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SOMATIC- PERFORMATIVE- CARTOGRAPHY-AS-A- WAY-OF-PROCEEDING- RESEARCH-IN-THE-ARTS

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In this article I share the common point of the procedure that supported the written practice of my master's dissertation and doctoral thesis: Somatic-Performative Cartography. The presentation of this methodological composition between the Somatic-Performative (FERNANDES, 2011) and cartography (GUATARRI, DELEUZE, ROLNIK, KASTRUP, PASSOS) approaches aims to cooperate as a possible path for written practice in research that has the axis element of creation artistic.

This methodological alliance was made possible by the partnership and guidance of Ciane Fernandes, in the Postgraduate Program in Performing Arts at ``Universidade Federal da Bahia`` between the years 2011 – 2017. The process of writing the master's dissertation and doctoral thesis had as its axis organizational monitoring of the critical path, which emerged from a modus operandi in a cartography of the researcher's support and knowledge, admittedly close and with direct implication with the "object", or better, with the "subject ex-object of research" (FERNANDES, 2012, p.2).

The following material has two subsections whose names explain the proposed composition of the article: Reminiscences of the meeting of Practice as Research and Somatic-performative cartography and its principles.

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REMINISCENCES OF THE PRACTICE AS RESEARCH MEETING

The rapprochement between the approaches of Cartography and Somatic-Performative research began due to access to studies of subjectivity, in which cartography is inserted, during the graduation in Performing Arts at ``Universidade Federal de Ouro Preto`` within the Institute of Arts and Philosophy (IFAC). The impacts of the study and the realization of aesthetics and philosophy components made it possible to have critical access to network thinking in Deleuze and Guattari.

However, contact with the subjectivity line of studies happened previously, through the practices of Schizodrama, developed by Gregório Baremlitt and carried out by my mother, Maria de Fátima Oliveira. Schizodramas are collective practices created based on Deleuze and Guattari's theory of schizoanalysis. Due to monitoring and carrying out these practices, I can say that before understanding the concepts and studies of Deleuze and Guattari, I practiced them.

In the field of arts, when deciding to follow the path of academic research, I was involved in a dynamic with street theater, urban interventions and performance. I joined the PPGAC-UFBA master's degree in 2011 and was able to follow the meeting of more than twenty years of practical-theoretical research by Ciane Fernandes, under the proposition of the Somatic-Performative Approach. As in subjectivity studies, the key concepts of the approach first arrived through practice. Access to Somatic praxis occurred between 2011 and 2017 in the author's bibliographical monitoring and in the Performance Laboratory

The Performance Laboratory is offered to all PPGAC-UFBA researchers who are investigating artistic works and practices and brought us the concrete fact that the journey

of writing a dissertation or thesis is a "written practice" (FERNANDES, 2012, p. 3).

The development of the Somatic-Performative approach was linked to this experience of the Performance Laboratory, where collective practices are carried out with key research questions coming from fields of multiple knowledge linked to the Performing Arts. Despite such diverse contents of the investigations, its researchers always presented common questions regarding the challenge of writing self-implicated and so close to their research "objects".

It is necessary to move back and forth with the written work and also with the artistic works so that we have understanding and can adjust thought and action in creative acts, both in written practice and in artistic practice. This was the contribution of somatic studies and practices during the Performance Laboratory with Ciane Fernandes who always stated: "[...] we do not need to do practice instead of writing, as our writing emerges from/with practice, is created and structured from it, and, therefore, values and generates more theoretical practice." (FERNANDES, 2012, p.2)

Inevitably, despite such a distinct vocabulary, I ended up bringing the studies of subjectivity closer to the field of study of Somatics, without so much concern with bibliographic families, at first. I believe that this approach occurred precisely because we experienced two spaces in which we practiced its principles and concepts.

In common, the Schizodrama and Performance Laboratory sessions encouraged understanding practice as research, and both personal and authorial issues were transposed into collective practices that co-implicated us as a group.

SOMATIC-PERFORMATIVE CARTOGRAPHY AND ITS PRINCIPLES

The point of contact between the Somatic-Performative approaches and cartography was the emphasis on reading in research through movement, in which the researcher observes herself in her relationship with the materials. The principles of Somatic-Performative Cartography are listed below:

- the procedural emphasis of the research;
- the researcher's mobile position in front of himself and the materials;
- the movement of attention as a guide for encountering materials in the process;
- the corporeality and/or use of the senses in the act of research;
- the presence of the witness;
- data production;
- performativity in the acts of exposing the material to another.

The procedural emphasis of research appears as a mode without imposing an objective and final goal that restrict the path of research. There is an implication of the self through the bodily senses in cartography and corporeality in the Somatic-Performative approach that focus on the observation of how attention itself occurs in the act of research. The act of research uses witnesses and collectives to deal with key issues. The relationship with the data is not definitive or final and there is awareness of the performativity involved in the acts of research exposure, whether for oneself (in accessing records), or for a witness or collective, and these are incorporated into the process.

In bibliographical research on somatic-performative cartography, since 2011 there has been a constant investigation with Ciane Fernandes. The purpose was to contribute to the dissemination of this approach,

expressed since 2012, being detailed in the publication of the book: ``Dança Cristal: Da arte do Movimento à Abordagem Somático-Performativa`` (2017). This approach was woven in addition to two other epistemological researches: Somatic Research (ANDERSON, 2002) and "Practice as Research" in "Performative Research" (HASEMAN, 2006).

Specifically, the subjects that make up the Somatic-Performative Approach came from Dance Theater, Somatic Education, especially Laban-Bartenieff Movement Analysis (LMA) and Authentic Movement, in addition to performance, evaluating the formulation of unique methodologies to researchers in Performing Arts, in which the artistic process and the body are the key elements to make theoretical connections. For Fernandes, [...] practice consists of the main and organizing axis; rather than being an additional addition, or something to be analyzed or where certain principles or concepts are applied and tested." (FERNANDES, 2012, p. 2)

In this set, it aims to support the production of knowledge in the field by observing writing in coherence with the principles of artistic compositions and their process, generating visibility on the way in which the conception of artistic productions operates, from the perspective of those who do it: [...] 'Practice as Research' incorporates the *modus operandi* of artistic creation based on corporeality and its intensities as a means of structuring and carrying out research. (FERNANDES, 2017, p.158). Thus:

Research does not necessarily need to apply Somatic Education to be considered Somatic-Performative Research. The fundamental thing is that it has corporeality as its axis or guide, understood as a somatic, autonomous and inter-relational whole. In other words, that the *modus operandi* of research is determined by creative somatic connections, rather than methods determined a priori and imposed on an object to be analyzed. (FERNANDES, 2012,

Somatic-Performative Research is similar to cartography studies in that, in this case, the investigation's outline requires attention to the relationship between what is researched and the path, context and means used. In this sense, it contributes to dealing with the multi-referentiality of fields with which art research develops.

The study of cartography as a methodological approach emerged since the master's thesis when working with the rhizome concept, coined by Gilles Deleuze and Félix Guattari, gaining ground in Brazilian territory through the researcher and collaborator, Suely Rolnik with her joint book: *Guattari Micropolitics*: *Cartografias do Desejo* (1986). In the doctoral thesis there was a rapprochement between cartography and Somatic-Performative Research based on the relationship with the text "Attention in the work of the cartographer", written by Virgínia Kastrup, (who was Suely Rolnik's advisor in her doctorate)¹.

In this trajectory, I observed that the alignment of the field of study of cognition and subjectivity, undertaken by Kastrup, was closer to the principles of the Somatic-Performative approach, because it addressed a fundamental question in somatic practices: how the movement of writing happens and the researcher's attention in his investigative path?

Cartography is a composition approach with the researched materials, which is why they proposed the conceptual inversion of the term methodology: *Hódos - Meta*. Instead of the goal, the purpose guiding the path of research, the path taken (*Hódos*), defines the final goal. The process of knowing is the attention to what is done along the way and

in its circumstances, which inform the way of inscribing the research and composing it with knowledge from fields of knowledge. Multiplicity is the factor that promotes the decentralization of the researcher's previous intentions, by putting himself in contact with literary and empirical matters, whose critical content deals with intersubjective relationships, in research inserted in the field of performativity and, thus, involving the body-to-body relationship as a mode of data production.

The proposal is that, in the cartographic method, there is no data collection but rather data production. The cartographer's initial exercise in the field would be to pay attention to the environment he wishes to inhabit, not to extract predetermined information in relation to the subjects of study. This is a proposal that has the procedure of "letting it come", instead of what I have called "looking for" (focused attention).

In the exercise of the researcher's attention, when there is already a focus, it is inevitable that there will be a search for fit between what is perceived and what is made given. The search now implies a search for proof, which is fundamental to several scientific fields. However, when the subject of research is subjectivity and the body, the test is more focused on the sense of experiment than on the search for a truth that can be framed.

Kastrup elucidates that the procedure of "letting open the attentional gesture" (KASTRUP, 2009, p. 35) aims to access the exercise of attentional duration, displacing the notion of self-centered consciousness in the tasks and work that require, in most cases, activities of making-knowledge, a type of attention with just one quality: focused attention, understood with the same meaning

¹ This researcher is continuing contemporary cartographic studies in Brazil, organizing and writing essays in the book: *Pistas do Método Cartográfico*. Intervention research and production of subjectivity (2009), jointly with Eduardo Passos and Liliana da Escóssia. These authors make up the Cognition and Subjectivity research group and combine subjectivity studies (DELEUZE, GUATTARI, FREUD) with cognition studies along the lines of connectionism (MATURANA, DEPRAZ and VARELLA).

as concentrated.

Attentional openness is also present in the Somatic-Performative approach and guides the selection, collection, analysis and discussion criteria. Corporeality directly affects the observation of how attention occurs in the act of research. Based on the practices and way of conceiving self-care, the production and observation of data becomes participatory because the act of research uses witnesses and collectives to deal with key issues.

In this sense, meeting spaces such as the Performance Laboratory activate attention to the paths and principles of research put into group practice:

Our exhibitions and debates are performances – not just interpreted as such, but carried out in an experiential (somatic) way. In the meetings, we dance questions directly or indirectly linked to our research, its different aspects and sessions (problem, hypothesis, interviews carried out, etc.) in the flow of spacetime, with our eyes closed with our whole body in an ecological-aesthetic trance, sometimes writing, drawing, or speaking, or witnessing the environment or a colleague, or in a state of receptive waiting. (FERNANDES, 2012, p. 4)

This sense of receptive waiting, of putting the body into a “dynamic pause”² (FERNANDES, 2011) and letting impulse responses happen, made up the activity of the Performance Laboratory, where Ciane Fernandes developed an investigation proposal composed of the procedure of performative responses derived from the interartistic improvisation method *Tanz-Ton-Wort-Plastik* (Dance-Tom-Word-Plastic) by Rudolf Laban. Based on a researcher’s response, the others were free to

propose feedback that was also performed. The feedback proposal was also performed through the practice of Authentic Movement, a method of free improvisation developed by Mary Starks Whitehouse, a student of Mary Wigman who, in turn, had collaborated with Rudolf Laban, who “[...] associates dancing with eyes closed and without music, following the internal impulse of the here and now, to the exchange of feedback between partners, called ‘performer’ and ‘witness.’ (PALLARO apud FERNANDES, 2010b, p. 1).

In addition to being a dancer, Whitehouse became involved in body therapies, due to the impact of Jung’s studies³ in its trajectory. The Authentic Movement received key collaboration from Janet Adler (1992), psychoanalyst and dance therapist who founded the Mary Starks Whitehouse Institute, developing the concept of the “witness” based on observation and practice and also in her work with autistic children. The witness refers both to the person who observes the person who moves (external, empathetic witness) and to the director himself who observes himself during the performance. Going through different positions develops the capacity for attention that moves between observing others, being observed and observing oneself. These variations cooperate to follow the paths of one’s own movement/attention, as well as choices, judgments, supporting moments of self-exposure to others.⁴

The relationship with movement concerns the monitoring of attention and increasingly detailed access to what happens in the volume of the body itself, knowing that this kind of “sinking” in itself and this fluctuation of attention that transits the perception of

2 The dynamic pause according to the Laban/Barteneieff System is the state of stopping the intention of expressive movement and paying attention to the volume of one’s own body, corporeality that recurs in this somatic practice, paying attention to the fact that on an organic level we are never still.

3 Carl Gustav Jung, Swiss psychiatrist and psychotherapist who founded analytical psychology, proposed and developed the concepts of archetype and collective unconscious.

4 Moments of self-exposure include the performativity of oneself in front of another: scenes, classes, lectures, acting, explanation, among many others.

impulses, sensations, thoughts, judgments is being accompanied by a witness. The witness becomes a kind of companion who paradoxically supports the experience of silencing external stimuli to pay attention to what is happening to them.

Authentic Movement has been studied and related to therapeutic practices. This learning to monitor attention during sessions tells us certain patterns of movement and also of thought that recur. Ciane Fernandes carries out mapping studies of movement patterns, which is called: crystal patterns, trends that change but repeat throughout twenty years of practice, which can have therapeutic effects through self-perception and can also become expressive material for artistic creations. This attention to patterns teaches us, just as Deleuze sought to answer “how thought thinks”, how our creation happens, what movements move it and make it stop, what our tendencies and patterns of creation are.

Practices for self-perception, from psychoanalytic therapies to ancient bodily practices, are linked to exercise with the movement of attention and the mode of recognition passes through corporeality and the body's senses. Kastrup, when researching the exercise of attention for the cartography approach, brings up an aspect of attentional activity that is widely practiced in Freudian psychoanalysis courses.

One of the ways in which the practice of attention in the cartographer's practice is developed is through “floating attention” described by S. Freud (1912-1969). The exercise of open and unfocused attention was based on studies about the type of attention that the analyst must have with the analysand: a floating attention, which does not demarcate and propose, but leaves attention suspended. The argument is that the problem of the psychoanalytic clinic would reside in the “[...] selection of material brought by the patient

based on the analyst's expectations and inclinations, both of a personal and theoretical nature. (KASTRUP, 2009, p. 34)”

Freud proposes an activity between analyst and analysand that acts through the unconscious of both in the process. The analyst would be responsible for exercising floating attention, which does not focus and, from time to time, suffers interference from consciousness, allowing a theoretical intervention to pass, but without investing in and maintaining this state of control.

The analysis appears in a fragmented way and goes through possible directions during the session, but in the case of a procedural development, it does not need to “resolve” the issues of the materials that are presented in just one session. The analyst places himself in relation to the whole, allowing moments of intervention to come to the analyzed person, in a proposal of free association. Suspended attention can have two meanings: a sense of direction of attention that is generally directed outward and turns inward, not to seek information, but to “let come” what interests the material. The limit of this theory would be the fact that Sigmund Freud formulated it strictly taking into account the attention of hearing, despite the cartographer's work dealing with other sensory aspects.

Letting go, walking and moving with the research involves both Cartography and Somatic-Performative approaches and can support the way of paying attention to writing and the choices of materials in which researchers have direct involvement, as is the case with research in arts. Often in our field, analysis involves observing body states and intersubjective relationships of processes in which researchers are directly involved.

The notion of performativity is also common to both approaches, preserving their respective uses. Attention to the cartographer's path produces and invents criticism, observing

his cognitive and subjectivity construction during the participatory and implicated doing in which the “Greater openness of the experience or effective dissolution of the observer’s point of view requires the recognition of the performativity of the experience and the refusal of its character as an existential obligation” (KASTRUP, 2009, p. 124, 125)

In cartography, the performativity of the experience exposes its manufacturing nature and the observation of the levels of implication to which we are exposed during the research. In this case, not to highlight and prove the goals, but to try to follow the inscription with attention to the path that undulates between the movement of thought itself and the inscribed movements. In this sense, I consider that it acts in a way close to the Somatic-Performative Approach, when dealing with the production of data in which: “Data observation is participatory, performing the drive-impulse during the observation of the record” (FERNANDES, 2012, p.14)

The performativity of discourse, of written fabrication in both borrows from Austin’s (1962) “speech acts” by stating it as a procedure when a written statement assumes the same directive power as an action, such as, for example, the ordering of a head of state or the request of a king. This way, writing takes on the value of action, in the sense of executing some act. Differently, “[...] instead of asking ourselves ‘how to do things with words’ (AUSTIN, 1962), we explore how to move (and be moved) by things and words”, (FERNANDES, 2017, p.94)

The writing process, in the case of somatic-performative cartography, is perceived as a practice of monitoring the movement of knowing, attentive to the clue that making-know is not the effect of a totally controlled thought, by a subject self-aware of his/her actions. prior intentions. It is important

for the researcher involved to follow the performativity of her speech that will become an act of meeting readers. Self-implicated writing goes through the difficulty of gaining relevance and not becoming an entropic and self-centered communication. On the contrary, somatic-performative cartography aims to also draw the reader to the role of the participatory witness who observes himself and his judgments in action.

The challenge of self-imposed writing in art is to ensure that the singularity of the movement and the way it is created are guides in the way of organizing writing, recognizing its principles and procedures and communicating to an expanded field, which is organized by experience of sharing.

Writing based on somatic-performative cartography constantly presents the background of thought by placing the subject involved and dealing with, relating to a certain theme, concept, artistic, aesthetic analysis or experience report. It is a process practice in which change is assumed as a path and even problematizes and thematizes the changes in conception when faced with or in relation to materials and this is the richness: the emphasis on movement.

Therefore, observe the multiplicity of positions that are stated in the exercise of the duration of a material such as a thesis or dissertation, whose relevance lies more in the movement of composition between its data, than in an authorial analytical discovery. This movement of allowing the understanding of principles that act in the way of creating artistically, gain resonance in the themes of society, nourishing each other and understanding that the creative act and the ways of conceiving in art are directly related to the socio-cultural contexts of intersubjective relationships that stimulate them, as well as with our corporeality/thought patterns.

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