

## The Shape of A Listening

My current research is based on post-doctoral work done in collaboration with anthropologist and dancer Marceau Chenault (East China Normal University) and animation artist Zhang Yinan (Tongji University) at the Maker's Lab at the College of Design and Innovation at Tongji University. Our research<sup>1</sup> investigated the ever-changing relationship between technological extensions of the human body and the corresponding realignments of our senses. A project that since has been further explored with Olga Merekina (see <https://www.chanceartfoundation.org/copy-of?lang=en> )

More recently, during my long-term residency at Lijiang Studio in Jixiang village in Yunnan, I have focussed on the role of the technology of Remote Sensing, both as a geospatial technique as well as an iteration of a set of more mobile and basic techniques.

I am investigating the potential of such techniques with the help of an installation, which explores the workings of the Basilar Membrane inside the Cochlea (Inner Ear). The installation makes tangible the role of touch in hearing as well as the agency of vibrational matter.

The Qilin Dance, an indigenous tradition performed annually in Jixiang village for the common good, inspires my approach. The research endeavours to perceive the Dance as a potential innovation for contemporary communication.

My inspiration comes from the Naxi community, which nurtures a particular cosmology: an understanding of a shared ancestry with multiple natures and a reciprocal relationship with the land and environment. The rituals of Naxi culture straddle between a form of writing that is not codified and the oral<sup>2</sup>.



<sup>1</sup> Our performance work ' *Poetic Encounters with Algorithm* ' has been shown at the Clore Gallery at SOAS, London.

<sup>2</sup> *the ritual traditions of the Naxi, just like ritual traditions of other cultures around the globe, are a complex unity of parts performed by what Rothenberg would call "technicians of the sacred:" what we might simply conceive of as a poem belonging to an epic tradition that has been put to ritual use is not just a poem and a performer, but in fact a unity of man and world, world and image, image and word, word and music, music and dance, and dance and dancer.* (Poupard, D. (2018;36) [Between the Oral and the Literary: The Case of the Naxi Dongba Texts](#)

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