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Drawing Work On Stage
A Neurodiverse Acting Towards A Primal Body And Space Morphology

Work abstract

Inspired by Sverre Fehn’s drawing with the inscription Mennesket er i dyret. Rommet finnes i dyret and a yet unpublished thesis titled The Animal Inside the Looking Glass – A Neurodiverse Reading of Butoh and The Inexpressible, this work aims at bringing forth an artistic research that dwells upon and acts within the idea expressed in the statement man meets under the tree, acting in necessity, viewing itself in urbanty, and raises the following question: if all architecture sets the stage for all human behavior; what behavior (rather than idea/concept) sets the stage or the architecture?

The Nature Of A Drawing And The Art Of Drafting
Autistic Sense Perception and Acting - Reverse Engineering In The Making, In The Looking

As a starting point for this investigation in performativity and body & space morphologies is the naked autistic body as it is set to immediate motility (the naked autistic body is defined as the primal body behaving subconscious and before any form of architecture, yet there is a need). This danced or otherwise performed body is considered the problem of the body that the second autistic body approaches and seeks to aware (the second autistic body is defined as the unlearned sensing body remaining stupid in its approach of the first autistic body, yet there is a need).

The approach and awareness of the problem of the body is an autistic sense perception that arguably is captured and then further acted in various types of drawings containing still and moving imagery as well as installations of transitional and mnemonic objects, models and plastics, books, words, mutterings, scores and sketches. In repetitive approaches (or a constant reiteration) of and in an autistic sense perception, the two autistic bodies possibly can create a third body. This third body could be argued for as the primal spatial or architectural condition that sets the stage. A body and space morphology beyond concept, idea or subject/object distinctions purely acted in the meeting of two autistic bodies under the tree. Without function and social responsibility, this body and space morphology is a meaningless space created just by needs: the space or the stage of necessity. In written reflections, the spacestage of necessity will be tried as being the primal architecture in humanity. The core architecture or stage in art and in society – an act of acting before art and before society.

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1 Drawing Work On Stage is the title of an elective course kept in CAFA, Central Academy of Fine Arts in Beijing/China, May-July 2015. The course worked on the problem of the body teaching students of all creative disciplines in interdisciplinary and experimental arts. Book in the making (Gerstlauer & Dind, 2015).
2 Neurodiversity is here used a term to enable the creation of a context before language and knowledge. It serves as an inspiration to concentrate on acting a material before theory and meaning are present. It also is rooted in the autistic body and the autistic sense-perception (see footnotes below.)
3 Body & Space Morphologies is a teaching and research program under the Architecture & Culture unit at The Oslo School of Architecture and Design. The program was established in 2004 and runs since 2007 elective courses on Architecture & Film and since 2016 studio courses on free architectural explorations (Catharsis) that prepare students for artistic research works within the field of architecture. Gerstlauer’s own artistic research is part of the Body and Space Morphology unit. See AHO.no.
4 See nasjonalmuseets samling: http://samling.nasjonalmuseet.no/no/object/NMK.2008.0734.225.007
6 Retrieved from Studio B3 (AHO) course syllabus for spring 2014 on the topic of the “Stage” – part of the studio course series on “The New Collective”.
8 See i.e. “Subjectivity, Embodiment and Spatialization in Autistic Spectrum Disorder” (retrieved from http://revisiondefilosofia.com/61-03.pdf). Autistic sense perception is matter-of-factly distinct but it also serves an inspiration for a meaningless acting as described above. The term will be a vital part in the written reflection on the visual work(s).
9 Both bodies that act in this work are diagnosed with Aspergers-syndrome. The third body (the space or stage) is discussed without context and hence autonomous (or as being autistic too).
10 To spatially release your necessity to make something because of something else is the task of the ongoing studio semesters at the Body and Space Morphologies unit (AHO). See also for course descriptions.
Drawing NN

is a photo/video/performance installation project inspired by the theme or idea of a “drawing”. To draw forth a character and hence a believe that the slow, meticulous and constructive dialogue that the manufacturing of a drawing is, will listen to, see, react to, capture and show the particular of what commonly is perceived as ephemeral in a dance or performance.

“Drawing NN Inside Butoh” works on the nature, expression and stamina of the Body in Butoh as the Swiss/French Butoh performer NN*, aka Julie Dind, dances it. Over 40 dances so far have been captured in Japan, Thailand, New York, Norway, France and Switzerland.

NN’s butoh, her immediate, intangible and ephemeral danced resonance, brought into the state of an ever-revolving drawing. Video/photo, sculptures, sketches, words and ready-mades are mnemonic tools for a timeless constructive reading of a dance danced now.

Drawing NN #1 (The Pier) – 2017 - first placement - works+words 2017
Drawn forth on The Pier at the Benesse Art Site in Naoshima, Japan, during sunrise and -4 degrees Celsius on March 16th 2013.
Cenotaphs

Cold Cenotaph (For A Missing Dance)

Relational objects, things considered the third body coming from the two autistic bodies and that create the stage and infrastructure for new dances and new bodies.

Cold Cenotaph For A Missing Dance (2016 - ongoing)
Model of a permanent architectural pavilion containing Drawing NN # 1 (The Pier) and a missing dance.
The work is dedicated Christian Ringnes and Ekebergparken Sculpture Park.
Cenotaphs

Oiran Geta (For The Cenotaph And A Missing Dance)

Relational objects, things considered the third body coming from the two autistic bodies and that create the stage and infrastructure for new dancers and new bodies.

Dedicated NN, the elephant, Ten Tiny Too Tiny Ten Tiny Fears and small animals.
On Works And Words

“The first subject is the problematic relationship between the body, words and images […]”

The Animal Inside The Looking Glass : A Neurodiverse Reading Of Butoh And The Inexpressible
Unpublished Thesis Paper by Julie Dind made present at Works+Word 2017
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Biographies

Gerstlauer & Dind work since 2012 as an artist couple on a research and development (R&D) project registered in the Current Research Information System in Norway (CRIStin). The work is conducted in Gerstlauer’s capacity as professor, architect and multimedia artist/researcher at The Oslo School of Architecture and Design AHO and Dind’s capacity as butoh dancer/performance-multimedia artist as well as scholar at Pratt Institute’s Performance and Performance Studies in New York. Both teach together at the Body & Space Morphologies elective studios for master students at AHO and abroad.

Drawing Work On Stage investigates body and space morphologies through Julie Dind’s immediate performed Butoh as resonance of and in time, place, space and humanity at large. The work seeks to bring aspects in her intangible and ephemeral danced resonance into the state of a “drawing”. Video and photography installations supported by sculptures and ready-mades serve as mnemonic tools in a try to create a timeless particular reading of her Butoh dance. Still a work in progress, the project received international grants, is taught at various workshops and elective courses and has invitations to international renowned art exhibitions and museums.

Julie Dind (b 1990, Lausanne/Switzerland, lives and works in New York, Tokyo and Chamonix) studied Bachelor of Arts in both liberal studies and psychology and has her Butoh training from various institutions and renowned butoh capacities in Japan, India and Europe. Early recognized as a unique performer and dancing voice, she concluded summer 2016 her butoh related MA thesis titled “The Animal Inside the Looking Glass: A Neurodiverse Reading of Butoh and the Inexpressible” at the School of International Culture and Communication Studies at Waseda University in Tokyo. Dind also studied and works with traditional Japanese crafts such as weaving and indigo dyeing, and makes books and shoes. Most of the equipment and installations used in her dance/performances are either handmade by her or a product of the collaboration with Gerstlauer. Dind’s immediate butoh is a bodily uttering that can be described as before or instead of words and the images of language. Dind received a Fulbright scholarship for further studies at Pratt Institute, New York, for the inauguration of a new field of Performance and Performance Studies (MFA – 2016-2018).

Rolf Gerstlauer (b 1964, Chur/Switzerland, lives in Oslo) is professor at the Oslo School of Architecture and Design. He founded in 2004 ‘Architecture & Film : Body and Space Morphologies’ as a research and teaching program at the Institute of Architecture, supporting his teaching engagement with Studio B3. Educated as architect, he uses mainly film, video and photography as the tools to investigate urban and socio cultural conditions and phenomena. Working within performing arts, dance, choreography and life-installations, his architectural production includes works for professional stages and places to exhibit and reflect upon art. Educated in Switzerland, he began his professional career at Atelier Peter Zumthor before he moved to Norway.

Oslo and New York in February 2017

Video documentations:
https://vimeo.com/user22185151/review/157407266/53e1e08685
https://vimeo.com/user22185151/review/160231282/f73120aeda
https://vimeo.com/user22185151/review/160271493/f335a95964