



berlin fountain, 2011

Kei te kawhe te awa te tikanga o ngā Māori me ngā pakeha. Ko tēnei te wāhi o te tutaki o ēnei tikanga.

It is another world under the surface...

I ruku ahau i runga i te kiri o te wai, kei reira te wāhi o te hinengaro me te wairua, me te tinana, I huinga kei reira. I mate tetahi tangata i te awa, engari ehara ahau i mohio. E kaukau ana mātau ki ta wāhi, a ka kōrero etahi kuia ki a mātau. i ki rātau, ehara rātau e whakae ana te ownership o te whenua, he kaitiaki ngā tangata anake....

(ask someone to submerge themselves in a bath-tub and recite/listen to a (poem) in two or more languages)

Hmmm.... you know what Rache? Water is is like a hug

A hug?

Yeah! Cause it's so supportive. When I'm out of water, I'm more unstable. The water holds me up....It's like this.

(hug a friend)

Mmmm. Yeah, I can feel that.

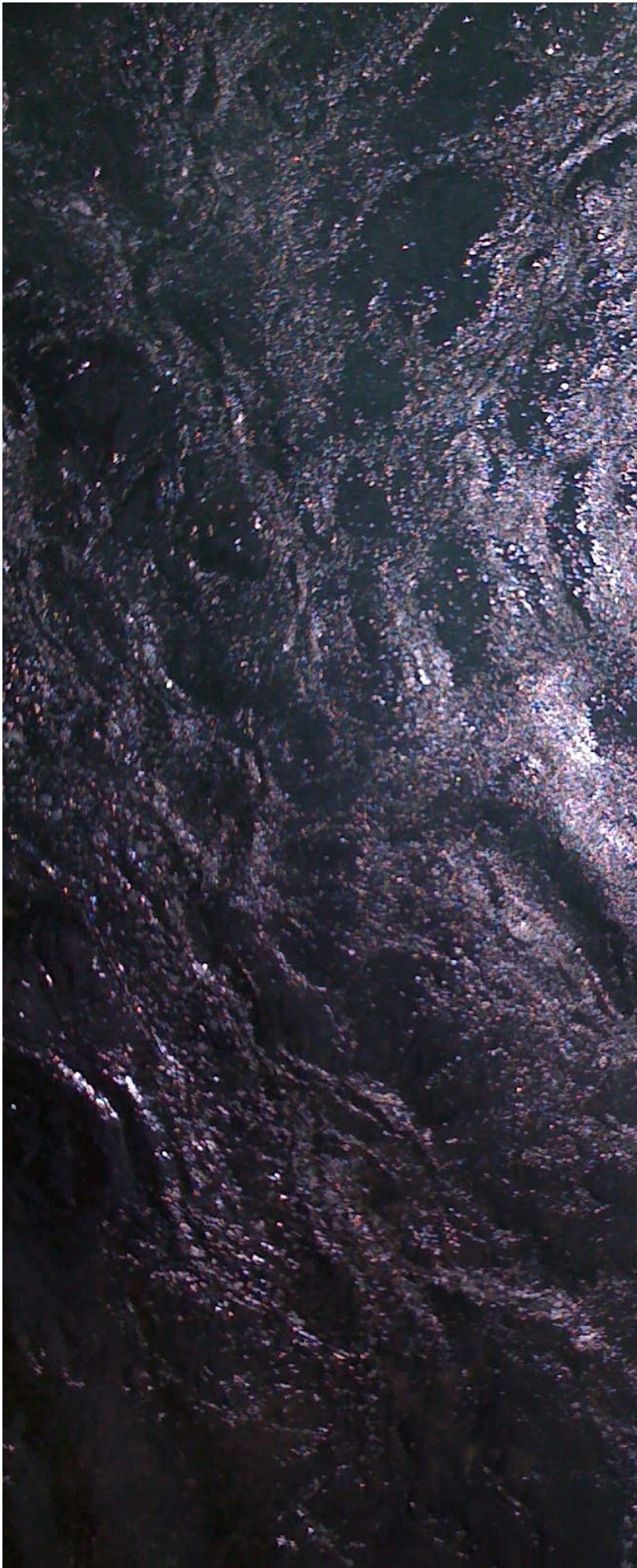
Yeah, it surrounds you, I feel like water heals you. I feel like the water takes care of me.

haerenga
kōrerorero

choreograph—
ing
sensing
relations

story as
movement
towards
an ethics of
being-
with —

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master of art and design (spatial design)
auckland university of technology
2014



the rhein, 2011

it's like it wakes up your whole body. when you're in water you can really feel your skin. i think it's because it's so immersive that people connect to it so easily.

(slather your whole body with a cool gel)

yes, true...

i remember always falling into it as a kid. maybe it was an unconscious thing, i was just drawn to it....oh, yeah, and in england, there is this tidal wave that comes like twice a year up the river severn....

i know that river, i used to live in worcester... in the midlands! cool.

yeah, so, this wave comes up the river from the sea, and people come from all over the world to surf it. it goes for a whole day, so you can surf one wave for hours. i really want to do that one day.

well, i need to be around water. i get angry if i'm not. it's like a magnet. yeah, that's what it is, it's like a magnet. (make a bath and dont get in)

wow, so it's like the larger bodies of water are pulling the waters of your body towards them?

ha! yeah....

i remember when i was in europe that the air smelt different. i was wondering what it was, and then i realised that i couldn't smell the sea. it was really interesting i couldn't smell the salt...

water? in the islands? well, firstly, they have to bring it in. there isn't any fresh water really. they drink it out of plastic bottles, and you have to be really careful about how you use it, it's not like here, where you don't even think about it.

what about the beach? what was that like?

oh rache. it was like, like you know how you have screen savers and desktop images of nice beaches? it was like that. it was like a postcard... here, see i've even got one of me on my phone!

(show a picture of yourself on a white sandy beach relaxed and happy to a friend)

how did you feel when you were in the water? what kind of sensations did you get?

the feeling of the water? hm, i never thought about that before... um, well, it felt like all my stress, all the thoughts of my work, all my worries were being drawn out of me. like the water was absorbing it all.

(smile, lost in happy reverie)

i wish auckland was like that, with water that was warm and beautiful... oh, i feel good just thinking about it!

when i had my hands in the water just now, i was taken back to lying on my lilo in the pool on a warm summer day, and when your hand drops into the water and drags along a bit...

but one thing that i think of is when i get into a pool, the first thing i like to do is to go to the bottom and look up at the surface with the light shifting in the ripples on the surface. i like that feeling of being submerged.

(lie in a drain on a warm day and look up at the sky, imagine any clouds are ripples on the surface of a pool, or close your eyes and imagine the light on your eyelids are the ripples)

he karakia —

Ka haea te ata
Ka hapara te ata
Ka kokiri te manu
Ka wairori ka kutu
Ko te ata nui ka horaina
Ka taki te umere
He po he po
He ao he ao
Ka awatea
Tihei mauriora!

i do declare! —

‘i hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements’.

A handwritten signature in blue ink, appearing to read "Rachel". The signature is fluid and cursive, with a large loop at the end.



canal in the netherlands by train, 2011

an invitation to participate —

Indeed, an invitation, to mark and to collaborate, to converse and to question, to move and to move with.

This exegesis is a map, a story, and a body that performs.....

Therefore, the first thing I'm going to invite you to do is to help me with a small experiment in performing these waters. I'd like us to take a little time before starting the journey to select somewhere - and somewhen - suitable to locate ourselves for a while, to absorb these kōrero, and these thoughts.

I have in mind the perfect place.....

a bath

Please accept this invitation to a performance of many waters, to be held at your home, in your bathroom, at your leisure. You are welcome to invite friends and whānau to join us in this immersive adventure. Don't worry if I get a bit wet around the edges, or even soaked through, I expect that we will all be a little bit more wrinkled by the time we are done.

now that we have a setting, what about a story? firstly I should say that I've been collecting water, maybe you can tell...? it started out seemingly by accident, and I let myself be carried away with the theme, until here I am asking for water from people I know, and meet along the way.

I'm not necessarily collecting the h₂O kind of water, although it's not excluded, I'm more interested in the stories of water..

so..... now I'll ask you to think of a memory of water..

maybe it is one specific time, or maybe it is more of an everyday experience.... but could you think of a water that you have felt some kind of relationship to, where it has affected you in some way —

now, the next thing is, I'd like you to imagine where you feel it in your body — could you describe the sensation of it, in the memory of the water, and in your body as you remember it now....

have you got this feeling with you?

when you have found the feeling of your water or waters, please, bring them with you as we journey through this performance of many bodies and many places —

he mihi, an acknowledgement, an invitation, a story —

Acknowledging those who have come before, (and will come after) seems a given considering the nature of this thesis, whereby the space before one proceeds is made present as the space for collecting yourself as a collection of multiple and diverse voices. This research is not only the work of many who have contributed thoughts and advice on its course, often dimly lit, or flowing through what has seemed like murky terrain, but also of all those who have jumped in with me, who have accepted my invitations to explore the many spaces in life that allow for a fluid and joyous re-imagining, those who have shared their stories and those who have carried their waters to new places.

This exegesis in the form of a telling, of a journey towards a sense of something that could be related to me by my name in its pages, acknowledges these people and waters as a small drop in the vast depths of my appreciation, not only for their support within this research, but also for the generosity and faith they have shown towards the larger project of being in a collective effort towards... well, just being together in movement.

I will say that there is an order of heirarchy here, but I invite you to imagine these names are like a pool in which I have immersed myself in for the duration of this year...

He mihi hohonu tenei

Ko Maria O'Connor, Becca Wood, Sue Gallagher, Mark Jackson, Kathryn Tulloch, Neelu Memon, Irena Kennedy, Amy McKinney, Nick Boyd, Georgie Goater, Hahna Read, Carol Brown, Emily O'Hara, Jack Grey, Kristian Larsen, Charles Royal, Benita Simati, Sophie Wilson, James Solomon, Catherine Carter, Champa De, Gassim Abdelkader, Huata Holmes, Robert, Wayne, rātou ko āku whānau, ko Lizzie Newell, Richard Newell, David Mann and Katharina Ruckstuhl rātou ko tāku hoa, ko Kerry Castell-Spence. Arohanui ki a koutou.

I therefore invite you now to come with me in a re-telling of stories, senses, movement, water, people and place, with a chorus of voices singing you through a journey, constantly shifting us towards a sense our relations with the world, towards an ethics of being-with-



amsterdam canal, 2011

bodies of text: part tahi —

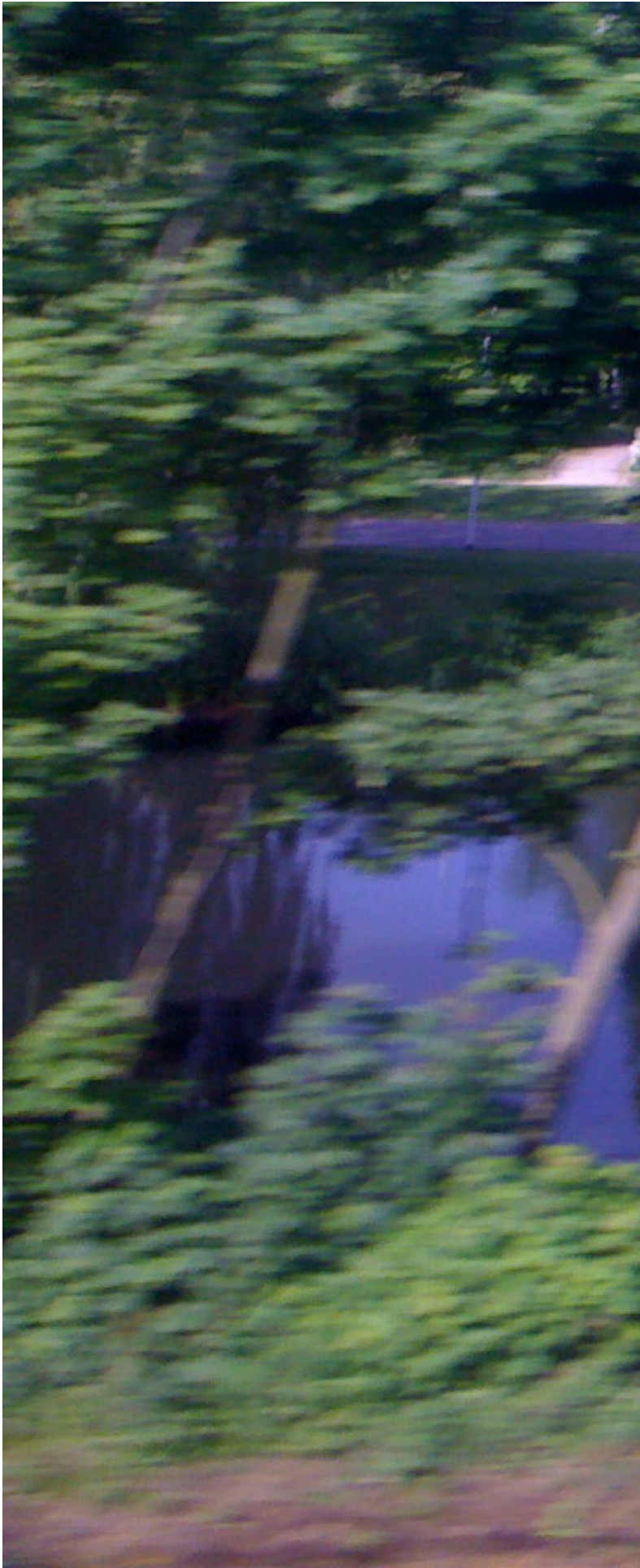
rua — 2	title page —
whā — 4	karakia —
rima — 5	i do declare! —
whitu — 7	an invitation to participate —
waru — 8	he mihi —
tekau — 10	bodies of text: part tahi —
tekau mā tahi — 11	bodies of text: part rua —
tekau mā rua — 12	imaginary waters —
tekau mā wha — 14	notes —
tekau mā rima — 15	abstract —
tekau mā whitu — 17	preface title page —
tekau mā waru — 18	pre-facing these waters —
tekau mā iwa — 19	somatic explorations of site and memory — somatic practices and practitioners —
rua tekau mā wha — 24	walking and slow practices —
rua tekau mā rima — 25	māori time —
rua tekau mā ono — 26	negotiated spaces —
rua tekau mā whitu — 27	vocal persuasion —
rua tekau mā waru — 28	situational performance —
rua tekau mā iwa — 29	invitations to experiment —
toru tekau — 30	oral histories as small performances —
toru tekau mā rua — 32	māori methodologies and contexts—
toru tekau mā toru — 33	kānohi ki te kānohi —
toru tekau mā rima — 35	royal traditions —
toru tekau mā ono — 36	the academy speaks —
toru tekau mā waru — 38	a methodical conclusion —

bodies of text: part rua —

whā tekau — 40	an original introduction —
whā tekau mā rua — 42	critical framing - ways of knowing, ways of being —
whā tekau mā toru — 43	movement in story —
whā tekau mā wha — 44	embodiment - neither in nor out —
whā tekau mā rima — 45	somatic choreography —
whā tekau mā whitu — 47	performing bodies with phenomenal sense —
whā tekau mā waru — 48	methodology — processes of agency, practices of relatedness —
whā tekau mā iwa — 49	reflections on a script-site —
rima tekau mā rua — 52	a short history —
rima tekau mā wha — 54	dwelling in the concept —
rima tekau mā ono — 57	a generous question —
rima tekau mā waru — 58	(i) invitation and/as negotiation —
ono tekau — 60	(ii) intimacy and immersion — intimate audiences —
ono tekau mā tahi — 61	intimate messages of water —
ono tekau mā toru — 63	(iii) re-tellings, re-citing, re-siting — layers and accumulations —
ono tekau mā rima — 65	modes and locations —
ono tekau mā whitu — 67	conclusion — slow time —
ono tekau mā waru — 68	iv) time-duration —
whitu tekau mā tahi — 71	duration as relatedness —
whitu tekau mā toru — 73	references — people and texts —
whitu tekau mā wha — 74	websites —
whitu tekau mā rima — 75	glossary —
	poroporoaki —

imaginary waters —

tahi —	1	<i>berlin fountain</i> —
toru —	2	<i>the rhein</i> —
ono —	3	<i>canal in the netherlands by train</i> —
iwa —	4	<i>amsterdam canal</i> —
tekau mā toru —	13	<i>canal in the netherlands by train</i> —
tekau mā ono —	16	<i>the rheinfalls</i> —
toru tekau mā iwa —	39	<i>puddle in prague</i> —
wha tekau mā tahi —	41	<i>Tehching Hsieh, One Year Performance, 1981-1982, Francis Alys, Seven Walks, 2005 Allan Kaprow, Watts Towers Arts Center, Trading Dirt (1983/2008)</i> —
\wha tekau mā ono —	46	<i>Louise Potiki-Bryant, Te Karohirohi, Orotokare, 2010 Anja Packham, Rachel Ruckstuhl-Mann, Te Ngaru Hou, 2010 Carol Brown, Urban Devas, Wellington, 2010 Louise Potiki-Bryant, Nohopuku, 2010</i> —
rima tekau mā rua —	51	<i>Becca Wood, Rachel Ruckstuhl-Mann, Walking (Laing)Home</i> —
rima tekau mā toru —	53	<i>Becca Wood, Rachel Ruckstuhl-Mann with Jan van Duppen, Shifting T/A/U</i> —
rima tekau mā ono —	56	<i>invitation to Two Waters performing waititiko/meola creek and mt albert wave pool,</i> —
ono tekau mā rua —	62	<i>Rachel Ruckstuhl-Mann, Two Waters Louise Ann Wilson, Vltava, Wild Waters</i> —
ono tekau mā rua —	66	<i>berlin fountain</i> —
whitu tekau —	70	<i>vltava river wakes</i> —
whitu tekau mā whitu —	70	<i>berlin fountain</i> —



canal in the netherlands by train, 2011

the feeling? well, it was like cool water on hot legs! no, you know what it was like? it was like a cool element and you put a hot pot on it. it was like this (gesture to a hot element), except it was a cold element, and this (pick up a pan), was my legs

(put pot on element), and it went 'ssssss', with that noise!

(ask a friend to come with you to your version of a cool river - a drain, a slip and slide, a drafty door, get them to run up and down until they are really warm and then ask them to step into the river by accepting pre-cooled pots being placed against their legs by one or more people)

you know what my strongest relationship with water is? it's with my shower! at the end of the day, when you've finished whatever you've been doing, having a really hot long shower is just the best feeling ever, cause you can stand there and let everything just fall off you, let all those things you've been thinking about and all the stress you've absorbed just wash off, and the water just takes the day's filth from you! i could stay in the shower for at least half an hour a day...

notes on te reo —

It should be noted that throughout this exegesis, I have called upon my small knowledge of Te Reo to put into words concepts that I have encountered through my affiliation with Te Waipounamu iwi, and as such I acknowledge that to translate these concepts is not always easy, or in some cases appropriate. I have however tried to do so with care and thought for the integrity of both the kaupapa or essence of these words, and for the writing as a comprehensible body of text.

In terms of spelling, I have used the South Island k, instead of the more common ng, except where quoted, revealing a small sliver of difference that this research seeks to embody.

The decisions I have made around the use of Te Reo must also be understood in the light of recent kōrero regarding its use within academic research documents, and I specifically refer to Jim Williams here to say that in order for Te Reo to be taken seriously as a valid means by which to communicate, and for Māori research to be acknowledged as necessarily bilingual, then it must be accepted as not just “‘another’ language but given equal status with English as is required under The Māori Language Act (1986)” (Williams, 2004, xv).

abstract —


Two significant worlds here coincide and correspond: whanau-kataka and somatic choreographic knowing. Activated through spatial design questioning, this thesis interrogates storytelling as an ethics of performance and as an ontology of relatedness. This is a complex question, but it goes to the heart of significant ways of knowing that have informed both my performance practice and the ethics it has come to embody.

Relatedness is that condition of being with others through an ethics of maintaining and celebrating differences. This Masters performance practice brings me in proximity with a diverse range of people through strategies of invitation, sharing of (water) stories, communal social relations (such as tea drinking), extended durations and diverse spatial environments and dynamics that commonly circulate around water.

Difference is explored not in terms of isolated singular human beings but rather the contingent spatial and temporal dynamics that participate in scenes of relatedness. Difference thereby enters performance through strategies of engaging with extended duration; people from different circles of life; spaces - of image, memory, embodiment, scenic and urban sites, idyllic and everyday conditions; national and international borders (Netherlands, Prague and NZ); and bodies of a singular and collective massing.

As used here, ethics is not that term concerned with a morality of right and wrong, but rather engages with a concern for a subjectivity distributed through the above named networks. It signals in my critical performance practice that “I” am not at the centre of this work but rather the ego of an “I” that wanes (gets a little lost) to make room for a possible otherness that has yet to be imagined.

Relatedness is my term for such unanticipated belonging.



ko tapuae o uenuku te mauka
ko waiau toa te awa
ko te tai o marukura te moana
ko kai tahu, ko rangitane ka iwi

ko uf neuen te mauka
ko te rhein te awa
ko te greifensee te
moana
ko kati schweiz te iwi

ko rachel ruckstuhl-mann
taku ikoa

but then, there's this really interesting flip side. outside our back door is the drain from our bathroom, and the shower water comes out and goes down there, and sometimes it blocks up with all the discarded bodily waste, hair and skin and dirt, and all that stuff that you've washed away, and it ends up there. when you have to go down and pull it out, that feeling of just being totally grossed out by your own waste, eww, that's just so disgusting.. it's like the water's been, and it's taken your body with it, and then this stuff is the traces of the water's movement.

yeah i know that one, did you ever see that short film like that, where that girl? is pulling out hair from a sink, and it just keeps coming and coming?

yes! and then she pulls out a whole man made of hair, and eventually he just disintegrates? i know that one, i think it was an art film, or something

that's quite a common thing about the thought of a body's waste ending up somewhere you have to touch it. do you feel this in your body in a specific place?

in my guts. yeah, in my stomach, that kind of gut clenching feeling of repulsion.

oh cool, that's really interesting, yeah, we use water in our work all the time. when clients are in some states of real depression we get them to go and splash water on themselves, or to have a shower, or just put their hands in water, and ask them to feel the water. it's a way of taking them out of their heads, to make them feel their bodies and the boundaries of your skin. something about the act

no wāi koe?

where are
your waters
from?

a preface to
reveal and
reflect upon
intersections
of Māori
worldviews and
contemporary
performance
practices —

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auckland university of technology
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pre-facing these waters —

This preface has been written in response to comments and recommendations from those who have assessed this thesis for marking. It is meant to be read before and in conjunction with the second section - the main body of text (starting on page 49) - which was originally written in 2011. The resultant writing is a reflection upon the processes and influences that have developed and informed the research as it stood up until a performance that took place in February of 2012. As in the tradition of the research itself, it has taken its time to form and be revealed, in a process of re-visiting and re-memembering what was never a clear methodological experience in the first place! Through this act, I have come to understand better what my decisions were and why they came about. Thus, I will describe how the research actively engaged with the following practices and methodologies:

Somatic techniques used within a workshop and class structure as well as a performance context.

Site-specific performance practices.

Invitations, framing, ritual spaces and negotiation.

Meditation and walking practices.

Collaborative performances.

Oral histories and conversations as performances.

Māori methodologies.

somatic explorations of site and memory —

Within this research I employed concepts and techniques of somatic practices I have directly experienced through my training as a movement artist and performer. The methods I describe here have been key to forming connections and responses to sites and situations that allow for physical, emotional and social expressions of water to be revealed through action and participation. My choice to use these physically active processes of researching site was a conscious one with regard to the aim of engaging both my own physical capabilities, and those of my audience/participants in relation to their connections to geography through story. Other methods such as photography, video, audio records and written accounts had been explored through my honours year research, and as a result it was decided that these methods were not engaging either my own need for a physical practice, or producing a result that satisfied my desire for greater physical interaction with site – through installation or performance – from an audience and/or performer’s perspective. This section will detail both somatic techniques used, how they have been encountered within site-specific performance practices and some of the key somatic artists and performers whose work I have drawn on.

somatic practices, and practitioners —

My interaction with somatic practices has come through training with such dancers and educators as Alison East, Val Smith, Charles Koroneho, Kristian Larsen, Louise Potiki-Bryant, Becca Wood, Body Cartography Project, Wilhemeena Munro, Carol Brown and Felicity Molloy. Through these movement practitioners I have accessed a whakapapa of somatic enquiry that has its roots both in therapeutic modalities of rehabilitation, and performance-based practices of European expressionism and Butoh. Starting with therapeutic practices, Body-Mind Centering (BMC), Feldenkrais, Alexander Technique and Skinner Releasing Techniques are all somatic techniques and based upon experiments of ‘mind-body’ connection or deepening an awareness of the state and feeling of a person’s body in order to release and/or heal trauma, injury or habitual tension and reaction patterns. They use language and imagery, as well as touch and movement sequences to help a practitioner tap into these deeper states of physical, emotional and psychological awareness. Students of these practices are

Taking Feldenkrais as an example, it

This aspect of going slowly in order to “move outside of (your) habitual pattern” was something I was particularly interested in, tying in directly with a concern for how one might access the ‘possible’, rather than accepting the status quo within any given situation.

“guided to pay attention to bodily sensations emerging from within and move slowly and gently in order to gain deeper awareness of ‘the self that moves’ (Eddy, 2009. p6).

*“uses slow and precise movement sequences to engage your brain through your body and nervous system. Through your neuromuscular system it activates more parts of your brain by helping your muscles move outside of their habitual pattern.”
(NZ Feldenkrais Guild, 2007. Para 1)*

It has to be noted here that my own experiences of long-term injuries and seeking treatment has lead me to many of the modalities that informed the above practices, including osteopathy, meditation, Qigong, acupuncture and other 'Eastern'-influenced movement and therapeutic arts. In this way, I have had a similar experience to those who created these practices in desiring a way to heal my own trauma through techniques that combine physical and psychological or emotional experiences.

A good example of this link between physical and emotional realities comes via Gerda Alexander as quoted in Eddy:

"Flexibility in tonus change is also the basis for all artistic creation and experience....What you do not experience in your whole body will remain merely intellectual information without life or spiritual reality" (Eddy, 2009. P13).

Here she is talking about tonus as the relation between the tone, or tension of a physical structure in a body (muscle, bone, organs, nerves etc) and the emotions that are stored and experienced in that structure. Although I have come to this specific information after the research has been completed, it provides a concise way to describe my concerns for 'whole-body', or 'physical' experiences as a means to reveal, integrate and express possibilities of movement and story. Through the physical expression and experience of stories (including feelings and emotions as non-verbal stories) as movement, the 'reality' of these stories become more present both within individual and communal bodies. In their experience as a physical reality, we see them as being held by our bodies, and thus there is the possibility of then 'releasing' them into the world.

In this way, we make space for other stories, other modes of being and experiencing the world. Within this research, the performance, like the therapeutic movement modes, aims to facilitate a process of becoming aware of current stories, allowing these to shift and transform both inner and exterior experiences of bodies and geographies, and in turn, allowing the stories themselves to shift.

As a somatic performance artist, Kristian Larsen is one performer whom I could point to as having a direct influence on my methodology. Having done workshops with him as well as talking with him during the research as a participant/performer, there were two of aspects of his practice that I took on board. Firstly, was the technique of extreme slowness doing a mundane action; for example, taking five minutes to move from sitting on a chair to sitting on the floor. In experiencing this task, I came to know what slowing down a situation, a set of circumstances, or actions could do for your experience and understanding of what those things are, or, could be. In slowing down the movement from a chair to the floor, I could see the way in which different parts of my body acted at different times of the journey, I could start to see small details of the movement, of the surfaces and structures I was acting within and upon, and could see my relationship to time as a relative experience of my actions and perceptions, which could be shifted through a shift in pace or framing.

Secondly, in talking with Kristian, he related his understanding of improvisation within both a performance context and a more 'everyday' one, where improvisation is 'making do with what is at hand'. This is not a new concept, and is one that I actively try to embody as someone conscious of my consumption and disposal

habits. In this instance however, I could see how the concept could deepen my practice of improvisation by actively seeking and openly accepting the opportunities of a site or situation, so that what emerges from such an engagement is less of a pre-prescribed action or sequence of events, but more of a collaboration between the performers and the environment that is being engaged with. This could be described as a kind of ‘listening’ to an environment.

The experimentation with and expression of a relative experience of time and space can also be looked within Butoh, a major influence on my work and research. Butoh’s practices often ‘slow’ movements down (from the pace one might usually experience them) to reveal small details and expressions that may otherwise be lost. At the same time this emphasises and exaggerates specific aspects to increase the emotional experience within the performer and the audience. For example, one technique involves moving between emotional states via the expression of your face. A practitioner slowly makes a (random) facial expression, reflects in the moment what that is and how it affects your emotional state, and then shifts the facial expression towards or away from that emotion (again slowly). This allows the relationship between physical and emotional experiences to become recognised and then heightened. Charles Koroneho, as a practitioner whom I’ve had close contact with both as a teacher and as an artist, utilises this aspect of Butoh to create performances that create a tension between the expectation of an audience for a particular pace of movement, and the endurance of performer to be still, or slow over an extended period of time.

A performance in which I experienced this tension was a collaboration between himself and Canadian performance artist Lilibeth Cuenca Rasmussen. Within the performance, one person had a long piece of string in her mouth, which was slowly pulled out over the course of about five minutes. Apart from the time of the action being longer than an audience may be used to (if you are used to string being pulled out of someone’s mouth at all), and thus drawing attention to your experience of time as relative, the *endurance* of the performer becomes a feature of the audience’s experience of the action. In this scene, and wider field of performance practices, endurance is a common technique, which I haven’t addressed in depth within this research, but comes in under an umbrella of performance and physical movement forms including gymnastics, contemporary dance, and walking practices, which have formed a grounding basis of my own movement practice. As related later, using walking and meditation practices reinforced this experience of a slow aesthetic, a kind of quiet endurance, which could be useful in a collaborative approach to performance.

Another influence in terms of practitioners has been Body Cartography, a performance group who also work site-specifically. They talk about somatic techniques allowing access to expanded ranges of movement and sensation and this being related to a bigger question of how we are in the world. They specifically use Body-Mind Centering and other somatic techniques to develop their works in collaboration with dancers. From my experience with Body Cartography I took away a sense of how to look at a site and open up the possibilities of our engagement with it

through an examination of my sensorial and physical experience of it. Olive Beringa, one of the founding members of the group, says,

Utilising BMC as a practice within the urban environment then becomes a political question of how we might experience it beyond movement prescribed by traditional ways of engaging with roads, lines, paths, timetables and other systems of a city.

Within their workshops, we focussed on one or more senses at a time, but we also examined our anatomical experience of our bodies and space, and the relationships between internal and external landscapes. Body-Mind Centering uses a visual and physical exploration of the anatomical knowledge of our bodies to bring awareness to things like organs, skin, fascial tissues, and nervous, circulatory and bone structures. Writing about somatics as a practice, Steinwald says that

This expanded sense of our bodies can then be translated into an expanded sense of the world in relation to these systems and experiences. In taking this sense into the urban context, we were asking what might happen if we paid attention to the subtle possibilities of movement and sensation, and the relationships between micro and macro systems.

Another aspect of this way of working that appealed to me was the way in which BMC and somatic practices are inherently collaborative, and actively engage participants as performers as well as audiences or witnesses'. Working within a framework of a spirit of generosity and reciprocity (as described later), this both gave something to my participants and allowed for their experience and response to be a gift to the research. Beringa talks about how

Through the collaborative approach of offering questions to explore on an individual basis within a larger framework of spacial, environmental and/or rhythmical contexts, the choreographer/director is able to integrate somatic, body-based experiences, with a pre-conceived notion of how these might be placed or made use of.

Although they use BMC within their process of devising, Otto Ramstad talks about how

This is a different approach to my own process, which doesn't rely on trained performers or seek to produce a rehearsed piece, but rather takes on the BMC questioning and exploration process as the performance itself. My concern is as much (or more) about the performer as the audience/witness, as any other audiences not directly involved with the performance but who may come across it. This aspect of a collaborative choreography relates to the use of reciprocity as a practice of research and performance making.

"Everything is possible. It is possible to repattern your behavior. Bodies open up to that paradigm shifting, to bring in more fluid transitions, and create more ease. On a level beyond bodywork or dance making, it is a super useful tool for life and how can we apply that on bigger and bigger levels. How do we make use of that?" (Steinwald, 2012. para 17)

"At the core of somatic movement is 'listening to the body' and creating new pathways for movement experience by raising awareness of habits and exploring alternatives." (Steinwald, 2012. para 13)

"Otto and I are not telling people what to do but bring ideas of things to try together." (Steinwald, 2012. para 17)

"We are not asking people to perform BMC. If you are going to get on stage, there are so many factors happening that it would be very difficult to have a real detailed somatic experience—being able to deal with performing and remembering and being present for the others in the right timing—because there are so many other energetic elements to keep track of." (Steinwald, 2012. para 9)

Apart from direct contact with somatic practitioners, I was also influenced by Len Lye's somatic practice as described in his biography, *Len Lye*, by Roger Horrocks (Horrocks, 2001). Lye is said to have utilised a technique of focusing one sense for a whole day, which allowed for a depth of examination of the sensation of the world one may not 'normally' experience. For Lye this translated to the possibility of creating works that heightened and drew attention to these particular sensory experiences. The design for his *Wind Wand* in New Plymouth was created in response to watching clouds move and a desire to express their movement with a moving object. His sensory 'game' as he called it, developed his experience of the world as one full of possibilities for the perception and expression of bodily sensation through drawing, sculpture and eventually film. Horrocks makes note of how this

See Horrocks, R. 2001 for a description of this inspirational experience leading to the design.

"sense game helped Lye to develop his memory and to discover the kinds of sensation he liked best..." (Horrocks, R. 2001. p19).

In taking on this technique I was finding out what I was being drawn to in relation to my sensory perception of the world whilst walking through different parts of Auckland (and The Netherlands), and this helped to refine my sensitivity to things like audio, temperature and light-scapes. As a technique, I found that it was one that I came back to again and again for its simplicity and success at focusing my attention to the details of a site or pathway.

Francis Alys, in his site-specific works also employs an active engagement with an environment – through listening, slow movement through, or repeatedly going back to a site – in order to create a depth of understanding through physical means. A work that illustrates this technique is his work *Seven Walks*, taking place in London over the course of (many) years. He created these performances based upon his experience of walking through London whilst being conscious of the textures, sounds, spatial arrangements and social engagements he encountered over these years. The time span of the works allows them to develop along with his deepening understanding and experience of the city and its particularities. One walk, in which he is videoed walking along iron fences whilst dragging a stick across them, shows how he is engaging with the architecture of the city through this perspective of physical and aural possibilities. There is a sense of joy and playfulness in these works that appeals to me as I also seek to engage a similar space of architectural and sensorial possibility.

See his conversation with James Lingwood at www.artangel.org.uk/projects/2005/seven_walks/rumours_a_conversation/rumours_a_conversation_between_james_lingwood_and_francis_alys

walking and ‘slow’ performances —

As a body of practical knowledge, meditation is a broad term to describe a number of practices that allow deeper and more reflective understanding of our experience and actions within the world. My own meditation practices have been haphazard and formed organically through chance and circumstance, but a significant practice I return to constantly is that of walking – over long distances and slowly over short distances. This active kind of meditation, where the repetitive nature of feet falling one after the other, creates a mantra of body and environment, and speaks easily of the connection and grounding I am always trying to find within my wider context of community and geography.

Although walking fits easily into a ‘physical health’ framework, many writers and philosophers (Rousseau, Walden, Solnit) have expounded the walking art as a means of integrating and developing insights into their interests in other areas of life, and praised walking for its ability to consciously connect ‘mind’ and ‘body’. Already coming from a background that acknowledges this connection (and even points out the fallacy of these terms existing opposite each other), this phenomenological understanding has come easily to me.

See Solnit, R. 2001 for a good overview of walking practices and the relationship between walking and consciousness of body and environment.

Walking was also identified early on in the research as a method of not only gaining insight into possible sites of performance and exploration, but also as a means of conducting a performance itself. The act of walking became a key component in the experiments and performances as they sought to shift perspectives of different urban geographies from transitory or transportation spaces to ones where multiple possibilities of inhabitation and modalities of movement could reside or be made present. I was drawing not only my own walking practices, but also an historical understanding of Kāi Tahu and Māori inhabitation of the South island, which was seasonally nomadic, and thus long (respective to today’s) journeys were a routine occurrence. Thinking about the seasonality and distance of these journeys with respect to an experience of geography and how it is engaged with via the mode of travel, I could see a connection between this kind of regular and lengthy movement to a meditation practice, where both allowed for the presence of a body to be acknowledged, and the presence of an environment to be acknowledged within an experience of a body.

As far as artists and performers on whom I have drawn who also use walking (and pedestrian modes of movement) as a methodology, Francis Alys, Tehching Hsieh, Body Cartography, Jane Cardiff and Carol Brown can all be investigated as sources of inspiration for this mode as a way of investigating place, space, movement, sensation and story.

māori time —

Meditation from a specifically Māori perspective was also considered and explored, as I came across the term ‘Nohopuku’ from my involvement with Te Karohirohi and Charles Royal’s performance research. This term essentially means to sit with and digest one’s innermost feelings. On another level, nohopuku was used throughout the research as a grounding for how to approach different geographies, where the term came with not only personal meditational connotations, but also a wider environmental understanding of meditation. In Charles’ explanation, via Polynesian and Māori storytelling traditions, Tangaroa (the god of the oceans and seas) is connected to meditation through the image of the tides as his breath – his name can be translated as ‘the long breath’. Thus through Tangaroa’s example, we can reveal hidden depths and inspire ourselves through meditational and reflective practices undertaken within the context of our elemental world. Similarly, he talked to me of the term manawawhenua, being ‘the heartbeat of the land’, the spirit or spine, and so relates to a practice of sitting upright with attention being paid to the position of the spine in relation to the earth. These terms gave me more of an understanding of how meditational and reflective practices have been a part of a Māori way of inhabiting and relating to the world, and thus I was able to confidently apply this knowledge to my own experience of the urban spaces and water memories I was exploring.

Charles also described traditional rituals and practices undertaken by aspiring tohunga (priests of various kinds of knowledge) within their course of learning. Many of these practices were physical tasks or actions designed to bring your attention to the action and process of learning as active and dynamic, requiring your full attention and whole-body concentration. One example is where the student has a drop of water placed in their ear in the initiation stage to symbolise the opening and expansive nature of the process they are about to embark on, but also to remind the student that they must be fully present and listening in this process. This physical action to signify and activate this listening lesson is one that I was interested in utilising in my own work, where the invitational, or information stage of a process was important in setting up the way in which the participants would engage with the rest of the work in an ‘open’ and reflective manner.

negotiated spaces — tactics of opening and possibilities of joy

Throughout this work, I have been interested in how to make known and make present that which is different, what could be, and what has been in the past. My concern with difference has become less of a protest against what I see is a malfunctioning system of operating within urban and capitalistic modes of being, and more of a desire to open up discussions of ways we could be negotiating our collective inhabitation of our environment, and engender a sense of joy and enjoyment. In early writings around my research, I was asking questions about how my performances and actions would provide a resistant or oppositional experience of the city for those who participated or watched. Although my final performance(s) still provided an altered or provoking experience, my thinking and writing has become less framed within these terms and more around providing opening for difference and parallel experiences to be made present. I kept thinking about the idea of being for something rather than against something as the way in which I would like the performances to be engaged with, and so with this in mind I actively sought ways in which the sites and situations I brought people to could be encountered through our actions as full of potential, and this in itself was enough to activate a sense of difference within participants and possible passersby.

Negotiation as a tactic was understood through my own questioning of the site as a somatic and historical-cultural experience, as well as through the way in which the site and its inhabitants (vegetable/animal/mineral) responded to the presence of myself and those I invited along with me as ‘performers’ of it. I also sought to invoke a sense of each participant’s own active engagement as a negotiated experience, making it known to them at the beginning of each experiment or ‘adventure’ that it was up to them how much they wanted to engage with the action and what they might do with my suggestions or what was presented by the situation itself. Through this sense of possible engagement with the work, I hoped to open up the performance to those who were not comfortable with traditional concepts of being a ‘performer’, and thus they were more willing to go along with things when there was always the possibility of ‘opting out’. This research was not so much aiming to make people uncomfortable with themselves, but more make them aware of the ways in which they are already active participants in the performance of life and community, and through the experiments find creative ways to experience urban geographies (waters) as joyful spaces of collective performance.

In using joy as a way to engage people within a work, I was conscious of the influences of both Te Karohirohi and Charles Royal’s work within traditions of *po whakangahau* (night-time entertainment and revelry), and artists such as Sean Curham, and Mark Harvey who actively use entertainment and the concept of ‘the event’ (via Gilles Deleuze), to draw people into a world that may be one level confusing and chaotic, but on another level is so entertaining that you forget to question the logic and go with the flow. In this joyful forgetting, something new or different might be recognised or connected unconsciously (personal correspondence with these artists).

vocal persuasions — yogic and Māori oratory practices

By seeking to create experiences for participants that were non-threatening and open-ended as to what they could do or experience, I started to recognise that the ‘script’ or voice I used was an important part of this aim. The kind of voice I experimented with was one where I felt I was not trying to project onto participants, but lead them physically and imaginatively through a series of questions or suggestions to explore a given situation or site. This voice developed into one that was soft yet sure, utilised questions and a questioning tone, and left a lot of space between sentences and ideas. My inspiration for this voice was a combination of my own experience within yoga and meditation classes, as well as through exposure to Māori oratory practices, which (when done well) also allows for much space for reflection and integration and is heavily laden with metaphor, repetition and rhetoric poetry.

Yoga classes will commonly use such language as:

All of these kinds of phrases place the emphasis on the individual experience and engagement of each practitioner rather than commanding them to perform and achieve a specific movement or form. It is up to each person to find the way in which their own body responds to or is able to interpret the suggestions of moving or experiencing their body. This was a vital ingredient that was eventually used within the final performance as a tactic of allowing people to engage with the concepts and the stories on their own terms. Yoga is also a familiar space of communal physical activity, which many people are comfortable with as a structure in which they can easily follow along without needing to be a ‘serious’ practitioner.

In terms of Māori oratory practices, I drew upon my own interactions with them through attending powhiri and other Māori ritual spaces, and through reading whakapapa (which were spoken out loud before the arrival of writing). Within a whaikorero (speech-making) process, the quality of the speech depends as much on the space between the words, sentences and paragraphs as the words themselves. Space between speaking allows for the possibility for people to reflect upon, analyse and integrate what has been spoken. In a participatory- performance context this is especially important, as I am interested firstly in how to deepen people’s understanding of the relationship between their own stories and the geography around them, and secondly in ways to create space for people to creatively engage with a geography through activating these stories. In the use of oratory practices, the time between words and sentences gives space for these connections and creative possibilities to arise.

"I invite you to consider... How could you... If you (shifted something).... Can you feel... Is it possible to..."

situational performance —

Helio Oiticica's proposals

Another inspiration for this concept of utilising questions, or creating situations that were open-ended, came from Helio Oiticica, a South American artist who created events, sculptures and costumes that

These costumes were called Parangolés, and were designed to;

Osthoff places Oiticica's work within a context of relational and participatory performance, where the viewer's and participator's engagement is completely necessary for the work to exist. It was this aspect along with his focus on the sensorial and physical possibilities of his situations that I was interested in drawing upon, and subsequently began to see my own work as 'proposals', questions or 'situations', rather than answers to the research investigation. Oiticica can then be seen as a primary source of inspiration of how one can set up situations that invite negotiation of social space, and opening up a field of possibilities through tactics that use joy and revelry as activating agents.

"were, according to Oiticica, "proposals for behavior" and "sensuality tests"" (Osthoff, 2004, para 28).

"emphasize the fluidity of life in opposition to any attempt to fix and systematize the world. With this series of uncanny wearable creations made of cheap and ephemeral materials often found on the streets, work and body merge into a hybrid of geometric and organic forms. The participant wearing the Parangolé dances with it, exploring kinetically its multiple possibilities." (Osthoff, 2004, para 29).

invitations to experiment — opening up spaces for entry into and engagement with

As my conversations grew in number, I started to seek them out, and thus the methodology of the ‘invitation’ was recognised, and I played with different ways of asking, enticing and recruiting participants for the research, to tell me a story and/or participate in someone else’s story as a performance (or adventure, experimentation etc). I began to realise that the invitation was as much a part of the conversations or the ‘performance’, as the stories or actions we undertook within the performances themselves. Through the invitation, people were ‘set up’ with ideas of what they might say, experience, or contribute. This does not mean to say that these ideas or suggestions actually happened, or were defined beforehand, but more that there were possibilities of interactions and an ethics of engagement that allowed participants to have a greater sense of their own contribution to the process. Specifically, my invitations (whether remote or face to face) asked people to come with an ‘openness’ of mind or heart, to activate their sense of what was possible in their experience of the research process.

The act of inviting became part of not only a structure of a performance that happened in stages, (invitation, negotiation of place/time, meeting, engaging, performing, offering and drinking tea, conversing, leaving, inviting again...), but also a part of the way in which the performances themselves were conducted. The invitation subtly dissolved itself into a myriad of different ways of asking people to engage consciously and with attention to pace and place with the material or questions I presented to them. As described above, this was inspired by experiences within my own somatic body practices. Questions such as ‘*now I ask you to...*’ or ‘*consider how...*’, are invitations to experience and reflect on something without the question becoming a command. In a yoga practice, this is a common technique to allow students the capacity to imagine their body in their own terms, or to engage them in the process of activating their own sense of a physical or emotional position. Coming from this background, I found it an immensely useful tool to activate this sense of individual agency and capability within a performance setting.

From a practice perspective, it is also useful to point to Tehching Hsieh and the way in which his performances invited people to consider them as such. For Hsieh, creating art and performance out of his life depended very much about the framing of these works as such. In drawing up contracts for himself, creating posters, and making documentary evidence of the year, he allowed his engagement with his site, and situation-specific, experiences to be recognised as performance art. In contrast to Hsieh, my framing devices were much more personal and often casual, in the use of text messages and emails (following on from previous work with cell phones and the internet as performance platforms), then postcards and at the beginning of the performances themselves. Within all of these media however, a particular framework was set up as I invited people to ‘be open’, experiment, or come on an adventure. The performances were framed as being outside of your habitual way of thinking and acting in the world, yet were designed to be accessible to ‘non-performers’, or those wary of exhibitionism.

See Out of Now: The Lifeworks of Tehching Hsieh, by Adrian Heathfield and Tehching Hsieh, 2008, for a good analysis of his ‘lifeworks’ and the documentary material that went with them

oral histories as small performances —

Through this process of oral history research, I began to understand the ritual space I was helping to facilitate within each interaction, beginning from the invitation, to the place we met and the way in which they often occurred over tea and food. This developed into a conscious yet subtly designed activity, of ease and familiarity that allowed conversations of intimate, yet not previously articulated experiences to be relayed. Previous experience of using oral history techniques meant this was also a familiar space for me to operate within, where techniques of how to set up a conversation, asking open ended questions, leaving enough space for reflection and response, finding ways to expand and delve deeper into a subject through repetition, were all made use of. I thought of the performance aspects of these conversations as the casual rituals of entering into a shared meeting, sharing food and beverage, and the way in which our bodies became platforms and stages for our memories to be replayed through and within. The conversation itself was a re-staging of the other person's (and other people's) water experience, and was made more visceral through questions designed to activate bodily sensation and response, much as a physical performance seeks to do within its audience.

As another artist who uses oral histories as both content and a space of performance, I looked at Janet Cardiff's works, both her installation pieces and her walks. I was interested in the way she was able to explore the intersection of social and personal geographies through the use of historical written accounts, and more narrative stories, which are then combined within an installation or walking performance. A great example of this is a walking performance entitled *Her Long Black Hair* (2004), in which people take an audio tour through Central Park, New York, carrying with them photographs of the park in various time periods. The blurb for this work describes it as

"a complex sensory investigation of location, time, sound, and physicality, interweaving stream of consciousness observations with fact and fiction, local history, opera and gospel music, and other atmospheric and cultural elements."

(Cardiff, J. and Miller, G. 2014. "Her Long Black Hair")

Audience participants are able to thus understand the geography they walk within through this context of 'history' being a contextual, subjective and fluid experience that depends on who is telling it and who is listening. My own final performance worked around and within this idea of personal narratives reflecting upon and integrating into larger social geographies through direct storytelling, however replaced the photographic props with balloons and physical action to frame and contextualise the stories being told.

The way in which Cardiff pays attention to the physical experience of an audience within the site of a performance was also an aspect I wished to draw upon. Talking about her *Jena Walk* (*Memory Field*) (2006), she says this work is

"a layered narrative that deals with the physicality of memory".

(Cardiff, J. and Miller, G. 2014. "Jena Walk").

We can see that she has taken account of the way in which the audience is integrating geographical elements of the site within the narrative and experience of the audio-performance as they are

"aware of their feet on the earth and the wind on their face".

(Cardiff, J. and Miller, G. 2014. "Jena Walk")

In another, *Ittingen Walk* (2002) – sited in a Museum that used to be a monastery – the audio specifically points out such features as “cold stone” floors and the experience of sound and silence as a result of both the architecture and its use (Cardiff, J. and Miller, G. 2014. “Ittingen Walk”). In addressing a site as having potential to not only be a background to a performance, but activating it in ways that bring audience’s attention to their own experience of the geography or architecture in that moment, and in relation to history, Cardiff’s works allow people to access a fluidity of time, body and memory. Audience participants become sensitised to the role of their own physical engagement with a site, personalising both site and story.

Within my own research, I was similarly paying attention to the site as storyteller, as having an agency or voice of its own, that both suggested a story, and intensified elements of the story being told. The settings for the conversations I had with various participants were as important for the conversation as the questions I had for them. Many occurred over cups of tea or coffee, some happened beside streams or drains, some at sinks in kitchens, and a couple were sited at swimming pools. Each setting provided the backdrop and a space of reflection about how water infiltrates and affects us in different ways, lending a different flavour to the conversation itself. In one conversation, happening in a kitchen, the oven made an appearance in the story of a person’s experience of a river in summer, with an analogy being made between entering into the water and a wet pot hissing on a hot stove. This was precipitated through a question of how did you feel the water as a sensation in your body. The pot, the stove, the river and the legs are brought together to show how we carry the memory of other geographies as physical sensation, and these geographies can be made present through storytelling to affect those sites and situations in which we inhabit now.

māori methodologies and contexts —

Reflecting upon this conversational and invitational process, I realised that this methodology of conversing, exchanging and relating personal and historic stories was akin to the practices of oral history telling, and practices of manaakitaka and whanaungataka I had encountered through my involvement within Kāi Tahu and Māori communities. To say that this reciprocal methodology was unintended is possibly misleading, as I had identified manaakitaka, whanaukataka and kaitiakitaka as principles of concern for the research, however I had not anticipated how they could manifest within the work prior to starting. I had also identified the oral practices of Kāi Tahu in relation to place and landscape as another area of interest, but again, how these practices were woven into the research methodologies was a result of being attentive to the situations and opportunities that presented themselves throughout the duration of the thesis.

Relating this thesis to other research interested in the convergence of ‘indigenous’ or ‘traditional’ Māori concepts with contemporary experiences, I have found that they have placed their work within the contexts of ‘kaupapa Māori’, ‘matauranga Māori’ and ‘decolonising methodologies’, to name a few relevant terms that my work could be read through. Whilst I haven’t engaged fully with these through the course of my project, I understand them and the research they come from as a grounding layer upon which this work rests.

My understanding of these terms has come from personal experience within Māori contexts of working for a community engaged in arts practices, through talking and working for Māori researchers, and through looking at researchers who have also identified these methodologies and ways of working as important to their work, namely Charles Royal, Cat Ruka, Linda Tuhiwai-Smith and the writings of Maori Marsden around Māori ways of acquiring and giving value to knowledge and understanding.

kānohi ki te kānohi — learning through doing in a community setting

Firstly I cite my background working for a hapū-based organisation (Kāti Huirapa Rūnaka ki Puketeraki) interested in developing and strengthening the knowledge base of its constituents pertaining to Te Ao Māori, Kāitahutanga (sense of being and acting Kāi Tahu) and in particular, knowledge of the stories, geography, resources and customs of local hapū and whānau around Dunedin and Otago. This grounding in ways of working with ‘community’ – in the sense of a group of people who self-identify as belonging to a place and a set of common-held values – and working with artists, gardeners and historians, who facilitate participatory experiences through workshops, hui and talks, has given me an understanding of how to work with large groups of people, negotiation and communication skills, and a set of tools that were commonly used within our projects to undertake and share research in multiple modalities.

Much of the research undertaken by the Rūnaka was in the form of oral histories, sometimes taped or recorded via digital video, sometimes written down, but often just relayed kānohi ki te kānohi, or face to face with those who were interested. These oral transmissions of knowledge and history took place within hui (meetings), hārenga/hikoi (journeys to sites of interest), or within wānanga (workshops where skills were learnt, developed or explored). The research for this context can be seen in this way as a dialogical experience, where there is not necessarily always a fixed outcome of knowledge production, but knowledge, history and traditional skills are explored within contemporary understandings and needs, and then applied as communities and as individuals for various purposes.

One such example is the production of artwork for the outside of the Wharenuī and Marae atea (entranceway). Most of the people and stories chosen to be depicted were drawn from conversations with kaumatua (elders) who have heard and told the whakapapa of the area for their whole lives. Other stories were drawn from holding hui and wānanga for a wider group of the whānau, who may not hold deep whakapapa knowledge, but who have more recent historical or geographical understandings, or more whānau-specific stories to share what they know. Wānanga were also held to include those whānau who were not ‘expert’ artists to help create ceramic tiles and to experiment with painting kowhaiwhai (spiral-based designs) for the atea. In this way there was a mixture of recent and individual stories and older, more hapū-wide whakapapa included within the design of the artworks.

The importance of the inclusion of whānau who were not necessarily experts, but who had stories to share, who wished to understand the stories and the techniques more, or who wanted their children to be a part of the process needs to be stressed. For me this comes under the umbrella of the term whanaungatanga, or the act of strengthening ties to whanui (wider family) through sharing experiences and activities. For the Rūnaka, this term was one of a number of terms chosen as headings for their strategic plan at the time, which gave the executive board a framework of values that were important to keep in mind when acting on behalf of whānau, or in developing programs and events to

support whanau and encourage engagement in Rūnaka and hapū concerns. Those other terms included manaakitanga (act of uplifting another person's mana), kaitiakitanga (actions of stewardship), kaikoritanga (striving for excellence, developing leadership), and In adopting these terms as a part of their plan, all work done by the Rūnaka, including research, was done within this framework, and so the sense of responsibility for who the research is for, how it is done, and what is made of it is forefront in the research methodology.

Here is where I found a way of understanding research as not only being of benefit for an individual, but necessarily must be made accountable to the community in which it sits and is drawn from. Asking people to be involved in my own research, I too had in the forefront of my mind the values of whanaungatanga and manaakitanga, so that my interactions with those people acknowledged the exchange we had through acts of reciprocation, including sharing stories, food and drink, artwork in the form of postcards created during the research as well as the performances themselves. I see these values, and their inclusion within an ethical framework of research methodology as forming the grounding for my version of 'kaupapa māori' research.

royal traditions — traditions and knowledge within Māori learning and performance contexts

The second strand of research I encountered from a Māori perspective came through Charles Royal, and Maori Marsden, book - whose book of writings *The Woven Universe* (2003) Charles edited - forming another grounding of knowledge within my research of Māori learning practices. I gathered a number of methodologies from working with Charles as a dancer in his research project. This project centered on revitalising performance traditions found within oral and written accounts through contemporary dance and performance techniques. He employed a framework of wānanga, or intensive workshop sessions over a number of years to develop and explore the material he was looking at. Performers and musicians would come together for a number of days, and eventually weeks, and within each of these workshops Charles set out the values and structure of the wānanga that we were working with.

Values such as whanaungatanga and manaakitanga again were forefront in the research, as well as a spirit of rehia, a joy and lightness of action. I took on board the way in which these sessions - which were full of laughter, space for eating, playing, sharing and singing - facilitated a sense of ease of being together, co-creation and a deep engagement with the subject matter. In the sessions I held with my research participants, I was conscious of trying to facilitate a similar spaciousness of time and ease of being together, for example talking over pancakes at one person's house, or bringing thermoses of tea and tea cups to a drain for a picnic, as well as not booking in anything before or after sessions, so as to not worry about having to rush.

Charles' methods and ideals were very much based upon his learning of Māori traditions and ways of being in the world as taught to him by his whanau, and in particular, his uncle Māori Marsden. Charles talked about some of the traditions of whare wānanga, in which students were initiated through ceremony and ritual. What struck me about these rituals was the way in which they asked students to physically engage with the space of learning so that the process of instruction was embodied within action, and acknowledged as a 'bodily' experience as much as a 'mental' one. I refer specifically to the ritual of placing different coloured stones on the tongues of students through each stage of learning, as well as a tradition in which drops of water were dripped into their ears before the beginning of instruction. Not only are these symbolic acts, but also physically affect the student, shifting and heightening senses of taste, hearing, consciousness of digestion and retention, of food and information. I took these ceremonies with me into both my own practice of being conscious of the states I was in during my site explorations, as well as being a part of the performances, where participants were asked to be aware of their own senses.

the acadamy speaks — a brief discussion on the politics of indigenous methods

My understanding of the term ‘kaupapa Māori’ from an academic context came after doing most of the research, and has been more of a reflection upon what it was I was doing and why, but it is useful to put it in perspective nevertheless for readers to get a sense of the wider research context. Utilising ‘traditional’ methods of learning and knowing the world is an important aspect of indigenous methodologies, where it is understood that the way in which information is passed on is as important as the information itself. It can also be understood as a political stance questioning dominant forms of research and knowledge creation within tertiary and other ‘authoritative’ institutions. Not only can the subject matters and stories told by the research be placed within a context of ‘counter-stories’, but the methods themselves, could also be understood as ‘counter-methods’. Linda Tuhiwai-Smith talks about the politics of research within an ‘indigenous’ context, and the way in which research has been used to reinforce past and present colonial and capitalist ideals, including constructions of ‘the other’ (analogous to ‘indigenous’ within this context), which have until recently been a way in which these peoples have been represented and formulated both within scholarly and popular consciousness (Tuhiwai Smith, L. 1999, p 7-8).

In counter to this, and in response to these methods of colonial research, indigenous communities, researchers and those with an interest in addressing issues of research for and around indigenous contexts, seek to not only give voice to ‘the other’ within the work, but utilise customs, traditions and indigenous worldviews as integral structures of their methodologies.

Again, we find themes of giving back to those who have participated in the work, a sense of manaakitanga and whanaungatanga, “reciprocity and feedback” (Tuhiwai Smith, L. 1999, p 15).

The research presented within this thesis does not desire to represent indigenous views or communities as such, but instead sought to take an individual experience of being and indentifying as an indigenous ‘other’, within a colonial, capitalist context, and ask what can this perspective (with its ‘counter-stories’ and methodologies) offer to a diverse audience, to create an experience of our world as being full of potential ‘others’, where all divergent experiences can be understood as ‘other’ to the status quo. In the design of my methodologies, the express desire to ‘give back’ to those who participated, by sharing the stories and the research as I went, created a sense of being a part of a bigger picture, and the ‘otherness’ that was experienced through actions/performances and/or stories of other waters, became at the same time a ‘togetherness’ in the shared experience of the unfamiliar or unknown.

*“They are ‘factors’ to be built in to research explicitly, to be thought about reflexively, to be declared openly as part of the research design, to be discussed as part of the final results... and to be disseminated back to the people in culturally appropriate ways in a language that can be understood.” (Emphasis added)
(Tuhiwai Smith, L. 1999, p 15)*

This research also consciously addressed the question of oral versus written or ‘recorded’ (via audio/video media) histories. This question has come mainly through my own experience of different histories and the different ways in which they have been disseminated, that is, ‘western’ perspectives of histories being told via written or ‘recorded’ media, and Māori, Kāi Tahu histories being told through verbal and physical means. Whilst there are always exceptions, for the main, this tendency of the written and recorded being accorded a higher value or truthfulness over oral and performed histories, has been my experience. Another issue within this debate is the role that writing (and other ‘fixed’ means of recording history, for example, maps and photography) has had in the creation of a version of history that is ‘authoritative’ and ‘true’, often devaluing indigenous or ‘other’ perspectives as mythical, naïve and irrelevant. Tuhiwai Smith writes about this effect on indigenous communities in relation to the need to understand what research and academic methods have done in the past in order to ‘reclaim’ and ‘rewrite’ history from a different perspective, using different means.

“Writing has been viewed as the mark of a superior civilisation and other societies have been judged, by this view, to be incapable of thinking critically and objectively, or having distance from ideas and emotions.” (Tuhiwai Smith, L. 1999, p 29).

Thus, in my addressing the question of writing versus verbal and performed histories, I was aware that this was a methodology associated with ‘self-determination’ and ‘struggle’ against ‘Western’ representations of indigenous identities and histories.

This important issue manifested in a number of important ways. Firstly, it placed the act of receiving and retelling stories of water foremost in the research. It was not the story in its ‘original’ account that was important, but the experience of the conversation, the retelling and the re-performance of the stories that was the primary concern. This also reflected my desire to create experiences of histories and places that were fluid and subjective. Secondly, I decided that none of the stories were to be written down during the research phase, rather, that they were to be ‘recorded’ and ‘held safe’ through my own memorisation and subsequent performance of them through story and action. In this way I was testing my own ‘mental/physical’ ability to engage with the pre-European tradition of oral history-keeping, including the memorisation and performance of pepeha (genealogies), which was my primary encounter with this method until this research began. Thirdly, it meant a decision to utilise a style of writing and presenting the research that acknowledged and made obvious the ways in which narratives, histories, other people’s research and theories are ‘performed’ through this work, and in particular within this written account. I hoped with this style of presentation to create, again, a fluid experience of words, pages, images and theories, where the performances of water could be encountered woven through the performances of theory.

a methodical conclusion —

a collaboration of worldviews via slow space

Since reflecting upon the methods and processes used within this research, I have come to more fully understand what it is I was really interested in within the experimental phases of the work. Rather than starting with an idea of what it was I was trying to create, I was starting with a set of tools and techniques, worldviews and languages that I wanted to place together, to see what conversations they had. In the end, this was the research itself; how can different worldviews, body and environment, and internal and external histories relate through structures of performance and ritual? The theme of water was a useful fulcrum to allow people to enter into these conversations and feel comfortable in the expertise of their own body knowledge, as well as find a freedom of expression within a performance setting. My focus on meditative performance and ritual allowed the thematic content to be experienced in a way that opened up possibilities of tangential movement in sites of otherwise pedestrian space. It allowed participants to become aware of their physical actions and presence, and connected this active presence to the way in which social geography is, and could be, created and sustained.

As an outcome of this prefacing reflection space and the original research, I have come to a deeper understanding of the techniques I was employing and the way in which they not only interacted within the work, but how they can create space for reflection and experiences of ourselves that allow for divergent and parallel stories and expressions of knowing to be not only heard, seen and felt, but also to be practiced and shared. This project used slow movement and slow space to both find connections and reveal differences. It created space through asking people to pay attention, to act with consciousness, and to open themselves to possible experiences. This slow space was where the conversations between techniques, worldviews, waters and people took place, and was where they were able to meet with respect and with joy.



of touch and bringing attention to the surfaces of your body helps them when they are just going too deep inside themselves, with too much anguish. it's very therapeutic, and know that i can't function without a shower in the morning to wake me up.

there are stories from even before i can remember about me really being into water. my mum told me that when i was a toddler, i was always the one they asked for at the swimming lessons to demonstrate on cause even if i went under, i always came up smiling, so yeah, even from then. and then i started doing competitive swimming when i got older, and that made me turn off swimming for a while, it just wasn't fun anymore, there was too much competition... but then i stopped, and i started to get back into the feeling of just having fun, really enjoying the water just cause you can. i think the water enables you to do things you can't do outside of water, it helps your body do more...

i don't know if that's the kind of thing you want... i mean it's not really exciting or anything, like i mean, i remember being a kid and going to rivers and going down to the bottom and holding on to a rock and feeling the water rush past my head and imagining i was flying

(wearing ear muffs and brown tinted goggles and holding on the end of a running hose pointed at you, ask two or more people to hold you up in front of a cool fan blowing in your face)

puddle in prague, 2011

an original introduction —

This Masters research project revolves around a notion of performance in an expanded sense of the word. Multiple performance conditions and inscriptive practices inform the research. These include performance of the body through a choreography that stems from a somatic practice; performance of stories that are produced through me as author or narrator as I bring together multiple stories and dialogues from volunteer collaborators in this year's performance practice; and performance as the process of genealogical effects and affects that have inscribed who I am and how I know. These inscriptive layers have been produced through Māori cultural affiliation, academic and creative contexts, and familial and social bodies. Performance here also culminates in the notion of spatial design as that locale that designates (design; de-signare; shows) a concern for the spatial dynamic of human experience through the inhabitation of environments and relations.

Why this attention to performance and to inscription? It is because in reading this textual material, this exegesis, you are marked by a body of thought and are in relation to me through your own performed or encoded senses of comprehending the writing of this thesis. In this sense (and this is possibly the most significant notion of sense that this thesis works with), we are related through a performance of inscription. This thesis posits the question of relatedness as the marking of bodies and spaces through a dialogical process.

You will come to read through my methodology section that a performance design of narratives that is re-played and re-sited through story, memory and dialogue (or conversation), has produced my critical and ethical concerns with being related. I will come to explain more fully in my critical framing section why relatedness is a question for me, and how it is a notion that is productive of an ethics of performance, alluded to in my abstract.

An element(al) tactic in this year-long practice has been the utilization, influence, and resource, of water. The aims of the research have been influenced in no small way by the fluid economy of this medium or resource — I have found an unanticipated reciprocity and desire from others' engagement (for this project) when bringing water (in its most amorphous imaginings) to my designing of spaces of story.

While it could be perceived that the project utilizes water for a concern with environmental issues, this would not be the thesis' central focus albeit ecological concerns are not excluded (and rather float beneath the surface) in terms of my ethics of performance.

Finally, this thesis is critically informed by the practices of whakawhanaukataka alongside performance practices and theoreticians such as Charles Royal, Charles Koroneho, Louise Potiki-Bryant, Carol Brown, Andrei Lepecki, Erin Manning, Allan Kaprow, Tehching Hsieh, Francis Alys, Simon Pope and Stella Brennan. Phenomenology (in particular the work of Maurice Merleau-Ponty) is also a sustaining philosophical position for ontology of embodied relatedness.

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hmmm, i've been really enjoying playing in the mt albert wave pool lately, and going underneath the surface and kind of 'frolicking', or just floating in the water, kind of suspended.

yes! i like that feeling too... where you can just float there and let the water move your body for you....

ah, well, in these moments when you've been telling me that story, i've been transported back to italy, where we were just a few weeks or so ago,..... ahhh italy....., yes, where we went swimming, and in italy, people don't really swim like we do here, they would all

critical framing — ways of knowing, ways of being

whakawhanaukataka, ethics, performance, relatedness

Part of my genealogical inheritance is that of Kāi Tahu, Kāti Mamoe, Kāti Kuri and Rangitane descent, iwi most recently ‘of’ the South Island. While immersed in an academic scene of knowing that is largely an inheritance of western traditions of subjectivity, the philosophical framework I have embraced specifically for this year could be termed whakawhanaukataka.^{tahi} It is used here to question notions of ethics and relatedness in terms of people, time and space.

McNulty’s description is complex, but in essence questions how we attend to our relationships with others. This sense of whakapapa has significantly informed my practice in terms of techniques of being related. Relatedness is a condition to do with how one perceives having a whakapapa, how whakapapa is practiced, and what it means to practice it.

Whakapapa is both a noun and a verb. It is genealogy; how you are related to the world and who you identify as ‘family’. It is also the act of placing and making layers — inscribing connections between people, place and time. Connections, as actions, between, across, and within layers of this shared economy of relatedness, are fluid, finding their way through thickets of people, place, history, to keep them shifting, forever meeting each other again and again, in a smooth space of potential being in relation.^{rua} In terms of an ethos and ethics of practice, whakapapa as a verb provides a critical approach to layering and folding differences.

Water appropriates this layering with its potentiality as a fluid mechanism of exchange, never quite knowing its surfaces and depths, borders or substances. If water has become a vehicle for inscribing layers, these layers manifest as experiences, sensations, memories, sites, people, and stories that in turn multiply, re-site and re-perform as a repetitive activity of difference in my performance practices. Whakapapa, as a non-hierarchical and fluid exchange, becomes an ethics of performance, an ontology of relatedness. That is, our relations arise (come to being) through the conditions of a performance as an invitation to re-perform continuously who and where we are: a performance practice of inscribing connections.

^{tahi} According to William L. McNatty (2001) whakawhanaukataka or more precisely here whanaungatanga activates a holistic way of being that has principles of care or ethics in relation to people:

...this paper would describe whanaungatanga as a default set of value processes invoked in inter-relationship considerations dependent on an issue. The inter-relational sets of values including: 1. take/kaupapa (principles associated with the dependent issue), 2. whakapapa (principles associated with descent), 3. wairuatanga (principles associated with a spiritual embodiment), 4. manaakitanga (principles associated with duties and expectations of care and reciprocity), 5. kotahitanga (principles associated with a collective unity) and 6. rangatiratanga (principles associated with governance, leadership and the hierarchal nature of traditional Māori society) (McNatty, 2001)

^{rua} Deleuze and Guattari in for example, *A Thousand Plateaus* makes a genealogical distinction between spaces that are striated (fixed, sediment and hierarchical) in relation to those that are more fluid, describing the latter as smooth space. (See Deleuze, G. & Guattari, F. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. B. Massumi, Athlone Press, London)

movement in story — recitation, pepeha, archive, map

The repetitive practice of learning whakapapa^{toru} frames both the project's storytelling concept and method. That is, story and conversation re-cite and re-site primarily through sensate encounters with water. Repetition has thus become a key tactic of encountering a diversity of relations.

In a care for others, in the act of remembering, recollecting and repeating a memory in and of story, sacred spaces of learning have been developed. Traditions of small yet generous gestures are invoked here rather than those of a stricter or more 'institutional' nature. Water is not treated as sacred in this traditional sense either, but as a medium for learning in a 'sacred' manner. I take time with my subjects, with my subjectivity, with my encounters. In the methodology section I outline the emphasis given to a system of pace, duration and gesture in the slow procedures of this performance project.

In such a concentration of water stories/memories, there is a deliberate focus on the embodied act of re-membling as the performance creates relations/ relatedness to those I talk to and the waters I absorb during the korero. Sacred acts become acts of a care for the everyday. Tradition is released from Western notions of privilege and hierarchy. This is not a contestational position but rather an ethics, that through a process of remembrance of cultural heritage, questions contemporary subjectivity.

Further on, I discuss the everyday in creative performance practice in light of a renovation of tradition. But for the moment I will concentrate on how the repetition of everyday actions, such as drinking cups of tea, are attended to as performance work that draws on an 'everyday performance' of life, with others.

To recite your whakapapa, in pepeha or oral histories, is to perform your relations to the places you name in it, and to the people you are reciting it to. The concept of narrative as a map of relations is worth considering here, where oral narratives function as maps in constant motion, in contrast to what we consider as the static or fixed state of a narrative recorded through text, image or digital technology. Notions of shifting or moving nodal points of story (in oral form) provoke and highlight a privileged way of knowing through more static forms. ^{whā}

By designing this project as an embrace of movement and an embodiment of that which relates us, oral story is emancipated from truth as 'correctness', a coercive and fixed enterprise that is rationally measurable and mapped. Although content is important, 'shifting the map', ^{rima} according to the context in which the map is performed, allows people many ways to construct their relations to the world.

Each repetition of a ritual, memory, or story within this conception of oral histories, is an archive that has a concern for our presence with others and how these presences are formed through a collective effort - present with past with future - rather than a history being concerned with holding on to, or 're-membling' a 'lost' past. In this sense, it is our conception of time that is being questioned as a linear form of being in relation. ^{ono} In using these fluid technologies, there is a constant negotiation of the ways in which we know or feel ourselves in relation to the world through each performance.

^{toru} Prior to the written word, whakapapa were learnt by repetition, through recitation and chant. It was a performance that took place under special circumstances or sites perceived 'traditionally' as very tapu or sacred spaces of learning (Royal, 2004, Te Maire Tau, 2004).

^{whā} As related by Rawiri Te Maire Tau, oral histories were distrusted in the Native Land court because "it was claimed that whakapapa were distorted to support various claims to land." (Te Maire Tau, 2003: 34).

^{rima} According to Erin Manning, Cartesian and Euclidean space, "supposes that a body never shape-shifts, that it always sees from the same perspective and within the same field of relations" (Manning 2009: 166). My practice is a departure from cartographic mapping and other fixed ways of making and naming places. To use Manning's phrase, these oral histories, as fluid maps are "stories of the future present", describing and imagining a relationship to ourselves as landscapes. Within her text she is talking of dreamings, where these stories "do not exist once and for all... they are tales for the retelling ... for keeping alive", and, in their re-telling there is an "infinite difference" that "does not represent space-time, [but] creates it, again and again" (Manning 2009:166).

^{ono} Our concept of duration and time is expanding constantly in light of those philosophical stories of time, and within a Māori conception of time, it is not static or linear. In a similar way, if we take Henri Bergson's conception of time as a past and present that co-exist contemporaneously (on under the other, not one after the other), this is far from Aristotle's concept of duration as a series of now moments (Bergson, 1859-1941 in Deleuze, G. (2004). *Desert Islands and Other Texts 1953-1974*, ed. by David Lapoujade, trans. by Michael Taormina, Semiotext(e), The MIT Press, Cambridge 24).

What is important, in part through an invocation of an oral creation story (ie. Papa, as our grounding 'mother', performed through whakapapa), is that the self is part of the story that in turn produces a self that is expanded into a network of genealogy and the performance of genealogy. It links the everyday to a much deeper or smoother lineage of networked relatedness.

embodiment — neither in nor out

At this point, I will discuss how Whakawhanaukataka and whenua are linked to each other, and to notions of embodiment implicit in somatic-choreographic way of knowing, repetition and performance. Whenua means land and placenta; human body and bodies of land integrally linked by birth and living on, where it is land that nourishes and provides the support and resources for life. The border between a subject who knows (inside) that is placed upon its objective world (outside) are undermined by the concept of whenua. Practices of whakapapa move with you as an ‘internal’ perspective that at the same time is sourced from the landscape one ‘identifies’ with, or is embodied in. This is also true of the act of performance, as re-citation becomes ‘externalised’ (re-sitation) as a movement of language through and of bodies (human and its other).

These ‘traditional’ practices of whakapapa, pepeha, kōrero are used to create and sustain networks. However, within a relationship of time to landscape, whakapapa has a sense of ‘dwelling’,^{whitu} experienced as a duration beyond that which we are accustomed today. Before agriculture gave us an abundance of dairy and meat and shipping gave us access to vegetables and fruit in all seasons, survival meant Te Waipounamu was understood as a garden. Mahika kai and nohoaka, food and resource gathering places, were cultivated seasonally. Site as resource was named.^{waru} Iterative movement - walking to, cultivating, naming, dwelling with - were ways of knowing and ways of ‘claiming’ rights. Mana, one’s responsibility and authority in a place, was constituted through these cycles. Physical presence and active engagement or performance of site was, and is still required to include such references in one’s pepeha/whakapapa.

Oral histories recount how the return journey across Te Waipounamu took two years, as people stopped at different nohoaka along the way. These cycles of movement reflected resources and seasons.^{iwa} These journeys could be thought about as performances of relations within a geography underpinned by a temporal durational element; a physical commitment; a sensitivity to one’s location; a series of en-route tasks; decisions about which path to take; and negotiation and relationships with resource ‘holders’ at different nohoaka.

In light of this discussion, whakawhanaukataka and whakapapa can be considered as an ethics of ‘being-with-’. By repeating the elements considered above, such an ethics could be engaged in. In this way, a performance of genealogy is enabled for a people of today and the future through a fluid reciprocal exchange of bodies of land, people, heritage or tradition, and the everyday lives of networked movement. Such shifting stories map selves in relation to an infinite difference created again and again. A performance of being-with- is not mere representation in the act of re-telling. Each act creates a sacred space to acknowledge those we are with - through an ethics or care of performance, - and becomes everyday through the new processions of whakawhanaukataka.

In these telling acts, a practice of relatedness emerges.

^{whitu} From an archaeological perspective of landscape, I refer to Tim Ingold to understand a language with which to support this idea of temporal relations. His argument follows along with these ideas of whakapapa as a mode of *dwelling with* landscape, neither living ‘on top’ of, or as creators of it, but emerging through the complex interactions and iterations of bodies, whēnua, takata, korero. (Ingold, T, 1993)

“The landscape, in short, is not a totality that you or anyone else can look at, it is rather the world in which we stand in taking up a point of view on our surroundings. And it is within the context of this attentive involvement in the landscape that the human imagination gets to work in fashioning ideas about it. For the landscape, to borrow a phrase from Merleau-Ponty (1962: 24), is not so much the object as ‘the homeland of our thoughts’.” (Ingold, T, 1993, 171)

^{waru} “[E]ven in this thinly populated part of the country, names had been given to many small streams and ravines, which one would have imagined scarcely worthy of notice” (Shortland in Pawson, E Holland, P, 2004, 169)

This quote from the Assistant Protector of Aborigines, Edward Shortland, from 1851, shows the extent to which South Island iwi had become familiar with the details of the island with which they had come to know through the practices of movement and cultivation. It also shows the way in which names were markers and performances of a relationship with that which you recognise as being in your community of significance. The surprise of this revelation for Shortland, that a small creek in the ‘middle of nowhere’, could have a name, belies the *perspective* with which these surveyors brought with them from elsewhere. For them, sites and locations were understood via a cartographic and agricultural value system quite different to Kai Tahu orality and nomadism, so Shortland was unable to see them as equivalent systems of showing care and maintaining rights of use. (Pawson, E Holland, P, 2004)

^{iwa} It is also interesting to note that it was often wahine who kept the fires lit, so to speak, at these different points over winter to “keep trails open and receive visitors to during the spring” (Holmes, H, personal correspondence, April 2010). As a nomadic storyteller concerned with a maintenance of ethical relations with others, I take inspiration from these tales of movement and care.

somatic choreography — embodiment as porous disruption to cartesian legacy (ethics as attunement)

As a ‘performer’ a body is perceived as that apparatus for communicating its world. A somatic-choreographic practice for me has meant refining skills of an active and sensing body as the expression of multiple locations and situations simultaneously. The correspondence of a moving world and body has produced an awareness of reciprocity, or the relatedness that I am with others (bodies, places, times, cultures, societies, material and immaterial encounters). How I am in the world, through my movement with it, creates a feeling simply by being with it in a certain way. It is similar to a notion or practice of ‘mindfulness’ and ‘care’ where the nuanced encounters of relatedness are acknowledged as existent moments of living, concepts drawn upon by many of the artists and practitioners whose work I have drawn upon this year, including Allan Kaprow, Tehching Hsieh and Catherine D’Ignazio. ^{tekau}

This is a practice of care and attentiveness (attunement) to a sensate reality. My world corresponds with others of which I’m mindful. This threshold between a material and immaterial nuanced encounter between ‘myself’ and an ‘other’ complicates neat inside and outside borders of (Cartesian) knowing. The subjective encounter of a sensate reality such as this, is one of movement and time where inside and outside are never certain. The ambiguity of this critical concern and embodied state will be discussed in the methodology with respect to the porosity of water as that medium, element or essence that evokes an intimacy with the other.

Movement evoked as feeling or affect in relation to somatic practices is considered in light of Maurice Merleau-Ponty’s phenomenological work. Phenomenology entails an embrace of an embodied encounter with one’s everyday sensate lived world as a field of relations (Merleau Ponty, 2004). Being attentive to this field is a task of translation unconsciously and consciously performed. One is constantly shifting between different ‘languages’ that have been constructed in order to create systems of articulation within each of these so-called faculties. A somatic based practice ^{tekau mā tahi} draws attention to this field by asking bodies to translate and interpret imagery into movement and feeling:

Somatic-choreographic performers such as Charles Koroneho, Louise Potiki-Bryant, Val Smith, Kristian Larsen, Becca Wood and Carol Brown amongst others, employ language (or a process of inscription and translation) to access sensations of the body to produce movement. Their process may be generally described as the relation of a body to its tacit memory of inhabitation via the associated mental reproduction or imaging of a scene. This is not meant to suggest a process of Cartesian dualism where it is the mind that re-members through image or representation production discrete from a bodily memory (named here as tacit through experiential encounter). Rather it is the bringing close of sensate imagery (a school of fish in the sea, a waterfall) that are ‘re-membered’ through our bodily knowing. This is not a body divorced from a mind: it is a thinking, driven, sensate body of knowing. ^{tekau mā rua}

^{tekau} These artists also place their practices in the daily routines of life, or else, make their lives into a kind of ‘artwork’, where the attention towards how they live, or an attention to the design of their lives, becomes the way in which we understand daily, everyday actions as sites for creative and critical reflection. See Heathfield, A. Hsieh, T. (2009). *Out of now : the lifeworks of Tehching Hsieh* London: Live Art Development Agency, MIT Press and D’Ignazio, C. (2005). *Micropolitical Machines*. unpublished thesis, Maine College of Arts: Maine.

With Kaprow’s project ‘Trading Dirt’, his act of offering to trade buckets of dirt activates and asks us to be mindful of the act of making and maintaining friends. This work similarly attends to the casual form of a conversation in order to investigate its function in an everyday setting. (MOCA, 2008)

“Kaprow integrated storytelling as an aspect of the work: as part of the negotiating process, he told his trading partner the story of how he’d gotten this or that bucketful, where it had come from, what (or who) was in it, who he’d traded with to get it, and the like, using the story to confirm the relative value of his dirt as well as establish trust with his partner...Kaprow’s telling of how meaningful the contents of his bucket were had to be trustworthy for a fair trade to take place. Since all fair trades are based on a mutual trust, “the ethics of friendliness” were key to this enactment...It became clear to Kaprow that storytelling was integral to the work’s unfolding: he was telling stories of the trading as the trading was generating stories. Storytelling, in this sense, is not recollection after the fact, but the metaphorical expression of what one is doing as one is doing it.” (Kelley, 2004, 212-215, retrieved from MOCA, 2008)

^{tekau mā tahi} Somatics as a term within contemporary dance practices started to be recognised in the 1960’s, with Thomas Hanna publishing *Somatics: Journal of the Bodily Arts and Sciences* (Green, 2007). Hanna’s techniques through touch and invitations to move, aimed to bring greater sensory awareness to a body’s ‘inner’ workings so as to heal and facilitate systems that were disfunctional. (Hanna, 1990)

“Experience (this is a cognate of the more traditional terms “consciousness” and “awareness”) is a sensory-motor event, in which sensing cannot be separated from moving and moving cannot be separated from sensing.” (Hanna, 1990, para 54)

Asking one to move (even in imagination), asks a body to sense, to know through proprioceptive, kinetic, embodied forms of knowing.

^{tekau mā rua} Somatic techniques also brought “a focus to the experience of the body and facilitated a movement away from the focus on the body as objectified and mechanized.” (Green, J. 2007, 1120). The choreographers I have named previously thus draw on this way of performing and knowing bodies within a political and ethical economy of movement and being in relation to image and identity; how we know ourselves as bodies with-in the world.

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stay nearer the beach, and at one point i realised i that was much further out than everyone else, i could see them all, but there wasn't anyone around me ... i felt almost liberated, this feeling of being quite alone, and floating out there by myself, looking back at the beach and up at the sky...

i love it, i go out there and it's my space. no kids, no work, no-one asking you to do things, just you in the water. it's quite an isolating space, which is why i like it i guess. there's a sense that you can be with yourself quite completely for that time when you are in the ocean.

have you ever been scared when you're out deep?



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no i don't think so really, i mean sometimes when the weather's getting stormy and you can see it coming from a long distance away, it's very dramatic. actually, once, when i was by myself out swimming around an island, i was out there and i caught a glimpse of a fin, i looked again, and i was right, it was a shark, so immediately got out of the water, i was thinking how on earth am i going to get back to the mainland, because you know, there wasn't anyone else there... i was standing there for a while wondering what to do when a row boat came past, and i thought, right, this is it, this is probably the only time you're gonna get when someone else is around, because, at least if the shark comes, someone else will be there to see, and they'll probably help to keep it away... and it was fine, i didn't see it again, but there was a sense there of the danger of the water.

there were a number of thoughts that came into my head when i

performing bodies with phenomenal sense — elemental stories in translation

The performance of imagery is the languaging of a perceptive and sensate body, inscribing its presence as active, transmissible and alive. Stories that activate ‘inner’ and forgotten knowings, perform and re-imagine these bodies with the possibilities of new movements. By questioning the perception of how it is one ‘feels’ a story, a body must engage with multiple physical and cultural perceptive organs.

It is here the research grounds itself in a phenomenological approach. Where a body is in conversation with an other - person, story, water, time - the translation and relation between these complex sets of interactions, iteratively performed, ‘make sense’ of the situation as a ‘whole’. This rebuts Rene Descartes’ doctrine that we are composed of separate perceiving faculties that can be defined as ‘mind’ and ‘body’ in favour of the integrated phenomenological view that places a person’s experience within a field of relations between our senses, our environment, and our conscious and unconscious perception (Merleau Ponty, 2004). Perception is key, as bodies are understood to be conditioned and formed by the situations they encounter.^{tekau mā toru} The translation from sense and perception to ‘knowing’ is conditioned by complex interactions between bodies and situations.

Modes of being, movement and action are included in this complex relationship, and in the process of making meaning, we must acknowledge the way in which these influence what and how we know.^{tekau mā whā} I will refer later to this, when I explain how story transforms meanings between and within situations when translated through different modes of moving and being..

In light of these theories of perceiving relations and my work with other choreographers this research draws heavily on those stories that question a body’s assumptions of its humanness. Many of the images the aforementioned choreographers use are in some way connected with elemental sources - water, fire, earth, air, animality, cells and molecules, processes of transformation. Scenery is evoked and imagined as a way in which to access sources of movement within a framework of body as ecology.

I have aligned and structured the bodies with which this research collaborates within this framework of an ecology of movement, accessible through imagery. In many ways this is a challenge to hierarchies of dance that emphasise form and skill as marks of valid ‘performers’. The research ‘performance’ that participants are asked to engage with allows for multiple and divergent expressions of story through movement; there is no ‘right’ in these acts, only action and relation.

Perception of how a body is other than human questions how modes of being and moving give meaning to this story of humanness. Possibilities of being element, animal, cell, are translated by a sensitive body into movement through imagery. Although the translations are always different for different bodies, a body inscribes a certain commonality of knowing within a community, whether that community is defined as performer, researcher, artist, New Zealander, human or alien. We cannot escape our bodies, we are “influenced and moulded” (Rouhuanen, L, 2008, 247), by the simple fact of being a body with others. It is in this commonality of moving together, through shifting meanings and the translations of our perceiving, sensing bodies, that we could experience the concept of relations as a being-with.

^{tekau mā toru} In writing of phenomenology with reference to somatic techniques as self-reflexive processes, Leena Rouhiainen draws on Merleau-Ponty to understand perception as a relation between self and other, where it is described as “a pre-reflective intertwinement of the body-subject with the world that allows for the phenomenal existence of both.” A dialogue is always emerging from our being in movement with “our surroundings, but [our movement is] simultaneously influenced and molded by them.” (Rouhuanen, 2008, 245)

^{tekau mā whā} Through Merleau-Ponty again, Rouhiainen goes on to talk about the importance of the embodied relations with others as the way in which we know and make sense of ourselves with the world.

“We can imagine that we are something different, but what we most genuinely are is **embedded in our concrete acts, in the way we behave and act in relation to things, others and our own being.** It is on this lived level that we first have a sense of ourselves. The pre-reflective bodily level of our being offers the first impressions of what we are all about.” (Emphasis added) (Rouhuanen, 2008, 247)

Our embodied engagement with the world is thus an important way to understand our relation with-others, or a concept of being-with. There is never a simple action in the world, or a simple action by the world, in fact, this ‘intertwinement’ of bodies with situations creates a story where the actors and the settings are interchangeable, yet through this ‘lived level’ of experience we still retain a sense of being a node within a bigger whole.

methodology — processes of agency, practices of relatedness

Choreographing sensing relations as disclosed in the title of this exegesis concerns itself with story and site. My introduction describes how different kinds of performance processes (choreographic, ethnicity, genealogical-cultural, familial-social, academic and creative) produced the key notion of relatedness. That is to say, relatedness is that series of inscriptive and performed layers, networks and exchanges that bring us together through our differences. This thesis posits the question of relatedness as the performance of bodies and spaces through a dialogical-conversational-storytelling process.

You will come to read through this methodology section that a performance design of narratives that get (re)played and (re)sited through story, memory and dialogue (or conversation) has produced my critical and ethical concerns with related being. Water is that key elemental for engaging site and story for scene or performance of relatedness, partially given its immense and imminent capacity for fluid exchange (this is both a literal observation and something less calculable). I have found an unanticipated reciprocity and desire from others' engagement (for this project) when bringing water (in its most amorphous imaginings) to my designing of spaces of story.

The following section focuses on the design of my performance practice this year. It is structured around the influences of other key performance practitioners who in some way touch on a number of my own concerns. They provide a milieu (a middle) where I locate myself, immersed in a field of an active contemporary community that has no neat parameters for suggesting the identity of performance — rather, performance practices (such as theirs and mine) appear to be concerned with an ethics of performance for a contingent and liberated future.

The design of the study weaves the philosophical positioning of the sacred (whakawhanaukataka) described in the critical framing section with the everyday as the act of responding to a contemporary world in the transmission of stories that intimately link people, place and time. A care of process, moving slowly with others, is key in that it encounters story as a movement or map, that does not literally represent us, but performs us again and again, keeping 'us' alive in the retelling of infinite difference: An ontology (coming to being) of relatedness can be perceived through this agency of care and in how this practice designs story with site with people with time ...

reflections on a script-site — inscriptive spatial design practice of story-body-time-site

Before exploring any further, you need to feel grounded in what I've actually been doing in the simplest or most essential way in order for me to move forward in terms of a more complex questioning. So in a nutshell this year's projects now works quite simply through a repetitive process of:

-Inviting others to partake in my thesis project through telling stories of water:

-I introduce a person (A) to my project in someway setting myself up as the key narrator

-I invite them to tell me a story through conversation that involves an experience with water they've had (I ask them how it made them feel, to locate it in space and in their body)

-The conversation includes the performance of other people's (E, I, O, U) stories as a way to record the story within the telling, and as a way to illicit other stories from (A) (reciprocity and empathy)

-The story from (A) is translated through my perceiving and sensing body to become an IMAGE of an action

-In my daily routines of moving through and with the city, I am attentive to, and become intimate with, different sites of water I encounter.

-These different sites are imagined through the perceptive filters of (A, E, I, O, U) and their waters.

-(E, I, O, U) are then invited to a water site to encounter the action imagined from (A), mapping the sensate reality, locale and time of what (A) had expressed to me within this other location to these other participants.

-This re-telling is not a literal or conventional narrational re-telling but an embodied re-telling through the performance of re-siting their bodies.

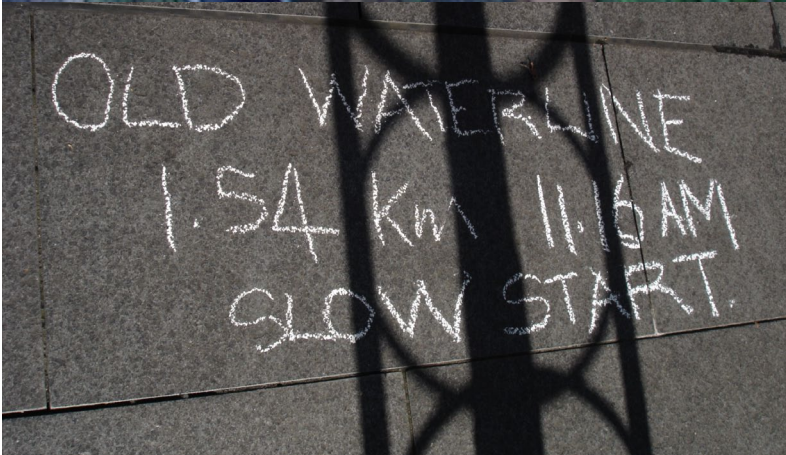
-In this re-siting of their bodies, the water-stories from (E, I, O, U), have also been displaced through an act of inviting them to 'bring their waters with' them.

-Finally, I may tell them whose other story I was channelling into their body through the re-staging elements of where they are and what I had them embody.

The above choreographic score for telling and performing stories, describes a process of appropriation with me as the meta-narrator of this scheme. It is I who nominate whose story is to be superimposed or layered over another's. What effect and affect does this have on my participants? It could be construed as a Master-plan that unwittingly controls the other through appropriating another's story. Is this a micro-managing (or micro-fascist) tendency in the work? Or is it, as I hypothesise, an act of ethics? Are these mutually inclusive at some level? I return to these questions in my 'conclusion' with respect to time. At this point, my conclusion is along the lines of duration — extended duration. Time as slow time in a day of rapid discovery and instantaneous communication is here expanded in a subtle resistance while still sharing in the array of connectivity posited as relatedness.

In the name of progression, new media (digital, online, cellular, networks of bits and bytes) promise immediate relations on many levels. In contrast, this project has designed spaces of story that slow down or extend duration (time) to celebrate a moment with a little more care. The immediate becomes the sensate worlds we discover in the care of, and with, others. This project embraces instructional, scripting and everyday sites with an aim toward this
pace for care or care for pace.

The above score is not how the year's practice started, but engaging with water, collaboration and site ultimately led to the above.



well, when you become pregnant, your body starts to retain fluid, and you start to swell, your body literally becomes liquid, so immediately you have this pressure exerting itself from the inside out. then, of course your baby is floating in the amniotic fluid of the placenta, this is what they call the inner sea, and it presses against the other organs of your body, there's a tremendous amount of pressure being exerted by these fluids from the inside. and when you are full of fluids and you have this very large stomach, the force of gravity become a real trial, which is why it is such a relief when you get into water, all this weight is lifted off you...

the other thing about these waters is that you become a potential flood at any time. it's something i often thought about when i was out, i mean your waters could break in the car, in the supermarket, anywhere, you don't have any control over it, so there's this constant thought that your body becomes this source of uncontrollable water.

(carry a very very large and full bucket of water strapped to your waist, walk into a supermarket and trip over....)

Becca Wood, Rachel Ruckstuhl-Mann, *Walking (Laing)Home*, 2011

a short history — tributaries and tangents

Earlier in the year, two collaborative projects took place overseas, both performing stories and encounters with rivers. These projects involved working with others over a number of months to design performances that asked audience members to physically engage with the work. One of these projects, *Walking (Laing) Home*, was an iteration of a walk performed in Auckland in 2010 with Becca Wood, then transposed to the Netherlands. Here is an initial sign of re-situation: both 27 km, day-long walking performances engaged with how our experience and reciprocal relationship with a place, a landscape and an environment was changed by the mode in which we encountered it..

This concern for re-mapping and living archives is akin to Manning's concept of the aliveness of story (inscription) productive of infinite difference (Manning, E, 2009). We appropriated text archives (messages sent to 'online' audiences) from the first walk in Auckland to filter and transform the encounter of new landscape to another online audience. As per the script above, multiple sites, encounters through people present and at a distance, and times mediated our embodied encounter of the everyday walk in the Netherlands. We received messages that were quite everyday, mostly made up from friends and whanau who had followed the initial Auckland walk.

Participants were instructed to interact with us by telling us their stories of rivers, and also by relating sensations of where they were during our performance. This is similar to the scripting of my later practice described above. An open invitation in the Netherlands for companions to our walk resulted in a Dutch man, Jan van Duppen joining us. Not only did the extended time allow us to know a 'stranger' more intimately, but also to know the landscape through the language and the stories told about the country along the way. Thus we were able to share this knowledge with our 'live' audience.

What became more consolidated for me in this process was a concern for the affect and effects of extended duration. The extended duration is both a physical endurance for the body but more palpably it works in a subtle register of intimacy that resides at the everyday activity of being with others (place and people). Slow, subtle and everyday registers have become key for my practice to bring about an experience of life with others that is not masked in radical change or urgency of activism that has often cloaked ethical-political performance (an non performance) initiatives.



we used to go fishing off a bridge, catch small fry and frogs for fun. but that wasn't for that long, i remember being about eight and being told not to go swimming in the river or go in because it was polluted, so it was polluted quite a long time ago, that was in the 60's. there was also a lake a friend and i used to go fishing at, you weren't supposed to because the farmers who owned it charged fisherman to catch fish there. we'd sneak in and then get caught, and be told to go back up to the bridge, but we'd always come back...

yeah it's not like that now, i mean we'd go out and collect things like birds eggs and tadpoles, and it'd be a game, who could get the most interesting or rare collection.

maybe now the kids collect cereal cards, or electronic games instead?



i guess so, but yeah, for me the river was an adventure. it was exciting!



oh yeah, i know what you mean, like where i grew up on the east coast, we were always in the water, four times a day at least, cause it's just there, and you've got the time, well, time is one thing you've got lots of down there eh, not much else to do but swim and eat!

there was this one time, it was quite freaky you know, when i couldn't hear the sea. and i was like, woah, that's wrong, and i listened, and i couldn't hear any birds either. i said to my flatmate,

Becca Wood, Rachel Ruckstuhl-Mann with Jan van Duppen, *Shifting T/A/U*, 2011

dwelling in the concept — nomadism, story as reciprocity, collaborative action,

Why stories as a methodology? I have alluded to this in terms of critical acknowledgement of the ways I know who I am via notions of oral histories, recitation, pepeha, archiving, as that mapping of culture, place, and time, which embody movement.

Some traditions of storytelling are activated as a nomadic mode of being, where storytellers travel between different communities, sharing others' stories, and collecting more stories for the road ahead. Here the storyteller is the embodiment of an as yet un-encountered relation to the world, the act of telling the world through stories expands one's own world. This is akin to learning anything new, but in the performance of a nomadic and improvised story, we are made present to the story as a means of relating to rather than as a means of knowing a truth. Relatedness corresponds not to knowledge accumulation but to an experience of connectivity: We relate to the storyteller, we relate to the story, but stories and storytellers aren't authorities in the truth of the world, rather just other ways of experiencing it. *tekau mā rima*

How creating maps of relations to the world through performance (of whakapapa or otherwise); how poetry, oratory become the sustenance of a community and its connections to where and how it exists, is exemplified in my meeting a Ghanaian man, Gassim, in Europe. Where he grew up there were no large bodies of water, in fact water was so scarce, they only drank it twice a day. But, he said that there *are* rivers. The rivers are in the stories, stories of the rivers long since disappeared, flowing through each performance, moving with each person's iteration. The rivers are the people, are the blood of the people. (Personal correspondence, May 2011)

Storytelling is as much about silence – it is as much about listening – as it is about speaking. In a related move, storytelling enables listening to occur, as well as the possibility for the return of speech in the form of another story. Storytelling in this research occurs as a two-way event that asks a person in a very subtle way to be both audience and performer. It involves the other person in a performance of their own story in relation to others. I act as an invitation to speak, and a way in which to access other people's acts of speaking and naming their own waters.

Part of the art of storytelling is about how you set up a performance space that asks people to use their imaginations to engage with what we are doing, in the same way as an oral (hi)story asks people to imagine it into being. I use performance improvisation elements - tone of voice, choice of language, timing, eye contact, body language, and other techniques, tools that facilitate a deeper engagement with a story.

Two different contexts exist in this research for the storytelling to take place, one conversational, the other more overtly performative. The first has so far been very casual, conversations that have taken place over cups of tea when and where people have been available, or whenever I happen to start talking to people about the research, usually in social occasions involving some kind of refreshment. For these encounters I've been developing a kind of 'script' that varies depending on the situation and the person. I act as a recorder, archiver, and performer of people's experiences of water, and as we talk I am aware of being 'present' in the conversation, picking up the social cues that indicate that someone is interested, wants to talk, or is about to finish talking. For example,

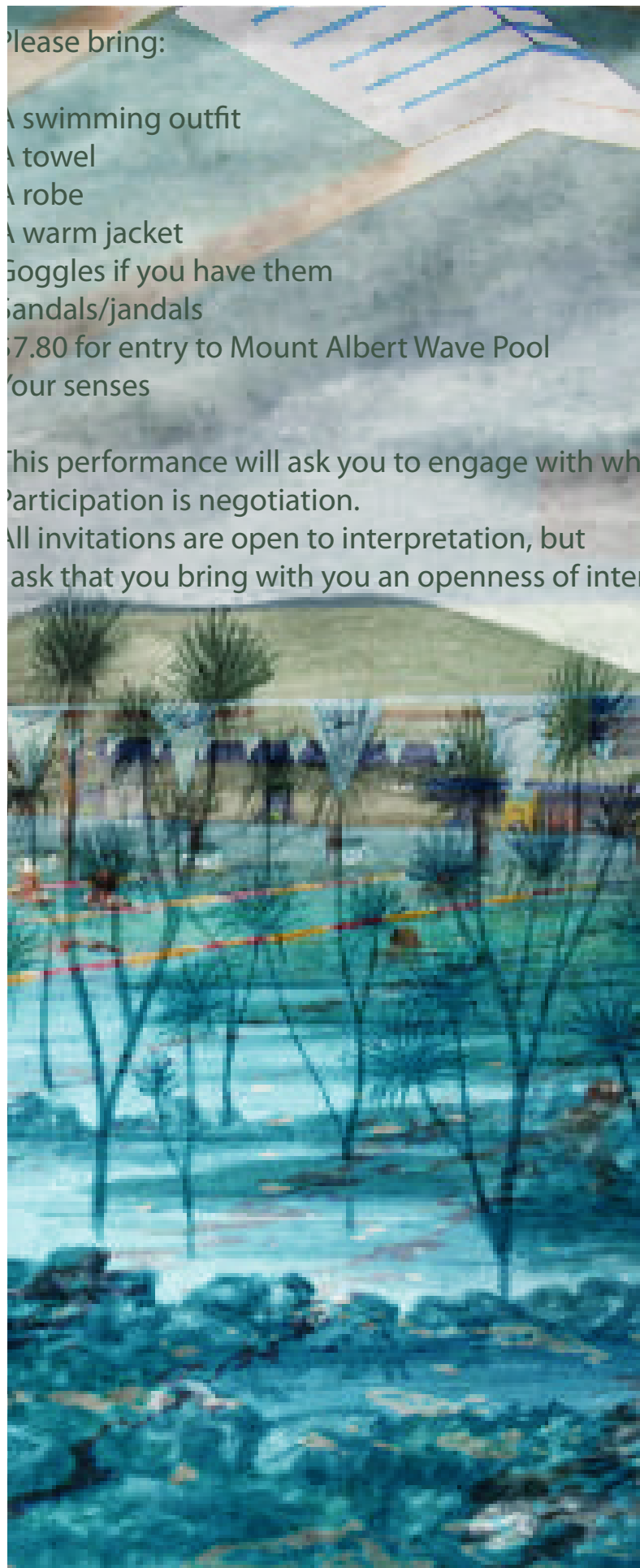
tekau mā rima Oral histories and storytelling methods have always been an integral part of how I find the information and content of my research. It has been a recurring theme that is common to many who identify as Māori researchers, and links back to the value of the oral history as having as much wisdom for experience transfer as written history. Contemporary researchers with respect to oral history methods (i.e. as in the recording modalities and genres of oral stories) such as Cat Ruka (Ruka, 2009) and bell hooks (Ruka, 2009 and Moussa and Scarp, 1993) have expressed a fruitful process of countering dominant discourses emanating from written histories that also separate out theory from practice:

"hooks' use of her own diaries, memories, and earlier writings, in addition to her narrative-presentations and interviews (her talks with people), are all moments of crisscrossing, if not erasing, the line separating theory and practice in the traditional sense." (Moussa and Scarp, 1993, 105)

in one iteration of the research, I used a kind of ‘bro’ accent (more Māori, more slang) with a man originally from the East Coast. In a moment of self-reflexive perception, I noticed that my speech, word choices etc were being influenced by this accent as an empathetic response to our interaction as it continued.

The second context is a somatic choreographic practice, which has a concern for embodied movement. The structure of this movement (in story and as story) embodies four key spatial design elements that have designed my ethics of performance as an ontology of relatedness. These four scripted elements make up the overarching bones (the spine or structure) of this methodology section. These four elements are: i) invitation and/as negotiation; ii) intimacy-immersion; iii) re-telling, re-citing, re-siting; iv) time-duration. They are not sectioned in terms of a linear order. While they follow some system in terms of my overarching Script layout, it should be made clear that this is by no means a linear performance system, but rather should be thought of in terms of a layering, folding and delirious networking system of affects and effect. *tekau mā ono*

tekau mā ono Deleuzians might describe this methodological system as Rhizomatic. I would prefer to evoke Deleuze and Guattari’s notion of Schizo-analysis that embodies a kind of listening to multiple voices as a strategy for tracing our own ethical positions in the body. Mark Seem the translator of *Anti-Oedipus* suggests that the ethical strategy of Deleuze and Guattari’s book is one of listening to others — Their schizoanalysis is the process of ego-loss in their listening to the voices of literature, art, philosophy, psychoanalysis, political and critical theory etc., The compositional nature of the text is one of delirium without the pursuit of a correct and final position to take (and know once and for all). True believers, or to put it another way belief in truth without differences, Deleuze and Guattari suggest returns us to repressive roots based on control. This is counter-intuitive to creative practices. Creative identity here engages the other. Identity equals the ‘again and again’ of story-telling, re-citing and re-siting productive of multiplicity. In my own research I practice the ethics of *Anti-Oedipus* pursuing the slightest trace of control in the body (a controlling force that might be construed as fascist and leading to a return of sameness). For further reference please see: “Preface” by Michel Foucault and “Introduction” by Mark Seem in Hurley, R., Seem, M and Lane, H (trans.). (1977). *Anti-Oedipus – Capitalism and Schizophrenia* Viking Press, New York



Please bring:

A swimming outfit

A towel

A robe

A warm jacket

Goggles if you have them

Sandals/jandals

\$7.80 for entry to Mount Albert Wave Pool

For senses

This performance will ask you to engage with who
Participation is negotiation.

All invitations are open to interpretation, but
ask that you bring with you an openness of inter

(make a bath and dont get in)

*wow, so it's like the larger bodies of water are pulling the waters
of your body towards them?*

ha! yeah....

*i remember when i was in europe that the air smelt different. i was
wondering what it was, and then i realised that i couldn't smell the
sea. it was really interesting i couldn't smell the salt...*

*water? in the islands? well, firstly, they have to bring it in. there
isn't any fresh water really. they drink it out of plastic bottles, and
you have to be really careful about how you use it, it's not like here,
where you don't even think about it.*

what about the beach? what was that like?

*oh rache. it was like, like you know how you have screen savers
and desktop images of nice beaches? it was like that. it was like a
postcard... here, see i've even got one of me on my phone!*

*(show a picture of yourself on a white sandy beach relaxed and
happy to a friend)*

*how did you feel when you were in the water? what kind of sensa-
tions did you get?*

*the feeling of the water? hm, i never thought about that before...
um, well, it felt like all my stress, all the thoughts of my work,
all my worries were being drawn out of me. like the water was
absorbing it all.*

(smile, lost in happy reverie)

invitation to Two Waters performing waititiko/meola creek and mt albert wave pool, 2011

a generous question — methods of inviting reciprocity

In this section I explain my method – a system of ethics performance that opens up spaces and times - for bringing along with me others who participate or collaborate in my performance practice. Even a refusal is perceived here as a ‘coming along with me’ as resistance opens up a space for questioning otherness. The enablers are a series of performance design tactics: introductions, invitations, negotiations, repetitions, pace, instructions, everyday rituals.

Tikaka is a good word to use here in the sense of a methods or techniques of doing things, but also in how we are always negotiating the way to do things in relation to our situation. Manaakitaka is also pertinent as a means for thinking about this intentionality of reciprocity in the work: The practice of manaakitaka means that you are aware of your “duties...of care and reciprocity” (McNulty, W, 2001). **tekau mā waru** For the context of this Masters research, the tikaka has been to accept invitations and to extend invitations to others for collaboration. Invitations I accepted included the two performance works in Europe, both relating to rivers, both involving collaborative explorations into how performance can create sensual and open experiences of a person’s location with respect to memory. I am continuing to accept invitations to show this research, to expand the awareness around performing in different performance contexts. To perform in an art gallery or in a performance art setting is very different from performing beside a river or a drain. This experience of tikaka expands my horizons for thinking difference in terms of respect for otherness.

Other techniques have been sourced from the notion of whakawhanaukataka but, as earlier noted, resourcing these in terms of a contemporary urban and everyday context. From my involvement with Māori communities and organisations, there is a practice of journeying through different geographies that were once dwelling places, now considered uninhabited, in order to make felt our relations to past ways of being.

These nomadic journeys enact and recall our ancestors, name them within the whēnua, and also create new journeys through which we mark these names and places as meaningful for us. The story of these past acts, combined with our own movement creates a felt experience of our relations to other people and other ‘times’. Hence, the expanded notion of re-siting and re-appropriating and re-telling stories in this year’s practice. Every location starts to be read as either places with stories or as spaces to make stories with. **tekau mā whitu** Traditions, as activities that ‘recall’ and ‘refer’ to past modes of being, are practiced in ways that act, not as museums to a supposedly (through a Western perspective) anachronistic form, but allow for a continued and respectful relationship to these practices as embodiments of an ethics of being ‘with’.

In terms of the structural element of an Invitation, the above discloses a much broader framework of being actively part of one’s ancestral story and landscape. Quite simply, the invitation dies if we do not re-appropriate, re-turn, re-make and re-mark in this way.

tekau mā waru Essentially it relates to the maintenance and uplifting of mana of a person, object or entity, where mana is understood as a concept relating to respect, responsibility and an individual’s relation to a community (Royal, C, 2004). One simple practice of manaakitaka that I’ve appropriated for this process of invitation as maintaining duties of care is to offer someone a cup of tea when they visit. In this simple and everyday act in this act I reveal my acknowledgement as a host responsible for the care of others that provide a certain level of physical and psychological comfort in the situation of our being together and being with-

tekau mā whitu Te Maire Tau talks in the same way about his relation with an Aunt who would talk to him about the different ancestral names and events that were associated with landscapes they would travel through on their way to hui in the South Island (Te Maire Tau, R, 2004). In their movement through and naming of these places and people, they were made present in an everyday context.

(i) invitation and/ as negotiation —

In August this year, I was invited to present my research in progress at an Art & Design Postgraduate Research Seminar. This invitation caused me to think about the ethos of the conference genre format in relation to the ethos of my own performance practice around an ethics of relatedness. While maintaining a concern for tikaka, I believed an opportunity was revealed around maintaining the differences of spatial conventions as well as expanding the horizons for being together in a subtle register that would enable my practice to be received (as more than straight summary, but as embodied encounter). ^{tekau mā iwa}

I designed an open invitation to the audience, offering the audience the chance to accept (or reject) a bucket full of warm water into which they put their feet whilst they listened. Although invited by a number of my friends and family, a number of people declined to partake in the performance of the seminar through a physical commitment to the warm water. In declining there was a defining of the boundaries of what they were prepared to engage in within the seminar context. A thought possibility exists in this instance of; “What it is I’m missing out on in saying no – how do those other people feel listening to her with their feet in buckets?” Either way, the invitation allows people to consider their boundaries, and negotiate whether they will push them or not. It makes their participation unavoidable, we are participating in creating a space both in acceptance and in refusal.

An invitation also sets up expectations; it starts people thinking about what it is they are invited to. Inviting people to a conversation over a cup of tea sets up a very informal, casual kind of space that facilitates an open engagement with the research. Invitation to an experiment to continue the research through embodying someone else’s waters, sets up another kind of expectation (or negotiation space) insofar as that what is expected or negotiated is the possibility of collaboration.

For those who are outside of the performance sphere “proper” this could have different levels of negotiation/expectation. It is in part the act of working with non-performance people in the invitation of negotiation that I have designed scenarios of everyday rituals so that the other has a subtle sense of agency or participation. This subtle register loosens the necessity for ‘control’. My practice is less interested in micro-managing at this level, hence the everyday agency of designing spaces of story. The invitation is an integral framing of the work.

Negotiation, as a strategy of agency and participation, engages that process of everyday encounter with objects, people, places. We negotiate cities, timetables, business deals, dances and spaces. They negotiate us. Bugs negotiate space on and in our bodies. Simon Pope uses the term in his work and research to describe his dialogues with the people he walks, as well as the landscapes (physical, social) he walks. The walk engages intimate scales of encounter. There is also a durational quality to the work which allows Pope to dwell within a concept, and allows those he walks with to dwell with him in the concept. In the duration of the walk, there is time and space for silence, awkwardness and uncertainty. These are felt spaces of negotiation, where both parties confront their own actions and reactions in the moment — a kind of “in the moment” reflection. Pope’s practice and notion of to ‘dwell

-Inviting others to partake in my thesis project through telling stories of water:

-I introduce a person (A) to my project in some way setting myself up as the key narrator

-I invite them to tell me a story through conversation that involves an experience with water they’ve had (I ask them how it made them feel, to locate it in space and in their body)

-The conversation includes the performance of other people’s (E, I, O, U) stories as a way to record the story within the telling, and as a way to illicit other stories from (A) (reciprocity and empathy)

^{tekau mā iwa} In 2008 Lisbeth Nibbelink experienced a performance called DIE ERSCHENUNGEN DER MARTHA RUBIN - THE RUBY TOWN ORACLE II, (Sørensen, S. 2008) a non-stop performance installation in Germany, where actors lived on a large set for nine days, inhabiting both the village the set was designed as and the characters they played. Those who came to be the audience partook in the fictional narrative as it unfolded day by day moment by moment.

Moving to May of this year, I witnessed performance of Lisbeth’s experience of the work. A performance of her experience, not through the (re)creation of the village, characters and action, but through inviting me to choose a story based upon objects representing different memories she had of the work, and then relating it to me as we interacted with the object. She had cut up oranges for the reception to a wedding taking place on the day she visited the village, and in the time that it took for me to completely dissect two oranges and lay them on a plate, she recounted a story of the wedding, the village experience and the way in which the set was like a script, determining the action and who was party to it.

My experience of the village was made physically palpable in cutting up the oranges, the way in which the smell sprang off the knife, the action of slicing and placing each segment, the rituals of making food and conversation. In this example, duration becomes expanded whereby the time of two oranges being cut folded into the time of a wedding event among its surrounding (pseudo) village set up. Superimposition of time and space in Nibbelink’s work activated notions of scale and duration, intimacy (small everyday gestures) and participation. This has been informative for my practice in that a new kind of intimacy was reflected upon as a valid mode of performance, where my encounter with the oranges, Lisbeth, and the story were related to each other by proximity, by memory and sensation, to unfold and reveal an embodied experience of being with- as a process of collaboration.

within the concept' are integral to the methodology and conclusions of my own practice this year, particularly in the concepts of duration and intimacy.

The idea of 'dwelling within the concept' is similar to improvisation techniques, where a performer aims to exist in a state of constant adjustment of form and feeling. There is a dialogue between the sensing and perceiving faculties and the conscious attention. The performer sits in a threshold - feeling a moment from both 'inside' and 'outside'.

My research also draws on Pope's acknowledgement of the road, the site of the performance, as something that experiences those who perform it.^{rua tekau} There is a relationship of giving and receiving, an opening towards, an act of generosity in the form of your presence as a gift. I'm interested in how this negotiation of time and others is an act that is really about a relationship as it constructs this "social self" that has a concern for "the road" they travel. (Pope, 2011)

As stated earlier, but here in response to Pope's work as a performer who acts as a threshold between perceptions of inside/outside, conscious/bodily, my own practice embodies precision, care and attentiveness (attunement) to a sensate reality — my world corresponds with others of which I'm mindful. This threshold between a material and immaterial nuanced encounter between 'myself' and an 'other' complicates neat inside and outside borders of (Cartesian) knowing. The subjective encounter of a sensate reality, is one of movement and time whereby inside and outside are never certain. This ambiguity in my practice gets activated via the porosity of water as that medium, element or essence that evokes an intimacy with the other. It is my proposition here that water emancipates us from the fixity of binary knowing — it is a simple agent for bringing people, place closer through its affirmative destabilizing essence.

rua tekau "For... Simon Pope...the mountains beckon. In their monumentality, they put into perspective human effort and human time. But images of mountains can no longer escape co-option into the European tradition of the sublime. In these experiments with time, there arises a further twist in the road: that the one who experiences it is always two, or three, or more. The road not only dissolves the insistent ego of contemporary capital, but evokes, enables and encourages another multiplicity, a social self who undertakes to act across languages, to help and care, to be experienced by the road as much as to experience it." (Cubitt, 2008, accessed from Pope, S, 2011)

(ii) intimacy and immersion — intimate audiences —

Intimacy has been another method of considering the thetic moment of relatedness. To be related is to engender a form of intimacy. But of course there are multiple forms of intimacy: a performance that occurs between two or three people is a different kind of intimacy than that within a traditional theatre or dance setting. A performance asking a person to engage as a performer pulls the body of that person into the world of the performance. By situating the research within the bodies of these different people, my aim has been to create new rivers that flow through words and sensations.

When I ask a friend, a family member if they would have a conversation with me, when I ask them then if they would like to be a part of this research, I am counting on our relationships, built up over years, to come into play. *rua tekau mā tahi* These are intimate kinds of relationships, made more intimate through our conversations, and subsequent experiments. In the same way that an experience of some kind of physical commitment brings people ‘closer’ together (think about how you often form strong bonds with those you have gone on long journeys with), these experiments act in ways to draw my community of friends and whānau together in an act that asks them to negotiate boundaries and make relations between different times, memories, people and places. I introduce different people to each other within the experiment, each one introduction being a small pōwhiri, a space where people start to figure out how they are related (not only through me).

rua tekau mā tahi To put this concept of “being-with” into context, I will relate through an other’s example how I see this concept as being deeply connected with a sense of duration and intimate encounters over time. In writing on his interactions with Oum Hassan, a female hotel cleaner in Iran, Hayder Al-Mohammad relates how a community rallied around her in a time of illness, despite the hardships they were also experiencing, and the stigma she faced as a single woman. In his conversations with people in this community, they relate why they felt a duty to help.

These years of working together, they’re not nothing. . . A stray dog in your neighbourhood, even after months of its barking waking you up at night, your heart breaks if you see its leg broken because a car ran over it.” (Al-Mohammad, 2010, 436)

This comment points to the sense of connection we experience as a result of a durational encounter with an other, and this duration as the way in which one feels a sense of what it might be like to be in that other’s place.

intimate messages of water —

Water is not an unusual element in today's performance climate.^{rua tekau mā rua} In fact is quite 'trendy'. Regardless (and perhaps, influenced by this), it is an embodied and evocative substance that directly touches and transforms bodies and psychologies with a narrative potential that finds relation to our sub-conscious, emotions, felt and visceral experiences of the world. Water has a span of relations from everyday usage to a necessity for survival, from habits of intimacy and recreation such as bathing and swimming to the luxury end of living in recreational sports and holidays.

Within this span we understand that it has been abused, polluted and exploited. My research method is able to embody all these considerations. But, rather than see water as that entity of political, ethical, socio-economic and cultural conditions that would deviate the research into more strident pursuits, it is the subtle register of relationality that is at stake. It is fine for participants to evoke these more politically strident concerns in the stories they share. My hope is that something more profound in terms of care for duration and intimacy will surface in this experience.

As a method, water extends the possibilities of our physical bodies in movement bringing joy or fear or contemplation. It is a threshold, a way to access an other, another world (Mann, 2011). A threshold embodies the idea of complex and intimate relations. It is a space of transformation and negotiation, a space we effect and are affected by, and so is a space that enables an opening of experience..

^{rua tekau mā rua} Two works relevant to this research in terms of the use of water are Stellar Brennan's *Wet Social Sculpture* (2006), and Carol Brown's *Toungues of Stone* (2011), both utilise different kinds of water mythologies and social understandings of water within public space, as well as engage audiences in ways that activate and move their bodies as participants in the works.

Brennan's sculpture, performed in two different iterations asked the public to enter a spa surrounded by projections in a gallery space. An act of exposing a body, and interacting with sculpture in a space imbued with a 'look - don't touch' culture reveals much about both the spa and the gallery spaces, and the conditions it places upon those who engage with them. Within this work she is also concerned "everyday technologies - things that are incredibly sophisticated and technical, yet we don't often think about them" as being so (Brennan, S, 2009). The spa's uncovered mechanics and the chemical testing kits displayed with ph strips each day revealed the technology behind this social water space in the same way that attending to a creek as a drain exposes the relations to public waterways as a space of happy ignorance.

Whilst Brown is similarly concerned with revealing 'hidden' stories of water through her performance of Perth's streets, her means of doing so are much more of a theatrical bent. *Toungues of Stone* marries oral histories, poetry, dance, walking tours and site-specific movement to tell various 'marginalised' voices, of women and water. Using narratives told through headsets of a roving audience, dancers lead a tour of Perth, following now covered waters, revealing the stories of 'indigenous', 'settler', and 'minority' women who were identified as 'belonging' to or coming from the area. In the collusion of these 'other' voices to tell a moving story of Perth, an audience engages on multiple levels through their embodied encounter with the sites of these narratives. (Personal correspondence)

What is interesting to note from each of these examples of water being used within sculptural, temporal and performative works is that the sensing body is actively engaged in ways that ask audiences and participants to also negotiate each other as well as the surroundings they are situated in. I see my work as floating somewhere in the middle of these two kinds of spatial choreographies.



oh, just ones where you remember the water affecting you, or where you have a relationship with the water...



sweet, well..... um, when i was a kid, dad built a swimming pool

in our back yard, and in the summer, when it was hot every day,



we'd just live in our togs, running around the house being kids you know... and all my friends would come round to our house to come

swimming i remember that feeling of being really really hot, on a sunny day, and then you just dive into the pool and the change in temperature is such an amazing feeling..

how did you feel that, the change....

well, it's like the water slides past you, it slides up your body, or down, and the first thing i really feel is my head hitting the water and then it moving along my sides. i don't think i did belly flops, but maybe i could have...



*Rachel Ruckstuhl-Mann, 'Two Waters', (2011), Waihitiko and Mt Albert Wave Pool, image credits Kerry Castell-Spence
Louise Ann Wilson, 'Vltava', Wild Waters (2011), Vltava River, Prague*

(iii) re-tellings, re-citing, re-siting — layers and accumulations —

Layering and accumulation are two strategies that keep arising within my work, partly as a reflection on the practice of whakapapa, and partly as a way of tapping into an idea of ‘counter-discourse’.^{rua tekau mā toru} Counter-discourse generally means those voices that are marginalized in terms of a minor or meta-narrative. My research engages with a mode of attunement that desires a pacing where notions of extended duration, slowness, small gestures, stillness and repetition work to disrupt a dominant mode of being in the everyday that demands immediacy; multiple operations, new media communication as a call for urgency in tasking, friends as those which mean the forever updating of one’s profile for the sake of prolific-ness!

Re-tellings, Re-sitings, Re-peatings are the ethical tactics for a counter-discourse that embraces the elongation of small life wonders and indifference to the illusion that experience, via new media, is multi-faceted. My research aims to open up spaces of articulation that suggest a longer, and, slower telling of stories for the enrichment of more complex histories. The history of Auckland, most often ‘represented’ in public spaces, could be staged here as a reaction to the legacies of land described as “extraordinary emptiness” (Pawson, E, Holland, P, 2005, p.167), where the colonising forces defined and designed the boundaries of ‘modern’ landscapes by first imagining geography to be emptied and uninhabited. Such an example suggests the colonisation process of history was interested in writing on a clean slate (metaphorically speaking). This research still writes its discourse in relation to counter-discourse, even when it draws attention to such inscription in order to erase it.

Story as a process of power-relations structures the re-telling and re-siting of ‘history’. A history of colonisation is written in part by the discourses of official maps and archives, the naming of ‘places’, ‘landscapes’ (Pawson, E, Holland, P, 2005, 168). In countering ‘naming’ and the performing of place through difference, official or authorised views are deconstructed and detonated. This is an experience that layers and reveals different perspectives and modes of being within a location or context for an ethics of performance as an ontological difference of relatedness.

In more abstracted terms that move from the obvious gestures around counter-discourse, this research includes voices belonging to other animals, sensations, and water, as a way to expand the notions of how to perceive the world. In my more recent process, the voice of a sensing and feeling body opens up the perspective of someone ‘voicing’ these bodies of waters as feelings. Participants experience both the memory of their waters in a different light, as well as the waters we encounter through the experiments. Layers of bodies, waters, feelings, actions and sites become dialogues of difference, countering the notion of a permanent discourse. Power here becomes force and not a system of oppression through hierarchy — the individual of humanism is diluted for the singular forms of networked expressionism.

-This -re-telling is not a literal or conventional narrative re-telling but an embodied re-telling through the performance of re-siting their bodies.

-In this re-siting of their bodies, the water-stories from (E, I, O, U), have also been displaced through an act of inviting them to ‘bring their waters with’ them.

^{rua tekau mā toru} This I understand as a term to describe an ‘alternative’ perspective or worldview, where “the formerly voiceless might begin to articulate their desires to counter the domination of prevailing authoritative discourses.” (Moussa and Scarp, 1993, 88). This would find proximity to Deleuze and Guattari’s notion of doing philosophy as the act of listening and seeing in order to liberate those marginalized voices or “freeing life wherever it is imprisoned” as the act of liberating the present for future to come. (Deleuze, G, Guattari, F, 1991, 171)

This scene of encounter is akin to Deleuze's sense, event, or expressionism, *rua tekau mā whā* at the heart of an immanent scene of materialism. There is no transcendence here to account for humanist subjectivity or an 'us' set above other life, or a human that wills; rather 'we' are shaped by forces that exist on a non-hierarchical plane of immanence; a plane of being where infinite singularities within the multitude, encounter an intensity of perpetual modalities for our material becoming.

rua tekau mā whā This notion of sense, event (and sense-event) and expressionism refers initially to Deleuze's conceptual working through Spinoza's system of ethics. (Deleuze, G. 1990).

In the more performative iterations, I've been developing another kind of script, which asks people to engage with how they are sensing the world through their bodies, to bring to the surface memories of the waters that we had talked about previously, and then to approach the experience we are about to embark on "with an openness of heart". In May I took people on a performance of Meola Creek and Mt Albert swimming pool. To facilitate an engagement with other histories, water, and the layered experience within these situations, I took on a kind of 'shamanistic' or spiritual guiding character, wearing a brightly coloured kimono, goggles and swimming togs, opening the performance with a karakia. A commitment to inhabiting and embracing a character and a role means people are more ready to follow you. Even if what you are doing seems strange or perplexing, they trust your confidence, similar to other theatrical contexts.

Both the conversations and the experiments require that I/we am/are fully 'present' within the performance of the research. Here, being present does not mean that I am thinking about time as a fixed and linear experience, but more that I am drawing upon improvisational and somatic, notions of 'presence', where there is an aliveness, and an attention to the possibilities within a performance.

modes and locations —

Walking an embodied encounter is a key strategy for the process of re-telling a story of place by addressing a notion of modality. Modality articulates the way we are with place through an attunement of encounter. Different openings onto site and environment are initiated along the way. An experience of, for example, a city is radically different if one is walking, running, driving a car, bus, train, skateboarding, flying, boating (sailing, ship or launch). *rua tekau mā rima*

In a similar intervention as the seminar presentation where I invited people to put their feet in buckets of warm water, I invited people to ‘walk’ long and extended distances - Auckland and the Netherlands. Such an invitation works across and against the pacing of urban living where we are catapulted into everyday living through a need for speed, as Paul Virilio would philosophize today’s contemporary and mainstream urban life (Virilio, P. 1994). Within this research I am aware of the slowness of my body methodology in relation to ‘contemporary dance’ practices. However, I am more interested in how the pace of this body opens up a relatedness with others by a contrast to the euphoric pathology of urban living, that Virilio suggests is the embrace of speed in play with new technologies of communication. In contrast, Lepecki’s concern with ‘still-acts’ (Lepecki, A. 2006, 15) reveals the preoccupation with a dominant discourse on and of fixity, valorized by modernity’s humanist subjective ideals. *rua tekau mā ono* My concern for slowness also seeks to emancipate the subject of fixity through a focus on the care of pace that both deconstructs the absurd notion that a subject is at any time fixed and knowing for certain, and a celebration of the nuanced relatedness of each and every moment that invites an ethics of performance for an ontologically different encounter with life: a life more alive than living albeit in the everyday.

rua tekau mā rima Cultural-Media theorist, urbanist and French essayist, Paul Virilio who studied Phenomenology at The Sorbonne with Maurice Merleau-Ponty coined the term ‘dromology’ that encapsulated a theory of speed, acceleration, and perception. (Virilio, P. 1994).

rua tekau mā ono This research explores an(other) pace that is akin to the exploration of stilling by such performance practitioners and theorists as Andre Lepecki and Emilyn Claid:

“The practice of stillness reaches inwards towards a somatic being and outwards into the world. Stillness is being here in this moment now as a perpetual point of tension within movement, not something that happens when movement stills” (Claid, E. 1998, 133).

“still-act shows the dust of history ... Historical dust is not a simple metaphor. When taken literally, it reveals how historical forces penetrate deep into the inner layers of the body: dust sedimenting the body, operating to rigidify the smooth rotation of joints and articulations, fixing the subject within overly prescribed pathways and steps, fixating movement within a certain politics of time and place.” (Lepecki, A. 2006, 15)

In concentrating on the pace of a body in relation to the world as a point of tension, my work taps into these notions of stillness as a reflective space that allows for transformation, for felt moments of movement.



berlin fountain, 2011

rache you would love it down there, it's so amazing, it's not like anywhere else you know? but yeah, i was there with my friend, and we were standing in the surf, kind of moving out slowly when i stepped out, like, i was here right, and then i just stepped like this, and there was a hole! and i stepped into it, and my whole body just got dragged under by the waves, and i was under there and it was really confusing, cause the waves were really powerful, but i just kept on struggling and then i managed to find my way to the surface and dragged myself up using the seaweed. my friend had done the same thing, and he was on the beach as well, and we were both like 'woah!, that was really freaky'... yeah, i just didn't want to give up trying to get out.

(ask a couple of friends to experiment with being pushed into a 'hole' by each other, eyes closed without knowledge of when the push will come, one person pushing, one or two people 'catching')

what would you say would be the last impression you had of that then, where would you feel it now?

i think in my lungs... because when i finally came, i could really feel my lungs filling up with air after being so panicked, like they were expanding more than normal.

water? i don't know... um, i don't think i have much of a relationship with water.

i mean people go on about how nz is surrounded by water, and everyone goes to the beach and stuff, but i didn't really. like when all my friends were going off to the beach, i think we were too poor to go, so we didn't.

i mean, that's the oceans, but rivers are different! rivers are cool man. they connect to so much, like you know they've passed through all that land, they've come from somewhere.

why are they so different to oceans, don't they also connect you to other lands, and in a way you could think about the evaporation cycle being like a big river?

conclusion — slow time

-Finally, I may tell them whose other story I was channelling into their body through the re-staging elements of where they are and what I had them embody.

iv) time-duration —

The final revelation of this exegesis and the scripting tactic prefaced above is to suggest that we have changed in our encounter with story, through another's story, through a collective re-telling and re-siting, that 'we' at the end of this performance encounter as neither here nor there, neither inside or outside, neither clearly knowable or clearly definable as a self certain-secured individual. This has happened over time, with time and through time. Duration becomes the culminating concern for the ontologically different structural offering for an ethics of performance as the designing of spatial stories. It is a duration expanded, extended and ultimately slowed for the disseminating force of related otherness to occur.

Extended duration is both a physical endurance for the body but more palpably it works in a subtle register of intimacy that resides at the everyday activity of being with others (place and people). Slow, subtle and everyday registers have become key for my practice to bring about an experience of life with others that is not masked in radical change or an urgency of activism that has often cloaked ethical-political performance (and non performance) initiatives.

Many of my experiments use duration as a kind spectacle or exaggeration, drawing attention to the activity and its context, as well as a kind of commitment to the task. A walking project like Shifting T/A/U in Utrecht, a reiteration of Walking (Laing) Home in Auckland, exposed the boundaries of inscription that mark a body's geography and physicality. Whilst we were walking, the boundaries of the journey almost didn't exist because we had no conception of the geography we were walking into. In Auckland, we could see the destination in the distant horizon of the Waitakere ranges, we knew the way to get there without a map. In the flat Netherlands we couldn't 'feel' the journey or its duration apart from looking at the map and the time. Our bodies as temporal sensing 'machines' failed because we had no sense of the relationship between our bodies and the geography. The boundaries were in a way, endless; we had to exist in the space that was this unfamiliar territory, becoming mapped by our walking, 'falling' into the unknown.

duration as relatedness — juxtaposition, montage, contrast

Each exploration of a feeling or location juxtaposes seemingly contrasting elements, and has been constructed to either extend or contract the temporal experience. Whether an action has been walking 27 km over eight or nine hours, stepping over or into a drain, standing in buckets, or remembering a specific moment in increasing detail, each action invites people to play with scale in contrast to what is ‘normal’.

Sometimes I have increased temporal and spatial scales - instead of taking a minute or less, walking fifty metres down a boardwalk took ten. In contrast, where crossing a river might take a few minutes or more, to cross a drain as though it were a river, takes one second. You might however consider that the experience of the drain has been expanded; this one step becomes a symbolic performance of the river of someone else’s memory, one step is imagined as a whole journey.

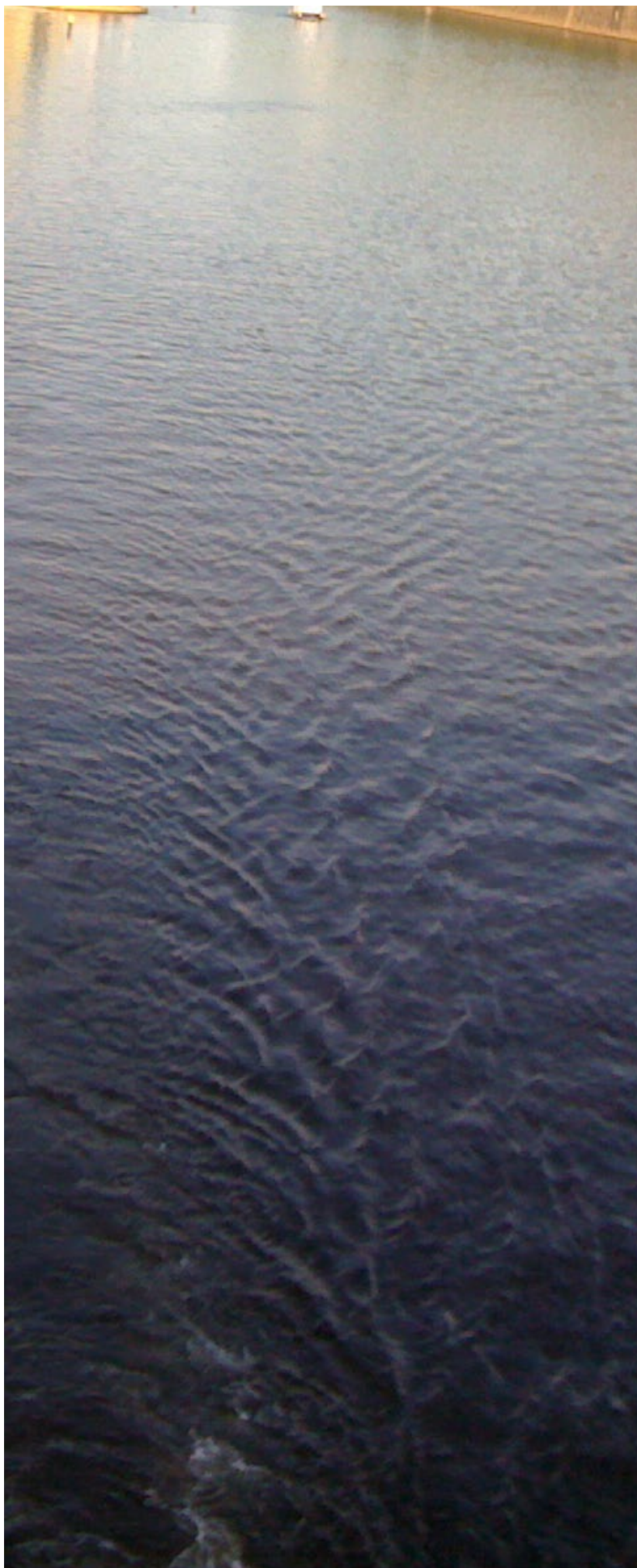
It is possible to see how extending the timeframe of an action might lead to an increased sense of moving with the encountered place, having more time to take in the location’s detail and inherent rhythms. What is possibly harder to see is how a contracting of the timeframe of an action could produce a sense of being with an other. In this instance, it is possibly less about being with the site of our encounter, and more about being with the other people and their stories of water at the time of the action. In the case of crossing the drain, it might be that we are more with those other imagined rivers than with the drain. However, in being with those other rivers, at the drain, there is a sense of the possibility that this drain could have been a river, there is a movement towards the drain as a related site of encounter.

The two long walks and the scale of the geography we traversed is compared to the scale of our bodies. What usually is considered to be a journey encountered through some kind of motorised transportation system, is instead undertaken by foot. While this may not be such a long way if we were to be tramping or walking in ‘nature’, the fact that our journey is in the city, suburbia, or between 21st century developments, means our action goes against a mainstream of forces in the sense of Virilio’s thoughts on speed. Walking’s ‘redundancy’ in relation to our contemporary lifestyle produces the ease of it becoming a form of spectacle.

In exaggerating an action beyond its mainstream flow, particular elements come in to focus, and we start to consider why things are the way they are, or why we perceive them in a certain way. These elements cease to be ‘everyday’ and become moments of theatre, where the rules of life are suspended. This theatricality of the everyday allows one to play with their meanings, to open up our own perceptions and interactions in ways that may open up meaning for others.

At the concluding moments of my methodology’s introduction I posed some difficult questions around ethics and the design of my performance practice: *It is I who nominate whose story is to be superimposed or layered over another’s. What effect and affect does this have on my participants? It could be construed as a Master-plan that unwittingly controls the other through appropriating another’s story. Is this a micro-managing (or micro-fascist) tendency in the work? Or is it, as I hypothesise, an act of ethics? Or more complicatedly are they mutually inclusive of one another at some level?*

In conclusion to this, my ‘answer’ is that it is a design of time that I’m the agent of and more tellingly time is the agency of ‘me’ — duration performs my body. My conclusion therefore comes along the lines of duration — extended duration — time as slow time in contrast or difference to ‘today’s’ day of rapid discovery and instantaneous communication. This project designs the expansion of time (through place, people and everyday ritual) in a subtle resistance to share differently (in different times) the array of connectivity as relatedness. While we are immediately related on many levels given all that new media promises in the name of progression, this project has designed spaces of story by slowing down or extending duration so that we might celebrate the moment of being-with a little more carefully (intimately, tenderly, subtlety). This project embraces instructional, scripting and everyday sites with an aim toward this pace for care or care for pace.



vltava river wakes, 2011

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glossary —

haerenga	journey
karakia	prayer
kaupapa	main concept, essence
kōrero	speech, act of speaking
kōrerorero	discussion, conversation
mahika kai	food gathering place
mihi	greeting
nohoaka	place of temporary residence
tikaka	a way to do something, technique,
Te Waipounamu	South Island
whānau	family
whakapapa	genealogy, to place in layers
whenua	land, placenta

poroporoaki —

Ko tēnei tāku mihi ki a koutou mō tō manaakitaka ki ahau i tēnei
haerenga kōrerorero i ngā wai o tinirau.

I leave this space here for you now to add your story, to tell and to
mark as you will. The end of a journey is where we have space for
reflection upon where we have been, how we travelled, and who
we were with along the way. This farewell allows for a resolution
in the form of a letting go, in order that more stories may be
heard and told with care. I hope in these future moments that
the sense of our own stories in relation to others will be felt with
enough care and attention to tell again.



berlin fountain, 2011

no, then, my foot found the sand, and suddenly i was like, gosh this is silly, i'm fine, and i felt kind of angry that i had even thought that i might have died. then the lifeguards came and picked up my friend, and they were like, are you ok? and i was like, yeah mate, yeah i'm fine... but obviously wasn't at all, obviously i was delirious, and they came right back and picked me up....

but in that one moment, it was a very peaceful sense of acceptance of the end. so after that i think i had a different relationship to death, because, you know, we're all so afraid of it, but i think that after that experience i can say that in the moment of looking at it in the face, it wasn't that scary.

there's a different way of looking, with a rock pool you're looking down, which i really like, yeah, something about the way your body is being in a different position. and the movement! these are tidal rock pools i'm talking about, although the still ones are good too, it's the tidal ones that really give me this feeling, the movement in and out, repetitively coming in and filling up, then draining away..

and is there a feeling in your body that goes with it?

yeah, there is, it's a movement with the tide, i think my body actually moves with it, back and forward as it comes in and out...

has anyone told you a story of an inner sea?

no... no they haven't, i've only had stories of waters that have become inner, or, rivers, where the blood of a people are said to be the river of the land.... but no inner seas yet.

well, when you become pregnant, your body starts to retain fluid, and you start to swell, your body literally becomes liquid, so immediately you have this pressure exerting itself from the inside out. then, of course your baby is floating in the amniotic fluid of the placenta, this is what they call the inner sea, and it presses against the other organs of your body, there's a tremendous amount of pressure being exerted by these fluids from the inside. and when you are full of fluids and you have this very large stomach, the force of gravity become a real trial, which is why it is such a relief when you get into water, all this weight is lifted off you...

the other thing about these waters is that you become a potential flood at any time. it's something i often thought about when i was out, i mean your waters could break in the car, in the supermarket, anywhere, you don't have any control over it, so there's this constant thought that your body becomes this source of uncontrollable water.

(carry a very very large and full bucket of water strapped to your waist, walk into a supermarket and trip over....)

i guess so, but yeah, for me the river was an adventure. it was exciting!

A te wa....

:) xx