

tick tock

## Thinking Through Touch: an exploration across sonic and choreographic arts

### panel

This panel unites three approaches to touch, from the perspectives of sound poetry, dance, and music, exploring the tactile as an integral mode of art and research. Presented as an integrated dialogue, we interweave performances with reflections on text, sound, and movement. The presentations correspond to three nesting registers of touch, from instrumentation as an extension of the musician's touch, to a poetics of the body in space, to voice as a primary touch that both precedes and advances the subject-object distinction. In this way, the topics suggestively contact each other, 'touching upon' a common theme with different means and emphases.

Naomi Woo, pianist

Pianist Naomi Woo responds to her interlocutors with a lecture-performance centred around the performance of various keyboard toccatas. The performance takes a phenomenological and physical approach to the instrument, framed through the lens of a genre (the toccata) in which 'touch' is the primary focus. Performances are interspersed with philosophical, pedagogical, and personal reflections from on and off the keyboard.

Sasha Amaya, dancer and choreographer

Dance, perhaps rivalled only by music, has one of the most immediate and inseparable relationships to touch. A dancer's education, orientation, and ethos are shaped functionally, symbolically, and aesthetically by the bodies and surfaces with which they are in contact, and, indeed, it is the only art form in which the perception of contact (to the audience's eye) is often maintained as being of equal importance to the interior function that touch plays in a dancer's emotional and physical constructions. Drawing on imagery from rehearsal practice, and texts from Jonathan Burrows, Andre Lepecki, and Ana Vujanovic, Amaya uses verbal reflection and live physical exploration to both speak to the poetics of dance, and the way in which it grapples with the gifts and limits of touch as a primary tool of investigation.

Cam Scott, poet and sound artist

In *The Phenomenology of Perception*, Merleau-Ponty describes sensuous experience as an encounter with an "another self that has already sided with the world", establishing an asymmetrical complementarity between a wondrous outside and a reified interiority. The paradigm for this relation is explained by Derrida as "auto-affection" or self-touching, modelled on the physical experience of one's own voice as able counterpart to external stimuli. Voice, then, is that proximate phenomenon that originates within oneself and tempts identification, yet *qua* physicality has *already sided with the world*, as a condition of agency and an alienating datum at once. Much as the voice of the other exerts agency and demands attribution, one's own voice appears to trouble these categories. In a multi-vocal text, Scott explores the voice as a primary means of touch that establishes one in concert and continuity with the sounding world.

## Bio:

tick tock // tick tock is a multidisciplinary ideas and performance lab that explores the intersection of sonic and choreographic arts

Naomi Woo is a pianist, conductor, and researcher, currently pursuing a PhD in Music as a Gates Cambridge Scholar. Summer engagements include a recital at the Orpheus and Bacchus Festival (Bordeaux), a Performance Philosophy panel about John Cage at the Music and Philosophy Study Group Conference (King's College London), and the premiere of *A Certain Sense of Order*, collaboratively devised with Catherine Kontz and Sasha Amaya (Tête à Tête Opera Festival). Naomi has studied mathematics, philosophy, and music at Yale University and the University of Montreal. // [www.naomiwoo.com](http://www.naomiwoo.com)

Sasha Amaya is a dancer, choreographic and installation artist, and director based in Berlin. Her work has shown in galleries, on video, and as chamber music and opera, and was reviewed by the New York Times as full of « paradox... charm and fun ». Recent work includes the collaborative creation and direction of *A Certain Sense of Order*, and performances at 3AM (Berlin), Somerset House (London), and aceartinc. (Winnipeg). Sasha studied dance in Canada and Germany, and Architecture and Urban Studies at the University of Cambridge. // [www.sasha-amaya.com](http://www.sasha-amaya.com)

Cam Scott is a poet, essayist and practicing non-musician who performs under the name Cold-catcher and as a member of Swolowes, Existens and numerous other ad hoc and enduring groups. He has performed extensively throughout North America, Europe, Asia and Australia. His writing has appeared in Tripwire, 3:AM, The Capilano Review, and more. His stereo sound installation 'Tektology' has been featured alongside concert programs in Cambridge, London, and, most recently, at Winnipeg's send + receive: a festival of sound. Cam Scott is based in Brooklyn.