Introduction: The Performative Force of Practice-Based Research

Peter Dickinson and Ellen Waterman

As any artist, researcher, teacher, athlete, or home cook knows, one often discovers what is most enriching and affirming in one's practice when it is disrupted or curtailed in some manner. Likewise, adaptations made in response to such circumstances, however pragmatic, temporary, or instrumentalist, can frequently lead to a fundamental rethinking of some of the core concepts and tenets of a practice. For many of us, COVID-19 was just such a reckoning. It forced us to pivot radically in our personal and professional lives; while this has undoubtedly affected our individual approaches to all that we do, as the contributions to this special double issue of *Performance Matters* attest, for many of us, the pandemic has also strengthened and reaffirmed our attachments to our communities of practice.

Indeed, COVID had much to do with the genesis of this volume. More specifically, it builds on a two-day international summit on practice-based research (PBR) organized by Ellen Waterman and Nina Sun Eidsheim and held online in the summer of 2021.[1] Thirty-six artists/scholars held a series of thematic conversations exploring the opportunities, challenges, and exciting uncharted territory of PBR through four broad nodes: knowledge, power, ethics, and affect. As part of a collective writing exercise on Google Docs that concluded the summit, and that explored possible takeaways and next steps for participants, Peter Dickinson volunteered this journal as a venue to build on the energy of the summit through a PBR-themed issue. Ellen and Peter duly drafted a call for papers inviting artists/scholars working in/with PBR to expand on the 2021 summit nodes, or to introduce new ones through a range of artistic media and writing. In doing so, we were especially eager to marry the inter-, multi-, and transdisciplinary methods of PBR with the journal's particular focus on the materiality and consequentiality of performance—that is, what PBR does and why it is meaningful. Hence our foundational question for the issue: What is the performative force of practice-based research? For example, what exactly is produced when universal design principles are explored through music, when intergenerational trauma is examined through dance, or when performance art is used to probe the effects of climate change? The darker meaning that "performative" took on during the pandemic also lurks beneath such questions. While we remain committed to the Austinian sense of the citational performative (whether linguistic or artistic) as "doing something" in the world (Austin 1962), several of the papers in this issue critique moments when the performative becomes an empty form of virtue signalling.

Whether it is termed *practice-based* or *practice-led research*, *practice-as-research*, *research-creation*, or simply *artistic research*, the underlying proposition of the various methodologies we here call PBR is that creative practices may be used to seek out knowledge while also challenging the epistemological assumptions that produce the concept "research." In other words, creative practices such as music,

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dance, theatre, performance and visual art, creative media, and writing are situated through PBR as both artistic processes/products *and* as the ground for (and critique of conventional understandings of) experimentation, analysis, and discovery. Although scholars and artists have worked to define PBR, articulate its pedagogies, design and defend graduate programs, and outline its philosophies, PBR remains poorly understood and unevenly supported in the academy (at least in North America). And yet, as we witnessed during the pandemic, during a moment when so many academic disciplines were forced to reinvent the how—and very often as a consequence defend the why—of what they do, PBR models an approach to knowledge exploration, creation, and diffusion in which the means of a (research and/or teaching) practice are tied directly to the outcomes of that practice. As such, moving a dance technique or devised performance class online will inevitably lead to innovations in screendance and livestreaming methodologies.

Hence the subset of questions posed in our original call for papers: How can PBR methodologies help us to reimagine and reinvigorate scholarly and artistic inquiry? How does PBR productively articulate with other processual and collaborative methodologies? Who has agency within PBR and what constraints does it operate under? The responses to these questions were as varied and wide-ranging as the applications of PBR itself. Nevertheless, several overarching themes and concerns did emerge.

PBR and Pedagogy

Perhaps not surprisingly, given urgent academic preoccupations over the past three years, many of the essays we received from our call for papers were focused on the pedagogical applications of PBR, particularly in response to calls for social justice activism that were amplified during the pandemic.

Natalie Doonan and her students in a 2021 Digital Storytelling course at Université de Montréal practice anticolonial pedagogical strategies through their reading of *Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada* (2015), which addresses the shameful 150-year history and ongoing impact of Indian residential schools. By creating a collective experimental story, performed in an online, multimedia environment, they confront their positionalities as non-Indigenous people with responsibilities toward decolonization and reconciliation, asking, "How do we carry stories, particularly when they do not belong to us?" As Doonan notes, the work is somewhat raw, even naïve, a stumbling toward understanding; but she also stresses that PBR processes "help to reframe the notions of (re)presentation, performance, and publication as outcomes, understanding these as manifestations of thought-in-the-making. Importantly, this is a relational process."

Faculty-student collaboration is also modelled in *The Alchemist Manifesto Podcast* co-hosted by Mario Obando and Daniel Topete, for which Topete's graduate students from California State University, Los Angeles created a three-episode series in consultation with Obando's undergraduate students at CSU Fullerton as part of a Chicanx and Latinx Studies seminar in 2022. For this special issue, Obando and Topete offer a thirty-minute audio reflection accompanied by a written guide to their pedagogical process, exploring the ways that PBR and relational Ethnic Studies can "at once teach students the very skills of our fields while also flourishing new modes of possibility through trial and error in interviewing, conceptualizing, editing, feedback, and dialogue in real time."

If, as Doonan, Obando, and Topete all argue, PBR has potential to critique institutional structures, Oona Hatton's long-running *SJS-Who?* performance ethnography project takes on the academic institution as its core content. Hatton teaches a research methods course in communication studies, and she espouses a PBR pedagogy based in an ethics of intimacy, accountability, and reciprocity. Student "scholartists" choose a topical theme, interview relevant people, and then perform verbatim excerpts for their interview subjects, an often uncomfortable but revealing exercise. Finally, Hatton creates a play comprising the excerpts (which have been refined through feedback from the interview subjects). She notes that the students' interest in the chosen topic for 2022, hate crimes on campus, "fuelled by a combination of fear, grief, outrage, and curiosity," also points to the "performative paradigm" that PBR shares with more traditional forms of qualitative research—namely the acknowledgement that researcher and subject are inextricably intertwined.

A relational ethos resurfaces in Dasha Chapman's course, History, Memory, Performance, Place: Activating Davidson's Submerged Histories, which she taught at Davidson College in North Carolina in 2020 and 2021. Here, she sought to "destabilize conventional colonial forms of understanding and knowledge production" through embodied counter-memorial performances that uncovered and critiqued Davidson's legacy of white supremacy and historical use of slave labour. Her process-based movement pedagogy interrelates "mind-body-spirit, emplacement, and hx/story in conjunction with critical reflection" to confront what one Black student called the university's "plantation energy." In Chapman's application of PBR to her pedagogical and institutional contexts, "experiences of place, hx/story, and self that potentially destabilize conventional colonial forms of understanding and knowledge production" necessarily "work with and through the body."

PBR and Place

The trope of "plantation energy" underscores the deeply rooted energies that vibrate through place and the ways in which these resonances can be embodied and transmitted through PBR performances to highlight sensorial experience and trans-corporeal relationality. Three very different contributions to this special issue take up the theme of PBR and place through performance art, performance-based film, and musical improvisation, respectively.

In her video essay "Letters to a Pine," artist Annette Arlander explores the ecology of "trans-corporeal" exchanges between human and more-than-human subjects. Through repeated visits to an "unremarkable" pine tree, during which she sits quietly and composes a letter to the tree, the Finnish artist meticulously describes physical details of place (rocks, companion trees, weather) and speculates unsentimentally but imaginatively on the tree's lived experience. The video essay is a distillation of a streamed, online performance from 2020, an artifact of the pandemic, that featured international artists performing with trees. (Weren't we all seeking contemplative green spaces then?) Arlander has worked extensively with trees over many years. Her performance-as-research methodology seeks to challenge conventions of both art and research presentation. But while she hopes to draw attention to trees and our relations with them, she wryly notes the limitations: "Well, if you start a relationship with a tree you cannot really expect it 'going anywhere.'" Arlander admits that the project mainly revealed the importance of process: "Something about writing and especially about letter writing, like the importance of the addressee, the imagined reader or receiver—in this case the pine tree—for the text produced."

Indeed, it is the performative processes of PBR interventions in place that produce its most potent and affective works. In their performance-based psychogeographical film *STRATA* (2023), Andrea Pagnes and Verena Stenke (VestAndPage) "seek to develop a holistic understanding of deep time." They collaborate with other artists and consult with "archaeologists, speleologists, cultural scientists, and time psychologists to seek convergences between art and human sciences." Plumbing dank and mysterious depths of primeval cave sites in Europe, performers and crew place their bodies in extreme conditions—dark, wet, slippery, and cold—"to try and become one with the rocks." Their site-specific and site-responsive practice involves building a time-intensive and deep relationship with the places in which they perform. Through fascinating accounts by Pagnes, Stenke, and their collaborators Douglas Quin (sound designer/composer) and daz disley (lighting designer), we discover that the precarious (sometimes dangerous) conditions of filming in these caves requires a heightened attentiveness—a form of listening.

Listening as a metaphor for embodied attention is at the core of Ellen Waterman's instructional score for improvisation, *Bodily Listening in Place*, commissioned for World Listening Day in 2022. Inspired by the Deaf genre of signed music, which is entirely visual and kinetic, Waterman, a flutist and vocalizer, sought to decentre the place of sound and aurality in her own musical practice. Over several months, she engaged in an iterative dialogue with the artistic team of Paula Bath (hearing) and Tiphaine Girault (Deaf) (SPiLL.PROpagation), in which they exchanged and responded to music, video, drawings, writing, and objects to explore the relations among sonic, visual, kinetic, and haptic sensory phenomena. Like so many of the projects chronicled in this special issue, the pandemic placed its condition of separation on the collaborators. "Home" thus became both constraint and possibility. For Bath, Girault, and Waterman, performing intersensory improvisation as a research-creation methodology involved "working interculturally in a weave that honoured the cultural integrity of each person" and "maintained each collaborator's individual senses of 'place' and 'home' in balance."

PBR and Relational Entanglements of Technique

The medium-specific use of listening to/in place as a technique of PBR (in music, performance, and video) highlights the relationality of bodies, materials, and space. For several authors in this special issue, such relational entanglements are deployed as both content and technique.

In his evocative audio essay, master sound producer Debashis Sinha uses sound editing to explore the "infinite number of stories" inherent in a single sound recording. Three dramatically different mixes of an early morning field recording he made in Kolkata, India, produce different narratives and expose the roles that both recording and listening play in "sculpting the audio to investigate and produce autoethnography." Here, sound theorizes listening and reveals the "entanglements of the heard." In the critical reflection accompanying his audio essay, Sinha acknowledges the non-innocence of recording, and wonders what role this insight might take in his research-creation practice. He asks, "Is the repurposing of the information of our lived reality to seek other hidden or personal meanings necessarily always connected to colonial modes of removal, expression, sublimation, erasure, theft . . . ?"

For Jane Dunlop, interwoven patterns in her video art similarly constitute complex analyses of the social and technological through algorithmic processes. Through a discussion of two video installations, *(tfw) spin measure cut* (2016) and *select important things* (2022), Dunlop unravels the

metaphor of weaving as a PBR methodology. As she explains, "Weaving is a score that lets me operate with intention and precision before I let a work unfold (unravel) into its own disorder. Central to research, and therefore to thinking practice as research, is the fact one does not necessarily know where the exploration will lead." Dunlop situates her work within feminist epistemologies of science and technology, attending to "interaction, to frictions and syncopations." The warp threads of artistic outputs, influences, and written analyses are bound through, and entangled with, the dynamic weft of artistic research process (as she beautifully illustrates).

Ben Spatz presents a vivid photo-essay in collaboration with members of his research lab, analyzing two video works, *Postmemory: Fragments* and *Postmemory: Crypt*, comprising performances recorded in 2017 during visits to ruined and partially restored synagogues in rural Poland. Acting as performers and crew by turn, Spatz and his collaborators Nazlıhan Eda Erçin and Agnieszka Mendel lay their songs and bodies "against the particularities of each site" amid "multiple layers of past and present," responding to fragments of memory, evocations of the Holocaust. Spatz positions the work within his ongoing Judaica project, which "attempts to dislocate and disentangle the radical and transformative potentiality of jewish identification from a dominating whiteness." Through their ethics of co-creation and reciprocal exchange, Spatz and his collaborators thus interweave performance methodology with their exploration of the relationality of past and present, which includes the relationship between the group's embodied experimental research practice and its trans-temporal and trans-medial exhibition and documentation.

PBR and Embodied Narratives of Identity

As Spatz notes at one point in his essay, for him "practice-based research asks how an ethics of embodiment . . . can be carried through into various forms of mediation, toward the institutional and the social." The essays in this section take up this question, using embodied performances of song, theatre-making, and movement to unsettle and reclaim identities as they have been shaped (and shamed) ethnoculturally, institutionally, and intergenerationally.

Julia Ulehla locates her practice-based research in her "familial song heritage" through ethnomusicological fieldwork and contemporary artistic interpretations undertaken in "conditions of colonial rupture." Through songs and stories, she explores the legacy of her South Moravian ancestors, particularly her great-grandfather Vladimír Úlehla, a noted collector of folk songs from Strážnice. In poetic language, interspersed with powerful performances, she traces intricate pathways through legends and family narratives, social mores, and cultural dissonances in her engagement with these "living songs." For Ulehla, "PBR affords a chance to linger inside the ruptures caused by colonial histories of domination and feel into the ways that song and spirit move there."

Theatre artist and scholar Heather May delves into institutional and disciplinary strictures of embodiment in her theorization of crip time (a concept of time that prioritizes wellness) in practice-based research. Through a vulnerable account of making theatre in response to a progressive disease causing vision loss, May confronts us with both the constraints and imaginative possibilities that arise from making art out of "these broken languages of our bodies." Simultaneously, she critiques the rigid conventions and incessant demands of academic institutions that often compel employees to sacrifice their health in the name of productivity (a systemic issue that became widely evident during the pandemic). Through her film *Awaiting Tiresias* (2021), May challenges "ableist narratives about inspiring people who individually 'overcome' their disabilities with the crip understanding that

we survive disability by developing and relying on community. While our structures and institutions disable us, we learn how to survive them from those who have already done so."

Minu Park explores Korean women's cross-generational identities in her analysis of dancer-choreographer Eun-Me Ahn's 2011 work *Dancing with Grandmothers*. In this fascinating piece, Ahn combines ethnography (interviewing elderly Korean women and filming their quotidian dance) and choreographed dance performed by professional dancers in front of the films. She then blurs the boundaries of ethnography and professional performance even further by presenting some of the "real" grandmothers on stage with the dancers, and by ultimately inviting the audience on stage for a dance party. This successful and popular work has been analyzed by several other scholars, but Park uses practice-as-research to argue that this "dance performance revives connection with the physical unconscious by decolonizing cognitive and embodied knowledge." Drawing on Spatz's (2015) epistemology of embodiment, she suggests that the onstage grandmothers' portion of the work (which recuperates an often derided form of amateur dancing known as *makchum*) "reciprocates with both intuitive and learned physical memory." In this way, she argues, "praxis functions to address the nonlinear and process-based quality of decolonial projects, not unlike how practice centres on ambiguity and inconclusiveness."

PBR and Communities of Practice/Process

Ahn's collaborations with professional and community dancers gesture toward socially engaged PBR by bringing community members into the professional sphere. The authors of the final four articles of this special issue are deeply committed to work that centres, embraces, respects, and serves communities of practice/process. Although professional artists/scholars participate in and benefit from these projects, they aim to do more than blur the boundaries between professional and amateur. Their work is imbued with the ethics of participatory action research—it exists to support the needs of communities and facilitate social change.

Louise Campbell and Terri Hron are musicians/researchers who are deeply committed to participatory creative music, which is not so much a genre as a process intended—like Ahn's dancing grandmothers—to break down disciplinary hierarchies and acknowledge the creative potential of all participants. Both are centrally involved in the Canadian New Music Network (CNMN), an arts service organization that supports and promotes contemporary music and musicians. Founded in 2005, CNMN is an ardent advocate for a wide range of professional, contemporary art musics. The pandemic and concurrent rise of social justice movements such as Black Lives Matter, however, threw members' growing uneasiness about the actual lack of diversity and inclusion in the organization into relief. One response was the Participatory Music Hub, a research-creation project that brings together participatory music projects involving varied professional and community musicians; for example, convicts, people with disabilities, or simply people isolating at home. The Hub performs PBR by showcasing "research into diverse participatory creative music" and "raises fundamental questions about the status and value of creative music and sound in Canada." In turn, it is part of an ongoing critical reflection aimed at revising the organization's mandate.

As professionals in the field of creative technologies committed to community-based projects, Rebecca Caines and Brandon Watson are often caught between disciplinary expectations of innovation, producing work that is not technical enough to satisfy engineers and not aesthetic

enough to satisfy artists who accuse them of "just doing community consultation." For these artists/researchers, however, "simultaneously being inside and outside a range of different fields can expose the exclusions that may limit other forms of research." Caines and Watson take us through this argument by discussing a fascinating range of projects. They ask, "What kinds of performances of innovation might come into view when communities and researchers improvise their own terms for practice-based research, and take up the invitation to explore the creative potential of art and technology together with vulnerability and transparency, always ready to succeed, always ready to fail?"

An ethos of co-research and co-creation also pervades the theatre work of Robyn Ayles, Heather Fitzsimmons Frey, and Jamie Leach, whose PBR "centres on questions regarding the relationships between very young children (aged eighteen months to five years), actors, and materials, with a view toward democratically creating theatre as a collective and immersive event." Adapting the "Cycle of Co-Inquiry" outlined in a curricular framework for early learning and care developed by the province of Alberta, the authors discuss how their dramaturgical process and child-centered approach to PBR foregrounds play and playfulness, children's pathways to meaning-making, and their young collaborators as "mighty learners and citizens." Focusing specifically on a project-in-development called *The Urban Wildlife Project*, Ayles, Fitzsimmons Frey, and Leach take readers through the trial and error steps by which they created the conditions for playfulness (including unleashing basketfuls of pinecones) that allowed their adult actors and child co-imaginers to create "something that was not there before," and that would not have happened without the active engagement of all participants. Significantly, the project was formative in causing the actors to shift their conceptions of both "creation" and "performance."

Finally, Julian Henriques and Brian D'Aquino "discuss the theoretical as well as practical and political implications of a PBR methodology having as its subject the popular culture of the Jamaican dancehall sound system scene." Detailing their participation in, and documentation of, a series of "reasoning sessions" with members of the Jamaican Sound System Federation and sound system industry practitioners, the authors argue that a "subaltern" application of PBR methods to the Global South creates opportunities not just to expose this community's embodied and situated "ways-of-knowing" to international audiences but also for community members to articulate to each other their understandings of what they are doing. In this way, mapping the "established practice" of sonic street technologies in the Global South becomes, for Henriques and D'Aquino, a "sounding otherwise" that compels a "thinking otherwise." The "value and force of PBR," in this context, is its ability "to challenge the privileging of any one idea of knowledge to the disparagement of others."

Taken together, what do these seventeen articles, written across diverse disciplinary practices and points of view, tell us about the "performative force of PBR"? Clearly, the PBR approaches chronicled here encompass myriad research topics and creative and scholarly outcomes, often (though, of course, not always) resulting in social critique or intervention. But this is seldom a dogmatic approach: most contributors also highlight the importance of messiness, uncertainty, and surprise as the conditions under which PBR projects operate. And, as we allude to above, several authors are also aware of the fine line between the performative as it acts in—and on—the world and that which is read as mere acting. It behooves us not to make inflated claims for PBR methodologies. In this regard, we might also query our use of the word "force," placing emphasis not on the magnitude of PBR's social or disciplinary influence, but (as per the laws of physics) on its tending to the energy and motion of change. In many of the contributions to this special issue, PBR operates in nuanced, modest, everyday ways, whether in playful theatre with small children, student

projects, conversations with trees, or performing with the fragmentary materials of a disused synagogue. PBR's exciting potential is to derive epistemological, ontological, and creative discoveries from engagement with all aspects of the physical, social, and cultural environment in relational processes that embrace ambiguity and precarity. As such, it seems that PBR is a fitting methodology for our times, something that is amply demonstrated in our Forum section.

Forum

For our Forum section, we invited researchers working across a range of disciplines to respond to the following prompt: "For you, what is the most exciting direction in PBR today?" Inevitably, we received a broad spectrum of responses, many of them specific to contributors' current research foci, or reflective of their institutional, pedagogical, and career locations, or grappling with the very meaning of *practice* in its execution, reception, and documentation. That said, certain through lines also emerged.

The pieces by Lynette Hunter, Nina Sun Eidsheim and Juliette Bellocq, and Erin Manning are all concerned in one way or another with the discourse, or language, of practice. For Hunter, this manifests as a choice between "documenting" PBR such that it conveys graphically to an audience the materiality of one's practice versus "articulating" that practice within the communicative conventions of traditional academic research. Coincidentally, Eidsheim and Bellocq offer a way to bridge these two writing practices through a method they call "*speak-to-write*," in which different prompts are designed to get at the "nonlinear process of thinking and writing" and to aid in "the alchemy of communicating [about one's practice] in the presence of another"—in this case an attentive listener and transcriber. Manning would see this as coextensive with making language itself practice, and with letting a work do its work, or what she calls "*faire œuvre*." In this scenario, the key is not to seek to control the process, or to impose generic categories; rather, it is to move with thought, and with language's "own orienting tendencies," trusting that "the work will find modes of engaging with the ecologies it provokes, and convokes."

The contributions by Michael B. MacDonald, Teresa Connors, and Vanessa Tomlinson present different institutional and transnational perspectives on PBR as a nexus for pedagogical innovation, socially situated and equity-seeking research, and graduate student training and nontraditional peer evaluation. For example, MacDonald discusses how the introduction of livestreaming production techniques into his musicology courses at MacEwan University in Edmonton (engaging students in the production of online graduating recitals during COVID-19) helped to introduce his students to some of the core concepts of research-creation, and to expose them to how he himself works as an artist-researcher within the field of audiovision. Connors situates her own experience completing a practice-based PhD in New Zealand in relation to four research hubs in Canada with which she has subsequently been affiliated. As she notes, all of these units use PBR methods not just to "include diverse thinking-in-the-making processes," but to actively decolonize those processes, while also engaging with broader communities. Addressing the Australian context, where "creative research outputs have been standardized for some time" through internal university and national benchmarking exercises, Tomlinson zeroes in on a question relevant to all university-based researchers employing artistic or creative methods: "What evidence is required for artistic practice to be viewed as artistic research?" Noting that the peer-based means of assessing creative research has begun to influence the thinking behind how that research is done, she nevertheless concludes that

the visibility gained through such reporting structures has contributed immeasurably to artistic outputs being valued *as* research.

Several of the Forum contributors take as their points of departure representative works from their current practice, or representative skills and core discoveries derived from years of practising. In their three-way dialogue, Alyson Campbell, Meta Cohen, and Emma Lockhart-Wilson use the occasion of their recent collaboration on a new theatre creation to reflect on the queerly affective dimensions of both their individual research inquiries—as, respectively, director, sound designer, and lighting designer—and their collective performance outcomes. Focusing on the transition as a site of rupture and possibility in performance-making and performance spectating, the authors note the ways in which their practices are galvanized by the interdisciplinary overlaps of such states. Mark V. Campbell, a practising DJ and a scholar in the field of remix studies, focuses his reflections on the DJ's "performative act" of listening. As a practised skill that is deployed in ways both "otherwise" and "relational," and that is accountable to both the music and its audience, Campbell insists that the "sociality of listening" central to the DJ's display of skills can be extended not just to a reconsideration—and revaluation—of sampling within hip hop music production, but to a de-siloing of "the rigid disciplinary boundaries" endemic to the "policing of music fields." Finally, Sherrie Tucker identifies what she calls three "personal turns" in the evolution of her own practice-based research. Writing about the telling sonic and kinesthetic revelations that have underscored her research into the "telling performances" of different communities of practice, Tucker proffers what might be the essential credo of PBR: "No way to write about it without doing it."

Our Forum section concludes with three contributions that highlight the ethical and political dimensions of PBR. In her article, Pil Hansen suggests a "triadic" approach to navigating the "overlapping ethical spheres" she operates within when crossing PBR with empirical research in the performing arts. Focusing especially on how "Strengths-Based Dramaturgies of Accessibility" can centre the research expertise of disabled artists, Hansen discusses the application of ethics in terms of its situational and relational procedures, its intersection with equity, diversity, inclusion, and accessibility initiatives, and institutional protocols related to research ethics evaluations and approvals. Using a recent site-based performance piece called VINES as a case study, Melanie Kloetzel returns us to PBR's investments in questions of place, while simultaneously inciting the field to engage more meaningfully in the impacts of "climate coloniality" on such place-based research. In so doing, she suggests that posthumanist approaches to PBR have much to learn from "Indigenous methodologies that emphasize relationality, reciprocity, and accountability." Lisa Cooke Ravensbergen articulates a model for the application of this learning in her contribution to our Forum section. Focusing on the experience of creating and presenting *The Seventh Fire* (2023),[2] an immersive audio installation sourcing traditional oral Anishinaabe stories and social roles as an evocation of ceremony in the everyday, Cooke Ravensbergen outlines the "principles of reciprocity" and the "structures of care" and support that are necessary for any practice-based inquiry.

Materials and Reviews

Our issue concludes with three pieces that take up Cooke Ravensbergen's injunction to attend more thoughtfully and feelingly to questions of care as they intersect with PBR across different research disciplines and performance sites. In "Reorienting Intimacies: Felix Gonzalez-Torres's First Canadian Solo Exhibition: An Interview with Rui Mateus Amaral," Laura Coby surveys the spring 2022 *Summer/Winter* visual art show by queer, contemporary artist Felix Gonzalez-Torres, held at the

Museum of Contemporary Art in Toronto. She discusses not just how the work of Gonzalez-Torres, through its sensual hapticity, forges new affective states and relations of intimacy between artist and spectator in ways that bridge the losses of two global pandemics; she also notes the care underscoring Amaral's curatorial practice in helping to create the material conditions for such a reorientation to take place.

In his review of Michael B. MacDonald's recent book, *CineWorlding: Scenes of Cinematic Research-Creation*, Matt Horrigan likewise discusses the ways in which MacDonald "treats moviemaking as a type of practice that must emerge from its practitioners' relationships with people." As MacDonald explains in his book, the community nodes that emerge from such work have much to do "with the three Cs of capture, critique, and care. Making nodes is necessary critical and care-based work" (MacDonald 2023, 6). Finally, the issue concludes with Megan V. Nicely's review of Zaccho Dance Theatre's *Love, A State of Grace*, an aerial dance performance that unfolded in San Francisco's Grace Cathedral in 2022. As Nicely notes, the tension between risk and control in Joanna Haigood's choreography, figured in the relationship of connection and collaboration that travels along the rope held between the unseen riggers on the ground and the dancers twirling in mid-air, potentially models a new way of moving through the world for audience members, one in which the "gravitational and social forces" that frequently buffet and unsettle us might be counterbalanced by "finding ways to navigate these forces."

Drawing on the work of bell hooks and Valerie Kaur, Nicely suggests that attuning ourselves to these new ways of kinesthetic knowing and feeling is not unlike what happens when we practice love: "As a practice, love requires cultivation, attention, care, curiosity, and acceptance. Finding ways to enter into, remain, and deepen this practice—which is at times awe-inspiring and at others painful or difficult—is an ongoing act of collaboration and ethical consideration needed more than ever in our current world." And here, perhaps, is where the amateur chef has something to teach the professional researcher, reminding us what it means to practice something for the love of it.

Notes

1. Funding for the symposium was provided by the Practice-Based Experimental Epistemology Lab (PEER Lab) at the University of California, Los Angeles, and the Research Centre for Music, Sound, and Society (MSSC) at Carleton University, Ottawa.

2. Our thanks to Lisa and her fellow artists at Delinquent Theatre for permission to reproduce an image from *The Seventh Fire* as the cover to this special issue.

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