

THE RECIPROCITY OF SHAME
IS NOT PRIDE BUT LOVE

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when shame occurs
it points out a story about myself
or my environment



THE RECIPROCITY OF SHAME IS NOT PRIDE BUT LOVE

Artistic research: Using shame as a strategy to decode social choreographies and as the engine for methods and movement practices

Why the spotlight on shame in artistic research? We can be isolated prisoners of shame in relation to other human beings or we can be united by shame. I believe that it is hard, if not impossible, to talk about equality, prestige, privilege, power, creativity, innovation, motivation, and change without taking shame into account. Shame is central to group acceptance and issues of “good,” “bad,” and “taboos.”

Linguistically, shame is connected to hiding. The Indo-European root **skem, kem, skam** means to *conceal or veil*—the polar opposite of to perform, which by definition requires exposure that, in turn, carries the potential for shame.

So, how does this potential for shame affect me on stage? It raises several issues. How much space I will take on stage or in society? What kind of aesthetics will I represent? What cultural expression will I adopt? What will determine whether I care about one norm and not another? Do I search confirmation of my power within the existing conventional parameters or do I dare, as an artist, to challenge the normative gaze? How big a risk will I be willing to take? These were some of the questions that brought me to research shame within the artistic framework.

According to Maurice Merleau, *“It is by lending the body to the world that the artist changes the world into painting.”* As a performer, I lend my body to the world through the medium of the stage art.

Before initiating my research, I thought of shame as a private domain. However as my investigation progressed, I came to view shame as instrumental in maintaining or rupturing boundaries, as a tool in the use of power. Pure fear generates instant reactions, but shame paralyzes. With shame as a tool of power, we can internalize our “story” about why others should obey us. The ideology thus spawned is kept alive and becomes a part of our personal scripts. I became aware that I, as a performance artist, was trapped by the

instinct to obey power without questioning it. However, after reading the radical feminist Carol Hanisch's book, *Personal Is Political*, I was able to conceptualize it differently. Hanisch wrote about how the political affected the individual emotionally and concretely by what happens to us in our everyday lives. With the growth of feminism and related discussion groups, women discovered that what they had thought of as being too private and/or too shameful was something they shared with other women, each of whom had similar personal stories.

Shame can occur in a movement of interest that drives you towards something but gets interrupted. For example, I'm walking and a person is approaching me. I think it is a friend and raise my hand in greeting, but when the person comes closer I become aware that the person is a stranger. The spirit of joy is broken and I take my hand down. I blush and lower my head because I was mistaken and, thus, was intrusive in my approach to a stranger. Or, for instance, I'm sitting beside my love and form my lips for a kiss but my loved one turns his face away. I feel rejected and pretend that nothing happened. Movements of different degrees of joy, interest, and desires hook up with our shame scripts and they are often hidden even to our selves. Shame materializes so instantaneously that you can't relate to it in real time. Silvan Tomkins (1911-1991), the father of affect psychology and script theory, claimed that there is always a risk for the eruption of shame when we speak out or act freely and that correspondingly there is always the potential that others refuse to respond, enjoy, repay, reward, or greet you in such instances.

The biological mechanism of shame is often used as a political choreographer that moves the hierarchies according to the contemporary ideology ruling smaller groups or the larger society. As soon as we move outside the comfort zone, the potential for shame arises. Shame is instrumental in regulating all group ideologies and the development of different agenda into acceptable or unacceptable political statements. Thus, it is vital to understand and have knowledge about the concept of shame if we are to be able to distinguish the differences between method or content and become more aware of our conscious or unconscious ideologies—not only in our critique of society at large but also in the field of stage art.

The starting point of my investigation on shame is the theory of affect psychology developed by Silvan Tomkins and Donald Nathanson, which I incorporated into the toolbox of my artistic practices. It has helped me create a method wherein shame becomes a means of measuring the urgency of a new idea. The more I realized how challenging and confrontational shame could be as an artistic practice, the more I clearly understood whether I had hit the right spot or if I was out of context. Because shame is often considered too private to share, it has the affective consequence of hiding or keeping secrets that cascade into unwarranted and unexpected consequences. *"The reciprocity of shame is not to pride but to love; for only, a love rooted in the will to affirm the value of the other, can absorb shame"* (Gary David, PhD in Epistemology and member of the Tomkins Institute, refers to Donald Nathanson's lecture in Cape Cod 1996).

Shame is often used as a tool of power, instead of a tool to regulate inequality and imbalance. It is in this arena that my research could provide an effective operating instrument to deter behaviors and ideologies and/or to avoid internalization of personal toxic shame that contaminates our social environments. We need to be able to risk being vulnerable and feeling shame to make changes and bravely expose our personal interests or desires.



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INDEX

1 THE RECIPROCITY OF SHAME IS NOT PRIDE BUT LOVE

7 ABSTRACT

7 Research question

7 A two years process

7 Internalized shame (toxic) becomes the friction where the countermovement takes off

8 Mapping when shame requires adaption in social choreographies.

8 I have made a parallel research moving back and forth along the axis Private - Public and Inside - Outside.

9 MASTER EXAM WORK: See Me (Because I cannot)

9 Private is political

9 Tattoos and embodiment of drawing souls

9 Objects

10 Definitions of shame that made me understand my self in my artistic practice

10 My strategy of avoiding shame became a creative tool when it was brought to awareness

11 RESEARCH CONTENT:

Performance and Social Choreography with focus on the artistic process.

12 Internalized shame becomes the friction where the countermovement takes off .

12 Countermovement to dominant norms as artistic strategy

12 Mapping out when shame require adaption in social choreographies

13 This is too private! - This is too public! The research expanded, to moving in parallel as well as moving back and forth on the axis between 'private' and 'public' - inside and outside

14 Translations of the choreography of shame

14 If I interpret 'New performative Practices'

14 Shame is a 'stressor' hence a conveyor of information

15 What have been hidden in my practice?

15 From the seventies 'personal' to the contemporary private

15 Embodiments of object and shame

16 The positive side of shame and adaption

17 The problem and beauty of sprawling out

17 Is it possible to sprawl in?

18 The Boundary Bubble as tool for extended embodiment and countermovement to shame.

18 The future and production of the Boundary Bubble

19 Being still in hyperactive environments as political activism

19 Sprawl choreography method and practice as body and political movement

20 Sprawl gave me the freedom of being meaningless

21 Sprawl poetry and timing

22 Toxic shame is not a metaphor

23 Learning when we are in a toxic shame state, is impossible.

23 Exile

24 Conclusion

25 How can we make new performative practices with charged language and behaviors?

26 The Performative references

26 I'm changing in to New Performative Practices.

28 Thanks List

29 Bibliography:

31 **Photos:** Daughter and Mothers tattoos, Me and the aesthetic surgeon, Me doing a performance at Inkonst Malmö, documentation of the audience drawing on my body. Photography by Anette Sallmander and Maria Stiernborg

Master Thesis. New Performative Practices at the Dance and Circus University of Stockholm DOCH, by Anette Sallmander

ABSTRACT

Research question:

How do shame influence performative practices and Social Choreography?

How to investigate its role in artistic theory, methods and practices?

A two-year process

I started with a vision and a project description that I abandoned later during the process. My method and practice took me into novel experiments and choreographies. Such as the 'Crow', a choreography that moved me in between hiding and revealing, which is a movement of shame. At the end of the two years I got uncontrollable shame attacks: a period when the only possible movements were being still, crawl or at the most make the sound of a 'No'. At last I fell thru and back into my original existential scenes, coming back to the core of my first vision. Lust and a fundamental urge surfaced again after a long travel in the regions of avoidance strategies.

My investigation is related to two lines of thought. *The Personal Is Political*, by Carol Hanisch published in *Notes from the Second Year - Women's Liberation* in 1970 and the concept of the minor literature (*Deleuze, Gilles & Guattari, Félix. Kafka, Toward a minor literature* 1986) whereas 'minor' is considered an operational tool, a way of thinking through what political or artistic strategies might involve.

Internalized shame (toxic) becomes the friction where the countermovement takes off

My starting point is that shame points out when one acts outside the norm (Donald L. Nathanson, *Shame and Pride: Affect, Sex, and the Birth of the Self*, 1994). Shame is one of the most deep and hidden emotions. The slightest

contact with toxic shame entails a terribly painful experience and avoidance strategies, but carries also the vulnerable potential to become a great creative or political asset.

Mapping when shame requires adaptation in social choreographies

I have also investigated in the personal/private domain, as an artistic strategy assuming its relevancy, because of the amount of ideological shame bound to social rules and norms.

I have made a parallel research moving back and forth along the axis Private - Public and Inside - Outside

I analyze the implications to the following questions: Isn't shame too private, too personal, or too autobiographical? Is shame and private, as method of investigation really relevant to Art and Art practice? Through my stage work I expose how the movement from the *'private'* through the *'personal'* into the *'social'* is a fundamental building block of social choreography within any given social structure. (Bill Bryson, *At home: A short History of private life*, 2010). Exposing what is moving me in relationship to colleagues and audience creates an additional set of exchanges - actions, reactions and thoughts - that gives depth and substance to the practice. A sort of augmented reality, analog to loops of positive or negative feedback as in the System Theory (Ludwig von Bertalanffy, *General System Theory: Foundations, Development, Applications* New York: George Braziller, 1968). I use the intelligence of the body to dwell into the question: when does the embodied private knowledge become relevant in public? The philosopher Merleau Ponty in his *Phenomenology of perception*, 1945, placed the body on the map of existential philosophies, before that the body was not even considered as an intelligent part of the human being.

Shame theory makes the body a concrete part of the relational field and all artists are in relation to a possible audience or to oneself.

MASTER EXAM WORK: SEE ME (BECAUSE I CANNOT)

Exposure of 3 generations embodied knowledge

Private is political

In a performance I have involved my mother who has a tattoo from Auschwitz on her arm, and myself while the aesthetic surgeon is marking possible zones of deconstruction. I brought the lines drawn over my body into a performance at the experimental stage, Inkonst, in Malmö Sweden. There, the audience modified the surgeon's marks over my body by filling in and adding ink marks. My daughter participates with the tattoo of "Shiva the god of death and rebirth" that dances across her body with severed chopped heads and skulls. The accompanying video-work depicts our gazes, how we look at each other: my gaze on my mother and my daughter and the audience's gaze on us.

Tattoos and embodiment of drawing souls

The video work: 'Two moving stills' is filmed in a studio, portraying my affected look at my mother, daughter and their tattoos. The word tattoo comes originally from the Polynesian Islands, Samoa, Tahiti, where - **ta** - means drawing/characters - and **too** means soul. The Polynesian ritual of tattooing is to hammer the ink into the body with a piece of bone (femur) from an ancestor. The word is also onomatopoeic; the rhythm of the hammering is tatau, tatau, tatau...with the intent of stopping time or giving it continuity. By tattooing family patterns they force the ancestors to the surface. Maybe it is also what my daughter and I are trying to do. I grew up within a very small family - mother, father and an aunt - the only survivors of two large families murdered in Chelm and in Auschwitz.

Objects

The exhibition also contains an installation with choreographing boxes and audio works that enhance the movement of the audience's bodies.

Definitions of shame that made me understand my self in my artistic practice

"The task for the affect of shame is to be a regulation mechanism in our relationships." (Lee, Robert G. and Wheeler, Gordon. eds.1996) *"Shame is an affect that make you feel lousy"* (Kaufman, Gershen, 1989) *"Shame is an inner revulsion against one's own existence".* (Evans, Ken, 1994) *"When we have a yearning to be in the world, shame will automatically be activated to pull us back"*(Lee, Robert. G. And Wheeler, Gordon. eds.1996) *"Shame is an attempt to protect ourselves when we perceive that we will not be received"* (Lee, Robert G. 1995)

My strategy of avoiding shame became a creative tool when it was brought to awareness

I had stage fright for years, my shame voices told me how bad I was before and after performances. The only time when the critical voice was quiet was on stage. Reality seemed more real on stage than in life outside. I started to question if the struggle with the inner critical voice, that haunted me, was a price worth paying? On the other hand the only time I felt good was when I was focused and present while performing, I was caught in a catch 22. My avoiding strategies made me run like hell, train, produce and perform without reflection. I didn't understand I was without evaluation ability. I couldn't see myself. Now at the end of the investigation of the MA program I realize that I do not only conclude something but something new has happened. The knowledge I have gained professionally about theory, reflection, methods, presentation, representation and practices has strengthened my artwork in an intellectual and practical way. The healthy regulating shame I brought to awareness, will now guide me towards artistic and personal boundaries that will help me to a more sustainable artistic professional life. Shame theory can be coupled with any structures and theory; it is a critical tool for analyzing the structure itself.

THE RESEARCH'S CONTENT

Shame as strategy of decoding social choreographies and movement practice. An investigation in the role of shame in artistic practices and methods.

I have developed my investigation in relation to two lines of thought: *"The Personal Is Political*, by Carol Hanisch" a paper originally published in *Notes from the Second Year - Women's Liberation* in 1970 and *The concept of the minor literature"* (Deleuze, Gilles & Guattari, Félix. Kafka, *Toward a minor literature* 1986) who understood minor as a kind of operational tool, a way of thinking through what political or artistic strategy might involve.

Its political character characterizes the minor literature where everything is politics, the individual affairs immediately connect to the political. Deleuze and Guattari's concept of 'minor literature' is deeply rooted in postcolonial literary field, particularly in the French-speaking world. Through the years, their reasoning on the smaller literature received both praise and criticism, and it is a fact that their 1975 controversial book continues to arouse interest among literary scholars and philosophers. My performative art mirrors this viewpoint.

"The vitality of minor literature is even greater than that of a literature rich of talent, since there is no writer whose talents would make the critics silence, the literary battle really get a function," this new perspective, a friction between major and minor, was postulated by Kafka on December 25 1911. I have explored the minor language of mime as an analogue to the minor in literature. I have also realized the minor stage; one-to-one choreographies in parks as a practice of sprawl choreography and phenomenological transmissions.

Internalized shame becomes the friction where the countermovement takes off

My starting point is that shame points out when one acts outside the norm. (Donald L. Nathanson, *Shame and Pride: Affect, Sex, and the Birth of the Self*, 1994) Shame is one of the most deep and hidden feelings. The slightest contact with shame entails a terribly painful experience, but carries also the potential to bring about great creative insights or become a political asset. Based on Kafka's minor and Carol Hanisch feminist theory my departing point is that internalized shame becomes the friction where the counter-movement takes off.

Countermovement to dominant norms as artistic strategy

A possible countermovement to shame is to find sustainable artistic fuel for myself both within the minor and the major fields of stage art. I have shaped practices, methods and concepts for material production as well as developed new networks for my interdisciplinary work where choreography have spread out into different art forms. From the core of a strong embodied physical body practice and the technique of mime, acting, dance, film, and photography I have also straggled into design and visual art. I used of the dissonance between my chorographical works - private, personal, individual, biographical and identity based (embodiment of the minority status: Jewish in the majority society of Sweden, Swedish in Israel and mime artist in the Art world)- and public norm-regulated platforms.

Mapping out when shame require adaption in social choreographies

I have investigated in the personal/private as artistic strategy (I have assumed its relevancy due the amount of ideological shame bonded to social rules and norms) and I have looked how-when the politics of 'personal' tip into the "too much", "too minor", "too private", and "too public". The feminist and theoretician Sara Ahmed reflect in her book 'Vithetens hegemony' (Sara Ahmed, *The white hegemony*, 2011) on how witness and racism shapes society. In the white bodies social choreographies, only selected bodies are allowed do certain things, according social structures and embodied values that often are implicit and not explicit. Even though we might sense the

unspoken, the hidden codes that controls us. In gestalt theory one say that the hidden - the unspoken have even a stronger impact on our life's than the known conflicts with others and ourselves.

This is too private! - This is too public!

The research expanded to moving back and forth on the axis between private/public and inside/outside

A usual reaction about my interest of shame is: Is not shame too private, too personal, or too autobiographical? Is shame and private, as method of investigation really relevant to Art and Art practice? Here I wonder if these reactions carry out politics of 'too private' due to patriarchal remains, or because our 'human nature' induces us not to show our guts unless we have cultivated a certain level of intimacy in our relationship?

I have noticed repeatedly through my experience on stage that revealing the movement from the 'private' through the 'personal' into the 'social' is a fundamental building block of social choreography within any given social structure. (Bill Bryson, *At home: A short History of private life*, 2010) Exposing the hidden behind my actions in relationship with colleagues and audience, creates an additional set of exchanges -actions, reactions, thoughts that give depth, substance to the practice, a sort of augmented reality, i.e. loops of positive or negative feedback as in the System Theory (Ludwig von Bertalanffy, *General System Theory: Foundations, Development, Applications New York: George Braziller, 1968*) for example; a small disturbance on a system increases the magnitude of the perturbation - a good example of a sprawling choreography is how panic spreads among sheep causing a stampede.

When does the embodied private knowledge become relevant in public? The philosopher Merleau Ponty (Merleau Ponty, *Phenomenology of perception*, 1945) placed the body as existential philosophies on the map. Before that body was not considered as an intelligent part of the human.

Translations of the choreography of shame

The method of staying in the now in the gaze of an audience, with the potential of embarrassment or shame, became my method and practice during the two years of research and produced many different outcomes aesthetically, practically it even shape surprising products in the field of poetry, radio, theatre, dance, mime, film, photo and design. In the conscious method of using shame as an indicator of norm breaking I have been exposed to vulnerability and the potential of shame. I have during such a process understood that it will be impossible for me to be norm breaking in my art without going against certain biographical patterns that per se will trigger shame, and I have also become painfully aware of my personal urge for love and confirmation. If I want to make changes both in the social structure and personally, there will be conscious decisions to make on specific politics that I want to support and be aware of the price I am willing to pay. Norm breaking seldom creates only joy. Resistance is a usual response to changes.

If I interpret 'New performative Practices' based on the sum total experience of these last two years my practice has to have the quality of being on the edge, which is thrilling but demanding. To continue in my method making I have to continue to rely on some healthy dissonance within myself and in relation to others. New speech-acts will have to be found. I still don't know how to handle it but I suppose it is part of shaping new praxis, not knowing beforehand the result but aiming to fabricate sustainable societies by new performative practices that will act through the relational works of different individuals. May be one has to become more of a Buddhist and only focus on the road to enlightenment instead of the nirvana; with a road full of unknown relations and potential shame happenings.

Shame is a 'stressor' hence a conveyor of information. (Nassim Nicholas Taleb, *Antifragile How to live in a world we don't understand*, 2012). Minor/shame as creative asset. During this period I have researched on how the personal internalized shame can be a creative tool to decode a social choreography. The clashing between personal and public enhances new language of movements and makes it available to a performer.

What have been hidden in my practice?

I have mapped and exposed what, until now, have been hidden in my practice even when it has been questioned as "too private" or "too personal". On the same line of thoughts it is revealing to witness how affects permeate social relations between artist, peers and audience, in ripples quivering back and forward. This too much or too little has morphed from a potential revolution into an embodied adaptation on stage and behind? I started the process of using shame as a tool for artistic practice by adopting it as a trampoline to propel counter movements from the personal into the public environment, between the me- artist and the audience. I have tried to withstand or challenge the pressure of the normative that consciously and unconsciously influence the agreement between the happenings on stage and the audience. It has been a constant struggle to oppose the perspective of everyday events to the power's narrative that relentlessly attempts to rewrite the contemporary as well the past history.

From the seventies 'personal' to the contemporary private

In the seventies Carol Hanisch rooted in the feminist theory and practice the concept that personal is political. It is a new field of investigation that contradicts the present taboo: it is ok to be personal but not private. I sustain instead that what once was *personal* has now become *private* – just look on how private photos are shared in social media. But the social behavior is one step ahead of the awareness of its drivers; hence I have and will continue to investigate in how this lag can be used to create new cultural maps in favor of experimental choreographies and artistic practices: representation/non-representation, subjectivity, domain knowledge bias, the 'silent majority' worldview, iatrogenics (Iatrogenics – means doing harm while trying to do good - page 111 of 'Antifragile' by Nassim Nicholas Taleb-Random House Publishing Group, 2012)

Embodiments of object and shame

Merlau Ponty was inspired by Gestalt theory and started to oppose the Cartesian dualism. In 1962 he elaborated the paradigm of embodiment and wrote the '*Phenomenology of perception*'. He asserts that an initial percep-

tion independent from any background is inconceivable. Merleau calls the “body” - “a grouping of lived-thought meanings which moves towards its equilibrium”.

I believe that shame as function regulates meanings to attain private and public equilibrium. Ponty also introduced the idea that the body extends into objects, for example a cane for a blind, becomes literally a part of the body. And this search for equilibrium also seems to be the core of personal adjustment to his or her impairment. This extension of the body’s boundary, a new synthesis, is a process of embodiment. The piano is a part of the pianist not as a metaphor, but as an extension of his body, and the piano is an integral part of his identity. The body practice is a part of my identity as a performer. My identity or my wholeness cannot be separated from my practice. My methods can change but not the fact that I embody a research in different forms and expressions. Can a new object redirect physical gestures and choreograph nervous system? Is design choreography? Is choreography design? If we are actually building an interactive system, is it the same thing as interactive performance installation? How does the embodiment of shame take place in our bodies? How does the process of adaptation imply shame? How the extended body is choreographed by the added part?

The positive side of shame and adaption

The body adapt to behaviors and extensions but also to social choreographies that use ideologies to make sure that we follow the rules. Performativity with the charged speech acts is one of the controlling factors. Within the Judith Butlers speech act theory I assume that shame is an important tool to internalize performativity according the majority society, in big and in small groups as well as in the field of stage art and contemporary dance.

I have explored how shame manifests itself in different ways. I documented all my presentations and representations in the relation to my peers and teachers during the first year by taking notes of the emotional state before, during and after the presentations, with hope to see patterns that I could decode. That didn’t happen. What I found though was that shame was always surprising, no matter if it came before, during or after. The only consistent

pattern I found was that shame always regulated me in the relation and in the gaze of the others.

“Not only is shame a painful feeling, the aim for shame is to regulate us in relationships to our significant others. Yet it is important to see and understand that the positive ways shame functions as well, even as a toxic internalized shame, it is about protection. When we were not received and helped to get ourselves validated, when feeling strong shame, we had to creatively adjust to this ourselves. This continues in settings throughout our lives, where we perceive, or pick up in the transference and counter-transference that we again won’t be received.

(When contact becomes a matter of life and death for the therapist. ”

A thesis about shame. Jojo Helena Tuulikki Oinonen. 2009)

The problem and beauty of sprawling out

One of the characteristic of the contemporary world is that people spend most of their time in a disembodied state; we have extended our bodies so we can reach almost everywhere. Computers, and the web have become our body’s extensions. We have embodied the computer in a phenomenological sense. The consequence of this embodiment is a lack of boundaries towards the huge stream of information as well as in our real human relations. The social media gives a sensation of having close relations to many and at the same time one of isolation. I have many times felt thinly spread out in the internet space, where everybody is competing for an audience.

Is it possible to sprawl in?

One of the artistic products that I started to design during the MA program was an air and shame cleaning devise, which I as an asthmatic, can use as prevention instead of medicines. The “Boundary Bubble” aims to provide space and boundary for contemplation, meditation, for people in polluted cities. I envision the ‘bubble’ as a portable minimal inner scene where the essential choreographies of breathing and establishing boundaries take place. Its portability gives the possibility to study how people act/react in relation to themselves, others, and the environment. With it I want to continue my

investigation and build a rich and homogenous bank of information – data, photos & video recordings- as an experiment to stretch out the artistic contract with others.

The Boundary Bubble as tool for extended embodiment, meditation, as well as a devise for countermovement to shame

The project aims to answer the questions: How to cure or balance the function shame? Can the body be choreographed into different postures by air? I will use air and choreography as method to move the affect shame that has frozen the posture, into dynamic breathing and movement, choreographing new breathing patterns and enhancing the body into healthy postures. Since we live in a shame culture in which conformity of behavior is maintained through the individual's fear of being shamed, we need something that makes us aware. It is easy to get caught by shame once it has become internalized, that's why I want to make a shame regulator.

The future and production of the Boundary Bubble

The 'Boundary Bubble' has been presented to the Swedish company Blue Air, owned by Bengt Rittri, who has committed to realize working prototypes. I have found another supporter in Anders Kumlander, Chairman of the Board of the Vidarstiftelsen, the leader behind many of the anthroposophical activities, among others, the building up of Salta Mill, Vidar Clinic, and Culture House in Ytterjärna and the Foundation for the Collection of Hilma af Klint Art.

He is interested in how through the 'bubble' one can redirect breathing and human posture as well as choreograph moods and stillness, counter to stress and activity. An air and light support at Vidarkliniken spreading calm, new energy and regulating relationship; a device that facilitates boundaries. The experiences gathered with people with illness – the marginal, outsiders, minors, personal & private narratives- will allow to test the validity of my investigation under duress, with 'extreme users'. I will gather food for thought and choreographic methods; thus I will be able to revise, enlarge, question

or leave behind elements of the current normative agreement between the artist and her audience.

Being still in hyperactive environments as political activism

Inspired by the book *'Exhausting Dance'* by Andre Lepecki, I intend in the near future to deploy my choreographic practices in different hyperactive environments – shopping malls, airport, and subways. There I am going to sit still and be available for dialogue with strangers. I will document behaviors and communicative exchanges.

Out of this documentation one can extract relevant questions and attitudes towards boundaries, shame and politics of compulsive behaviors induced by social normativity. Furthermore I will find people, during my performances, that want to join my practice and spread 'The stillness performance in different bodies' as well as documenting an archive of living bodies, this could be like a political campaign to spread. Disruption of activity with potential of shame or braveness.

Sprawl choreography method and practice as body and political movement *(experimented and work-shaped together with the poet Aase Berg, the choreographer/professor Cristina Caprioli and expanded through with CC and the dance theoretician Mark Franko).*

What happened to me in relation to my assumption of making myself as the object of research? Through my practice I found new roads to the becoming of choreography and the performance of it. On that road I was introduced to new methods. The first one was the 'sprawl poetry' or 'sprawl language' by the writer Aase Berg. She held a workshop within the Cristina Caprioli course in choreography and semiotics. Inspired, almost obsessed, I made choreography out of sprawl poetry, translated it into own movements, oscillating between abstraction and illustration. I like to illustrate, I am a mime and part of the technique is to identify your self with movements of things, animals and human characters. In the course we wrote a text, I literally illustrated, words within the poetry; on the other hand I construed my own dictionary

of movements giving them own meanings. The choreography became an axiom of the written text. The sprawl method, sprawling out from words, imploding into words, shaping new words, movement and new meanings, became a revelation. Sprawl poetry offered an alternative stage where to perform. The method became a stage where I could be unseen, invisible, without shame or seen with my shame. In this axiom, making my own language, choreographing, and building a world out of words, I achieved integrity. With that integrity I can practice without defending myself. I practiced in Stockholm's parks. People passing by sometimes asked about what I was doing and in the conversation I got the opportunity to acquire contact and talk about choreography and movement and how different practices represents different ideologies. We talked about the difference of gym practice, sports and dance and also how doing alternative movement at unexpected locations became a Socializing moment. The sprawl has now evolved into a method and choreography to perform in different settings. The name of my sprawl choreography is The Crow.

Sprawl gave me the freedom of being meaningless, which in turn gave me meanings. The method gave me space to fail, to really do mime, avoid mimetic movements and do something that would look like nothing else. Suddenly I recognized how my affects got triggered or interrupted.

The disruption of interest in a movement or my need to quickly get out of the movement gave new reflections. Somewhere around these reflections I found an animal representation that I could use as a self that was instinct based to get out of controlling behaviors. I made choreography, I perfectly knew where to start and where to stop the actions and begin with a new one until I came to the Crow sound where I realized that I couldn't let the sound out. I was hiding the Crow bird, although I created all the movements around it. (Kravla, krav--la, krav-- lägga, kram-- lägga, KRA, KRRR; KRA; LA; LAM, KRA! KRA!) The resistance created a very strong urge and an inner struggle that colored the movements in the choreography. I realized how I embodied avoidance strategies. I was all excited but when I stopped the etude I still had the crow sound hidden inside me. What was it? Why didn't I dare to make the sound? The answer was that I did not make the sound to avoid shame.

In the context of dancers I felt embarrassed to go into such an expression; it would have been inappropriate to make such a grotesque sound according my own personal shame biography? Or the dance fields? It was not really logic, because I had distorted my body, crawled like a spider, imitated the bird head, nothing alike any choreography's I done in the past, I brought into existence everything, without uttering the sound of the crow, there was my limit. After this presentation I saw my performance practice with a new perspective. It became evident how my personal scripts of preconceived values created a set of avoidance strategies. The experience suggested me a key into how I kept myself away from shame. I was curious to learn and study my avoidance scripts and how they where divided into hierarchies of what I could express and not. I clearly noticed how script and hierarchies as well as the context decided my 'expression'and the urge not to disrupt consensus. Although I felt that I failed by not following my memorized choreography, I got a good response.

Sprawl poetry and timing

Only then I realized how I could use 'sprawl poetry technique' as the first object of examination in my research for *"how timing emerges in the performing situations and how I know when timing emerges, since I believe that the relationship to shame influences the timing"*.

Why did I get a good response from the audience, although I felt that I broke all stage rules: being reasonable, logic, flowing, understandable? Was it the struggle against shame, or may be the freedom of "sprawling". Or was the exploration of my inner universe over which I ruled that kept alive the interest nourishing my curiosity and in turn that of the spectators. My perception of the sprawling method gave me the permission of inventing a language, my own language. In the architecture of sprawl I could spread out, be illogical, implode and be in-between. I could be the suburban, the highway to city, the metropolis, and all the places I know so well. Ugliness and beauty & lonely and crowded. I could fall and rise again, fail bravely and still stand up and keep contact.

Through the freedom of the sprawling I met my thoughts about my doings. I met a counter language that offered to make new words, worlds, movements and objects. I freed myself from the imperative of creating anything meaningful or aesthetically modern or unique. I understood how important it is to claim the power over my own work, to redefine myself, and ask relevant questions. What do I say, and in what way? And I asked myself: Is shame only personal? Is shame only about me? Or is it a choreography that permeates human bodies in a social and a political sense?

According to the affect theory, (Tomkins, Silvan S. (1965), affects are biological and can be detected, because they generate electrical impulses in different areas of the brain. The 'affect system' contains nine affects that organize a certain response, a body and face language, that we are genetically choreographed to perform. Shame is the last one of the nine affects: our evolutionary response to the need of social adaptation to a group, in order for human or other species to collaborate.

Toxic shame is not a metaphor

Shame is also a real chemical reaction, taking place in the brain. Allan Schore, *Affect Regulation and the Origin of Self - The Neurobiology of Emotional Development*, (1994) has found places in the brain where he could see the synapses sending out toxic substances that kill brain cells just as one is drugged or drunk. Thus I actually think the bubble as a gas station that instead of being filled with toxic substances is filled with wellbeing. I want the boundary bubble give a loving atmosphere, a sense of home, of being embraced of cold, or warm pure air, depending on individual needs. Inside it one will feel cared about and filled with air, heart, courage, spirit, calm and energy to be able to meet the world outside with the strength of being the vulnerable alive sense of self. . I believe in kinesthetic to understand new knowledge, movement foster intellectuality. Could air be the kinetic embodiment of fluid learning? (Harry Collins, *Tacit and explicit knowledge*, 2010)

Learning when we are in a toxic shame state is impossible.

To be connected or try to learn something when you are affected by a toxic shame experience is impossible. The lesson is often present, but unavailable; and it want to teach us something about violated boundary's, according our own personal cultural moral values. Shame feels different for each individual and is triggered in different settings. When we feel shame the brain shuts down, the breathing is affected and becomes shallow, our eyes avert or close and the head turns down. In this situation we need air and space, mentally and physically. Part of the investigation has been to provide reminders of how important it is to be loyal to your own boundaries and own sense of morality and sensitivity.

Exile: Shame drives us to an inner exile; just as minorities are marginalized to the peripheral layers of our society i.e. see how Romani people are treated in the civilized Sweden and Europe. How does these happenings compound, build upon each other? Changing, going outside the social choreographies create shame. To change is like going thru puberty. You blush, you feel anger, you become too much for your environment, and you fight with that and create t shame bouncing back and forth, you challenge yourself and the environment, while the environment is challenged and attacks you back in repeated loops.

Being an artist is sometime like being in puberty, in an emotional way, as long as you continue to challenge your self and/or stay in an avant-garde mode you always have to question the power. Is this needed to be in the front of 'new performative practices' or is this an affective behavior that is possible to change? And how do I know it? How do I map the unknown? For me the solution has been to map the norm makings of shame, which guard the boundaries of the power structures as well as the politics of the private (may be the new private is the contemporary intimate). All society's tribes have their own ways of keeping the consensus alive, shaping invisible inner and outer cultures. And why or how does it happen?

*Because elites are informal does not mean they are invisible. At any small group meeting anyone with a sharp eye and an acute ear can tell who is influencing whom. The members of a friendship group will relate more to each other than to other people. They listen more attentively, and interrupt less; they repeat each other's points and give in amiably; they tend to ignore or grapple with the "outs" whose approval is not necessary for making a decision. But it is necessary for the "outs" to stay on good terms with the "ins." Of course the lines are not as sharp as I have drawn them. They are nuances of interaction, not prewritten scripts. But they are discernible, and they do have their effect. Once one knows with whom it is important to check before a decision is made, and whose approval is the stamp of acceptance, one knows who is running things, *The Tyranny of Structurelessness*" is an influential essay by American feminist Jo Freeman inspired by her experiences in the 1970s women's liberation movement concerning power relations within radical feminist collectives by Jo Freeman Joreen.*

Conclusion:

"Coming out of Hiding and Isolation The excruciating loneliness fostered by toxic shame is dehumanizing. As a person isolates more and more, he loses the benefits of human feedback. We lose the mirroring eyes of others... identity formation is always a social process. We define identity as an inner sense of sameness and continuity, which is matched by the mirroring eyes of at least one significant other. It was the contaminated mirroring by our significant relationships that fostered our toxic shame. In order to be healed we must come out of isolating and hiding.

This means finding a person, or ideally a group of significant others, whom we are willing to trust. This is tough for shame-based people. However, the only way out of toxic shame is to embrace the shame - we must come out of hiding." Bradshaw, John (2005 p. 153)

I carry my embodied shame archive. I hope to develop a better grip of the different embodied experiences and how they reproduce themselves as performative practices in a continuing investigation. I hope to be doing it in relation to other colleagues and audiences. My body has carried the information

about shame, my body has been hurt by different ideologies, now I will use the knowledge of the function of shame as a helpful teacher, if I dare to keep up and stay in the shame attack when it happens, being brave I believe that will reach my vulnerability without losing ability to stay in contact.

Shame freezes me in time and impulses are lost in time and space. Toxic shame distances me from moving, eating, swimming; from anything that could remind me of losing contact or power and social standing. Shame can make me move too much, eat too much, do too much of anything, attack myself or others, to avoid feeling the pain of shame, or loose my self-image. Identity is the last thing one want to change or loose. It's the orientation tool we navigate with. Shame has been a drama on life and death. But shame has also positive qualities. Shame can also help to protect my own boundaries, as well as become aware when I don't. Shame points out when I overstepped; mine, yours or the audience boundaries.

When we learn to know the dispositive (Giorgio Agamben, "What is an Apparatus?" in *What is an Apparatus? And Other Essays*. Stanford: Stanford University Press, 2009: p. 14) we get more choices whether to stay in the norm or not. To shape new performative practices we need to analyze and understand the ongoing ideologies that we reproduce in order to make different artistic choices and render hierarchies visible. I have allowed shame to make me transparent or vulnerable, I have felt an urge to understand my motivational engine, and how shame has influenced my choices, since shame always stopped me to be in my full artistic and private potential.

How can we make new performative practieses with charged languages and behaviors?

As Butler explains, "Within speech act theory, a performative is that discursive practice that enacts or produces that which it names" (Butler, Judith. *Bodies that Matter: On the Discursive Limits of 'Sex'*. New York: Routledge, 1993.). A speech act can produce that which it names, however, only by reference to the law (or the accepted norm, code, or contract), which is cited or repeated (and thus performed) in the pronouncement. That's why even tough art is aiming for change and new perspective it most often reproduces

old ideologies and behaviors. To take make a new performative practice take a lote of bravery. Applause is very seductive.

The Performative references

John Langshaw “J. L.” Austin was a British philosopher of language. He is remembered primarily as the developer of the theory of speech acts.

Illocutionary act is a term in linguistics introduced by the philosopher John L. Austin in his investigation of the various aspects of speech acts. We may sum up Austin’s terminology with the following example:

In uttering the locution “Is there any salt?” at the dinner table, one may thereby perform the **illocutionary act** of requesting salt, as well as the distinct locutionary act of uttering the interrogatory sentence about the presence of salt, and the further perlocutionary act of causing somebody to hand one the salt.

The notion of an illocutionary act is closely connected with Austin’s doctrine of the so-called ‘performative’ and ‘constative utterances’: an utterance is “performative” just in case it is issued in the course of the “doing of an action” (1975, 5), by which, again, Austin means the performance of an illocutionary act (Austin 1975, 6 n2, 133). According to Austin’s original exposition in *How to Do Things With Words*, an illocutionary act is an act (1) for the performance of which I must make it clear to some other person that the act is performed (Austin speaks of the ‘securing of uptake’), and (2) the performance of which involves the production of what Austin calls ‘conventional consequences’ as, e.g., rights, commitments, or obligations (Austin 1975, 116f., 121, 139). Thus, for example, in order to make a promise I must make clear to my audience that the act I am performing is the making of a promise, and in the performance of the act I will be undertaking an obligation to do the promised thing: so promising is an illocutionary act in the present sense.

I’m changing in to New Performative Practices.

It has been a roller-coaster journey. But Now; Now; Now! It’s happening. What happens happens and I let go, little by little, of the Old Performa-

tive Practices, the speech acts that has formed and constructed me. I have deconstructed my thoughts but there is a long road to change behaviors. It takes time to reprogram ourselves. I have denied during the two years in front of teachers and peers that the topic of shame is private although you all saw it all the time. I thought it was something wrong with dealing in public with the subject of shame, without questioning the politics of my peer group. I tried to control our interactions, protecting you from me, and my disgusting shame. I tried to be in contact with you throughout all the process.

I tried to see you during all these two years, I tried to see myself. At last after a time of total distress, not being able to realize the success story I had hoped for, I flipped. My private broke thru all theories and ideologies and it knocked me down. My new performative practice is to let go of control, focus on chosen actions and rebuild my brain that is full of imprinted ideologies. 50 years of speech acts that are not worth carrying around any more. I feel like I’m in a second puberty. Everything I trusted in the world of grown-up seems wrong and it’s time for a change. A radical change!

I end quoting Andrew Hewitt. (Within Documenta 12 magazine project, Interview by Goran Sergej Pristas, 2007).

“Aesthetic dance – and here we encounter the importance of the performative within our notion of social choreography – functions as a space in which social possibilities are both rehearsed and performed. Consequently, choreography as an intrinsically performative aesthetic form cannot simply be identified with “the aesthetic” and set in opposition to the category of “the political” that it either tropes or pre-determines... My argument ... is that dance has served as the aesthetic medium that most consistently sought to understand art as something immanently political: that is, as something that derives its political significance from its own status as praxis rather than from its adherence to a logically prior political ideology located elsewhere, outside art.”

Thanks and credits:

Thanks all peers and teachers! Without you I couldn't have made this learning curve!
You have been my most important dynamic mirror.

Magnus William-Olsson, poet, essayist and translator

Aase Berg, Swedish poet and writer

Cristina Caprioli, choreographer, dancer Professor of choreographic composition

Mark Franko is a Professor of Dance and Chair of the Theater Arts Department at the University of California, Santa Cruz.

Cecilia Roos, dancer, Head of Department of dance and professor of dance interpretation

Chrysa Parkinson, performer and teacher living in Brussels.

Anna Pettersson, playwright, director, actor

Frédéric Gies, Senior Lecturer in choreography focusing dance

Jefta van Dinter, Senior Lecturer in choreography,

Camilla Damkjaer, Lecturer in Dance Studies at DOHC, attends the circus research workshop 'Atelier du Collectif de Chercheurs sur le Cirque' on June 18 at HorsLesMurs, Paris.

Rolf Hughes, professor of design theory, focus on practice-based research, College of Arts

Lena Hamnergren PhD, Associate Professor, Department for Musicology and Performance Studies, Stockholm University, and Professor, University College of Dance, Stockholm Anne-

Christine Axelsson, Production Designer, Costume Designer, make-up artist

Carl Gabor, photographer / Gabor Studio

Collaborators in making the exhibition:

Filmmaker and **Artist Masoud Shahsavari**

Artist Josefin Hinders, Audio Consultation

Cast:

Katerina Zylberszac MOM

Daniella Evrén DAUGHTER

Maria Stiernborg ARTIST COLLEAGUE

Gabriella Rudbeck Wattin, PLASTIC SURGEON

Shame Expertise:

Jojo Tuulikki Oinonen, Chartered. Gestalt Therapist, shame expert and director

Johanna Skobe, actress, Chartered. Gestalt therapist, leadership trainer, specialty shame

Pio Barone Lumaga, designer, PhD Environmental engineering, shame expert in corporate businesses

I feel bad I might have forgotten somebody. Sorry!

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Patricia Baudoin & Heidi Gilpin, William Forsythe och försvinnande arkitektur,

Jéréôm Bel Jéréôm Bel & Jan Ritsema, Deras job är inte att dansa utan att se på andra som dansar- om de dansar

Trisha Brown, Ackumulation med talande plus vattenmotor, Locus

John Cage, Grace och klarhet

Merce Cunningham, Rum, tid och dans

Bojana Cvejic' & Xavier Le Roy, Att upphöra med bedömning genom klarläggande Jacques

Derrida & Christine V McDonald, Koreografier

Elisabeth Groosz, Tinget

Textfragment om improvisation. Ett samtal med **William Forsythe**

Andre Lepecki, Att skriva in dansen

Boyan Manchev, Transformabilitet

Peggy Phelan, Performancekonstens ontologi: representation utan reproduction

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Susanne Sontag, Till minne av deras känslor

Steven De Belder, Luk Van Dries & Kurt Vanhuotte- intervju med Meg Stewart René Thom
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Daughter and her tattoos



Mother with her tattoo





Performance at INKONST



After performance at INKONST



After performance at INKONST



DOCH

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