



Broadcasting memory is a choreographic exercise as it plays between different existential layers. In the practice of research, caring about memory is based on the construction of all sorts of future mementoes. Those are made by the textures of the different supports that we use to document or register practice. They are the log-book of the researcher. In the fragilities, stumbles and disorientations that any process of research entails, we trust them as the links of the chain that will show us the path towards the past, towards experience and towards our body there in it. They are a collection of captured moments which give us an image of the past to return an image in the present from where we try to start the narrative(s) of one specific process, period or event. We often expect that our records will perform as a *camera lucida*, giving us a free pass to decode not only our movements but also the movements of others, as if all those remembrances could concatenate an explicit and clear sequence towards the past. Far from that, as in the attempts to reconnect with all previous times through these mementoes we realize that they have become vacuous or detached, as if they were the archeological vestiges of a past which doesn't belong to us. I don't mean they are useless or that the act of documenting is a waste of time rather that it's the other way round; the mementoes stress that in order to communicate we need an *unnatural position* to start with. This *unnatural position* materializes in the practicalities of writing as it is the strategy that the body comes across to challenge the emerging tensions of accounting.

During my stay in Zagreb attending the Symposium organized by BADco. at the Museum of Contemporary Arts for the 10th anniversary of the company, one of the topics that we approached was the construction of post-hoc dramaturgy and the elements one should consider in analyzing past creative processes and experience. While there, the artist Mette Ingvarsten introduced us to a project she had developed through YouTube called *Where is my privacy?* Alongside that, she proposed that those in attendance participate voluntarily in the elaboration of a micro-lecture that would be posted as a YouTube video during the symposium. In the process of trying to develop material in response to her request, I found myself recording a

speech for YouTube. It was a video where I talked briefly about the use of some specific approach in my research and then spent the remainder of the time on some other nonsense. Months later while watching the video again I noticed the interest of it wasn't the content at all. The problem I was addressing at the time wasn't a problem anymore. What the video was showing me was something completely different. It was showing the actual meaning of what it means to research in an international context, it was locating my body in a certain position and it was claiming the need of that body to communicate.

[1]
MIGNOLO, W. D.
(2007).
"Delinking:
The rhetoric of
modernity, the logic
of coloniality and the
grammar of
de-coloniality."
Cultural Studies 21
(2-3): 449–514.

The video shows me in a delinked [1] situation; I am in a small room of a hotel, in a country and a language which I don't know, surrounded by people who I don't know and with no clear idea of what I am doing there. At the moment the video is recorded, I realize partly that the concerns that emerged related not to the fact that I was out of my routine but to the fact that I didn't have a routine anymore. Hence, the interest of the video is how this recording, instead of creating meaning about what is happening outside of me (about the object of my research), reveals what is happening to my body. The need to communicate, to find an addressee, a point of reference, a position from which to account oneself, are all elements which later become crucial in establishing an unnatural position and the conditions from where I would compose the post–hoc dramaturgy. The situation shown in the video is not an isolated event such as I would face in my research in situations when following the creative process of different artists. So the video, instead of becoming crucial to determine the nature of the events I am researching, becomes crucial in describing my different positions as a researcher in time.

The act of dialoguing with memory intermingles the transits of the body between the literal, certain and concrete (that is what the collection of mementoes offers) with the lateral, possible and blurred of our bodily memory and places them next to all the moments which have already been swallowed by the ungraspable past. In research writing then becomes a (de)constructive performance, as it moves, expands and locates in a particular manner the (in)existent. Thus, it endlessly searches to recompose the figures of something which is already fissured, cracked or ripped. Probably that is one of the reasons why the atmosphere of research is infused with (im)possibilities and (in)finitudes. In-between those paradoxes the researcher finds the agency to choreograph within the factual, the sensed and the lost. The agency of accounting is primarily based on the unnatural position which leads in the act of writing to an unnatural narrative [2]. The writing is then characterized by *deviations* which are nothing less than the *affects* of experience, which coming from the immersed body are always difficult to translate. *Affections* as *deviations* which give to the researcher new presence(s); my body is *affected*, that is the reason why my body talks (206) [3].

The affections in research are not generally made visible. The interest in approaching them lies in their capacity to recompose our memories from another perspective and also to open a discussion around the *use* of our bodies when we are immersed in the process of research. Of course, the opportunities of *affection* appear always in relation to risks. Those risks can be of different nature as they engage the body in diverse ways. My disquiet

[2]
Unnatural narratives
'seek to describe
the ways in which
projected storyworlds
deviate from real
–world frames, and,
in a second step,
it then tries to interpret
these deviations'.
In: ALBER, JAN
et al. (2010),
"Unnatural Narratives,
Unnatural Narratology:
Beyond Mimetic
Models."
Narrative 18.2:
113–36.

[3]
LATOUR, B. (2004).
"How to Talk About
the Body? The
Normative Dimension
of Science Studies".
Body & Society 10:
205–229.

appears while carrying an international research project that follows the creative process of different companies. Difficulties, challenges and discomforts appear in the journey; not only in the factual act of traveling, of dealing with different cultures, contexts, dynamics and so on but also when facing the laboring act of materializing those experiences, in giving them an appearance and in communicating them. To overcome those problems, I have attributed to my body three basic operational parameters which help me in choreographing my own memory: nomadism, net–gaming and transduction. Nomadism emerges from the liminal position which appears in the continuous intermezzo where the researcher is located. As Deleuze and Guattari stress, nomadism is a way of being in between two points. Nomadism is necessary in order to be there, to meet, and to render cosmopolitanism. I understand cosmopolitanism as having my body oriented to openness, open to those (dis)ordering risks which are necessary to communicate with the stranger–‘other’, with the foreigner–‘other’, with the alien–‘other’, to become in–the–other. Net–gaming is the name I have given to the practice of Actor–Network–Theory. It is characterized by the playful exercise of relating actants, or welcoming aliens and giving continuity to a speech which is by nature discontinuous, due to memory. And finally, the idea of transduction as Adrian Mackenzie explains: “To think transductively is to mediate between different orders, to place heterogeneous realities in contact, and to become something different” (18) [4]. Transduction encompasses a way to approach undomesticated experiences, to recompose what dissolves, to grow (e) scapes, to create something from something else.

[4]
MACKENZIE, A.
(2006).
Transduction:
Bodies and Machines
at Speed.
London: Continuum
[2002]

Those operational conditions emerged spontaneously during the process of research. My goal here is not to explain them in depth but rather to point to their relationship with the problematic that the researcher has to cope with. The fact that they become explanatory regarding my position as a researcher doesn’t mean that I haven’t always performed these conditions successfully. Having a predisposition or even being ready doesn’t mean being successful, doesn’t mean being capable, doesn’t mean being productive. Most of the time as a beginner in practicing the attributes of the nomad and net–gaming transducer, as a stranger, as a thespian, you fail. You fail in locating your body, you fail in spurring the intimate, and you fail in contextualizing persuasion. I sometimes failed because the game is about that, because failure also belongs to our nature. Although failure “signals the breakdown of an inspiration or an agreed demand, breakdown” it also “indexes an alternative route or a way of doing or making” (2) [5]. In that sense, our failures open us to a way of understanding our own process of research and our position in it.

[5]
BAILES, S. J. (2011).
Performance
Theatre and the
Poetics of Failure.
London & New York:
Routledge.

I started this article talking about the role of mementoes in the construction of a memory and how they later dialogue with the body for a new bodily–meaning. When I found myself revising the mementoes I had such as photographs, audio–recordings used as a diary, a blog (which I stopped using), videos and notes, I realized that the content of them wasn’t as relevant as I thought it would be. Of course they helped me to remember and give an order to spaces, people and events but the most important things I could remember without looking to my own records. In a few cases they were even boring as they wouldn’t give me a priori any key to develop a *post–hoc*

dramaturgy around the past experience; they weren't a way of getting closer to this unnatural position from which I could start my account.

However, the YouTube video of me in a small hotel room in Croatia does stand as a micro–performance stating a version of what it is to embody research while in transit, which means being in here towards there in its different possible layers and how the perspective is materialized by the conditions which surround each experience. In every step the researcher glides through contingencies as her gaze emerges from the unstable, uncertain, and unpredictable. At the same time, in the never–ending count of possibilities from where she can perform, the researcher finds new positions and strategies in the accounting which would give place to this unnatural way of narrating. In this sense, giving transparency to the difficulties, contradictions and paradoxes which appear in the journey, in its different phases, enriches the work and the understanding of it. More than that, I think there is an ecological responsibility in stating when and where (dis)orders have happened. (Dis)order [6] not only related to my own body but also with the bodies and spaces with which it gets interconnected. Looking at my documents from this perspective allowed me to place my body relationally finding the operational strategies for accounting, which in my case turned to be: nomadism, net–gaming and transduction. Those documents as micro–performances represent the (im)possibilities that the researcher has to work with and, at the same time give another layer of understanding to reader. In that sense, I invite other artists and researcher to analyze materials this way, finding already micro–method–performances or elements that would probably give place to other performances or concerns to approach.

[6]
(Dis)ordering
is the result of a
concatenation
of risks taken to
provide a de-located
way of communicating.
See: ULRICH BECK
(2006), "Living in the
world risk society".
[Economy and Society](#)
35.3: 329-345.

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