

# Meeting Buoy

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*A poetic cross-media experiment presented at gtf Jahrestagung 2018, interlacing documentary video-clips of outdoor movement practice with live projections of drawings, writing and objects on a tabletop as well as spoken words.*



*Fig. 1: Film still from a similar presentation at Tutke Spring Days, held at Kiasma Museum for Contemporary Art Helsinki, April 2018. Documentation © Kiasma.*

## Background and Research Context

Body- and site-based artistic research on intermateriality: How do things, objects and materials of different orders intra-act, confederate, co-affect (and not) each other in the emergence of movement, performance practice and choreography? Exploring the relationship between human, thing and (im)material context. Post-doctoral artistic research project funded by the Centre for Artistic Research (CfAR) of Uniarts Helsinki, 2016–2019.

## *Meeting Buoy*

once upon a time  
you arrived on a beach  
by the sea  
rocks and pebbles all around.

I pulled you up to meet with you  
and over time we became friends.

Spending time together  
over the course of a year.  
Meeting and playing and testing  
and trying and dancing and  
resting.

And we performed together  
on the surface of time.

In the winter I let you rest -

the world is still  
the grass is still  
the sea is ice.

Sometimes I move  
and sometimes I am still also.

Will you be there next time I come?  
This I will never know.



*Fig. 2: Film still, documented movement practice on Suomenlinna, July 2018, camera on tripod. © Paula Kramer.*

**On layering** – *in situ, when working with film in a conference/presentation setting, I work with layering. Layering what once was with what now is. Making sensorial, analogue, three-dimensional offerings and live adaptations to pre-recorded, digital video material. Keeping the body in. Re-entering a scene. Making space for chance-happenings.*

The in-depth, body- and site-based artistic research of the projects as a whole took place on two sites: behind a major museum for contemporary art in Berlin, the so called *Südplatz* (South Side) of Martin-Gropius-Bau and on the North-Western corner of Läksi-Mustasaari, one of the Suomenlinna islands in the archipelago of Helsinki. *Meeting Buoy* was created in response to working in Suomenlinna. On September 4<sup>th</sup>, 2017, I found a loose pink buoy and pulled it onto the rock. It became a steady part of my working practice. An anchor by my side, a planetary globe, a trusted friend.

**On poetry** – *my work has a long record of insisting on poetry, in the doing, in the presenting, as well as in the context of publishing and contributing to academic knowledge producing circuits. Such as this conference. Such as this text.*

The insertion of poetry and imagery, as I have argued elsewhere, allows for a “sensual perspective” (Bradley 2004: 628) to exist in writing and contributes to sensual scholarship more broadly, a term Ivan Brady draws from fellow anthropologist Paul Stoller (1997).

“I position such insertions as repositories created through movement-based writing and movement-based photography, repositories that contain and offer information, for example about the site and my working within it.” (Kramer 2015a)

I use such repositories as necessary epistemological acts in relationship to publishing body-based research, which fundamentally builds on the multisensory knowledge of moving and the complex intermaterial processes taking place on site.

“Corporeal knowledge degrades when transmuted into discursive practice; experience is uprooted in the act of writing it down” argues theatre scholar Theresa May (2005: 347). As a measure of recalibrating such losses, I layer the live into the pre-recorded, I fold the poetic into texts of other genres, I rely on the affective stories images tell.

Such working practices have also been thoroughly explored by many others, such as by collaborator in-spirit Alys Longley (e.g. Longley 2018). Further points of reference are past experiments between the two of us (Kramer and Longley 2015) and related publications on writing and writing on publishing (Kramer 2015b, Kramer and Meehan 2019).

## References

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