

Research Angle / Work Plan

My projects often function as methodologies to order information. In ordering the information, I devise systems for an intimate audience experience while aiming to provide a setting for different interpretations for the same body of knowledge. Knowledge that can be reconfigured, to provide a personal experience. Rhythm, harmony, dissonance are important. Another aspect of my work is vulnerability, emotional layers, human communication, connecting to people.

My practice tends to be polyphonous, plural, layered, and I'd like to explore that more this coming year. To begin, I'll re-investigate methods I learned during Goat Island performance workshops, and applied during the making of the performance video *Anything Is Inside Everything*, as well as the sound piece *A Story That Relates*. At the same time, I want to find a place for pieces that seem to stand more on their own, such as *Heart - Owner's Manual* which I wrote this summer. Part of my motivation for coming to Networked Media, is to learn how to insert a certain random aspect in the creation of (live performance) work. I'm currently applying these ideas within the project 11:11:11 that I'm working on with Birgit Bachler. We're devising a live, online performance that allows physical characters in the event space to interact with avatars on a website by performing random actions in our screenplay.

So I guess, in a way, I'm trying to make sense of these weeks we find ourselves in, formulating and predicting the future, by looking at what has moved me, excited me, made me curious, laugh or cry before coming to this department, and expand these ideas from the perspective of what I've learned or seen glimpses of the past year. Overall, it seems like I'm headed toward a live performance, and/or a space with remains of a performance, a collection of memories and experiences. I'm planning to try parts of it out over the coming half a year. These might be stand-alone pieces, or accumulate into a larger work.

I also want to make a publication of short stories that I've written over the years. I met with a graphic designer over the summer to brainstorm our first ideas. I see this as a slowly developing project, alongside the other ones.

In order to do this, I'm pulling inspiration from

* performance work by Aki Sasamoto (Japan/New York). I love the raw emotions in her performances, and the seemingly non-sensical relationships between topics. She'll give a short, clumsy lecture on how to pickle pickles in a jar, to then put on some shoes that are tied to elastic bands, to walk to the corner of the space to grab a potato that's hanging from the wall by a long elastic band, and walk to a lecture stand with perforated holes in it, little metal edges facing up, to violently rub the potato over the top of the stand to grate it, carelessly letting go of the potato, which immediately slams into the wall where it come from, dangling from the elastic band. Next thing you know, she's locked herself up inside a wooden cabinet, softly talking to you (or her mother, that's debatable) via a tv monitor elsewhere in the space.

* (Theatrical) Jazz Aesthetics / the Austin Project. I didn't know about this way of writing and writing for performance, and came to the field after watching a performance by Q-Roc Ragsdale online, who's reinterpreted *the novel bull-jean stories* by Sharon Bridgforth. Q-Roc acts all male and female roles in this play. Theatrical jazz aesthetics was formulated in the 1970s, departing from notions that are present within improvisational, collaborative jazz performance. Within Bridgforth's writing workshops, her methods are based on VIRTUOSITY, IMPROVISATION, BEING PRESENT, LISTENING,

WITNESSING, EXPANSION AND EXPLORATION OF TIME, POLYRHYTHMS, NON-LINEAR FORMS, BREATH, SYNCHRONICITY, AND TRANSCENDENCE. More information and links here: http://pzwart3.wdka.hro.nl/wiki/User:Inge_Hoonte/Thesis_Research#Theatrical_Jazz_Aesthetic

NOW FOR THE PART THAT HAS TO BE REWRITTEN:

/// I'm realizing the curiosity cabinet reference might not be the way to go. It's about the idea of such personal collections for me, the meditative space, the one-on-one relationship with experiences and people. Not the elitist posh aspect of being able to build a room like that in your castle. /////

1.) COLLECTING & COMPOSING

At the moment, I'm approaching the research from the angle of the Cabinet of Curiosities / Wunderkammer. Together with the Visboeck, these collections interest me more conceptually than literally, although my apartment and perhaps my brain look a bit like this, just not as stacked to the brim. I tend to display my collection of findings and small belongings in windowsills, little alcoves, in the hallway, on the fridge, on the wall above my desk, etc. In any new dwelling, however briefly occupied, I surround myself with a selection of these items, carefully (re)arranged into various compositions to make the space mine, and create a sense of belonging. The items range from photographs I find on the street, newspaper clippings, reminders on post-it notes, to shells, little plastic figurines, porcelain dolls without a head, postcards, store-bought fawns, and once, a big stone crab. I pick them up on a trip with a friend to the beach, a trip by myself to the beach, a walk down to the park, on my way to the grocery store, at a thrift store, on the street, etc. Each time I move, I throw some things out, pack the rest up in a box, and assemble a new collage at the next place to impose a new history with my own memories. The continuity is not how long I'm in a place, but how the assembled experiences (tied to a place, time, and person) together form my 'belonging.' As with any collage, the placement of and relationship between the objects is very important.

I'm interested in relating this way of collecting 'stuff' to the way I document and collage my memories and experiences while creating new work. I have a tendency to work on several smaller things at once, which sometimes end up being stand-alone pieces, and other times come together in a larger performance, video vignette, radio show, series of posters, or collection of writing. In 2006, I made "Anything is Inside Everything," an 11 minute video. Originally I set out to play several independent clips on shuffle, but I ended up editing all scenes into a bit more of a linear narrative. After this I made a sound installation, worked on a documentary, wrote a short play, and ventured into online performance, while continuing to write poetry and short stories that I self-published in small booklets. I wrote an outline for a project a few years ago which I never ended up pursuing, to create an experiential environment in which various media come together to compose a narrative. I envisioned that a sound sample could be followed by a movement elsewhere in the space, and characters in the story moving in between screens, perhaps set in motion by the audience. I want to return to this idea of creating a work that is plural in its content, forms and methods, while together being one collection.

2.) CONVERSATION, DIALOG, RELATING, EXPERIENCE

I seem to have a need to be in a constant dialog with people, even when I can't establish a connection, such as in my letters to Phil Agre, and in a previous series of notes I wrote to people I dreamed about (as if we'd experienced it together, which in a way, we had). I can get lost in traveling in someone's

brain and personality, picking pieces from someone's character, draw them to me, make them part of me, carry them with me long after they're gone, and recomposing the experience we have together in getting to know each other, however briefly. I'm talking about quirky, positive experiences of relating. Being yourself, moments of intimacy. Relating. Creating a platform for the transaction of experience.

Things to Ponder Over

- I think this might become a rather intimate setting, to be experienced by one person or a small group at a time. Recommendations of work I should look at, read, go to? People I should meet, talk to, contact? What does this recall?
- Test, rehearse iterations.
- Make work that is multi-faceted, well composed, not a mess. What should I look out for? Examples of what you've seen that didn't work.
- Get it out of my brain, out of the computer, off the wiki, out of the building, into the world. Bring it back again.

Analyze Work Methodologies, Relation to Previous Work

- Combine digital and physical in one space. Curiosity cabinet of storytelling, videography, computing, poetry, sound art, performance. Collection of experiences.
- Research on Visboeck, Aedriaan Coenen --> curiosity cabinet / collage of various bits of information and interests, contained in one form, in his case, the book / collector of curiosities. Inspired by the fact that he poured the contents of his brain, however scrambled, together, real or fictive onto the pages of the book. All presented as equal material, no distinction.
- The Heart - Owner's Manual -> adapt existing format (user manual) to new context
- Random Personalized Exhibition Experience v5.10.11 -> random connections, database that I composed
- 11:11:11 = currently developing -> play with random input and database, push physical space into online space.
- Dear Philip E. Agre = letter, lecture -> relating, storytelling, connecting stories to theory
- Captain Tweet -> recontextualize content, give a journal new life and audience. Liveness.
- Anything is Inside Everything -> Collage various documented experiences, movements, stories together. Devised a system for characters, each one interpreting the world in a different way, making the information theirs, relating it back to other people, or themselves, to make sense of the world.
- A Story that Relates -> in this 10 minute sound piece and text-based performance, I worked together with poet Emily Anderson. We wrote together, and edited each others' work. The material we felt most strongly about ended up being three parts / chapters of the piece, related to each other in content (relating to people when ill), and announced by the sentence "Oh I have a story that relates"
- First -> radio show about first meeting people. Prerecorded material interspersed with live interviews with couples who told me about what they thought of each other when they met for the first time. This is something I've been wanting to make a larger collection of for a while.
- Eavesdropping -> thesis work in undergrad, 2002. Sound installation with short audio clips, eavesdropped conversations in public space. By bringing them into a gallery setting, the audience is eavesdropping on people that are not present in the space. This was inspired by mobile phones that started leak personal information into public space and how this affected

- communal use of this space.
- Walkmandisco, 2001/2002 -> dance to your own music on headphones. Various rhythms composed together in one space.
- Project with Michelle Tupko for LowLives, online performance via UStream -> Being together while physically apart.
- I was 28 in 1923 -> collection of short stories, written with filmmaker Noe Kidder. About intimacy, longing.
- paper cut out of the waterways around Rotterdam -> resembling a squid with tentacles. Erase the land, expose the water ways
- xo -> composing with email content
- Of Course I Dreamed About You -> booklet with dreams, written as letters to the person in the dream, reminiscing about the experience we had together in the dream.
- Clapping Music for Animals -> finding a way to compose with code, turn variables into symbols/concepts that can't be performed in the terminal, but can be conceptually explored once you pull them into a different context.
- [Ode to British Thinkers](#) -> play with repeating word combinations. Originally used in a conversation between two people to describe works of art to each other and relate them to other works, but when combined together not really saying all that much.
- Open Poetry nights, 1st Wed at De Schouw --> rehearse and experiment with various ways of performing my texts in front of a small audience. I participated in October, planning to go every month. Mostly in Dutch, but seems like a generous, experimental setting.

TO DO

- Add descriptions of vulnerability and emotional layer to the previous works!
- Wrap up Agre.

Inspiration

Harry Partch --> harmony, dissonance. "Music should be tied to the human speaking voice" Mid 1920s -- On the Sensations of Tone, Herman Helmholtz (?). Partch saw Western twelve tone system as a conspiracy. Wanted pure intervals and pure tuning, focus on natural speech: 43 tones in a scale. Microtonality. Dropped out of music scene to travel around the US on freight trains during the depression with other hobos. He enjoyed their company because there wasn't the pressure to be important, they just 'were.' Human contact. Among them he could be himself, drink heavily without being frowned upon, and openly express his sexuality. Made no music but stored up experiences for later use. Everyday living as a creative outlet. When everyone's a stranger, you have to make a decision very fast, you learn to trust the right people. Hobos are extremely individualistic people, can't conform to society, that's why they live like this. Never stopped being an artist, kept a journal, and still designed instruments. Wrote down inflections of individuals' speech on which he later based his compositions. Heard music on the road, accents differed from town to town. Organic process. From outsider perspective: rugged, romantic.

Fleamarkets, threfstores, IJ-Hallen

Georges Perec --> Life, A User's Manual

Candice Breitz --> The Legend

Prospekt.1, New Orleans, 2008

OuLiPo, Generative Writing, Computational Writing

Vignettes

Aernout Mik

Watch again: Dogville, Synecdoche New York, Rear Window

Marc de Cloe -> look up Boy Meets Girl tv series

[Grimm](#) - Alex van Warmerdam

Spalding Gray

Disembodied Voices

"You have to tell stories, otherwise the people in it can't live on in your memory" (or something along these lines, Nullah character in Australia movie, 2008)

Gabriel Lester

Omer Fast show at NiMK earlier this year

Elmgreen & Dragset at Onderzeebootloods

Biking :)

Parallel Narratives

Phil Niblock

Letters from friends, sending letters

Give & Receive

Ann Mertens

Look up

Six Stages of Grief