DIALOGUE IN BALANCE

Content

INTRODUCTION

Prologue

I am one and many at the same time. I am constantly playing being me on the stage of everyday life. Which side of myself I perform depends on the current space and people around me.

My approach is to make these shifts perceptible to myself as well as to the readers of this text. Following that, my research is about how to use the ability of performing different versions of myself in a conscious way and about the potential which lies in that to create balance between the participants of a dialogue. In doing so, I examine my research topic through writing a dialogue happening between different internalized roles of myself. As I perform daily dialogues as a student in art education, as a video creator, and as a Tango dancer, these are the fields my research will touch. I want to literally bring all the characters together and see how they interfere.

A layering starts permeating my work, it gets immersive, do you see it? Don't worry if you now and then get confused about where you are. Be sure that it is always just "you" and "me".

Actors in the dialogue

Me as a student in Art Education

I'm experimenting. I try to bring different acquired and inherited resources I own together to explore my rather ephemeral topic: stepping into and creating relationships in the moment of dialogues. My challenge is to hold this dialogic exchange in a sensible structure and suitable flow to hopefully find some responses to or new insights into the question of how to create balance in a dialogue. I'm also ready to learn from the referenced theorists and artists and make connections to my own experiences as a teacher, artist and researcher in different settings.

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Me quoting theorists

This role dissolves in findings, ideas and perspectives of theorists in fields related to my research topic of acting in dialogues which are trust and improvisation research, dance studies, education in and outside of the arts, roles and performances in everyday life, body and readability, immersion and immersivity and perspectives on dialogues. In this role, I don't achieve to give an overview of the research fields but rather to give ideas which fields could be relevant in the current research process. My task is to let the theorists speak without already judge or censure them. I try to take an unbiased perspective that nevertheless carefully selects appropriate texts and quotes. I'm the one who reads them and chooses the fitting moment to throw them into the dialogue. In trying to be as objective as possible, I show that it is impossible to be objective.

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Me as a video creator

I stand for the materialized part of this research, the one which goes beyond words. My interest is to find out how to visualize findings of the research process. My focus is video creation in the moment, video-making as live performance. I'm not keen on telling stories like movies in the cinema. My narratives rather lie under the surface, are fragile and metaphoric, poetic in a way. And they are meant to relate to the audience, making them an active part - or at least - making them actively thinking about what they might see/encounter.

I often experience that there is a basic interest in my VJing-performances because people wonder how I'm producing them. This first-sight-fascination opens a space to get in touch with the audience. And it makes me aware of the fast big impression videos can make. People are very used to see moving images and speedily and easily connect to them. But they are not practiced in reading their visual language in detail.

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Me as a Tango dancer

Dancing Tango radically changed a particular part of my life. That's why I've chosen this role to be present in this dialogue. I am speaking from my own perspective on Tango and my own experiences. It is not the purpose of this role to show Tango as a whole, scientifically based construction.

Almost everyone has heard about Tango, as music, as a dance style and as globally acknowledged cultural heritage. As someone in the Swiss Tango scene who as well travels to other countries for Tango, I often hear prejudices about Tango which might be, or were, true. It starts with the assumption that it is not questioned that men take the leader's role and women the follower's and ends with the (nostalgically) lived traditions of the first half of 20th century Tango with their hierarchies and codes. But exactly because of these explicit issues, some movements developed in Tango manage to reveal unquestioned states in social behavior which, from a feminist and queer perspective, have to be changed, not only in, but also beyond Tango. Tango contains this potential because the biggest part of its communication happens nonverbally through the body and movement. For this reason, I can explicitly see and experience things which stay invisible and imprecise in other contexts. Exactly because Tango is not said or thought, but felt and embodied, it shows comfort, discomfort and vulnerability in a very intensive way. It gets intimate in a straight way because it requires touch, communication from body to body. "In dance there is nothing in between myself, my body and what I express" (New Kyd, 2026).

Last but not least, Tango is a space of joy, playfulness and freedom. Every Tango-dancing person, maybe except organizers and professionals, engage in it voluntarily. It is a place to experience personal boundaries and experiment with them, a place to be someone else without consequences, which educational spaces actually should be as well. Maybe we could learn from that. I'm sure Tango is not the only place which offers these benefits. The reason why I have chosen it here is my personal engagement with it.

Could it be that you idealize Tango a little too much?

I allow myself to be idealistic about Tango because it is my community and it helped me to see my roles, my behavior and what it does to others much clearer. Tango became an internalized part of myself and I strongly believe that what helped me in Tango could help others too. To focus on that, I choose to ignore some controversial parts of it. For that, I have you as a counterpart.

Challenge accepted!

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Me quoting NeoTango lyrics

This role developed in the research process of this project. While using NeoTango songs for underlining my video sketches, I discovered the lyrics of these songs as interesting source for producing video content. Furthermore, they allow me gaining insights in feelings, longings and desires of humans, which perfectly relates to my research topic of relationships in dialogues. If I see lyrics as research material, I have not just the words of the songs, but also the melodies and the

accompanying music for giving nonverbal, sensorial information. The lyrics' poetic character also makes a difference in dealing with them compared to dealing with research texts of theorists.

The frame for my lyrics research is the genre of NeoTango. I encountered different definitions of NeoTango. For me in this dialogue, it refers to Tango music of the 21st century which is characterized by the combination of traditional instruments such as bandoneon, piano, violin and double bass and electronic sounds and drums. I know from many passionate Tango dancers that lyrics are a very important part of their Tango life. Dancers connect their dance closely to the songs they dance to. They are seen more as storytelling than just some phrases in a song. However, I feel that this is mainly true for the lyrics of the well-known, traditional Tango songs which contain a kind of nostalgia. People care less about lyrics in NeoTango, although these lyrics deal more with actual topics. In NeoTango, musicians often cover old Tango songs or reuse parts of their lyrics to express them in a new way. But there are also newly written songs that are of particular interest to me. They interest me because they try to master a similar challenge that I face in this work: to try making experiences in Tango useful for life outside of Tango. NeoTango songs still are Tango, but they try to accustom to the 21st century environment and what people are concerned of nowadays. This could help to bring my Tango perspective and my perspective as a student in Art Education together. In this role, I allow myself freedom in artistic interpretation.

Why, about what and for whom does this dialogue take place?

I see dialogues as a basic way of communicating. I want to emphasize that in my research, intrapersonal dialogue is of great importance alongside interpersonal dialogue. What all dialogues have in common is that they require relations between beings. Dialogues can be verbal, nonverbal or embodied, for example in dance, between internalized roles of myself or in educational situations. That is the place where my work is positioned: Exactly in these relations, in the way they arise, develop, deepen or become potentially risky.

Emilio Fantin asks "how […] a pedagogical approach [might] produce a sense of harmony by balancing different roles people have within the community" (Fantin, 2016, p.77). This implies that it is possible to practice the behavior in relational situations to improve the balance between the participants.

I like the term of "balance" that Emilio Fantin uses, because it is exactly what is a basic requirement in Tango to make a dance possible. While it matters in a very physical way in Tango, it is less visible in dialogues.

I'm convinced that a dialogue should only be called dialogue if there is a balance between the participants. I'm thinking dialogues as social situations between at least two entities who want to share their interests, knowledge and thoughts and especially want to develop themselves further. It can be interpersonal or intrapersonal. To make the dialogues useful, deep and exciting for everyone, I follow the idea that everyone should have the same amount of "space" which consequently holds the dialogue in balance. With that, I do not necessarily mean that I want to erase all hierarchies, but that everyone is seen and sees the others as subjective beings. Thus, my main research question is how to perform consciously in a dialogue to create balance between the participants.

When I say everyone needs to have the same amount of space, I mean it in a very existential way. I imagine that if everybody gave as much space as they "take", there would be space for everybody. In today's reality, some people are hoarding space, consciously or unconsciously, and others are in danger of disappearing as subjects, because they do not receive space. In my work, I therefore look for space-giving behavior in dialogues. Further, my research asks how to deal with the given space to

reach more balance. In doing so, I follow my personal experience of connection to others as a crucial but fragile part of feeling safe and comfortable, which in turn allows me to show myself as a whole and vulnerable being. I am researching and writing for students, teachers and all people who share the interest about how to deal with relations between beings.

This text is supposed to consist of a dialogue because it is about dialogues. I try to keep my characters in balance as an attempt to show how my findings could look in practice, so I'm writing about creating balance in dialogues while producing a hopefully balanced dialogue. Hence, I'm using the method of "didaktischer Doppeldecker". The reason why I have chosen this method is that I want to show my findings instead of just explaining them. Knowing that "didaktische Doppeldecker" usually make everything more complicated and difficult, I take the risk to fail.

I mentioned in my introduction that I learned a lot about myself and others in relational situations through my experience as a Tango dancer. I want to explore if these learnings could also be useful for me as a student, researcher and teacher in arts.

How and why micro-performance and immersivity is used

I have chosen the term of "micro-performance" for people's behavior in dialogues because I assume that all social situations in life require a role to play. This "role-play" is often not consciously enacted and not comparable to playing a role in theatre or in a movie. It is much more unobtrusive. I'm talking about slightly different behavior in different contexts of life and in presence of different people. In these cases, we don't act as someone else or as something we aren't, but as different versions of ourselves, often unconsciously. I emphasize the general performativity of speaking and acting and go a little beyond that, because I suggest to use the existing performativity consciously as a tool to shape social situations.

As Joanna Bucknall describes, "micro-performance [...] reframes the everyday through engaging its audience in shallow play with the hope of generating new, radicalized primary experience" (Bucknall, 2016, p. 56). She further describes that the presence of micro-performance creates a space between daily life praxis and performative codes. For her, it is a space of reduction and focus on what is performed and thus allows for a deeper understanding. (vgl. ebd., p. 56)

Joanna Bucknall describes micro-performance as an artistic practice. What I like about that is the playful character of it. It is an important point of view for me to see my research as a playground. It is my personal safe space to experiment and to never get bored in my curiosity and fascination. I would nevertheless urge to see micro-performance as a social practice as well: as such, it reaches into everyday life experience. It is where I would like to go with my research. I want to explore if I can integrate micro-performance in my everyday life and what it does to me. This is an undercover act, as others don't know that I'm consciously "performing". That is what distinguishes my understanding of micro-performance from the one of Joanna Bucknall. And it is also the point where the question of immersivity comes in. I assume that human beings experience their everyday life generally as very immersive, whereas in artistic performances it looks quite different. There is a certain distance between the audience and the performer. It requires effort on the performer's side and willingness to engage on the audience's side to make it an immersive experience. If I now wish to examine undercover micro-performance in my project and play with the in-between space between everyday life and art, immersivity becomes important.

I recommend to use the term "immersivity" like Florian Freitag and his colleagues do, as "the immersive potential of designed spaces" (Freitag et al., 2020, p. 2). They further suggest that

immersivity, understood in this way, could help to understand atmospheres (vgl. ebd, p. 2). Referring to other researchers such as Marie-Laure Ryan, Mark Wolf and Oliver Grau, they declare that "immersive objects, media, and art forms engender experiences or feelings" (ebd., p. 3).

I use video as a medium to create possibly immersive spaces. The term of "immersive projections" is commonly used for video projections which surround people. This is a very literal and technical definition, but it shows that video seems to be conventionally recognized as a medium for creating immersivity. But I suppose that the immersivity of video projections not only depends on the number of covered walls, floors and ceilings, but as well on the video content itself which influences the degree of immersivity. There must be more. I believe that I can evoke feelings and intensive experiences more with the video content than with the number of projectors. That's why I distance myself from the technical definition in this research and instead wish to strive for video content with high immersivity in the sense which is mentioned before in Florian Freitag's definition.

Another part of immersivity is revealed in Joanna Bucknall's text, although she doesn't use this term. She describes that immersive theatre and performance invite their audience to enter a fictive world and play, and to become part of the fiction. In there, relations change, especially compared to the conditions in the everyday world. People can act in an environment experienced as safe without fear of consequences reaching into real life (vgl. Bucknall, 2016, p. 54f). Joanna Bucknall recognizes and writes about immersive performance: "The participant leaves the performance with a changed perspective that may well generate real-world consequences but it is the lack of direct real-world consequence that provides the space for play and, paradoxically, the possibility for real-world implications." (ebd., p. 58f)

I see a parallel of immersive theatres and social dance in Tango. I experience Tango spaces as kind of fictive, because they allow to leave everyday life.

I agree. It is what Kathy Davis says: «ein sicherer Raum, um die eigene Alltagspersönlichkeit hinter sich zu lassen und sich spielerisch in einer Weise miteinander zu beschäftigen, die fremd, manchmal sogar exotisch ist und doch zugleich unheimlich vertraut (a safe space to leave everyday personality behind and playfully engage with each other in a way that is extraneous, sometimes even exotic, yet at the same time eerily familiar).» (Davis, 2020, p. 54)

In the case of my research, it might exactly be the other way around: Micro-performances come from a fictive world into the real world. They have to survive there, mask themselves as everyday behavior. Consequences are real, except the micro-performances get revealed as artistic or research practice, or they manage in another way to make the setting safe.

MAIN PART

The appearance of different roles and how their performance influences the self and others

I'd like to start here with one of Jorge Luis Borges texts, "Borges and I", which was there at the very beginning of this research and therefore opened some spaces of thoughts. The text offers a perspective on Borges written by the creator of the figure of Borges, who is eventually the being called Jorge Luis Borges. The author struggles to set a line between Borges and him, Borges as well, and questions if he really is someone outside of Borges, the figure he created (vgl. Borges, 1962, p. 1).

The construction which Borges builds in his text implies that he is writing about different versions of himself. Borges the writer and Borges the human being are becoming two.

I add the perspective of Miguel Di Genova and his lyrics of the song "Los Ojos de Borges". It is interesting to see how other artists deal with the figure of Borges. In the line "De un Borges soñado por Borges (Of a Borges dreamed by Borges)", Miguel Di Genova as well distinguishes between different Borges', as he uses the name for the oeuvre and for the person of Borges, too. With that, he reveals how he himself sees Borges, and maybe his own internalized roles as well.

It gets very clear in his last sentence of "Borges and I: "I do not know which of us has written this page". (ebd., p. 1)

True. And it tells even more. I find the part about his fear to disappear, or to not even be someone, interesting. I think he reveals here this very inner part of being who they are when they are not playing a role. I question whether this state even exists. It is closely intertwined with the question if I can be someone without being in relation to others. Because I'm quite sure that whenever I enter in relation with someone or something, I play a role, I perform. When I am now in a dialogic situation, I can't escape the relation between the participants. This means, I take my role according to my position in the group and the expectations of the group. This usually happens quite automatically. My proposition is that when I rely on this automatic response, I **act** blindly. It seems to make sense to think about my role, as I consider it as the basic material of a dialogue. In choosing my role **consciously**, I can form the dialogue, because it matters and highly influences the dialogue.

An important determination comes from bell hooks where she says: "I think that so many progressive political movements fail to have lasting impact […] precisely because there is not enough understanding of "**praxis**." (Hooks, p. 48). It is not enough for individuals to change how they think. They need to live, to act, to perform according to their thoughts.

bell hooks clearly says that it is not done just by choosing a role. I have to perform it. This is where the micro-performance comes in. My chosen role has to be translated in embodied behaving and **acting**. I propose to assume that each role has immersive potential in relation to the person performing it. The higher the immersivity of a role is perceived, the better I can perform it. That matters on how I am perceived in my role by others. There is another immersive potential. I have to immerse my role in everyday life as firmly as possible. This requires a change of perspective. I have to put myself in the other person's shoes. I wonder how you deal with that in Tango?

My dealing with that starts in my bedroom in front of my wardrobe. I think about who I want to be today. Do I want to lead, to follow, or both? Do I want to stand out or stay in the background? Do I want to have seriousness or fun? According to my decision, I choose high or flat shoes, trousers or a dress, dark or rainbow colors. Through carefully choosing my outfit, I can partly control the reactions of my fellow dancers, if I get their attention or not, if they ask me to dance or not and sometimes even how the dance will proceed. Furthermore, I can lead myself as well, my attitude, my way of talking and dancing, and my way of feeling. With that, I allow my role to immerse into myself. I am

able to act like that because of **training** and experience, which means exact observation of others and myself and playing with the findings of my observations. While I am performing, I regularly and **consciously** remember my role and my expectations on what the situation should do to me. That helps me to feel more independent of the things happening around me in Tango. I feel empowered.

I see, your preparation of incorporating a role is much about creating your external appearance. This resonates with the medium of video, which is a visual one as well. Meaning is created through seeing it. How people understand it is a matter of **readability** and their literacy of visual content. Visible things are ingrained by prejudices and connotations and can't just get rid of them. They can be good or bad or wrong or right. No matter how they are, I can't avoid them. I can just try to change them. This could happen in counter-performing them, in not fulfilling the expectations.

Regarding to counter-perform expectations created by external appearance, Nora Landkammer gives an interesting report about the role-taking of the art educators at documenta 12. She writes about deconstruction of stereotypes and expectations which young female colleagues in particular are exposed to. In her case, they themselves embody and over**act** the stereotypes and thus make them transparent. The stereotypes are falling apart and vanishing, in the best case. These acts were closely connected to the dressing and appearance of the art educators (vgl. Landkammer, 2009, p. 153f).

But that is a balancing **act**. It can be dangerous, no?

It can, as Nora Landkammer notes in the end: "Auch wenn wir bewusst eine Rolle spielen, konstruiert sie uns mit. (Even when we **consciously** play a role, it concurrently shapes our selves.)" (ebd., p. 154)

That means, if I perform someone I don't want to be, I run in danger to nevertheless get a little like that and be perceived like that. In the opposite, if I perform someone I want to be, but maybe not feel like I already am, it can help to become that one.

Exactly, sometimes I pretend to be someone and I feel the effects as well on myself as on the others, for example my dance partners. You could call it self-manipulation.

I see potential of personal development, but as well the necessity of really small micro-performances, to keep me, the people around me and the space safe. We should never forget that we **act** in real life with real-life consequences.

Connection in dialogues and everyone's responsibility for it – how to develop trust

I find the text of Franziska Schutzbach about the letters of Rahel Levin Varnhagen and Pauline Wiesel very interesting, because it shows a special kind of **connection**. She writes that it sometimes took weeks or months until they received their letters, and that they met in person just a few times. I would like to highlight the role of **time** in this example. Furthermore, Franziska Schutzbach quotes Silvia Henke saying that Rahel's and Pauline's friendship was characterized by inconstancy and discontinuity. It was, among other things, caused by the historical circumstances of slow delivering of letters and little opportunity to travel. They didn't take anything they had for granted. There always was an uncertainty about the existence and form of the relationship which allowed them to really see and feel each other. It is also based in their overcoming of traditional roles and identities. This constant negotiation of what they have together developed over time and was permeated with desires and longings (vgl. Schutzbach, 2024, p 53-61).

I gather from this that it is beneficial to have **time** in relationships. Time spent together, but as well time to think, to reflect, like you are much more precise in writing a letter than in a spoken conversation. This part of waiting is missing in most of today's relationships.

I had a similar experience nowadays with my dear friend Roberta who lives in Buenos Aires. Our friendship has grown over time without much face-to-face contact. We only met in person about ten times. It has now been more than a year since we last met and our contact is limited to voice messages on WhatsApp. It is maybe one or two messages a month. But it is constant, despite the **distance** between us. Not too fast, so that I can appreciate, feel and incorporate each single message of her, taking as much **time** as I wish to respond. To be honest, the **connection** to Roberta feels more intense than some connections to other friends.

The song "Pulso (1000 mares)" of Bajofondo is about **distance** and the longing to overcome distance to find the self. In the lyrics is spoken about how its words are dressed in a metaphorical way, such as "mis versos van vestidos de melancolia (my verses are dressed in melancholy)" and I'm "vestida de la historia de mis padres (dressed in the history of my parents)". Thus, it is about how distance is experienced, through which eyes it is seen, and it implies that there are many ways to experience distance. In this song, it is in a rather negative and, how it is explicitly said, melancholic way. But I remember that I read about melancholy as the base of artistic thoughts. That leads me to see an inspiring moment in the song.

In the example of Rahel and Pauline and in the friendship with Roberta, **distance** is experienced in a positive way, but I feel some melancholy in it, too. I think that here, distance is turned into a potential of the absent, which leaves a gap for dreams and desires of what could be.

Distance affects me, too. A video can't leave its frame and is therefore always physically distant. That doesn't mean that it has to be emotionally distant. For me, it is an important question how to deal with this distance. Playing with the absent seems to be an interesting thought on that. To weave in melancholy would mean a reflection on these physical limits of videos.

"Pulso (1000 mares)" as well shows that it not always helps to cross **distances**: "j´ai traversé le ciel y mil mares (I have crossed the sky and a thousand seas)", but "es otra pajina otro cielo otro dìa hoy (it's another page, another sky, another day today)", "c'est la vie (that's life)". I like the metaphor of 1000 mares to visualize the existing distances between people and what it means to cross them. It is always a risk, because I don't know what expects me on the other side.

Or, as Emilio Fantin says: "Rather than entering into the space of others, it is necessary to leave a free space that can be filled with interpretation and imagination." (Fantin, 2016, p. 73)

It means that we shouldn't cross **distances** blindly, because we never know what is on the other side. We may waste its potential of imagination and dreams. With that, I don't want to say that closeness is harmful for trust, on the contrary. It might be a sign of trust not to cross all distances, but it is also important to find and cultivate common ground.

In Tango, I experience closeness and **distance** physically. Also in this sense, I agree that distance shows respect and creates **trust**. Trust to allow closeness, if I wish so. Dancers who come close too fast fail to create trust. The trust to allow closeness arises over **time**.

Bell hooks says that dialogues are a suitable way to cross borders and bring differences, or **distances**, in a positive relation. One chapter of her book consists of a dialogue between her and Ron Scapp, a philosopher, a white man, and a teacher. There, she experiences how important it is to understand their different locations to build a professional solidarity between them. She as well describes it as an indispensable framework for creating a space of **trust**, intimacy and regard for one another (vgl. hooks, 1994, p. 129ff).

That shows that it might be less important to cross **distances** than to evaluate where they are and acknowledge them, the same for commonalities. Therefore, knowing more about someone increases

trust, in most cases, because you know who is standing opposite you. You know where the things they say come from and how they are connected to the background of each person. It gives the words context and helps to understand how they were meant by the speaker. Too often, people don't literally say what they mean.

That is a well-known problem in Tango. You have a specific idea what you want to do, but you are not always able to communicate it in a **readable** way. It needs lots of training and is individual for each dance partner. Dialogue partners are like dance partners. The better you know them, the better the dance/dialogue flows.

In this context, bell hooks' notes about the split of the **mind** and the **body** in the classroom could allow new insights. She describes that in educational settings in institutions, the body has to be erased, to get unnoticed. Our feelings and passions should be situated in a private space after class. But she recommends to enter a classroom as a whole, not as a "disembodied spirit" (vgl. Hooks, 1994, p. 191f). At this point, I want to include Judith Butler saying that there is the cultural association of mind with masculinity and body with femininity. We therefore should be aware of the implicit gender hierarchy which this distinction produces (vgl. Butler, 1990, p. 17).

It reduces the **readability** if a person tries to be neutral and to hide one's background, experiences and feelings. To show that as a person in a powerful position is challenging, but inescapable, because it is impossible to completely split the **mind** from the **body**. As soon as it comes to personal experiences and feelings, people make themselves vulnerable.

There is an article in the "Journal of Trust Research" in which the authors bring trust and vulnerability in relation. They say if someone takes the risk to share one's feelings, which makes the one vulnerable, it is an act of trust (vgl. Nielsen, Nielsen & Jørgensen, 2025, p. 206f). Further, trust is negotiated in exactly these situations and it depends on how vulnerability is handled (vgl. ebd., p. 216). The authors as well notice that "[trust] is constructed and negotiated locally, based on the encounter's moral, institutional and relational conditions." (p. 217). This can be connected to the role I'm currently performing, which has its own conditions.

My experience confirms that. I believe that in the same moment, showing more than the neutral mind increases one's immersivity related to the community. For me, the person stops being a "teaching object" and transform into a subjective human being. When I experience this change in my teachers, it enables me to connect, because I experience them as an individual human being, as I experience myself as one.

I would like to add another perspective on the **mind** and **body** split which I discovered in a phrase of the song "Amor o Nada" by Otros Aires: "Quitarse el cuerpo de a poco, sacar a brillar el alma (Removing the body little by little, bringing out the soul to shine)". I would like to consider the possibility that there is a different disembodied self than the one you are talking about at the moment. I recommend to call it the **soul**, like Otros Aires does.

Yes, I could call it the **soul**. For me, that is the place for imagination and dreams. It is invisible, but made of and filled with feelings and fantasy. I also think that the soul is connected to the **body** and the body to the **mind**, but I am not sure if the mind is connected to the soul without going through the body. However, I assume that the higher the balance in which the three parts manifest themselves is, the higher is the immersivity.

These are well-known questions in dancing Tango. When I had my first lessons, my **mind** was 100% on and I tried to learn and memorize all the taught steps. But to memorize the steps, you have to bring them into the **body**, to just do them again and again with different partners and alone. There is

some point where the body knows more than the mind. As soon as I managed to stop thinking while dancing, I was able to feel the dance, to fill the dry steps and the music with my very own stories. The **soul** came in. I remember when that happened first. It was at an afternoon Tango event in September 2022, four months after my first Tango lesson. I was at a concert the night before. After just two hours of sleep, I had to take a three-and-a-half-hour train ride to reach the Tango event. I arrived there more dead than alive, and the magic happened. The tiredness kind of turned my brain off and I danced like I never did before, just in my body and my fantasy. Unfortunately, that stayed an exception in my early Tango career, but it showed me where I wish to go. That makes my thinking that in Tango context, the mind and the soul can't be present at the same time, but the body has to be present all the time.

I have another analogy to add: If a documentary is the **mind**, artistic non-linear moving images are the **soul**. They are the materialization of affects, of feelings I'm unable to express in words. This is what they can add to a written work like this dialogue. They can express the affective layer. But it is a whole **language** to learn to be **able** to **read** these visuals. It has to be separated from words and as well from what we take of our everyday seeing, it has to play with connotations coming from there. It is closely connected to fantasy and imagination and to the awareness that potentially everyone could experience it differently.

Here I quote Jules Sturm who quotes her own book "Bodies we fail" in the text "Literacy embodied": "[W]hat happens with the visual stimuli that we do not understand? Many of these, I suggest, unsettle the viewer, since they cannot easily be attributed to some other, foreign **language**: it is not commonly believed that there exists more than one visual sign system." (Sturm, 2021, p. 33)

Let me shortly quote the song "Slippery Sidewalks" by Bajofondo, because it fits too well here: "I don't know what's playing deep in my emotions. […] I step on slippery sidewalks. I'm slowly moving along." This is exactly what the exploration of an affective **language** of videos is, a bunch of insecurities, and it is very much about yourself. I recommend you to be always aware of that.

I agree that such a task just can be done from your very own perspective, but as well that you should be brave and try it. Do you have an idea where the **body** comes in in your analogy? Or isn't it in there at all?

It is there as soon as I show it in the videos. The **body** has an affective language which I can use in my videos. I can choose how my body is seen, in contrary to how it is seen in everyday life. This goes hand in hand with **responsibility** how I make bodies visible.

In my case, it is **responsibility** for how I see people, because actually they already make themselves vulnerable in letting me see their body. In many cases, they don't do that voluntarily, but because there is no other possibility. They can't escape their bodies. It is inevitable that the body is what makes the first impression when I meet someone. From that moment on, I bear the responsibility for the **trust** offered through making oneself vulnerable in letting me see one's body. Of course, the responsibility is mutual, since I show my body, too. It is evidence that it is not possible to go in relation to others as a neutral being.

We have determined that **trust** makes us open to show our embodied self. This can easily be misused, with serious consequences. One is shown in Olave Nduwanje's text "Do not read this body". This trust is misused when we start to express desire, lust and hunger for the body more than for the self in it. She writes that that makes her running out of her body and making the **connection** between herself and her body instable. (Nduwanje, 2021, p. 18)

There is a song by Electrocutango called "Sin Piel" about another example of what happens when people take advantage of someone who is showing vulnerability. Julia Zenko sings that after she felt the pain of loving and "de darme sin medir (giving myself without measures)", she carefully encapsuled her feelings and needs in a box she will never open again. It was "la hora de archivar el corazón (the time to archive the heart)" and "de matar los sueños (to kill the dreams)". She will continue her life "sin detenerme a mirar una flor (without stopping to look at a flower)" and beating "al compás del reloj; como una máquina fiel igual que un robot: sin piel! (to the rhythm of the clock; like a faithful machine, just like a robot: without skin!")". I very like the metaphor of the skin in this song, because the skin is the main medium of the **body** to touch other beings and things. "Sin piel (Without skin)", it is impossible for anyone to ever touch you again. You are unassailable, and therefore incredibly powerful.

I would say this really is a way to become powerful, to kind of reject one's own individual being. For some roles in which people act, it is weakness to show vulnerability. When they act, or rather riot, according this view, they prevent any attempt to place **trust** in them. But as we see in these examples, it is rarely their fault, but a matter of being misused in a very existential way. Our task should be to show these people safety again.

Olave Nduwanje offers a subtile way to do so; in considering the way we see **bodies**. She asks the following questions: "Do you also feel the violence of eyes that read? Eyes that will dissect, assemble, categorize and archive?" (Nduwanje, 2021, p. 9). She further notes that "our bodies form a static of intuitive information, projections, assumptions." (ebd., p. 14). That is consistent with Jules Sturm's recognition that the act of looking is communicative (vgl. Sturm, 2021, p. 33). Jules divides between "the visuality (What do I see?) and the epistemology (What do I know?)" of bodies and especially sees potential in the incoherencies in them, in "the *failure* of making sense of bodies", to **read** bodies differently (ebd., p. 27). For that, Jules quotes Nora Sternfeld's term of "unlearning" to challenge knowledge that is unconsciously ingrained in us (ebd., p. 30).

I see that this topic concerns me, because video as well is represented visually and requires knowledge to be **read**. Video can show narratives in which it is possible to reveal incoherencies. Playing with that could be a helpful tool to activate unlearning.

It may be connected to taking **responsibility** for how we see. Or maybe we should just stop seeing and activate other senses, to learn what we don't see or what we see wrong. Or, more realistic, to train my seeing and with that, my skills in **reading** visuals.

Exactly how Olave Nduwanje writes: "Now that you can't see me, will you hear me better?" (Nduwanje, 2021, p. 14)

I believe that video is a medium for seeing differently without not seeing at all. There is connection to the real world, because if I want to take videos, there is no other place than the real world to do so. But they can be changed, manipulated, set in other relations, combined with digital animation. They can show and inspire imagination and fantasy, because they are full of **soul**.

It fits with Alessandro Bertinettos definition of imagination as "the capacity to make present in an image what is absent, and as [...] the ability to show something [...] by means of the perception of something else. [...] [Imagination] makes it possible to visualize different realities or to see actual reality differently." (Bertinetto, 2013, p. 67). Imagination seems to be about a visual **language** rooted in the **soul**.

Miguel Di Genova also plays with Borges' blindness in his later years. I feel that he offers the idea that this inability of seeing the real world opens a space for Borges to see and touch his dreams and the

world from an outside perspective. To see it clearer that every seeing being could do, what echoes in the line "Soñando como hay que soñar, un hombre es todos los hombres. (Dreaming as one must dream, a man is all men.). For me, this is summed up in the German line "Die Rose ist ohne warum; sie blühet weil sie blühet. (The rose is without a why; it blooms because it blooms). It is a most possible reduction of making sense. Borges "sees" clear.

That all means, I am talking about unlearning pre-trained modes of seeing to reduce the dominance of visual impressions and their connotations when I meet other people. Instead, I should sharpen my senses to focus on the whole of a person: **mind**, **body** and **soul**. I should also think carefully about which version of mind, body and soul I want to perform in my current role. Like this, I create immersivity. A completed role needs to have parts of everything to be **readable**. Through doing so, I could increase **trust** between me and the others and improve the **connection**.

The challenge of unpredictability – improvisation and the necessity of training

Everyday life is unpredictable. I never know what will happen to me today. I can have a plan, one or many roles for today, but it will be interrupted and disturbed as soon as I find myself in relation to others. I often have to **improvise**.

Alessandro Bertinetto writes that "**[i]mprovisation** is typically a kind of making something without previously knowing what to do, i.e. by **imaginatively** anticipating the unknown, which nonetheless remains unpredictable." He notes that in such cases, there is no time to plan my action or compare different possibilities. He further says that "[o]ur success depends on the ability to find in a moment a structure in chaos, discovering or inventing a way of proceeding by means of spontaneously performing it, and seeing if it works". (p. 78)

In any case, I will perform in one of my roles, with and against my plan, in relation to all the unplanned happenings. Each little action is a decision I take, most of the time automatically and unconsciously, because it is pre-trained. This is what forms my behavior. These automatisms can be questioned and trained. To find ideas for that, I suggest to explore moments when **improvisation** and **training** of it consciously happens. Where and how does improvisation take place and what are its effects?

There is the song "Allerdings Otros Aires" of Otros Aires, which is not classically improvised on stage, but contains interesting elements of improvisation. The whole lyrics of the song consist of the moderator's voice in a concert of Otros Aires in Germany. They recorded the moderator and used its original voice to create the song. Improvisation here is shown in dealing with this very limited amount of material, which was spontaneously collected, brought in new orders and contexts and in the end, transformed into a song. It might not be a classical improvisation, but a sustainable reaction on a specific situation which contains openness, creativity and imagination. People who were at this concert will connect special memories to this song.

I would like to contribute the text of Michael Kimmel, Dayana Hristova and Kerstin Kussmaul about contact improvisation. As the name says, contact improvisation is based on improvisation. In the text, the real-time character of improvisation is emphasized (p. 15). The authors as well note that in contact improvisation, intentions don't follow a specifying plan, they rather speak of micro-intentions: "These micro-intentions are precisely in sync with the dynamic and never reach ahead more than would endanger this fit" (p. 29) They propose "an intentionality hierarchy across timescales where micro-intentions take on shape situationally under constraints provided by higher-timescale intentions such as scores, themes or preferred task types." (p. 30) This can be seen in

parallel to micro-performances in dialogues. The micro-performances are influenced by the role I choose for myself in a certain situation.

Improvisation in video is just possible in live-creation. Like that, I am able to react on the audience and to act in communication with them. This at first requires technical skills and equipment as well as a detailed plan of the setting and timeline of the performance. All material has to be instantly ready. Only when this is internalized and automated, I can concentrate on improvisation. That seems contradictory, but I think it is a meaningful example for micro-intentions in comparison to higher-timescale intentions.

In my understanding of dancing Tango, improvisation happens in every single step in social dance, it has similarities to contact improvisation. You never know what comes next. Not even as a leader, because you let yourself float with the music. The music and the Tango codes frame the higher-timescale-intentions. Tango gets boring when it ends up in an automatically danced choreography. Sometimes I invent new steps, just through making them, without thinking. In the next moment, they are gone and I am unable to recreate them. There is no time to think, there are the micro-intentions. But it is as well important to see that you can't just step into a Tango event and start improvising. Improvisation in Tango requires **training** for example in steps, posture and appropriate behavior in social dance.

What does that now mean for dialogues? As I am in relation to others, I have to improvise based on their actions. In doing this, I need to be aware of my position given from the outside and my intended role to perform. These are the higher-timescale intentions. On the other side, I have to perform the micro-intentions. I'm able to improve my micro-performances with **training**.

I continue with ideas of Michael Kimmel, Dayana Hristova and Kerstin Kussmaul about how to **train** contact improvisation. They say that "[i]t is true that novices may at first train "ready-mades" to learn deeper principles of [contact improvisation]." (p. 5) That means training with pre-created examples. Furthermore, they explain that improvisation presupposes educated attention (vgl. p. 14). That is the question what and how I perceive and what these perceptions could mean. Another input on how to train improvisation comes from Alessandro Bertinetto. He writes that "there is no pre-established rule as to how to solve problems in a spontaneous way, because each situation calls for different solutions", but the more experiences someone collects in a specific field, the better one gets in "act[ing] and react[ing] spontaneously in a satisfactory way." (p. 79) It seems to be a matter of experiences, too. The more improvisation I already did and the more these experiences resemble the current situation, the better could my improvisation be.

Improvised content is a way to express my in-the-moment imaginations. For me, **training** means to find visual expressions for my imaginations and to practice working with them in a VJing setting. This often ends in records of improvised scenes that I overlay with new improvisations, because ad hoc improvisation without in advance prepared material is very limited in its possibilities. On the other hand, improvisation based on an already prepared setting can go over the imaginations I had before. In this case, it is kind of ad hoc improvisation, but built on something that already exists. Nevertheless, I believe that there is a special quality in spontaneously taken and improvised videos compared to carefully planned movies. It can show more of my role as an artist, what allows deeper **connection** to the audience and the setting I'm in.

These ways of **training improvisation** address the difference between the conception of a role and the performance of it in real-time. I think some of the training methods could be adapted on dialogues. But for that, something like dialogue-training-classes would have to exist. What you as well mention is that the audience can see you better because the performance happens spontaneously and you therefore can't carefully plan what you expose about you and what not.

Yes, the mask falls. It is similar to the experience of dance as nothing between my body and the audience. In live performances, there might be nothing between my soul and the audience, too. They see the video, they see me performing, they might see glitches, which is just honest. **Mind**, **body** and **soul** can be seen in my role as a live-performing artist. As we have already established, this increases **connection** and **trust**.

There is a rather fun moment of **improvisation** that happened at a concert of Gotan Project. In 2008, they released a live album of this concert on which the moment is caught. After performing the song "La Vigüela", which contains a sung part in which the voice is distorted by a sound effect on the microphone, they express their gratitude for the great audience through this very microphone that still distorted the voice. For me, it seems to be an improvised action which nevertheless reveals an intimate insight in how "La Vigüela" is performed. Although it destroys part of this particular magic of live performances, it makes me curious on what such a performance of an electronic song really includes in the background. The people and technique behind got somehow visible, which allowed me a certain **connection** to the band. The record of this live-performed song transformed into something embodied by a real person.

Another example of the relation of **improvisation**, **connection** and **trust** is a situation I experienced with visual artist Eva Esmann Behrens. It was our first joined performance, where I assisted her. In the beginning of the performance, Eva's live camera broke. Because her videos were mainly based on live camera inputs, we had to improvise in the very moment of the performance. We ended up with lots of different ideas, tries and samples we created in almost real-time. Furthermore, we got to know each other well and developed **trust**. The trust developed because we hat no choice than to trust each other in this precarious situation and because that leaded to success.

That means, if **improvisation** works well, that increases **trust**. This is another reason to try to master the performance of my role.

(Cracked) immersivity and (intrapersonal) role clashes

When I think my behavior in dialogue as a micro-performance, I shouldn't forget what I mentioned in the very beginning: I experience the everyday life as very immersive, while it requires lots of effort to make an artistic work experienced as immersive. Micro-performances, like I use them in this text, are more than everyday behavior, which means that they are not automatically as immersive as everyday behavior. I note that I experience a role as immersive for myself when it is connected to the **mind**, **body** and **soul**. I as well assume that immersivity increases the more the role is performed with mind, body and soul in connection.

As I described in an earlier chapter, bell hooks recommends in her book "teaching to transgress" to enter a classroom as "a whole", not a "disembodied spirit". She means to not separate **body** and **mind** (vgl. Hooks, 1994, p. 198). That supports what you are saying.

I'd say you can never show yourself as the whole you are, with all your roles. But you can perform the whole of each of your roles. In bell hooks text, this would be the role of a teacher. Each role has a **mind**, **body** and **soul** layer. If all the layers are defined and shown, this is how I understand bell hooks' term of "the whole".

While you are saying that showing the whole of a role in a dialogue is highly immersive, it seems to be a special power of videos to narrow the view and highlight details. The audience can almost never

see the whole in the flat frame of video. Would the whole be a view of the set where the videos are filmed? I suppose not, this might be a metaphor for the whole of all roles of a person, without any secrets anymore. But videos live as well of its secrets. What you mean with the whole could be the story and visual translation of it in a video project. It might be that what makes videos immersive. The story (**mind**), the translation of it in visuals (**soul**) and the possibility to connect (**body**) through showing artefacts of the real world such as bodies, clothes and places, to set the video in relation to the audience. And still keeping the secrets of the making-of, to not destroy the **imagination**. And, not to forget, time. Time is a condition to see a video as a whole, literally. Because, as I mentioned before, the video frame is always narrowing the view.

If you say you don't want to destroy the **imagination**, this could be a parallel to the **fictive** world of Joanna Bucknall in immersive theatre and performance (vgl. Bucknall, 2016, p. 54f).

Yes, and this **fictive** or **imagined** world can be disillusioned by revealing parts of the self or the set beyond the current role or video project. This is what I frame as role clashes.

I have an example for that. The "**fiction**" of Tango is constructed on the base that people in the space have no other connections such as working colleagues or teacher-student-relationships. It happened that I met a teacher of mine in Tango. It felt strange. There, I think you can see a role clash. We both were in-between or roles as Tango dancers and as teacher and student. For me, there were two ways to deal with it: either ignore each other or seek dialogue. It was not possible to have a usual Tango encounter under this condition. Here, it is not just a disillusion I think, but more. We both unintentionally presented each other an additional role of us and now know each other in two roles. The two roles consist of very different hierarchies and relational behavior and at the same time, it got hard to separate them. It required lots of time to negotiate how we deal with it.

I had a similar experience when I was working in the wool shop and once a teacher of mine and another time a close friend of mine entered the shop. It is a disruption of my role as a seller that made me feel uncomfortable. But it didn't need any negotiation after the encounter and I didn't have problems with mixing the roles. It seems to be dependent of which roles clash.

When I hear role clashes, the song "Much Messi" of Otros Aires comes in my mind. It is an experimental song that has a significant specialty: Almost nobody is able to understand the text. One signature of the music of Otros Aires is that they use many different languages. The idea behind is that the songs are accessible and understandable for as many people as possible. In "Much Messi", the lyrics consist of language fragments. There are always just a few words in one language and then the language changes. I recognize one or two German words and some in English and Spanish, and many in unknown languages. But I can't get what the song is about. I think, when I'm speaking about roles and many visible roles at one time, it could end like this song: Little parts are **readable**, but the whole meaning gets lost.

It helps me to see everyday life not as one reality, but as a bunch of rather **fictive** settings. In each situation, I perform a role depending on the setting and on the present people. At the same time, the setting is constituted by my and the others' roles. Because of the role's dependence on more than one factor, role clashes are possible. And because they impair a person's **readability**, they reduce the possibility for immersivity and trust. The whole of a role can't be seen anymore.

To make aware that each role is constructed and developed by ourselves, it helped me to consider Olave Nduwanjes questions: "What is true about you? What do you know about you?" And further: "Would you plagiarize to be relevant? [...] Would you steal storylines, plot twists, and characters to belong, to be valued, to be seen?" (Nduwanje, 2021, p. 16) Roles help to be **readable**, to structure

situations, but they as well **reduce** my self. And they offer to be completed by parts that may not be really me, but meet expectations.

Different roles of one person can consist contradictions. I think they can be pretended because of expectations and adaptations, but they can also be real. And they help to survive. They are kind of **fictive** versions of a self, like everyday life consists of fictive situations. That is a **reduction** of reality and the whole self (which is not the same like the whole of a role) to give orientation and to have at least plans how to perform in certain situations. As I evaluated in an earlier chapter, everyday life and dialogues are situations of unpredictability and therefore of **improvisation**. That means, even when I perfectly prepared the role I wish to perform and made a plan, it is no guarantee for safety. But it definitely helps.

And, like Marc Vanzwoll shows in his Tango lessons, the training to improvise in Tango follows the same strategy of **reduction**. In narrowing the possibilities, the focus increases, the training gets specificized, what makes it effective and adaptable to different situations.

CONCLUSION

What can we learn from all that to create balance in a dialogue?

This might not exactly be my field, but I encountered the animated video "**Balance**" from 1989 by Christoph and Wolfgang Lauenstein (vgl. Lauenstein, 1989). It shows collectively built balance as a crucial part of surviving. In the film, five people are standing on a floating platform. As soon as one of them changes position, the others have to do so as well, because otherwise, the platform tips and everyone would fall down. I think it is a very enlightening metaphor for the behavior in dialogues and as well in dance.

Obviously, **balance** is important in Tango. As it is shown in the animated video, it is physically important, to pretend from falling, but as well metaphorical. For me, Tango gets interesting when the roles, typically leader and follower, flow into one another. It is not just action-reaction, but it continuous as action-reaction-reaction-reaction… . It is all about reaction in relation to each other and the music with the most possible respect for everyone's balance. It is everyone's **responsibility** to hold one's own balance and give **space** that the others can do it as well. Otherwise, the whole dance becomes instable and dangerous. I could get physically hurt. That's why it takes **trust** to engage in a dance. Further, dancers have to be **readable** that I am able to react without losing the balance. This construction is what I mean when I say that Tango reveals certain issues in social behavior which often stay unseen, through its radically embodied communication.

I see that in Tango, **balance** and **space** are closely intertwined. To hold the balance, a specific space is required. To give that and to show that you need it requires clear acting, I have to be readable. And for that **readability**, I have to perform my role as a whole, as I elaborated in the chapter before. Some of the other things you said are very satisfying to imagine. But to be honest, reality in Tango looks very different.

Yes, you are right. There are just few dancers with whom I'm able to dance like that, I mean with a metaphorical **balance**. But the basic thought must be fulfilled to be able to dance: The balance has to be hold. Staying in physical balance is the first thing I have to make sure when I dance, otherwise I fall and the dance is over. But especially in the leader's role, it happens that I bear full **responsibility** for the balance, what makes the dance unpleasant for me.

That means, we are talking about an idealistic state in which **balance** is reached. I found this wish and the conviction that it is far away from today's everyday life in the song "Diferente" of Gotán Project. "Diferente" is about an imagined humanity in harmony: "Porque puestos a sonar, fácil es imaginar esa humanidad en harmonía. Vibra mi mente al pensar en la posibilidad de encontrar un rumbo diferente. (Because when we dream, it is easy to imagine that humanity in harmony. My mind vibrates when I think of the possibility of finding a different path.)". The aspect of balance shows best in the line "Qué bueno che, qué lindo es reírnos como hermanos. (How good, how beautiful it is to laugh like brothers)". Being like siblings means for me closeness and balance, no hierarchy, at least in an ideal state. "Diferente" reveals, as the title implies, too, that it is an imagination of a different world which is far away from how it is today.

That shouldn't stop us to show ways how we may be able to come closer to **balance** and **space** for everyone. In the text about contact improvisation, they write that dancers should "explore, respond, and, in doing so, **scaffold** each other over time, rather than one dancer being strongly initiating" (Kimmel et al., 2018, p. 15). I suppose I can use this sentence one to one for balance in dialogue.

Yes, and the term of **scaffolding** is as well meaningful. Scaffolding is a didactic concept I learned as a primary school teacher. That means that I provide assistance for students to enable them to manage

a specific task. But I'm doing that from the background and I'm not telling them solutions. I just provide the tools and some hints, I give them **space** to develop their skills. It is a way to create **balance** in a hierarchal situation. But it seems to base less about hierarchies in dance. There, it seems to be more dynamic and mutual. Scaffolding each other means to react supportive in the very moment when a person performs a micro-intention, like I described it in an earlier chapter.

It is as well about teaching from the background, like Marc Vanzwoll says he does in his classes. He takes leading and **responsibility** only when he perceives that the participants are currently unable to do it. It is kind of a moderation. It could be helpful to have such a moderation in dialogues as well, or as a method of dialogue **training**.

Furthermore, it is a lot about perceiving and listening carefully to be able to provide useful **scaffolding**. Michael Kimmel and his colleagues say: "The less predictable we are, the more we have to listen to each other." (Kimmel et al, 2018, p. 9). With that, I am back to **improvisation**. Listening well is an important skill for an improvisation according to the situation.

This reacting in the very moment is a big topic in VJing, especially if my visuals have to follow music or performers. The **scaffolding** I do for that, actually for myself, is the **preparation** of the show but as well the preparation of alternative scenarios or emergency scenes. I have to be very well prepared, because if something fails, there is nobody to safe me. I am in the middle of a live show and my behavior switches between my plan and improvisation according to the setting. With that, all **space** is mine. I don't know how to share it.

Dealing adequate with **space** in this situation could be taking **responsibility** from you. With that, I paradoxically give you space, although you already have much space. But you need this space to be able to give space to others, because giving space requires free space. The space you have is not free.

You mean, you give me **space**, for example taking over the live camera input, and in the same moment, you take space for yourself. But for me, it is not possible to give you this space, because I am in a live setting which uses all my space, the space is not free. It seems that one sometimes has to take space instead of waiting until it is received. And that not all space is free. In a live show, I don't have much free space, but if someone gives it to me in taking over, I have free space from which I can create more free space to share. Because I have **time** to prepare that.

Alright, it gets quite complicated right now. It seems that sometimes creating free space requires time and effort, it requires **preparation**. Dialogues or dances are comparable to live shows. Preparation of the role, the questions I'd like to be answered or the material I'd like to present in a dialogue, to improve my **improvisation** skills and space-giving behavior. But it is always a relational question depending on the other's plans, performance and improvisation skills.

It seems that VJing performances require highest precision regarding to **time**, more than dialogues. But I am not sure about that. To find the right moment for taking or giving **space** in dialogue is hard. It is exactly as real-time as VJing performances.

Yes, I should always keep that in mind in dialogues. Like in video performances and Tango, my performance depends on the others' performances, but I can also help them to perform.

There is an implicit, in some cases explicitly stated rule in Tango: In social dance, you are not allowed to correct or instruct others, unless you are asked for feedback or advice. It doesn't matter if you are much more experienced than others. This rule could be helpful in dialogues to take and give **space** and with that, to reach more **balance**.

There is a statement in "Teaching to Transgress" which underlines that. Bell hooks quotes Paulo Freire who says that we only can grow together in a group when we help each other mutually, "those who help and those who are being helped help each other simultaneously". Like that, nobody is dominant, everyone has **space** (vgl. Hooks, 1994, p. 54).

And **responsibility** is shared. If we think and **act** like that, like everyone could potentially help everyone, we can meet each other more unbiased and maybe with less prejudices. The rule lowers the hierarchy and it is easier to see everybody as active part of the group, which is as well important for creating an immersive space. Participants have to actively ask for feedback. In doing that, they agree that the person is in the position to share ideas without being too powerful. Holding back and waiting until asked may also hold the dialogue in the wished frame, because people have to ask specific questions. And they need to focus more on themselves instead of over-advising others. It prevents people from being very dominant. But how can I bring these theoretical considerations into practice? Social codes have to be negotiated before they can be practiced. There already exist some in dialogues, for example not to interrupt each other while speaking. But as dialogues are a very open format, codes are rather loose and changeable, they develop in the dialogue itself.

I suppose that requires **training** in how to behave in a dialogue, like I train my dancing and behavior skills in Tango for performing adequate in social dance. We were talking about the importance of training in a chapter before. And it is also about negotiating rules in the moment of the dialogue, because there are not many fixed codes. Training and practice are often not separable.

That seems to be an appropriate ending for this part of the dialogue. I need **training**, and I can train in every dialogical situation. I **prepare** the fitting role and **perform** it according to the situation. To fulfill that, **improvisation** skills are required. I train them through experience. My goal is to create **balance** in the dialogue. For that, I have to built **trust** between me and the participants. I can do that when I perform my role as a whole, with **mind**, **body** and **soul**. In doing this, I'm **readable** for the participants, which is a valuable condition for trust. More listening and less seeing is as well required to be trustworth. I should be careful in balancing closeness and **distance** and giving **time** and **space** for everyone. This gets easier when I prepare my expectations of the dialogue and have a plan. But I should be ready to go against the plan, because dialogues are **unpredictable**.

The dialogue about this dialogue

While writing this dialogue, I felt immersed in myself, in a world consisting of different roles of me. I'm kind of the master but at the same time curious on what the others will say. I specifically felt that when I was stuck. It helped a lot to change perspectives through the different roles. The perspectives were very clear through the roles what made the change between them easier.

Yes, you are right. I was happy to just have to role to quote theorists in the dialogue. The separation from that to other thoughts was helpful to structure the difference between what theorists say and what the other roles say. Through the dialogically written work, I could make the connection to dialogical self theory that is very relevant for my research question. I don't think that I would have found that without participating in such a dialogue. It shows that new things appear in choosing this dialogical form of research and let innovative roles be part.

Such as me, I suppose. It was interesting for me to integrate the lyrics of Neotango songs in this dialogue. Lyrics communicate in a very different way than scientific texts. They are artworks and require different skills to read them. There is always an affective moment involved. Lyrics can make the reader experience the topic from another perspective. And it was also an interesting journey for

myself. I know many NeoTango songs, but more the melody an ambiance instead of the lyrics. In focus more on the lyrics and finding fitting ones, the melody, ambiance and lyrics as well got in kind of a dialogue. I mostly used the words as references, but my interpretations were as well formed by the melody and ambiance. I think if I stay on it, I could get more out of all that.

I as well feel that this dialogue was just the beginning. I tried to make my experience in Tango useful for the research question and was able to share some situations which showed similarities to the theories. It helped that Tango is very physical, embodied and close to make things visible and understandable. I'm not sure if my help can be valued of people without Tango experience. I should think more about how I explain my experience. It seems to me that text is not the right medium for that. Maybe next time, I should be present in pictures or videos instead of text. This feels more fitting to my role in the dialogue, and it max be clearer and show more for non-Tango people. You can see, I learned quite a lot about my representation in this dialogue.

I had quite the same task like you: I tried to make connections to the work with videos. Sometimes it helped as a metaphor or physical manifestation. But I'm not sure yet how much this dialogue helped myself to form a visual version of the topic, which was one goal of doing this. But your idea that Tango could be present more visually could help me. It seems that some things could be visualized through Tango. Tango as a visual language. But also here, I am not sure how it affects people outside of Tango. But back to my experience here. I think in some moments, my physical and visual presence helped to make things clearer or find traces to other things. But as well for me, text feels not right as my language. As it was the first time I participated in a dialogue like this one, I'm quite satisfied. But I haven't reached my full potential yet.

It is very interesting for me what you say and it helps in my research. Here is a last thought of me about participating in this dialogue connected to the writing process itself: In writing this, I'm constantly improvising. At the same moment, I'm constantly practicing to improve my improvisation skills to make the dialogue better. Writing is basically an improvised practice which is re-improvised in any time I again go through my text. To make a satisfying or a new text, I have to free me from my conditioned practices of scientific writing. Here, I was not interested in writing a scientific text, but an artistic one. One challenge I face is to let myself be shown in the text, because every single construction in it is eventually mine and no one else would improvise in the same way like I do. People have to see and acknowledge that. This is a thing we all mastered in this dialogue. We were engaged and honest, tried to show ourselves in our role as a whole. This dialogue was in quite well-balanced, I would say. You all had your space and were not too dominant. Of course, there are things to improve, too.

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Trust and improvisation research, dance, education, roles and performance, body and readability, immersivity, dialogue

Songs:

Bajofondo ft. Nelly Furtado: "Slippery Sidewalks"

Bajofondo, Luciano Supervielle: "Pulso (1000 mares)"

Electrocutango: "Sin Piel"

Gotán Project: "Diferente"

Gotán Project: "La Vigüela"

Otros Aires: "Allerdings Otros Aires"

Otros Aires: "Amor o Nada"

Otros Aires: "Los Ojos de Borges"

Otros Aires: "Much Messi"