travel in a circle in different rhythms

4. Travel story

Sit and tell us your story of how you got here today. What gestures do you use?

5. Hair

How do you adjust your hair?

6. Smile

How do you hold your head when you smile?

7. Tall

Breathe in and stand up straight and hold as **long as you can** but don't forget to breathe out

8. Shift

For those who can't stand still

9. Zig Zag

Travel to and fro

10. Point and wave

Basic gestures

11. Sway

Move your hips from side to side

12. Groove

For those who have some moves to show off. Just do your thing to the music and stop still when the music stops just like the children's game

13. Stand

Another exploration of standing, but in this one you can breathe freely

14. Tension

Your body- tense or relaxed?

15. Levels

Do you like to move 'low' or 'high'?

16. Shake

What body parts can you shake?

The Possibilities of Different Geographies is the title of a dance performance we first created in 1997 ('Ripe Nights', Union Chapel: London) and revised in 1998 (as *Different Geographies 2*, Lynx Project': Chisenhale Dance Space) that explored different embodiments within a constructed spatial/aural landscape. At this time Jane was beginning to explore how the basic postural and structural organisation of different dance styles could be understood to embody cultural values. A series of choreographic investigations would later inform her studies for Ph.D. (Roehampton University 2008). Bruce, coming from a visual arts background with experience of creating installations, was keen to work collaboratively with dancers to create environments that interacted with performance in ways that often destabilised or troubled the significance of the actions performed. Since then, we have continued to grapple with similar ideas and some twenty years later wanted to revisit our earlier collaboration. Drawing on insights we had gained in the intervening period, rather than simply updating the earlier performance we aimed to create a participatory work. Framing the process of revising our previous explorations of embodiment as choreographic practice led research (Rubidge 2005)¹, we identified the following aims:

1. To create a dance movement installation that focusses participants' attention on the significance of simple actions
2. To explore a means of creating a structure through which participants are encouraged to perform short movement scores
3. To develop a means of facilitating interaction between participants to support shared reflection upon the experience of the work
4. To investigate the use of sound and lighting to destabilize assumptions and expectations surrounding postures and actions

When we first entitled our earlier collaborative project we had only an intuitive grasp of how a geography of the self might be viewed as an interactive terrain open to change. Yet we have come to recognise the aptness of our choice in suggesting synergies with developments in the fields of human, social and cultural geography which attend to '...the spatial organization and processes shaping the lives and activities of people...' (Castree, Kitchin and Rogers 2013, p.85) and how 'bodies are influenced by space, but also have an impact on the coding of space via activities and dispositions, touch and movement' (Maliepaard 2015:153). Rekindling our original project under the same title maintains a sense of a trajectory from our earlier to our current investigations. While in many ways this is a shared journey (both artistically and personally), as individuals we draw on different artistic traditions and personal and theoretical concerns. As a means of identifying something of how our different

¹ There has been a long debate regarding the terminology of 'practice as' and 'practice led' research. While practice as research is currently often preferred (e.g. Barrett and Bolt 2007), we choose the term 'practice led' due to our experience that it is only through engagement with the process of making that we become able to clarify our research aims. As suggested by Sarah Rubidge (2005) 'the research is initiated by an artistic hunch, intuition, or question, or an artistic or technical concern generated by the researcher's own practice which it has become important to pursue in order to continue that practice' (para. 12).

perspectives inform this project, the particular perspectives that shape our individual contributions are set out beside one another so as to suggest the synergies and interplays between them:

Jane

As a dancer, the philosophy of Maurice Merleau-Ponty and its influence on the sociology of Pierre Bourdieu has led me to consider the significance of live performance as a site of intercorporeal negotiation.

The relationship between how people experience their own and others' actions is complex and the subject of many debates including those regarding the role of kinaesthetic empathy in interpreting others' behaviour (Carroll and Moore 2008; Foster 2011; McFee 2011; Reason and Reynolds 2010). Through kinaesthetic empathy people engage with others' actions in ways that trigger their own sensory experience, although such empathy is filtered through their own cultural embodiment (Reason and Reynolds 2010) or, in Bourdieu's (1984) terminology, the 'habitus'.

Where audience and performer are of similar cultural backgrounds and shared 'habitus', the close relationships between the sensations of motion and emotion may account for how, through kinaesthetic empathy, audiences experience movement as expressive without conscious reflection upon its significance.

Yet, movement does not only have the capacity to engage empathy but also to disrupt (normative) expectations. Since, increasingly, the experience of encountering people with different cultural backgrounds is part of daily life, it becomes important to consider how movement is understood in contexts in which a shared experience of cultural embodiment cannot be presumed.

In my explorations of the interactions between performer and audience, I draw upon Maurice Merleau-Ponty's (1968) concepts of 'flesh' and 'intercorporeity' to

Bruce

My particular interest, that informs my artistic practice, is in contemporary identity politics and the struggle to gain recognition for identities that will not be bounded within a system of normalising binary oppositions. Striving to maintain a stable, yet non normative, sense of identity requires an activism which as an artist I have conceived and played out in the cultural arena of visual and performing arts.

Understanding how the unsayable is intrinsic to the visual has required my orientation towards philosophical reflection and in particular Hegel's phenomenology.

In the *Phenomenology of Spirit*, first published in 1807, Hegel's critique of Spinoza leads Hegel to contemplate the dialectic as more than a play of binary

consider the interplay between self – other - world. Merleau-Ponty's analysis of the experiences of being both sensing and being sensed provides for a relationship between seer and seen that, for Merleau-Ponty, is founded in perceptual experiences immersed in the world.

Merleau-Ponty's work has been criticised for his 'refusal to see women's specificities and their differences from men' (Grosz 1993: 37) and he could be further critiqued for a lack of recognition of other differences. Nevertheless, I have argued that through resisting a binary conceptualisation of self - other he allows 'for exploration of the complexities of exchanges, not only between different people but also between the sensing - sensed self' (Carr 2014: 53). While he had yet to explore fully how his philosophical approach might be applied to an understanding of culture (1964: 25), in his final work, Merleau-Ponty recognised the need to consider how the body is 'recaptured' within a 'created generality' or culture (1968:152). In so doing he dismantled the binary opposition of sensate experience and language, conceptualising 'flesh' as a 'general manner of being' (1968: 147).

Informed by my reading of Merleau-Ponty, I conceive of engagement with dance in performance as an embodied interaction. This has led me to argue that there is potential for dance, in the context of diversity, to provide new ways of understanding both self and other through a process of an intercorporeal negotiation (Carr 2014).

opposites. While Hegel retains Spinoza's sense of anti-Cartesian 'oneness', Hegel emphasizes the flux of organic processes and the interconnectedness of subject and object (Hegel 1977).

Hegel (1977) conceives of a contingent self-awareness through the Other; his argument that ideas are constructed in the social, moves away from Kant's enlightened idealism. The dialectic, that a thesis about the world has within it an inherent flaw (incorporated into an antithesis), constructs syntheses within a continually evolving social 'organism'. The messiness of the living organism is reinstated. Geist (spirit/mind) is a collective in the social of the self-awareness of subjects through the eyes of others (subjects/objects); or what we might consider as a performative dynamic. This sense of the continual flux of substance, that is also subject, leads Hegel to disrupt conventional definitions of objects as can be seen in this quote from *The Science of Logic* that was originally published in 1812:

'[...] something is already transcended by the very fact of being determined as a restriction' (Hegel 2010:106).

For me it is important to challenge the boundaries that act as limits upon how humans conceive of themselves. I aim to emphasise the instability of those boundaries that position people as subject or object and that limit their potential. Further, if the world is perceived only indirectly, the world is virtual, evolving, mutating. The construction of an artistic domain makes available a kind of artistic autonomy that facilitates self-determination and law making in the moment of artistic practice. The social organisation of a performative space becomes condensed and directed within shifted boundaries that contain changed rules and laws.

Figure ii: Table set with 'menu'



These different, but aligned, perspectives came to shape our approach to how, within an artistic framework, we might engender situations which create opportunities for people to explore the significance of their own and others' actions and the potentiality of different movement possibilities. While in the past we created movement installations that incorporated the audience (e.g. NO YES, Chisenhale Dance Space, 2000), we had not fully considered how participation might generate interrogation of embodied experience. Yet this is important to us in relation to our shared interest in how embodied actions and interactions are enmeshed within the processes through which identifications are constituted. It is important to emphasise that this does not reduce movement performance to the representation of identity but does bring to the surface how '[i]dentifications [...] profoundly shape and inform meaning and value;' (Jones 2012: 225).

As artists we value the human capacity for agency as a means of piercing through the webs of significance which constrain everyday experience. Recognising how a sense of being in the world is culturally enmeshed, we have both come to consider the possibility of being re-orientated in the world through engagement with others/other styles of being. Jane's concern with the potential for agency within dancing, where dance is considered as a site of intercorporeal negotiation, has led her to consider dancing in the context of the intersectional (power) play of issues of 'race', gender and (particularly in the British context) class (Carr 2018); this has emphasised that identity cannot be understood as an 'either/or proposition' (Crenshaw, 1993, 1241). Bruce's artistic focus is situated within human geographies of queer experiences that inform both his drawing practice and activism which is focussed on recognition of bisexual identifications.

Jane

As a dancer I am interested in Pierre Bourdieu's concept of 'habitus' as an explanation of how people draw upon a tacitly understood 'feel' for how to respond to situations. Rather than viewing Bourdieu's theories as being too restrictive of human agency, I follow the sociologist Wendy Bottero in considering how his theories may be drawn upon to recognise the potential of intersubjective experience '[...] in which practices necessarily extend beyond agent's predispositions,..' (2010:10)

Yet I also recognise how inequalities associated with perceived differences may affect intersubjective experience. Returning to Merleau-Ponty's concept of flesh, I have suggested how it might be developed from a Foucauldian perspective in which '[...] inequalities are woven into the very fabric of the world in which the complex embodied interactions between dancer, choreographer and audience take place' (Carr 2013: 256 (2010:10).

I am particularly interested in the embodied experience of action as having a generative potential for resistance to habitual norms of behaviour. Here I am influenced by Carrie Noland's finding that '[...] kinesthetic experience, produced by acts of embodied gesturing, places pressure on the conditioning the body receives encouraging variations in performance that account for larger innovations in cultural practice than can otherwise be explained' (2009: 2-3).

This potential for resistance to norms is important to my approach to dancing as a means of negotiating notions of gender, 'race' and class .

Bruce

I have long experienced a sense of insistent urgency in response to my being at odds with the norms of behaviour. The expectations upon young men of 1970's and 80's UK never synced with my sense of self. Sara Ahmed (2006) captures this sense in her description of non-normative body/feeling in which difference is made tangible via social engagement:

'If orientation is a matter of how we reside in space, then sexual orientation might also be a matter of residence; of how we inhabit spaces as well as "who" or "what" we inhabit spaces with' (Ahmed 2006:1).

Queer theorists Amelia Jones (2013) and Sarah Ahmed's (2006) both emphasise the phenomenological experience of disorientation as a necessary element in the engagement with otherness. Ahmed (2006) re-orientates queerness by asking how, as well as who, it resides with in spacetime. Orientation at a given moment becomes an open structure within which liminal spaces ebb and shift.

Following Ahmed, I consider that '[t]he lines that direct us, as lines of thought as well as lines of motion, are ... performative: they depend on the repetition of norms and conventions of routes and paths taken, but they are also created as an effect of this repetition' (2006: 16). Yet, in my perception of the world the lines of direction themselves remain fluid. The flux of subjectivity and desire negates any fixed sense of the relationships between self-other-world. A certain instability becomes embodied in my actions so that their repetition is constantly destabilised because of their ongoing difference from the binary.

In framing the reworking of *The Possibilities of Different Geographies* as choreographic practice as research, we aimed to explore how to focus attention on people's own physical experience in relation to how it is perceived by others, thus emphasising the necessarily social dimension of embodied experience. We approached this project as a participatory dance installation drawing upon a shared sense of how, within western arts histories, the breaking down of boundaries between art and 'everyday' life has been integral to much

artistic practice. We draw on numerous influences across the arts: the ethos of community performance (Kuppers 2007), dance practices that engage with issues of social justice (Jackson and Phim 2008), the choreography of everyday actions associated with Judson artists (Banes 1983), twentieth century performance art and avant - garde 'happenings' that often drew upon the influence of the Situationists (Puchner 2004), and more recent avant-garde developments aligned with the relational aesthetics of Nicholas Bourriaud (2002).

At a practical level, the challenge we faced in developing the work was how to create an artistically engaging environment that might encourage and sustain participation in ways that could open up possibilities for exploration and reflection upon movement. We drew upon our combined artistic skills to develop the combinations of actions, sound, light and opportunities for reflection that have the potential to generate engagement with the work in ways that offer opportunities for self-discoveries in an environment in which the pull of normative constraints is destabilised through the artistic context.

Jane

Bruce

In creating movement scores for performances (or 'recipes' for each 'dish') it was important to devise them so they are easy to understand, remember and perform in order to encourage participation. Bruce's prior testing of these 'recipes' was invaluable: trained as a visual artist rather than performer and with a dyslexic's fear of remembering instructions his input ensured instructions were paired down so they were not too daunting.

In relation to our aims the scores also needed to offer prompts that have the potential to facilitate awareness of, and perhaps even challenge assumptions about the performative dimensions of embodied identities.

While all the scores comprise of simple actions, many cut across binary opposites such as small - big; moving - still, right - left and in Laban analysis terms light - heavy,

To encourage people to take part it was important to create a more social environment than that found in a conventional theatre or gallery space. Hence we conceived of an installation that is set up as a café (or if possible in one), in which, seated at tables the participants relax over a drink and snacks. This led to the idea of simple scores as 'dishes' selected from a 'menu' that provides brief descriptions (Figures i and ii).

Once they select their 'dish', participants are then provided with some further details or the 'recipe' comprising the details as simple movement scores.

For each score I created lighting and sound that structures the action so that participants can be clear about where and when to perform and that any instructions to make a change are supported by simple cues.

The scores are performed in a space separated out from the seating area and with accompanying lighting that also creates a sense of theatricality. This spatial structure, in contrast to the less formal 'café' environment, is intended to set the movement explorations at a distance from the everyday so that people can feel safe to perform actions that they might not usually sense as appropriate to their sense of 'self'.

flexible - direct, free - bound, sudden and sustained. They thus draw attention to the basic underlying dimensions of movement. My aim is that if the scores are followed with some attempt at accuracy, they might suggest a shift out of someone's habitual bodily actions – something that is important to our perspectives that inform this project. For example, 'Big Steps, Little Steps' not only suggests changing the size of steps but also their speed and direction; 'Stand' proposes a switch between standing tall and square (breathing in and holding everything in) and sinking into one hip with the weight and gaze shifting sideways; while the directions for 'Sway' consist of a contrast between swaying the hips as the performer moves backwards and then walking directly forwards.

While each score is based around simple actions, the aural environment is often unexpected with the aim of further setting the actions at a distance from the everyday so that awareness can be re-directed at them in ways that may reveal how movement constructs and/or challenges expectations. Since the participants only hear the sound as they perform it is not only those watching whose expectations may be challenged.

While those performing are likely to feel vulnerable as they are positioned as the object of others' gaze, they may also feel free to experiment with movement in ways that might otherwise be constrained by everyday expectations. Hence, in order that participants are supported to engage with the score, the relationship between performer and audience as active and non-judgmental viewer becomes an important element of the performance.

In creating the sound and lighting, I also explore how they may destabilize expectations of known actions in order to open up the possibility of re-envisaging basic movements. For example, for 'Hair', a dim light and an ominous repetition of a few notes serve to create a tense environment in which everyday actions may seem strange.

As a further move to destabilize fixed notions of identity, we created the performative figure of Dorothy Sharp (drawing from elements in both our names - Jane is short for Dorothy-Jane) whose identity is taken on by ourselves and, on some occasions, by additional performers helping us. 'Dorothy' serves drinks and snacks, hands out menus, takes orders, operates lighting and sound programmes and facilitates participants to perform the recipes/scores. Participants are offered the chance to join Dorothy through their participation as a performer, although, if requested, Dorothy will also perform a selected score. It is also Dorothy who frames the relationships that encourage a safe environment within which to participate, including providing opportunities for those taking part to share their experiences of both watching and performing. Many of those who perform are interested in finding out how other participants interpreted their own and others' actions. While such reflections are encouraged, Dorothy is charged with ensuring those performing only enter into such discussions if they feel confident to do so and takes responsibility for ensuring people's commitment to offering non-judgmental responses. As we have developed the work we have also introduced performance feedback slips (in addition to the participant questionnaire) that audience members use to offer feedback to performers. So far these have always been couched in supportive ways but they are returned via Dorothy who has responsibility to ensure they are also couched in non-judgmental terms.

One participant suggested the work might be better staged without interventions to support such reflection: while participants would still be given written instructions regarding the scores and suggestions about how they might discuss them, any reflection or discussion would then be their responsibility. This would remove the requirement upon Dorothy to manage a feedback process and the awkwardness we sometimes experience in this part of Dorothy's 'role'. However, we are concerned this could leave some people vulnerable to negative responses and ethically we have concerns about such a turn. We have come to recognise the importance of the introductory information provided in Dorothy's welcome that establishes the framework for participation including the request that participants are 'non-judgemental and respectful'. Along with the menu (Figure i) and recipes, the introduction provides an overarching score for the event that, from the start, establishes the principles of the engagements between participants - whether danced or spoken. The role of Dorothy is thus key to our interdisciplinary participatory performance project which incorporates the material qualities of the set environment, the actions within it and opportunities for reflection.

We are mindful that bringing together artistic and social aims raises questions that lie at the heart of recent debates regarding the values of immersive or participatory performance. Notably Claire Bishop has criticised a situation 'in which socially collaborative practices are all perceived to be equally important artistic gestures of resistance: there can be no failed, unsuccessful, unresolved, or boring works of participatory art, because all are equally essential to the task of repairing the social bond' (2012;13). Bishop's critique has led us to reflect further upon the relationship between artistic and moral values framed within long-standing debates regarding the relationship between aesthetics and ethics that date back to the Enlightenment philosophy of Immanuel Kant (1987), and more recently the sociological examination of the artistic field by Pierre Bourdieu (1993). There is not space here to explore the complexities of this relationship but, in summary, we recognise that artistic and moral values, while not necessarily directly related, are both enmeshed in the world of lived experience and thus changes in one may indirectly affect the other. We recognise a moral dimension in the potential of artistic experience to break down how perceptions are shaped by cultures in order to gesture towards how people might experience the world anew and share in something of how it is experienced by others. We consider active embodied engagement with a work of art (whether a dance, a drawing, video or any other medium) to offer such opportunities but we acknowledge how there is a wealth of practice in dance which takes seriously the challenge within the context of social and political oppressions to 'remind the world about what possibilities might just lie at the other end of the struggle and about how dance figures into this complex picture' (Jackson and Phim 2008 p. xxix). In developing our approach to making work based around others' participation, we have navigated the interrelationships between artistic and social fields to create an experience that we consider has value in terms of artistic qualities and is framed as art in a manner that sets it at a distance from the everyday. Yet the content aims to bring to the surface the significance of how people are immersed in the embodied lived world of their daily lives.

While we aim for our work to be aligned with, even contribute to a shift in the boundaries that limit how people experience embodied identities, it would be naïve to consider that our work could be *causally* related to such social change. Rather, following Stacey Prickett's exploration of dance and social justice that draws on Randy Martin's analysis of the relationships between dance and activism, we recognise the potential of dance to mobilise people while acknowledging that dance cannot directly 'affect social change in and of itself' (Martin 1961 cited by Prickett 2016). It is also possible that the formal structure of the work that provides a certain freedom, or safe environment for exploration, may also serve to limit engagement with the broader significance of such explorations beyond the 'theatrical' setting. Moreover, while Dorothy's role limits potentially negative interactions between

participants within the context of the work, he /she/ they can only be partially responsible for the potentially myriad possibilities of how the work as a whole may be interpreted.

In considering where to place our work we aimed to engage with people who are not necessarily regular participants in the arts. However, we felt vulnerable in encouraging just anyone to join us in our explorations. We were also mindful of criticism of participatory art that 'foregrounds, pathologises and isolates individuals and groups as in need and constructs arts as a kind of medicine which will do them some good' (Allan 2008:135). Bruce's engagement with activism aiming at better recognition for bisexual identities led to our proposing the first presentation of the work to be part of EuroBicon (2016) - a gathering and conference that explores many of the issues facing people who identify as bisexual and/or as transgressing normative cisgender boundaries. This was a valuable starting point for the project. It was important to us to situate our work in an environment in which others might both share in and challenge our explorations from viewpoints invested in issues of identification that involved us personally: we understood from experience how as a group bisexuals have been 'historically marginalised and partially erased' (Munro 2018) and are known to be susceptible to poor mental health, something that has an impact on not only their lives but those of partners and families.

In the particular context of EuroBicon, we experienced a general sense of welcoming non-binary approaches to gender and sexual identifications. For example, one transgender male seemed to revel in the opportunity to enjoy making small steps since he had been so occupied with behaving in more stereotypically masculine ways. While the menu had initially proposed individual performances, at this very first event one couple decided they would like to perform together. We adapted the work to include this option and have since found shared performances to be instrumental in encouraging participation while adding potential for interactions within the scores. At this first event this couple's performance revealed how a male might enjoy his female partner stroking his hair, while later she enjoyed her partner helping her to move in a more 'punchy' manner than usual. At other times both male and female participants enjoyed swinging their hips with abandon, while another female enjoyed exploring how she walked in different kinds of footwear, taking the opportunity to see how she and others felt about her wearing the high heels she usually avoided. Due to the current interest in gender identifications and related issues around shoes we offered participants the opportunity to select from a range of footwear in addition to wearing the shoes they came in (usually trainers) or bare feet.² This additional element, that affects how people stand and move, seemed particularly relevant in this initial context.

Subsequent presentations include at Queer arts festivals,³ Academic Conferences⁴ and in workshops for drama students at Roehampton University. We have thus continued to develop the project by working with people who we consider are most likely to be grappling with issues that are of concern to us. While we have noticed some participants ducking out of directions that might push them out of their 'comfort zone', most have been broadly in sympathy with our aims and interested to explore them in movement terms. However, it is evident that people have had different experiences of the work that seem related to their own

² See for example, The House of Commons Enquiry regarding the requirement for women to wear high heeled shoes in some work places (Petitions Committee and Women's Equalities Committee 2015).

³ Queer Spirit 26-30th July 2017, Queer Arts Weekender, 9-10th February 2018, Brighton Pride; 'Colour My World' 28th July 2018.

⁴ Study Day on Identity, Durationality, and Performance 'inspired by the work of the feminist art historian Amelia Jones', Roehampton University 10th April, 2017. 'Creative practice research in the age of neo-liberal hopelessness', University of Bedfordshire 10-12th May 2018.

concerns. We have witnessed some people, struggling to come to terms with their gender and/or sexual identities, who relish the opportunity to explore a way of moving they usually feel they should inhibit. Generally older participants engaged with feminist and /or queer politics are perhaps already more aware of the performative dimension of everyday behaviour; one participant for example commented: 'Masculinity feels like a performance to me'. Others, particularly a young group of drama students, seem more comfortable with their embodied experience of self/selves, yet this group were more surprised at how the sound revealed the everyday as uncanny or 'weird'. Many of these younger participants reported how the work helped them consider the 'deeper' meaning of everyday movement by focussing their attention on the significance of everyday actions, while their tutor noted the value of this to their studies.

Presenting participatory performance at events focussed on the arts and /or questions of gender and sexual identities has provided us with potential participants likely to be willing to engage with the ideas informing the work. In these contexts the social setting with refreshments and a 'menu' has been effective in encouraging participation. Particularly at academic conferences, participants situated within a western elite, who are well versed in contemporary identity politics and/or performance theory, may be comfortable engaging in the opportunity to embrace different styles of being in the world. Nevertheless, not every participant has been confident in engaging with physical performance. One participant commented that while they were interested in other people's experiences, they themselves lacked confidence to participate as a performer. This may have been due to a physical disability (even though we stated we welcomed adaptations), but generally we have noticed that, where given a choice, more people seem keen to go to workshops to talk about identities than to engage so fully in practical exploration. Even amongst those participating, a popular choice has been the score for 'Travel Story', in which participants commence their performance by telling their story of how they came to the event, before then repeating the actions they used in telling their 'story' in silence. (Figure 3 Dorothy, aka performer Amalia Garcia, performing 'Travel Storey'). In many instances participants have chosen to reveal quite in depth personal narratives that have then tended to become the focus of subsequent discussion. This focus on narrative perhaps links to one of the findings from the collection of participant feedback forms: while nearly everyone considered the performance installation helped them reflect on their own and/or others' everyday actions, a small but nevertheless significant minority also responded that they do not see the way they move as important to their sense of identity. For some, as in the example of the participant with a disability, this may be due to a sense of not wanting their identity to be restricted by their body's capacity for movement. However this response was particularly prevalent at an event we held for participants at a film conference.⁵ This may be related to a lack of opportunity for much discussion at this particular event - More generally, we have noticed that when Dorothy has little time to encourage reflection, many attendees have valued the activity as 'fun' more than as a means to engage in more depth with the significance of their actions. However, it may also be the case that where people are not already actively involved with consideration of their embodied identity, they are more aware of the significance of visual and linguistic signifiers than of physical action.

⁵ Over 40% of this group returning a feedback sheet responded to the question 'How important is the way you move to your sense of identity?' that it was not important or of little importance.

Figure iii: Dorothy aka Amalia Garcia performs 'Travel Story'⁶



This project has raised our awareness of how those dimensions of embodied experience we take for granted are not necessarily shared - even amongst those conversant with identity politics. A further example lies in responses to those scores which we considered might bring to the surface a recognition of how power relations infuse the social fabric within which interactions take place: in 'Smile' the performer starts by staring straight at the audience before slowly starting to smile and then tilting his/her/their head; in 'Point and Wave' a pointing action gives way to a wave. (See figure iv: Recipe for Point and Wave. While we provided neutral movement based instructions so that participants had to interpret the instructions for themselves, we were very aware of the relationships that the scores might reveal between viewer and viewed: smiling with a tilted head might be read as submissive

⁶ We made the decision not to use photographic or video documentation of people's participation other than those facilitating the event in part to protect participants. Moreover, visual records all too easily enables participatory events to become appropriated by the 'society of the spectacle' (Debord 1967/2014) and exploitative of participants (Harvie 2011) negating their potential to refocus attention on the lived experience that is at the heart of the situationist and relational aesthetics that have informed us.

while pointing - in contrast to waving- can seem authoritative. However, these power relations have yet to be openly acknowledged by participants. For example, we have sometimes been surprised to witness people interpreting others' performances of the score for 'smile' simply as 'happy'. We have come to acknowledge that some participants understand movement as self-expression and do not always fully recognise how movement is situated within cultural conventions.

This finding however makes us more determined to continue to develop work within frameworks that have the potential to stimulate an exploration of different embodiments. We recognise that Judith Butler's warning from the 1980s is still relevant to many people today: '...there are strict punishments for contesting the script by performing out of turn or through unwarranted improvisations' (Butler 1988, 531). In developing this project our artistic vision has become more explicitly intertwined with a commitment to an opening out of identity politics beyond those binary oppositions that often serve to limit identifications even while promoting the rights of minority groups. Working together we have come to understand how our different conceptual trajectories converge to reveal how the consideration of the intersubjective processes of identification cannot be contained within discourses solely concerned with one dimension of human experience, whether that is sexuality, 'race', class, gender or issues of disability and ageing that elsewhere have been important to considerations of dance (Benjamin, 2002; Wainwright and Turner 2006). Our findings are consistent with recent developments in the field of sexualities studies that have suggested how the categories of LGBTQ, around which the identity politics associated with 'non heterosexualities' have developed, may be viewed as couched in 'Western-originated terms that assume particular configurations of sexed bodies, gender identities, and sexual acts and identities' (Monro 2018). In the future we aim to continue the project by encouraging people who are able to draw upon different cultural traditions to our own to create new recipes for movement dishes in order that the work offers a broader range of movement opportunities.

Reflecting on this project has developed our understanding of the complexities of the relationship between our artistic and ethical values and the implications these have for how we judge participatory work. We have come to understand it would be philosophically naïve to attempt to evaluate such a project in terms of evidencing a correlation between the work and changes in people's attitudes: Claire Bishop's critique of how participatory work is valued is useful to the extent that it recognises that to judge art that has taken a social turn is not the same as to evaluate a social project. Yet, for us, working in the particular context of the field of western artistic practices, incorporating people within works of art emphasises the importance of the experience of art to the very fabric of a lived world that can be shared.

This project has focussed on the significance of the embodied dimensions of intersubjective experience. Our activist and artistic goals have become interwoven to create movement scores to be performed in a physical aural environment that often destabilises conventional norms of behaviour with the aim of stimulating explorations of people's embodied potential and to open them towards the possibilities of the changing relationships between self-world-other. We have drawn on our artistic skills to provide an environment that affords creative participation focussed on the intercorporeal dimension of human geographies. As with any work of art, we understand the value of participatory work to be found in the quality of people's engagement and we gauge the success of our project upon the richness of their experience.

Figure iv: Recipe for Point and Wave

The Dorothy Sharp Project

The Possibilities of Different Geographies

Note: All 'performances' start by entering from the back of the performance space into the light. Dorothy as facilitator will guide you while as technician Dorothy will wait to start the sound until you are ready. Remember this 'recipe' is a guide for you to interpret. The choices/changes you make are all welcome.

10. Point and wave

Preparation

Read through the score below. Ask any questions you need. Tell Dorothy when you are ready to start.

Performance Score

In silence Walk/travel to one corner at the back of the lit area and pause

When sound starts

Using one arm point across to the opposite corner and *slowly* move your arm along to the other front corner (notice as your hand goes in or out of light).

Walk to other back corner and repeat the action of pointing to the opposite corner and moving the arm along

Find place along the back of the light and then wave to the audience for about half a minute (or count 30 in your head)

Pause

Repeat all and stay waving **until sound finishes**

Exit in silence **as lights fade**

Performance Tips - Try looking at people as you point and wave at them. How do they respond? How do you respond?

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