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Ornamentation based upon More-Than-Human-References: Moving Towards an Ecology of Trust (Performance-presentation)

This performance-presentation exhibits ornamenting processes of I/ voice /force and becomings between sounding notes/structures/forms. In short: articulating mattering-processes through force and form. Following a transforming web of acts and encounters, desire and urge - becomings of I/voice - are continuously meeting that-which-isn't-yet-known. The form (or stage) presented, is a landscape and a twisted borderland made up of nomadic theory (Braidotti 2011) and artistic operatic madness (Belgrano 2014). The force is a chorus of intra-active voices mourning the loss of a city, loss of life and loss of trust. Departing from a nomadology illustrated conceptually, politically and contextually by Braidotti, the I/voice/force move through structures of sound, characters, emotions and statements chanted out of fear and pain. Each vocal sound marks a conclusion and a beginning. Limiting. According to Lacan, limits - being wounds or scars, or marks "of irreplaceable losses as well as liberal thoughts." According to Deleuze, limits - "points of passages, thresholds, and markers of sustainability" (Braidotti 2011).

Limits = Conclusions and Beginnings. What come in between all limits are transformations, as in complex ecosystems of indeterminable encounters. Everyone being part of such an encounter is being touched by the presence of its in/non/human neighbours. Together they form a world of more-than-human-references. An irrational structure in its own becoming. The purpose of this paper is to show how each vocally fragmented 'conclusion-transformation-beginning' of a microscopic moment, generates patterns of being part of much larger global patterns. Along the way, every act and every turn of I/voice/force will, by means of emergent properties, be diffracted and giving birth to multiple voices. One voice will become I-being-more-than-one-voice, trusting in its own ways, colours, shapes, forms, and nonsensical appearances. As a result, this paper calls for further investigation of transformative processes with/out limits, and thus moving towards an Ecology of Trust.

Elisabeth Belgrano is a singer and researcher with special interest in performance studies based on 17th century vocal music. In 2011, Belgrano was awarded with a PhD from the University of Gothenburg, for her thesis "Lasciatemi morire" o farò "La Finta Pazzo": Embodying Vocal Nothingness in 17th Century Operatic Laments and Mad Scenes - the first artistic PhD in Sweden within the field of Performance in Theatre and Music Drama. Since 2013, she has been co-directing the Cross-Disciplinary Faculty Group for Performance/Performativity, as well as supervising visual arts and music students at the University of Gothenburg. <http://guse.academia.edu/ElisabethBelgrano>