



Handle With Care: Values in Our Hearts A RISE improvisational micro-opera

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August 2023



Outline

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I. Overview of Micro-opera

My research uses interdisciplinary art \ performance and international law research creation to decode and reimagine a planetary charter for our times.

Part of research-creation performance group Reflective Iterative Scenario Enactments (RISE, Prof. Eldad Tsabary).

Post pandemic malaise - how to accommodate autonomy and belonging, to support individual creative growth and collaborative co-creation?

Proposed \ led an improvisational collaborative micro-opera about consent, trust, and identity.

Acknowledging our multiplicities and asserting our expectations.

Considering function of rules - to guide, resist, or as poetic possibilities.



I. Overview of Micro-opera

Exploring personal crises of urges for individual identity \ autonomy and belonging \ collaboration.

Research creation using methods of participant 'art-based' inquiry, grounded theory, autoethnography, collaborative encoding of criteria in age of relativism.

Questioning rules, revealing cherished values:

- Solos with secrets
- Mimetic chorus echoing, reflecting, supporting
- Slowness, suspending time, sustaining performance

Postmodern theatre about trust, consent, identity:

- Acoustic and electronic sound, movement, video, and visual art
- Awkward and lighthearted



II. Methodologies

Charmaz: grounded theory of “emergent process” with the researcher composing a story “about people, social processes and situations”, reflecting viewer and viewed, not an objective universalized viewer.

Critical thinking, interpretive practice, and relativism:

Said: “all representations... are embedded first in the language and then in the culture, institutions, and political ambience of the representer.”

Kincheloe & McLaren: perception as “an act of interpretation.... the meaning of human experience can never be fully disclosed”

Gubrium & Holstein: ethnomethodological analytics to temper Foucault view that all interpretations are “artifacts of particular regimes of power/knowledge”

Smith & Deemer: see ourselves as practical and moral beings, abandon hope for knowledge that is not socially embedded.



II. Methodologies

Performance ethnography, autoethnography, choreography:
McCall: theatrical performances from social science field notes

Ellis & Bochner: view research more as art than science to convey meanings attached to experiences

Janesick: applying choreographic embodied techniques (warm up, exploration, formulation) to social science research – return to the heart of the matter

The idea for the micro-opera grew out of the data: our discussions and workshop

The context was critical thinking and relativism: an atomized, incohesive group, concerned about consent, trust and identity, lacking communal values.

My proposition and the participants' solos were autoethnographic and our work on the opera was ethnomethodological, helping us to find a way through totalizing despair to speak of the values in our hearts.



III. Focus on research creation

Sullivan: “Using the visual arts to turn questions into understanding that give rise to more questions not only describes an aesthetic process of self-realization but also describes a research process.”

Chapman & Sawchuk: family resemblances between "arts-based research," "performative research," "practice-led research," "studio-based inquiry" and "practice as research." Experimental and iterative allowing method to emerge.

Manning: “research-creation ... generates new forms of experience; it situates what often seem like disparate practices, giving them a conduit for collective expression”; “transversal activation of the relational fields of thinking and doing”.

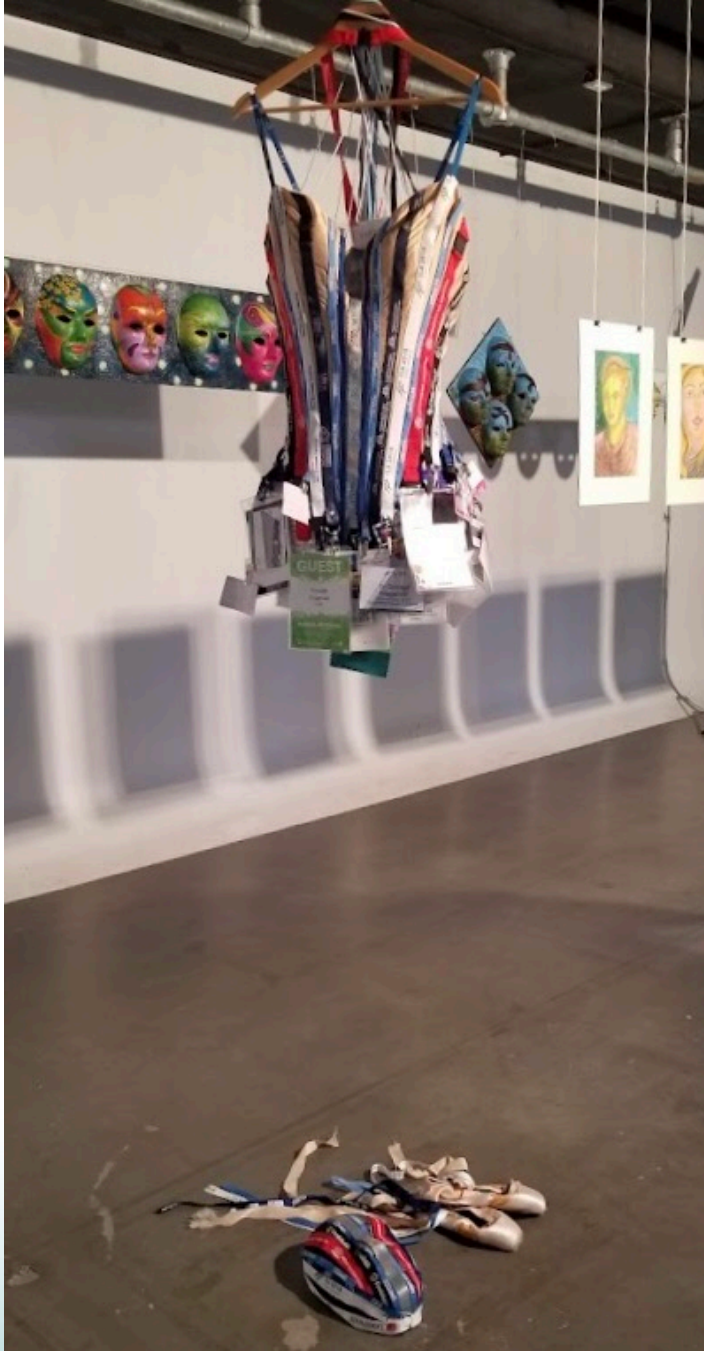


III. Focus on research creation

Noury & Paquin: “Research-creation comes to life when research is taking place through creation, producing knowledge(s) through that of an original artifact, performance or work, be it material or immaterial.”

Minh-Ha: “Making material ... is a euphonious heritage of wo/mankind handed on from generation to generation ... the creaking of the Word.” Cloaks of magic ritual, draping of cloth to protect and honour, laying down a ‘soft’ law of mutual respect, support and engagement.

Research creation has multiple dimensions (intentional, accidental, playful, conscious, unconscious, subconscious) e.g., a visual becoming a poem, becoming a speaking mask, becoming the sound of a forest at night. This presentation becoming a new research creation assemblage out of methodologies?



IV. Interdisciplinary influences

Barad (Haraway): Refractive reading “trains us to more subtle vision” **Deleuze & Guattari:** “glass harmonica”

a) International Law

Simpson: International lawyer dispassionate, reasoned, with depersonalized view from nowhere - enlightenment mind-body separation.

Charlesworth & Larkin: What does international law offer the person who wants to pollute \ abuse human rights?

Grear: International law embeds legal hierarchies to privilege colonialism, industrialization and the disembodied transnational corporation over feminized others: who are ‘we’ in Anthropocene?

Nussbaum: Cosmopolitanism is based on “Stoic false dichotomy” of justice & materiality; replace male ideals of self-sufficiency with capabilities approach extending material aid to world of nature.

IV. Interdisciplinary influences

b) Being posthuman

Pernille Østern: choreographing for contemporary times; **Graham:** the law of the dancer's life.

Cixous; Derrida: "I-woman am going to blow up the Law"; **Butler (Foucault):** "the feminist subject [is]...discursively constituted by the very political system" she hopes will emancipate her.

Rose, Said: dignifying conquest & patriarchy with science of domination – geography. **Black:** law as a body of relationships, song woven across the land.

Braidotti: "embodied and embedded carnal empiricism" "Vital neo-materialism ... [as] the ontological grounding for the critical posthumanities".

Barad: "Ethics and justice are at the core of my ... very being, all being... what it means to matter." **Keeling & Lehman:** agency is distributed, enmeshed.

c) Being cyborg

Benjamin; Baudrillard; Lyotard; Said; Haraway, Tsabary: reproduction, language games, multiplicity, not consensus, hybridic, justice as free knowledge, risks of knowledge degradation, opening to build\destroy.





V. Philosophical synthesis

Embodied, new materialist thinking about law, enmeshed with technology, digital identities and networks

Deleuze & Guattari: “Becoming is the movement by which the line frees itself from the point, and renders points indiscernible: the **rhizome**, the opposite of arborescence.”

“The aim of painting has always been the **detrterritorialization** of faces and landscapes...There are many **becomings-animal**, **becomings-woman**, and **becomings-child** in painting.”

“What abstract line will you draw, and at what price, for yourself and for others? What is your **line of flight**?”

Lines of flight are described as movements that can disrupt the established order.



V. Philosophical synthesis

“It is on lines of flight that new weapons are invented, to be turned against the heavy arms of the State”. Disruptive decoding and deterritorializing lines of flight are associated with the “war machine”.

State founded on magic *mythos* and pact *logos* (philosophy, justice). “Ever since philosophy assigned itself the role of ground it has been giving the established powers its blessing, and tracing its doctrine of faculties onto the organs of State power.”

Philosophy, like law, is always wrapping legitimacy and authority around the apparatus of domination, whether State or international law. Why do we accept servitude?

The striated territorialized space of State societies overcodes the earth, making it an “object, instead of being an active material element” as the nomadic war machine on lines of flight deterritorializes and disrupts.



V. Philosophical synthesis

War machine as passional assemblage, composed of desire. Nomadic war machines are captured and appropriated by State and World institutions as State or World war machines that continue war by political means and whose objective is “a peace still more terrifying than fascist death”.

A ray of hope in their discouraging picture: an “artistic movement can be a potential war machine...” because ideological, scientific or artistic movements “make war only on the condition that they simultaneously create something else”.

Can my art-law practice provide lines of flight for an artistic war machine whose object is not war but to confront and illuminate our servitude to rules that do not help us or our planet? How are we subjugated through language and laws that are not in our best interests? How do we reimagine them to recognize multiplicity and materiality, for greater justice for people and planet?



VI. Decoding and reimagining a new planetary charter for our times

Collaborative, improvisational micro-opera designed to build trust, consent and identity allows us to find connection and explore individual and collective creativity despite our multiplicities.

Making art and performance about decoding and reimagining international law and governance, using research creation and qualitative research methods, produces interdisciplinary synthesis and new knowledge.

Trust, consent and identity are building blocks of international law. Moving beyond cosmopolitanism and the Stoic notion of State actors, however, I ask who is “we” in the Anthropocene; whose trust, consent and identity should count?

Collaborative art and performance can help to decode international law, reimagine planetary relations (humans, communities, species, environment, earth, etc.), and design a new planetary charter for our times.



Questions and discussion

Thank you for your interest!

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