

**RUUKKU** Taiteellisen tutkimuksen kausijulkaisu  
Studies in Artistic Research  
Tidskrift för konstnärlig forskning



Issue 8 (2018)

## **CONDITIONS OF SHARING**

Voice

[ruukku.journal.fi](http://ruukku.journal.fi)

# Practices of Sharing

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#1 insist on meeting through practice. invite a person who inspires you to share work. dive right in, make little pretexts and no apologies. instead take time to warm up and prepare in parallel. set an adequate and equal time frame for each of you (minimum 30', expand as desired. work with shorter time spans and alternations as needed). meet in a fitting location and bring some food to share after. do this instead of meeting for coffee and chatting to get to know each other.

#2 create an entirely content and context sensitive event. define the heart of the matter and let it influence the structure of the whole. grow it slowly and in dialogue. consider a diverse range of participants and contributors as well as accessibility from the start. who are the neighbours? consider research on attention spans. remember that large groups, hierarchical situations and most kinds of time pressure can all negatively affect the potential of sharing. create situations in which many are able to relax and contribute. avoid situations in which a group is talked to for a long time and is then invited to respond or ask questions under (time) pressure. let practitioners co-define the conditions. provide funding for non-institutionally affiliated colleagues. sharing needs preparation. offer a stipend for all people giving input. work spaciouly and weave against the grain of stress. value the knowledge of people who have been around. schedule time to evaluate the event on site before everyone leaves or is totally exhausted. install measures against exhaustion and overload on the whole, unless this is your point to be discussed.

#3 cultivate resonance-ability in contexts of sharing. set the parameters so that people can sense themselves and their bodies. develop or apply simple scores as prequels to all sessions. for these: draw from your body of practice and consider the inclusion of listening and touch (as adequate). ask yourself: does this invite our bodily ability to listen, be, sense and feel? as a convenor dialogue with contributors about what could be adequate for them/their session or if they want to bring their own prequel. experiment: 3' listening to the space with closed eyes. or: with your hand(s) trace material features of the space into a partner's back/body. or: shake hands with five people around you in silence. take a moment to look at each other. say your names after the session (workshop, input etc.) is completed and shake hands again.

#4 ensure adequate monetary or other relevant rebalancing of artistic work. thus enable the possibility to share again.

## Resources:

Points of Inspiration when Planning Events for Sharing:

- A Shrine to Women's Work (Amy Voris, Manchester 2016) (<http://www.accumulationsproject.com/a-shrine-to-womens-work/?wppa-occur=2&wppa-cover=0&wppa-album=31&wppa-photo=543>)
- About Adequacy: The Process of Making Body-based Artistic Research Public (Paula Kramer and Emma Meehan, forthcoming 2019) in 'Research as/in Motion', <https://www.artisticdoctorates.com>)
- Gnothi seauton (No Paper Conference, Prague 2014) (<http://web.flu.cas.cz/filosofievexperimentu/nopaper/>)
- Susi and Gabi's Salon (Susanne Martin and Gabriele Reuter) (<http://www.susannemartin.de/category/salons/>)
- The Long Table (Lois Weaver) (and adaptations) (<http://publicaddress-systems.org/uploads/2013/05/takeawaylongtableprotocol.pdf>)
- A Shrine to Women's Work (Amy Voris, Manchester 2016) (<http://www.accumulationsproject.com/a-shrine-to-womens-work/?wppa-occur=2&wppa-cover=0&wppa-album=31&wppa-photo=543>)
- Everybodys Toolbox (Alice Chauchat and others) (<http://everybodystoolbox.net/index.php?title=Accueil>)
- Tandem Series of Artistic Research Labs (AREAL – Artistic Research Lab Berlin 2013)
- (<http://paulakramer.de/research/>)
- SenseLab – a laboratory for thought in motion (Erin Manning, Montreal) (<http://senselab.ca/wp2/about/>)
- Solo Partnering / Microstructures for Sustained Artistic Practice (Susanne Martin 2017)

P.S. With thanks to and appreciation of Efva Lilja (2012), Helen Poynor (<http://www.walkoflife.co.uk>), iLAND (2017) and Sabine Zahn ([www.love-labours.net](http://www.love-labours.net)) for reminding me always and again of the vital force of scores and scoring – in movement practice, body-based research, daily life and beyond.

28.8.2018 (updated 6th of September, 2018)

## Bibliography

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Lilja, Efva (2012): *100 Exercises for a Choreographer and Other Survivors*. Lund: Ellerströms.

Martin, Susanne (2017): *Dancing Age(ing): Rethinking Age(ing) in and through Improvisation Practice and Performance*, pp. 90-113. Bielefeld: transcript

RUUKKU – Studies in Artistic Research. Publisher: The University of The Arts Helsinki, Aalto University, University of Lapland. [www.ruukku.journal.fi](http://www.ruukku.journal.fi)

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