

Abstract:

In this lecture performance I am sharing insights on the process as well as excerpts of my audiovisual performance installation IN MEINER HAUT (Under my skin), my latest artistic research into the relationship between synaesthesia, dance and embodiment. Based on the methodology practice as research, I investigated in a practice led process how the qualia of my synaesthetic experiences influence me on an everyday basis and filter my perception of and interaction with the external world. Embodied knowledge was decoded, unraveled and revealed through a multimedia approach and methods, culminating in a spacious installation, embracing video art, objects, projections, light, sound and dance performance, in which the audience can move freely and self-determined.

IN MEINER HAUT explores our individual experience and the impact of the multidimensionality of human perception on our coexistence. By the example of synesthesia, complexity is treated as an enrichment of a diverse society, and the consensus on norms is challenged. In this solo performance, I expand my skin, as a threshold between inner and outer world of perception, into a participatory installation. Video art, projections, sound, and dance enable a shift in perspective between inner and outer perception within this immersive experience. The synchronicity, harmony, and abstract aesthetics of synesthesia become tangible for the audience in a relaxed performance installation, allowing them to move within it autonomously.

As a neurodivergent freelance artist and mother, I encountered structural, physical, and organisational barriers. By applying the praxis of Aesthetics of Access in the work process - for example, through pacing, practices of stillness, downsizing, working in energetic waves, and the conscious integration of stimulus regulation - I could create sustainable and inclusive working conditions for me and my team. These principles also shape the spatial design of the installation: relaxed participation formats, freedom of movement, multiple sensory experiences.

Brief biography - Stephanie Scheubeck:

I am a multimedia artist, researcher and synaesthete. Drawing from my background in dance, somatic practice and choreography, I create immersive artworks ranging from performances to audiovisual installations and screendances. My artistic work is informed by my long standing research into the relationship between synaesthesia, dance and embodiment. Both my artistic work and research have been presented internationally in galleries and theatres as well as at symposia and won several awards. I give workshops and lectures on my research in different contexts, ranging from academia to awareness and accessibility trainings for theatres and makers. I published my research in the Journal of Dance and Somatic Practices/Intellect Publishers and am founder and artistic director of Sound & Colour Production, a hub for research into the relationship between synaesthesia, dance and embodiment producing art work, workshops and lectures.

Key words:

synaesthesia art, accessibility, practice as research

Link: <https://soundandcolourproduction.com/live-performance/in-meiner-haut-2/>