

Shimmer Resources/Reflections Share

Shimmer is a montage of abstracted moving portrayals that reflect the artists' conversations and explorations of the experience of multiplicity and their embrace of the range of expressions that shine through. Directed by Maree ReMalia, this collaborative performance work showcases vocabulary that was generated and crafted by ReMalia, the cast, and understudies. In the early phases of the process the artists had conversations related to experiences and definitions of multiplicity and what they were experiencing within the emerging work. They then shared the images, readings, podcasts, videos, reflections below as part of their creative research.

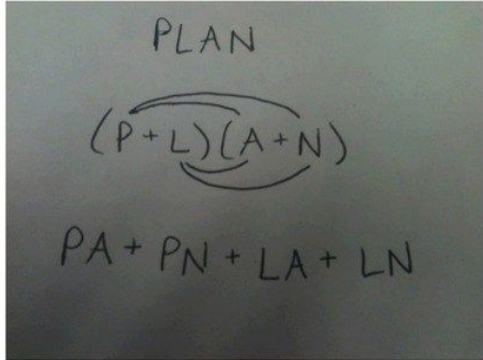
Ashley Green

When I am doing the dance, I really tried to interpret what the definition of multiplicity means to me. The idea that the quality of your state of mind can be multiple. I feel like the idea of trying to be in this state of "confusion" as a collective makes the dance feel more like the definition of multiplicity. Especially when we are in the web, I just feel like I am getting pulled in all these different directions. Words I think of when I dance: abundance, mass, glimmer, rooted, free



seems like the fashion show because he's wearing

Adie San Diego



kselig.tumblr.com --

yourpointofviewismedieval:

kselig

Your plan has now been foiled. MWAHAHA

MATH HUMOR IS THE BEST.



(Literally what I've been thinking about the entire time)

Ha. FOILED

I feel as if we are a giant amoeba energized and connected by magnets.

Chezney Douglas

This has been a great experience from the start. Getting able to explore the multiplicities within myself, and then seeing how others choices and ideas thus affect my movement and ideas. It's been so interesting! There have been two things that have been running my through my head as we have been working, one the idea of the semiotic chora, and butoh. Both embody a more primal and open embodiment of emotions and expression both "good" and "bad"

A little history on the semiotic chora

<http://www.signosemio.com/kristeva/subject-in-process.asp>

2.3 THE SEMIOTIC CHORA

"[T]he drives that extract the body from its homogeneous shell and turn it into a space linked to the outside, they are the forces which mark out the chora in process" (Kristeva, 1998, 143).

In Plato's theory, the chora is "a mobile receptacle of mixing, of contradiction and movement, vital to nature's functioning before the teleological intervention of God, and corresponding to the mother [...]" (translation of Kristeva, 1977, 57). Kristeva adopts Plato's idea, but without situating the chora in any body in particular. Thus, the subject in process is represented by the semiotic chora, which is the place of perpetual renewal in the signifying process (its being and

becoming). In fact, we cannot presume that the subject is created by a split (censorship) that restores its closed appearance. Rather, the semiotic chora that organizes the subject's process is the place where the break is reiterated. It is a chaotic space that "is and becomes a precondition for creating the first measurable bodies" (translation of Kristeva, 1977, 57). Plotted out in pulsional movements/drives [*pulsions*], it is "a multiplicity of ex-pulsions, ensuring its infinite renewal" (Kristeva, 1998, 134). Expulsion [*rejet*] rejects the linear division between signifier/signified. It rejects "the dissolution of the subject as signifying subject, but it also rejects any partitions in which the subject might shelter in order to constitute itself" (Kristeva, 1998, 134). A sort of "dancing body" (from the Greek *khoreia*, meaning "dance"), the semiotic chora is in perpetual motion. It energizes the sign (as well as the subject) by placing expulsion at the core of its structure. Just as dance allows the dancer to explore an infinite chain of body movements, the semiotic chora is an infinite potential for creating signifying movements.

Butoh video:

<https://youtu.be/j7I3ToKPDBQ>





also two photos I love and forgot to add that remind me of this piece

Also a cute little multiplicity diagram Adie and I happened upon today!





Grace Lopez

When I am watching or doing the dance, I can obviously see the various ideas put together. To an average person, maybe these ideas seem random or confusing, but having talked about what we have with multiplicity, personality, vulnerability, etc. I can somewhat make a story of my own. In my head I think of our piece, so far, as a montage of how a person can feel or portray themselves, but also reveal what they actual feel like thinking, doing, or saying. I hope that made some kind of sense!



Kimie



Parker

Revealing true selves,
Being open and giving about who you are,
Finding the freedom and comfort to present a wholesome version of ‘me’ within a community who has the same ideals and desires.

<https://blog.gaijinpot.com/honne-tatema/>

Just a link to an article about an interesting concept in Japanese culture that I learned about last semester, and as a Japanese-American, have witnessed in people when visiting Japan and interacting with Japanese immigrants. It isn’t bad, nor is it good. In Japan, that is their culture which cultivated through the deep roots of the country’s development. It’s just a different mindset.

In America, we value expressing the ‘self’ and “discovering who we are as individuals.” It’s freeing and liberating to understand “yourself” and live life according to your personal ideals and motivations, instead of fitting a mold

WALLACE STEVENS [1879-1955]

Thirteen Ways of Looking at a Blackbird

I

Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.

II

I was of three minds,
Like a tree
In which there are three blackbirds.

III

The blackbird whirled in the autumn winds.
It was a small part of the pantomime.

IV

A man and a woman
Are one.
A man and a woman and a blackbird
Are one.

V

I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.

VI

Icicles filled the long window
With barbaric glass.
The shadow of the blackbird
Crossed it, to and fro.
The mood
Traced in the shadow
An indecipherable cause.

"You get the sense
that Stevens is just riffing
throughout this poem, the
poetic version of a virtuoso
jazz solo. Many of these
sections are radical
departures from what
came before."

VII
 O thin men of Haddam,^o 25
 Why do you imagine golden birds?
 Do you not see how the blackbird
 Walks around the feet
 Of the women about you?

VIII 30
 I know noble accents
 And lucid, inescapable rhythms;
 But I know, too,
 That the blackbird is involved
 In what I know.

IX 35
 When the blackbird flew out of sight,
 It marked the edge
 Of one of many circles.

X 40
 At the sight of blackbirds
 Flying in a green light,
 Even the bawds^o of euphony *women who run brothels*
 Would cry out sharply.

XI 45
 He rode over Connecticut
 In a glass coach.
 Once, a fear pierced him,
 In that he mistook
 The shadow of his equipage
 For blackbirds.

XII
 The river is moving.
 The blackbird must be flying.

XIII 50
 It was evening all afternoon.
 It was snowing

Themes:
 • Passage of time
 • Awe of unconventional things
 • Choices

25. Haddam: A town in Connecticut. The thin men are fictitious.

And it was going to snow.
The blackbird sat
In the cedar-limbs.

Rachel Hue

Being in this piece has made me feel an abundance of different emotions. Each section gives me a different feeling as an individual and as a participating person within our blob and group. There's a continuous sense of calmness and arrival to each new part we begin at. Our dance does a great job of keeping our individualism while also being together.

I found this article that talked about creative people having the messiest rooms. It reminded me of our roomboards and our process during rehearsals. As artists we don't always have to know everything and make it perfect the first round, and I think that's a good reminder that even though we may feel messy it just creates more for us to look at and expand off of.

<https://www.elitedaily.com/elite/psychology-behind-messy-rooms-messy-room-may-necessarily-bad-thing/70804>

6



Haley Tarling

"I don't have time to have time for everything. I don't have seasons enough to have a season for every purpose. Ecclesiastes was wrong about that. I need to love and to hate at the same moment, to laugh and cry with the same eyes, with the same hands to cast away stones and to gather them, to make love in war and war in love. And to hate and forgive and remember and forget, to set in order and confuse, to eat and to digest what history takes years and years to do" (Yehuda Amichai)

This is a quote that I was reminded of when we first started talking about the idea of multiplicity. There isn't always a separate time for everything. We're each a collection of things, and sometimes these co-exist at once. I've been thinking a lot about the phrase, "Just because I'm..." as we've gone through this process. For me, this is the idea that, just because I'm strong doesn't mean I'm never weak, or just because I'm compassionate doesn't mean I always have the right

words to say, etc. I think sometimes strength and weakness go hand in hand, as do other seemingly oppositional things. I think it's important to own all of it. When we disown parts of ourselves, we're left incomplete.

I experience this especially in the end section. The web feels like interwoven multiplicities that are trying to figure things out. I think the dancers who separate represent this more vividly. In the piece, we start completely concealed. After we are revealed and go through a collection of experiences, we end the piece in the same way it began, but this time we are seen. At the very end, when we walk back, I feel honest. It feels like a moment of complete clarity, and ownership of everything that has happened.

Quote #2: "Do I contradict myself? Very well, then I contradict myself, I am large, I contain multitudes" (Walt Whitman)

JOI WARE

I hope you all have access to Facebook. I apologize if you don't. I frequently save videos and posts that come up on my Facebook feed that I feel like I relate to. I decided to look through them to see if I could find anything that resonated with the paragraphs that Maree put up.

<https://www.facebook.com/StylistMagazine/videos/763348530699431/>

This video is labeled '**The best feminist moments of 2018.**' It looks at some of the top moments of women and 2018 and splices them together. The first time I saw the video, I sobbed. I then thought about how we as women AND men were directly and indirectly affected by many of the events in this video. And it will continue to affect generations to come. It brings me back to the question that Adrienne Maree Brown asked. "Do you already know that your existence--who and how you are--is in and of itself a contribution to the people and place around you?"

<https://www.facebook.com/nadia.ahlsten/videos/10156857837714844/>

This one might be my FAVORITE video ever. I believe the mother of this young boy uploaded the video. Her caption read 'Amani saw the Nutcracker by the San Francisco Ballet. This is him going home.' To see a young black boy dancing and full of joy after seeing a ballet is something you don't see everyday. I see black men (boys) portrayed in the media as thugs and criminals. But, to see Amani being carefree and happy fills my heart. Because of the web of our ancestors we are able to experience such feelings.

<https://www.facebook.com/amanda.krische/videos/10156866033540750/>

This video is actually of one of my friends so I thought I would save it. But, this small clip explores the way life comes back in cycles and is relevant to the conversation.

<https://www.facebook.com/CremeOfNature/videos/10159891809490640/>

This is a video by a hair care brand. They pose the question...What makes your supernatural? The before me, the people beside me, and the people after me are what make me supernatural. No one can do it alone.

In a strange way this is how I feel in the piece. I feel this sense of connection that can currently not be explained. We have an outline but not a defined carving which creates a blind confusion. This is not good or bad. It will become clearer with time. This echoes our connection to everyday relationships. Especially the ones that shape us. It is all interconnected.

Joi, your shares make me think of this summer institute I want to do sometime in the future; maybe you would be interested too...

<https://www.urbanbushwomen.org/summer-leadership-institute/>

Cennellis Baron

When thinking about multiplicity and what that means to me i think of the idea of many things existing in one. How you can be happy and sad at the same time, how in one culture there are hundreds of differences, or how people of different backgrounds, mindsets, styles, personalities, can all be doing one dance together. This variety of things can cause complications or confusion, but it can also be beautiful and interesting when observed through a non judgemental lense I believe.

I also don't really know what to post or what anyone would find important, but I'm just going to leave a few things here I like that has to do with an appreciation for variety and differences and connection. These are both spoken word pieces.

https://www.youtube.com/watch?v=mHvxkbyFP6Q&t=0s&list=LLG_A240-ORhgZBfxgQE_OPA&index=17

<https://www.youtube.com/watch?v=esgfG3BoAPc>



Ms. Loretta (unedited draft)

When I looked into her eyes
nothing stared back at me
I saw ash and blown pupils lost in their high,
because she was still a spirited one.
I saw white fire in them when she ended
up staring into the sun,
and then water as they became glossy
from looking too long,
I wonder if she could feel the heat.
I saw pain,
maybe in whatever last memory she never spoke of,
never to me anyway but I had my suspicions.
Lots of people say she was born like that,
some said the cataracts,
but there were rumors of a car crash too,
that she stared out the window as it broke into pieces.
She smiled a lot and told a lot of stories about her ma
remembering the smell of her peppermint tea

as it floated up to her room,
and pranks she played on her burly older brother
whose boisterous laugh made her own chest shake
Funny, I thought the same thing for her.
So, when we left, I cried
hugged her and saw her eyes water again,
and look at me as though they would miss seeing my face.

Tyla Howell

I am so excited to be apart of this piece because it is completely opposite of the type of dancing I am used to. Our talk about multiplicity really stood out to me because sometimes I struggle with understanding how I can be two different things at once. In ballet everything is either black or white there is really no gray area but Shimmer has helped me to open up and move and think and different ways. The “gray” areas allow me to use some creativity to figure out how to move next and get a better understanding of what emotions I’m feeling in the moment even if they are contradicting, they can still be valid. (I can’t figure out how to add pictures :(but I’ll show you guys in rehearsal)

Amelia Reuss

Every person is a mash of contradictions, absurdities, hypocrisies, and conflicting emotions and states of being. Multiplicity is a very human thing in this way, since we have the blessing (or curse, I guess) of existing in such a complex way. No one is just one thing, no matter what they or others might say, since one-dimensional characters and stereotypes only exist in fiction and the social imagination. If you can look at a person and think you have them all figured out, chances are you’re not looking hard enough. When you get to know someone and see that “other side” of them that you didn’t see before it’s not because that’s a new thing the person suddenly developed. It has always been there, you just didn’t notice until now.

Growing up doesn’t change you from who you were as a child, it just teaches you how to manage your multiplicity. You learn when certain parts of you are appropriate, and when they are definitely not. So it’s okay to be confused by the complexity of yourself, since everyone else is also in the same boat as you.

In this piece, I’ve been thinking a lot about how your reality can differ from others, and how the reality of you can differ from the perception of you. I’ve noticed that when real you and perceived you are not all that similar, it doesn’t always mean that you have to be more open but that the person who is perceiving you needs to open themselves up to your multiplicity more. I had a friend who I lived with for three whole years who is no longer in my life because of this. She only saw me as what she wanted me to be, and refused to allow me to be anything else. To her, I was funny and I could cook well. That’s it. I wasn’t an individual person with my own complexities, I was a comedian chef who was there to make her life better. So, when junior year happened and my mental health took a sudden nose dive, she was confronted with the “other side” of me that she would have noticed if she saw me as a real person. I stopped making jokes, I stopped cooking, and (in her words) I stopped being “fun” to be around. But it’s not my fault that this happened, it’s hers for not acknowledging the fact that I’m more of a real person than she thought. I’m pretty open about my emotions, what I think about things, and how situations make me feel, but I can’t help it if other people aren’t paying attention. I can be as open and honest about myself with everyone in the world as I want, but if they won’t accept my multiplicity and complexity then that isn’t my fault. I did my job, now you do yours. Part of accepting your own multiplicity is that you then have to accept others’.

On another note, humor is a great way to convey serious topics and/or themes, and it’s such a shame that “funny” things are brushed aside or dismissed as lesser automatically just because they are funny. Some of the most poignant things I’ve ever heard have been from comedy specials. I would like to read more of the humor reading that’s posted above, since I think it discusses a lot of the things I’ve been personally thinking about comedy and art. I like how we’ve embraced humor

and absurdity as equal tools in this process, and that we aren't shying away from them or using them as cheapened elements in the work. I wish more people would help legitimize humor as an artistic tool.

Anyways, please enjoy this finely curated meme:

i can be your angle....or yuor devil



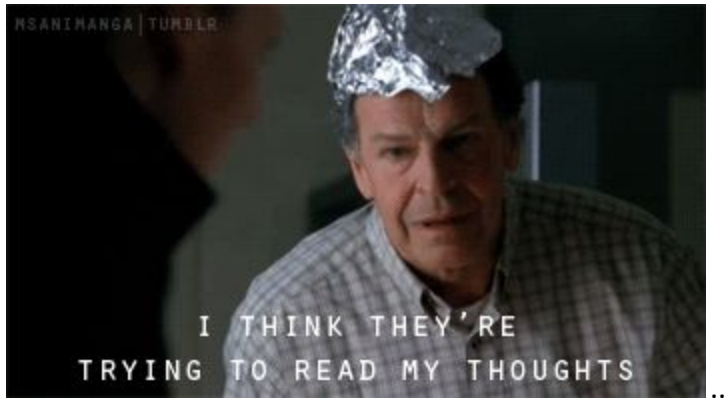
Trillium Falotico

This piece has brought up many emotions for me. A very emotional part for me in particular is the “journey” we go on from the unison moment through the webbing and our movement through the space. I love the musical accompaniment for that section too. It makes me feel like I am floating over different landscapes and seeing various textures all around me, like the bodies around me keep morphing into different shapes throughout. This section also makes me feel safe, like I am part of something bigger (mostly because of the unison section). It’s so nice to feel everyone’s awareness of the entire room so we can all move together.

During the beginning of the piece, I feel hidden and shy behind the foil paper. I like the idea too because it makes me feel a little sly about hiding from the audience, even though we can see each other. I try to watch the youtube videos after rehearsal every night so I can experience what is happening outside of the foils that surround me in the beginning, especially when we are in our giant, singular shape - I absolutely LOVE the part when we sink down and grow back up. It makes me think we are like a giant Jiffy Pop container about to burst! - and then the Jiffy Pop container gets infested by tiny little bugs that make up the hidden creatures that try to hide as Amelia slowly reveals them...

Maree has been instrumental in making collaboration accessible for everyone in the cast. She is always open to any and all suggestions or new ideas we come up with during the rehearsal process. She has created such a safe environment for us to

share ourselves to the fullest extent - both physically and mentally. This experience has brought so much joy and artistic fulfillment to my last semester here at Point Park University and I have so much love for everyone in our cast and crew.



Adrian Green

“This is the time for every artist in every genre to do what he or she does loudly and consistently. It doesn't matter to me what your position is. You've got to keep asserting the complexity and the originality of life, and the multiplicity of it, and the facets of it. This is about being a complex human being in the world, not about finding a villain. This is no time for anything else than the best that you've got.” – Toni Morrison

From Maree

Hidden Brain: “One Head Two Brains: How the Brains Hemispheres Shape the World We See”

<https://www.npr.org/2019/02/01/690656459/one-head-two-brains-how-the-brains-hemispheres-shape-the-world-we-see>

The Best Medicine (about laughter)

<https://www.npr.org/templates/transcript/transcript.php?storyId=683966604>

Reddit Thread: the art community paying it forward

<https://www.facebook.com/Binzento/posts/10156630150643127>

Emergent Strategy

By Adrienne Maree Brown

<https://www.akpress.org/emergentstrategy.html> | <http://adriennemareebrown.net/>

“Do you already know that your existence--who and how you are--is in and of itself a contribution to the people and place around you? Not after or because you do some particular thing, but simply the miracle of your life. And that the people around you, and the place(s), have contributions as well? Do you understand that your quality of life and your survival are tied to how authentic and generous the connections are between you and the people and place you live with and in?

Are you actively practicing generosity and vulnerability in order to make the connections between you and others clear, open, available, durable? Generosity here means giving of what you have without strings or expectations attached. Vulnerability means showing your needs.”

— **Adrienne Maree Brown, Emergent Strategy: Shaping Change, Changing Worlds**



Gesel Mason



Sunday at 15:46 · 

Keeping my eyes open ...

Our problem is that most of us rarely have a psychic container strong enough to stand the amount of light that pours into us when we have truly seen, if even for a moment, the deep beauty of another. The problem we have is not that in our romantic fervor we fall into a delusion of oneness; the problem is that we then fall into the delusion of separateness. And those are the romantic mysteries -- the almost blinding light when we truly see each other, the desperate darkness of the ego's blindness, and the sacred work of choosing the light of mutual innocence when the darkness of anger and guilt descend. -- Marianne Williamson

Excerpt from The Artist's Joke

'Jokes have not received nearly as much philosophical consideration as they deserve in view of the part they play in our mental life', wrote Sigmund Freud in 1905.¹ His observation remains just as relevant today – despite some important exceptions, relatively little has been written about the role of jokes, humour, wordplay and satire in art of the last century.² Somewhat ironically it seems that humour has not been considered a subject worthy of serious consideration, despite the fact that – quite apart from making us laugh – it has been employed to activate repressed impulses, embody alienation or displacement, disrupt convention, and to explore power relations in terms of gender, sexuality, class, taste, or racial and cultural identities. Humour has been central to the cultural politics of movements such as Dada, Surrealism, Situationism, Fluxus, Performance and Feminism, and of course much recent art practice that defies categorization – indeed, if humour has a common characteristic, it is to thumb its nose at pigeonholes.

It's not my intention to analyse here why there has been this lack of scholarly attention to humour in art – a subject demanding a book to itself. Rather, this anthology offers a cross-section from a century of writings by artists, critics and cultural commentators to illustrate the diverse ways in which humour – encompassing jokes, slapstick, satire, irony, parody, caricature – has contributed to transforming the practice and experience of art, from the early twentieth-century avant-garde period to the present. Taking account of humour's rarely timeless but generally zeitgeist-related qualities, each of the book's four sections charts an era of cultural transitions. *Playful Judgements* spans the period from Freud's writings on jokes and the philosopher Henri Bergson's on laughter in the 1900s to the Surrealist André Breton's *Anthology of Black Humour*, first printed in 1940 in occupied France and banned for its subversive content.³ *Pop Goes the Weasel* traces humour's resurfacing in the rapprochements between art, everyday life and pop culture of the 1960s and early 1970s. *Punchlines* traces several different trajectories from the mid-1970s to the early 1990s, from the pioneering feminist performance of Carolee Schneemann – to take one strand – to the painter Marlene Dumas' with

Writing on avoidance of categorization

While Scott's insight about illegibility has implications for all kinds of subjects who are manipulated precisely when they become legible and visible to the state (undocumented workers, visible queers, racialized minorities), it also points to an argument for antidisciplinarity in the sense that knowledge practices that refuse both the form and the content of traditional canons may lead to unbounded forms of speculation, modes of thinking that ally not with rigor and order but with inspiration and unpredictability. We may in fact want to think about how to see unlike a state; we may want new rationales for knowledge production, different aesthetic standards for ordering or disordering space, other modes of political engagement than those conjured by the liberal imagination. We may, ultimately, want more undisciplined knowledge, more questions and fewer answers.

Disciplines qualify and disqualify, legitimate and delegitimate, reward and punish; most important, they statically reproduce themselves and inhibit dissent. As Foucault writes, "Disciplines will define not a code of law, but a code of normalization" (2003: 38). In a series of lectures on knowledge production given at the College de France and then published posthumously as a collection titled *Society Must Be Defended*, Foucault provides a context for his own antidisciplinary thinking and declares the age of "all-encompassing and global theories" to be over, giving way to the "local character of critique" or "something resembling a sort of autonomous and non-centralized theoretical production, or in other words a theoretical production that does not need a visa from some common regime to establish its validity" (6). These lectures coincide with the writing of *The History of Sexuality Volume 1*, and we find the outline of his critique of repressive power in these pages (Foucault, 1998). I will return to Foucault's insights about the reverse discourse in *The History of Sexuality* later in the book, especially to the places where he implicates sexual mi-

Readings on Abstraction

We end this section with an extended example in which we unpack some of the complexities of how actual artists have engaged with theory in their creative practice. Our example addresses contemporary artists who knowingly engage with the language of abstract art in a semiotic manner.

Abstraction is intimately associated with the high modernism of the twentieth century in Western art, which is often targeted and devalued in contemporary theory. The "heroic" generation of post-World War II American abstract painters, including abstract expressionists such as Jackson Pollock, believed fervently in art as self-expression and maintained that artists should work intuitively as much as possible, relying on the subconscious to stimulate vital, uncensored gestures and marks. They believed that every artist has a unique, "authentic" touch, as identifiable as a person's handwriting, which will emerge if the artist creates in a free process. They also believed that receptive viewers have a visceral response to the resulting paintings, echoing the passion of their creator. In contrast, many in our current age are skeptical that genuine self-expression is possible and argue that our "individual" expressions and responses are really just reflections of cultural conditioning. Maybe at one time a painter could make a fluid gesture that was sincerely free, but today's painters must be self-consciously aware that a gestural style is supposed to be a sign of freedom, and thus they can no longer make gestures in a spontaneous, unself-conscious manner.

Artists today who engage with abstraction in a semiotic way might adopt characteristics of the abstract expressionists or Minimalists precisely because they know those devices have become conventions that a knowledgeable audience recognizes. One artist might make obviously contrived gestures to subvert the notion of painting as spontaneous expression; another artist might choose a grid or another convention of geometric abstraction to critique an earlier generation's dreams of social utopia and "encode" a warning about ideological rigidity. For example, American painter Peter Halley has used rectangular motifs reminiscent of Piet Mondrian and other painters

of geometric abstraction to design images that hint at diagrams for a network of passages, perhaps in a prison ward or underground bunker. American Rachel Lachowitz's lipstick-coated copies of Minimalist sculptures mock the supposed "masculine" objectivity and logic encoded in those impersonal, hard-edged structures. Lachowitz's choice of lipstick as an art material signals, in semiotic terms, a conscious application of feminist theory into the arena of art world politics. Her choice is additionally inflected with humor and irony, a sign that, in the end, she realizes her action will probably have little consequence.

Is abstract art a worn-out style from the past? Even in the face of skepticism, some contemporary artists choose to work abstractly with heartfelt commitment rather than irony. Those who argue that art is valuable when it provides a focus for perception and contemplation often prefer abstraction. The reductions of abstraction yield a strong contrast to the visual overload of mass-media images. And without recognizable images or narrative to occupy their thoughts, viewers are not distracted from the immediate sensory experience of looking. Today's artists who are sincere about abstraction are not necessarily returning to the abstract expressionists' notion of abstraction as self-expression. As painter Laurie Fendrich writes, abstraction "is also about ideas—the complex struggle between order and chaos, for example, or how the flux of the organic world modifies the rigor of geometry."³³ Abstract painting can serve as an antidote to our hyper-mediated society.

Social Experience as Art

Critical theory is constantly undergoing transformation and negotiation, particularly as novel forms of art take the stage. In the twenty-first century, one of the areas of theory that has gained traction concerns art that invites participation by viewers, particularly social interactions. According to scholar Claire Bishop, the term *work of art* may not even be appropriate for these kinds of activities. Bishop says that participatory art projects are "less likely to be 'works' than social events, publications, workshops or performances. . . . The intersubjective space created through these projects becomes the focus—and medium—of artistic investigation."³⁴

Many critics and curators use the term *relational aesthetics* for the analysis of art focused on interhuman relations, adopting the expression advocated by influential French critic Nicolas Bourriaud in the mid-1990s.³⁵ Bourriaud, according to Nedra

"Does Abstraction Belong to White People?" by Miguel Gutierrez
<https://bombmagazine.org/articles/miguel-gutierrez-1/>

Feminist Writing

Excerpt from "Uses of the Erotic: The Erotic as Power" by Audre Lorde

The erotic functions for me in several ways, and the first is in providing the power which comes from sharing deeply any pursuit with another person. The sharing of joy, whether physical, emotional, psychic, or intellectual, forms a bridge between the sharers which can be the basis for understanding much of what is not shared between them, and lessens the threat of their difference.

Another important way in which the erotic connection functions is the open and fearless underlining of my capacity for joy. In the way my body stretches to music and opens into response, hearkening to its deepest rhythms, so every level upon which I sense also opens to the erotically satisfying experience, whether

From Maree

Shared with Maree by her friend Michael J. Morris

Steven Universe Song

<https://youtu.be/aA-o2vmlCOM>

Shinichi Iova-Koga/inkBoat (Butoh artist/choreographer)

The Onion

When I lived in San Francisco in 2002 I saw Shinichi's evening length work The Onion and it blew my mind in terms of what is possible in performance and the range of raw expression that could show up in performance, this video does not do it justice, but can offer a sense. I later did Butoh workshops with him that unearthed new qualities, sensations, memories, and physical/emotional possibilities.

<http://www.inkboat.com/portfolio/onion/>

If you are interested in studying more Butoh, I recommend my friend's Butoh College in Portland, OR and also checking out Japan Society's Contemporary Dance Festival in NY, and workshops with Yuko Kaseki.

<https://www.witd.org/workshops/>

<https://www.japansociety.org/event/contemporary-dance-festival-japan-east-asia>