

Academy of Rhythmorphology, 10 - 17th, July 2022

Some thoughts / evaluation on the content.

I see the workshop ARm #1, where clock-oriented bodies turn into tide-oriented bodies, to connect with the moon's rhythms as a valuable tool for my practice and life perspective.

Slettnes lighthouse localization was perfect for this kind of reason.

It established the day&night 24 - hours rhythm by a continuous presence of an Arctic polar day.

It revealed energy flowing from the lunar day, experienced by two high and low waves every 24 hours and 50 minutes.

Tidal rhythms, lunar rhythms, breathing rhythms, light spectrum rhythms = WAVES.

Earth Tides + Body Tides = SCALE.

"In the performance arts, rhythm is the timing of events on a human scale...."¹

"Human affinity to the rhythm is fundamental" (according to our current knowledge) "other animals show no similar appreciation of rhythm" (Oliver Sacks- neurologist)²

In these circumstances of interchange in a small community and isolation in nature, I appreciate focusing on a collective experience mode. I perceive the introduction to the culture of macroalgae as a powerful behaviour pattern. Their culture caught my attention by creating a zone structured habitat, cooperation instead of a competition system and mastering adaptation to lunar day - lasting 24 hours 50 minutes. I admire their intelligence in working with different colours of lightwaves. I see that they built their existence upon these waves' conditions of light. I want to learn more from them about this ability.

I see parallels with my practice, based periodically on specific colour preferences, for example, my works belonging to REDtherapy with a particular focus on these colour features. I want to use my red filter to bring some personal perspective to this dialogue.

The water samples I have collected from the pond in coastal rocks in a high tidal/ spray zone reveal the presence of microalgae that contain reddish pigment colouring water as a cause of their bloom and high density. Such behaviour is recognizable in many places and is interesting from the local/global perspective. It is directing me towards the "red tide" notion, colloquially used as a term for "harmful algal bloom" (HABs) in narration, evoking fear towards these beings.

HABs are caused by certain species containing pigments that vary in colour from green to brown to red. Sometimes there is no colour indication. Of the 5000+ species of marine phytoplankton that exist worldwide, about 2% are known to be harmful or toxic.³ Additionally, red tides are not typically associated with the tidal movement of water. I see this as a starting point for my narration. The phenomenon of red tide has been observed since ancient times. It has also currently a stigma status.

The workshop programme let me refresh my perspective on Vitalism, and mind-body dualism, and also put a focus long term thinking. I see a vital role in this process of localisation of the workshop in Sápmi territory and a possibility to meet contemporary practitioners carrying this culture as a source of knowledge in transformation, contributing to the more sustainable tools in art and our future.

¹ <https://en.wikipedia.org/wiki/Rhythm>

² Ibid.

³ <http://trooperworld.wikidot.com/crimson-tide>

On a more practical work and personal orientation, I enjoyed the consistency in the program where artists, curator and scientists are spending the whole week together. Where learning and inspiration went from person to person within the group. I only missed some time in busy schedule to be alone, to nourish the knowledge and dwell on the experiences.

Thank you,
Izabela Żółcińska