SIX FORMATS

The arts-based research project *Six Formats* built on
six selected formats commonly used in relation to the
presentation, communication, and circulation of knowledge
in arts-based research: publication, lecture-performance,
exhibition, symposium, screening, and workshop.

Publication, Exhibition, Symposium, Lecture-Performance, Screening, and Workshop are notions that activate representations, perceptions, understandings, behaviors, and expectations. They come from/are developed/can be found/perform in various fields of activities, also other than art.

Six Formats responded to the increasingly academized field of arts-based research with practices that are/can be process-oriented. With a multi-layered research, *Six Formats* aimed to bring and keep focus on the ways in which arts-based related knowledge performs and is performed.

Six Formats questioned "format as tool", "format as meeting", and "format as event".

Six Formats called for acknowledging the ‹HOW› as much as the ‹WHAT›.

More than considering a format as a "tool" for the communication of a particular content, it is crucial to look at a format's particularities—the kinds of associations and circulations it may generate, allow, or disavow—within the very moment of meeting with an audience. What is the practical knowledge that comes into play? How to approach the dramaturgical aspect of that knowledge?

Six Formats created situations of dialogue in, on, and between each of its formats.

Each format built upon a particular constellation of a partner institution and a group of participants invited as co-researchers.

FORMAT IS KNOWLEDGE

The notion "format" qualifies spaces (settings/containers), moments (events/encounters), tools (codes/means) that are commonly created/used to publicize (validate/disseminate) arts-based related knowledge.

Six Formats approached each of its formats as context, method, object and, above all, knowledge.

Six Formats treated knowledge neither as a pre-defined concept, nor as an element to be defined/limited. Verbal, embodied, affective, intuitive, cognitive, visual, practical, and tacit knowledge are potential.

PRESENTATION, COMMUNICATION, CIRCULATION

In 2015, *Six Format*s used the notion of "presentation",
replaced it by "communication" during its second year,
and finally added "circulation" at the end of 2016.

Presentation, communication, and circulation are
three different intentions.

This declination of notions reveals different relations
to knowledge, authorship, and others. For Ingrid Cogne,
presentation corresponds to the time and space of/for sharing
a process of articulation; communication approaches knowledge
as points of reference; and circulation is meant for knowledge
to (be) move(d) and be transformed.

By using circulation, Cogne reinforces the positioning that
knowledge is context-specific and requires a perpetual
re-articulation to be of/in use.
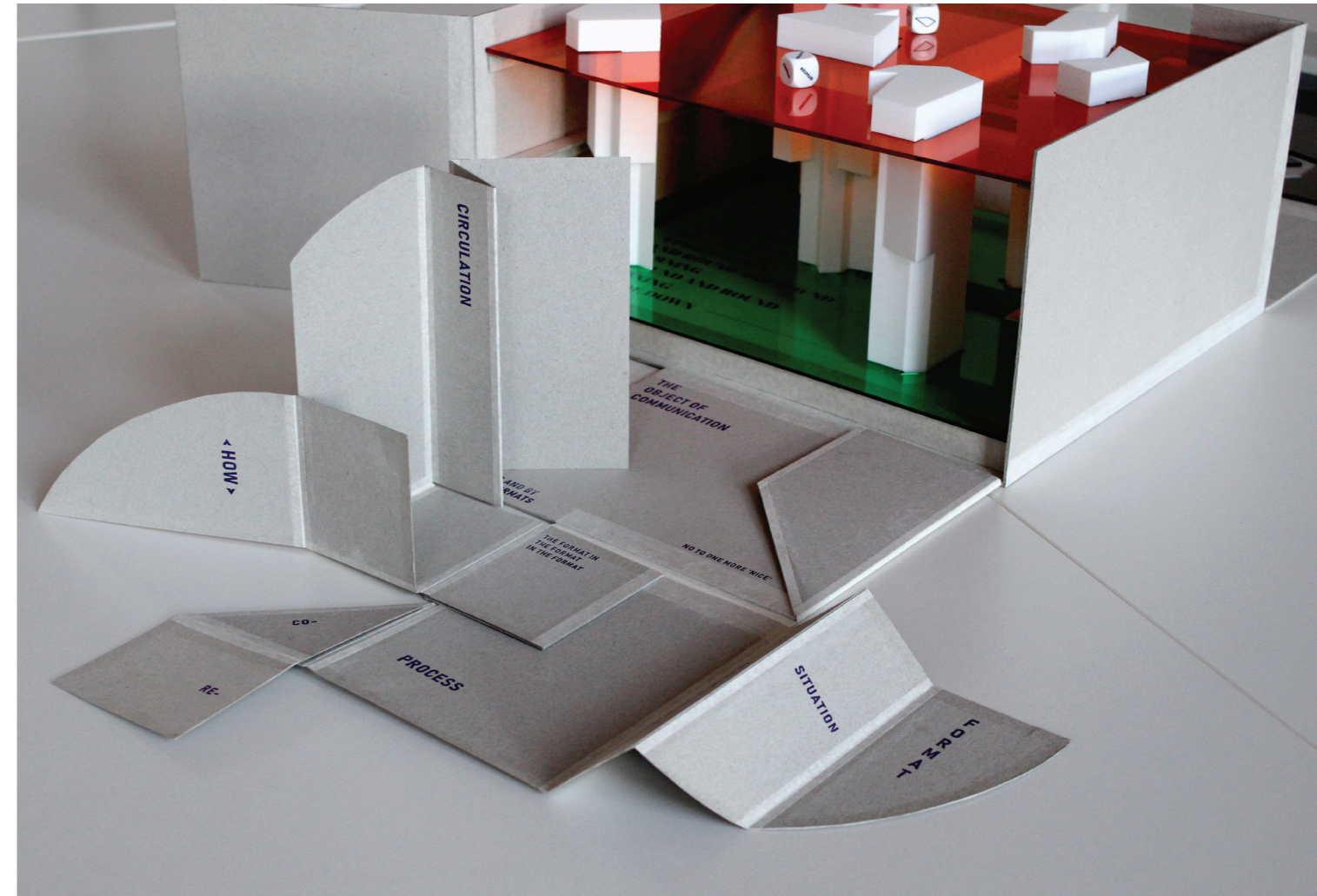
METHODOLOGY

Six Formats proposed a methodology to be transformed, recycled, and challenged instead of being applied. The concrete relation between concept/theory and practice is to be re-worked again and again.

Six Formats facilitated a series of co-processes, ongoing re-articulations aiming for reciprocal attentiveness to the respective needs of the project, its partners, and co-researchers:
- from thinking institutional and contextual set-ups of meeting
- to creating spatial and temporal framings and
  forms of sociability
- to supporting spaces wherein strands of research expand
  and carry each other, causing "friction" between one another.

Each proposition, articulation, positioning is in relation: it depends on the reading(s) of a context, on the identification of content and its multi-layers, multi-understandings, and multi-manifestations. Each relation created by and for *Six Formats* was in/of perpetual re-negotiation and transformation to challenge and expand processing and researching practices.

The methodology of *Six Formats* is not a recipe.

FACILITATION

Cogne uses "facilitating" and "situation as facilitator" as dramaturgical tools.

Building on physical, social, and conceptual spaces, "facilitating" and "situation as facilitator" call for practical knowledge—in movement—and choreographic abilities and experiences.

Facilitating is an opening.
Facilitating is creating and giving space.
Facilitating is not fixing.
Facilitating is not taking care of.
Facilitating is an attitude.

VALUES

Six Formats proposed a series of values that relate to the economies of working and modes of address. *Six Formats*' values invited a perpetual attention to (un/wanted) structures—forms of verticality and horizontality—coming into play and to their re-articulation, to a degree where they become negotiable.

"thinking and doing bigger than oneself"
"engagement and responsibility"
"win-win"
"reciprocal activation and facilitation"
"reading, listening, positioning, re-positioning"
"perpetual (re-)negotiation and transformation"

These values invited thinking "how" to enable or foreclose "being", "meeting", and "co-working" in the various formats, constellations of people, and processes.

FILTERS

"Filter" is a methodological "tool" of *Six Formats* that serves/ channels the research within and between the formats.

For each format, the methodology of *Six Formats* implies the involvement of a researcher having extended (conceptual and practical) knowledge of the venue. This co-researcher facilitates the access to and filters information about/from/related to the context.

When a working group has to decide what to work on (and also how), filter(s) can be tools—points of departure or references. For example, the notion of "time" was the filter within *Format Exhibition*—"time" was not content but the perspective from which the research was conducted.

"Filter" is also an attitude that one chooses to have in order to engage one's skills, experiences, and backgrounds in *Six Formats* and, at the same time, pursue/develop personal questions of research in dialogue within the format working group.

In *Six Formats*, filters are facilitators.
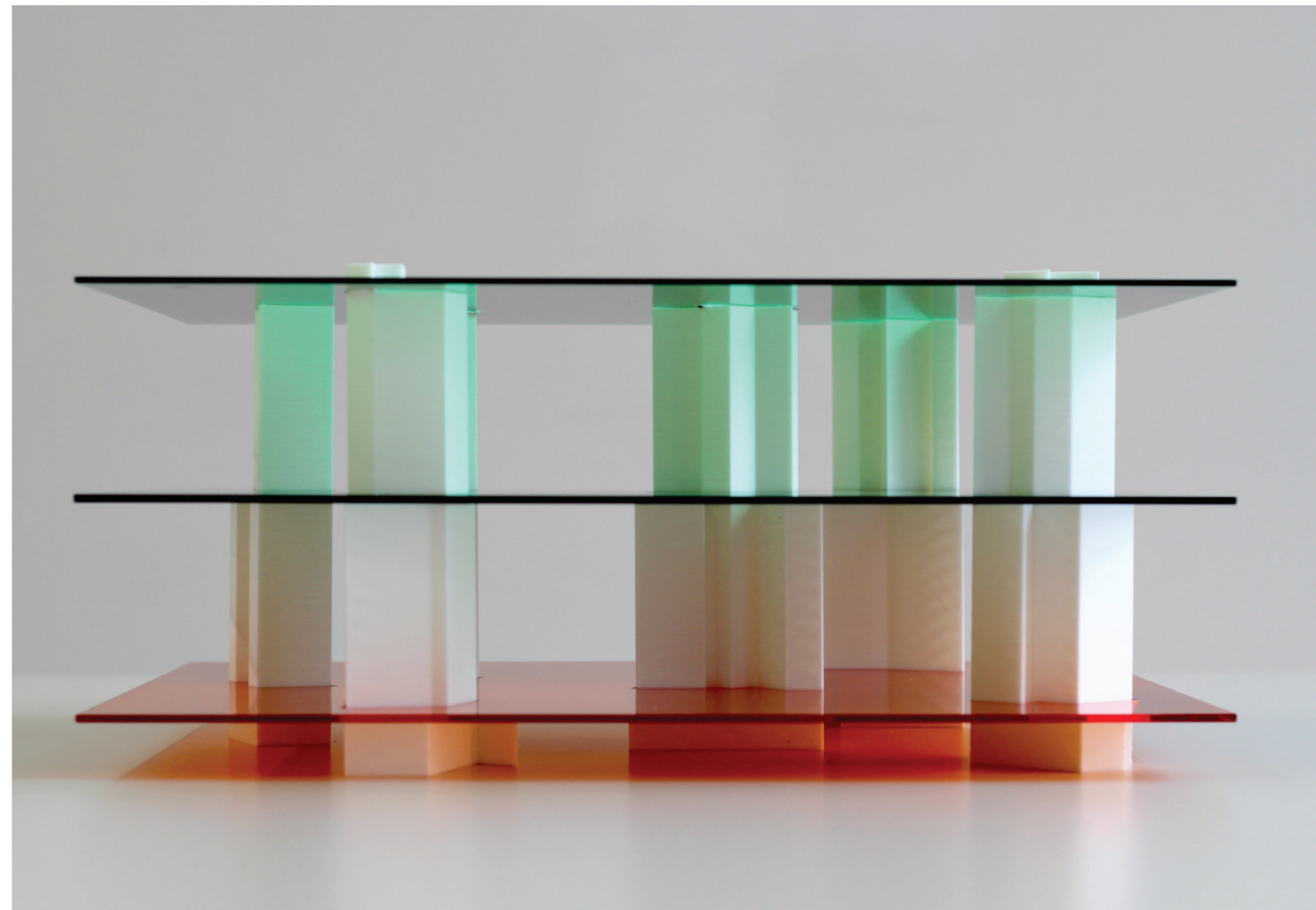
PROCESS(ES)

*Six Formats* follows a protocol of processes.
The basic structure of these processes is as follows:
pre-process, process, and post-process. Being flexible,
Six Formats continuously re-adapted this structure to the
needs of each format—a variable geometry was at play.

PRE-PROCESS is a time-space wherein *Six Formats*, the
partner institution, and the co-researchers tune the ways in
which a format and the working structure are (conceptually
and methodologically) approached.

PROCESS is a working-session during which the approach to
each format is expected to come into practice—in combination
with the (re-)articulations of the visions of the co-researchers
and in dialogue with the conceptual and practical needs of
the format – context – content relations. The initial time
frame of each process (5-8 working days) tended to limit the
articulating-doing relation. After *Format Exhibition* (2016),
Cogne applied its protocol based on a DOUBLE PROCESS to
Format Screening and *Format Workshop*. A double process
provides time for an IN-BETWEEN PROCESS during which the
co-researchers think through the methodology and materialize
tools and objects that are needed to pursue the research.

POST-PROCESS is an open-space to move a format to a
(different) context where a moment of presentation –
communication – circulation can be performed, or to build
on its research.

For example: *Format Lecture-Performance* developed into
Moments of—a re-search touching upon the choreography
and dramaturgy of present(ific)ation.
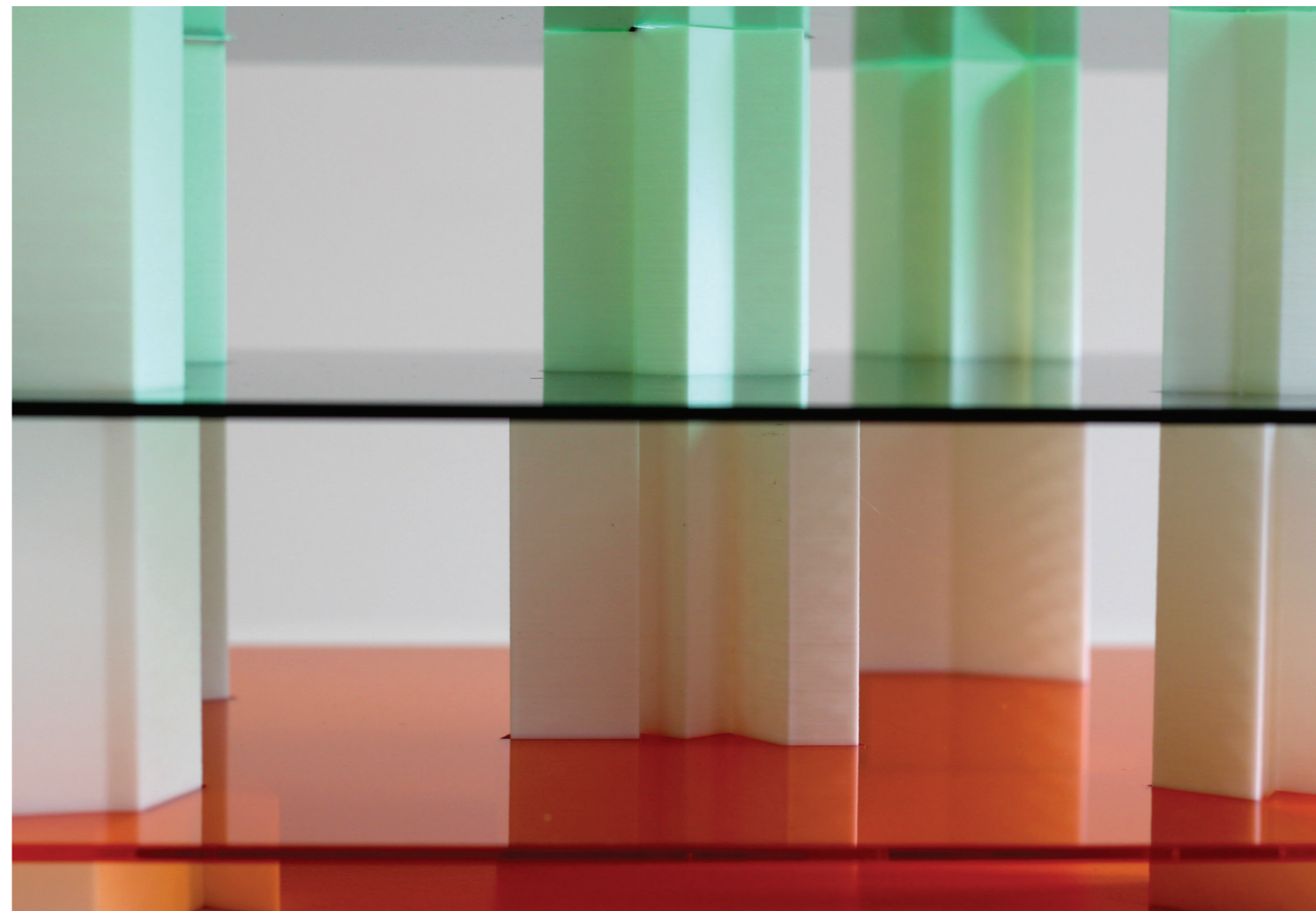
CONTEXT

Six Formats (dis)placed itself in various locations chosen in relation to specific formats.

The partner institutions offered a range of contexts with particular histories, artistic activities, and politics of institutionalization.

More or less "on the street" and oriented toward visibility and communication, each of the partner institutions were participants—like the co-researchers invited—and contributed with knowledge regarding practices, contents, values, and more (depending on their specificities and interests).

THE OTHER WAY AROUND

Six Formats challenged the order of appearance different formats usually have in the context of a research project.

Format PUBLICATION
October 2015
Title: *Publication in/and transformation*
At Scriptings (Berlin, Germany)

Format EXHIBITION
January 2016 and June 2016
Exhibition on display July 6-21, 2016
Title: *Schallwirkungen auf Mensch und Tier*
At Kunsthalle Exnergasse (Vienna, Austria)

Format SYMPOSIUM
April 2016
Title: *Keywords for new (counter-)institutional practices.
A Philosophy of Practice/Symposium*
At Transit Cluj (Romania)

Format LECTURE-PERFORMANCE
January 2017
Title: *Lecture-performance guidelines. Submission of Lecture-performance items to the related folder*
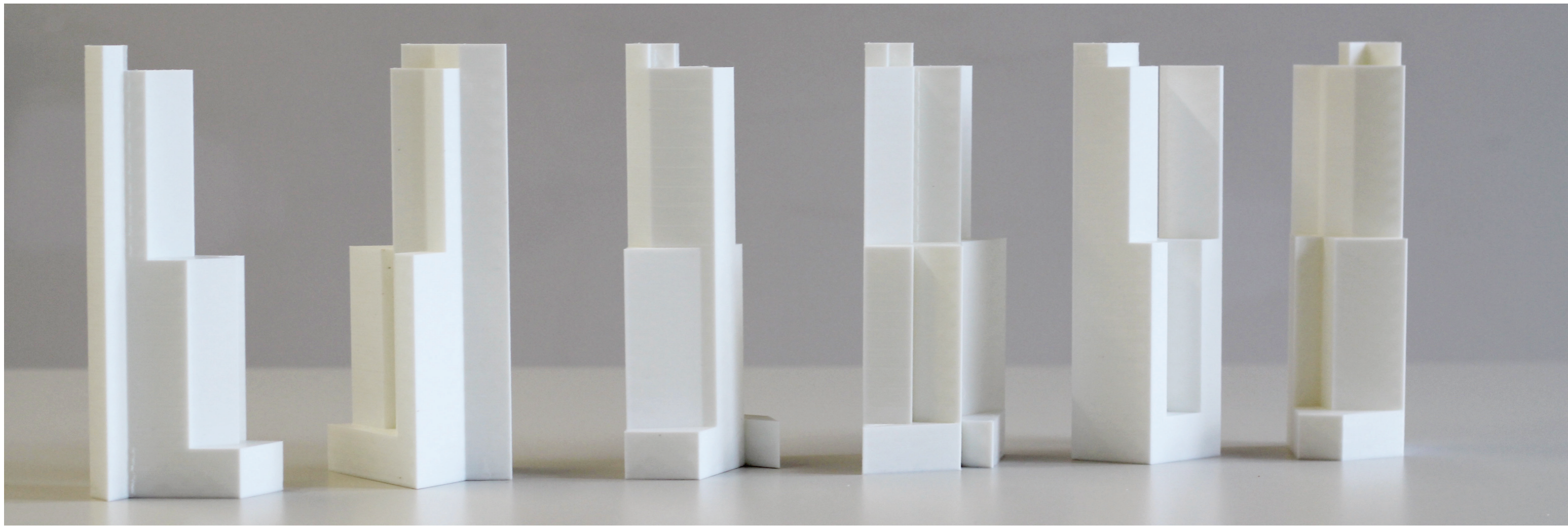At Artexte (Montreal, Canada)

Format SCREENING
October 2017 and March 2018
Title: *Screening Waves: images of moving places*
At Workspacebrussels (Belgium), Monokino (Oostende, Belgium), Academy of Fine Arts Vienna (Austria)

Format WORKSHOP
February 2018 and March 2018
At the Academy of Fine Arts Vienna (Austria)

FORMAT PUBLICATION

Six Formats underlined a tendency of over-communication in the artistic and research-in-practice fields. The Publication Working Group emphasized "the doing" rather than an outcome —NO production of an object and NO event or public manifestation—and reflected on the level of visibility desired/ appropriate for its six-day process as well as for the overall modes of communication for *Six Formats*.

The research process combined inputs from the co-researchers with general discussions and collective work on texts (physical and digital forms of writing, editing, and publishing) in order to reconsider the use of "publication" in relation to projects that are process-oriented, durational, addressing different audiences, and dealing with diverse themes and materials.

With Ingrid Cogne, Aron Kullander-Östling, Achim Lengerer, Patricia Reed, Elske Rosenfeld, Tomás Ruiz-Rivas
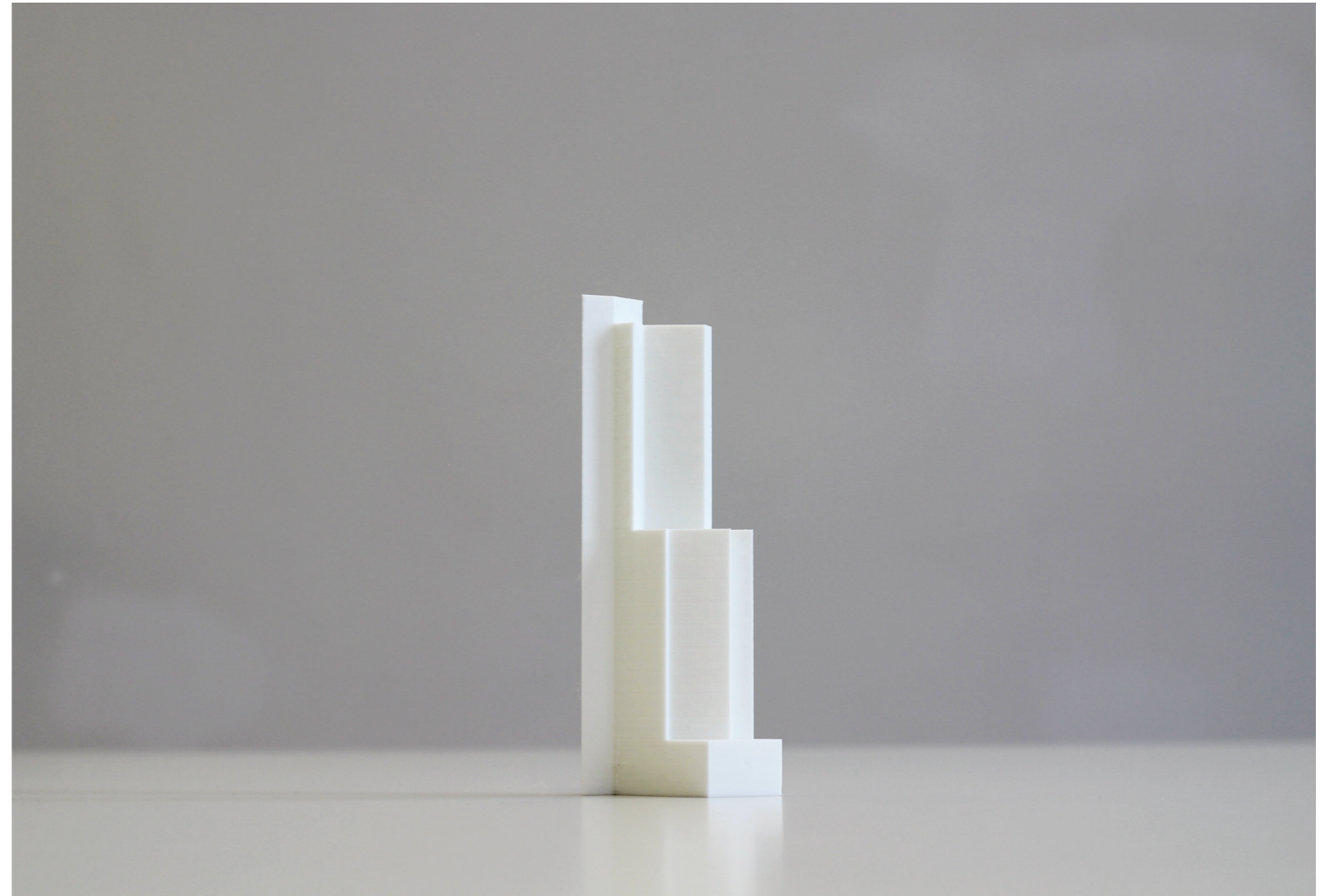
FORMAT EXHIBITION

Format Exhibition was an opportunity to approach an exhibition from its form/at (vs. content) and to go beyond exhibiting a process (NO to DIY aesthetics; NO to the public presentation of a working situation). What happens when "exhibition" is chosen as a format by an arts-based research to expose an articulation (be it a process, a practice, or a product)? How does one think of the spatial components of "exhibition" as the/a medium?

Kunsthalle Exnergasse (KEX) was approached by *Six Formats* as a partner out of an interest in its specific history as a project and theme-oriented Kunsthalle in Vienna. The history of the exhibition space (its past and upcoming exhibitions) as well as KEX's status in the structure of WUK were central information for the research. The "exhibition" in process—the questioning of this format—became a facilitator and the exhibition space became a body.

Issues of acoustics and sound turned out to be a recurring theme: the noise coming from the club below and the echo in the room made it difficult to follow talks held in the space. Working with the acoustics allowed the Exhibition Working Group (EWG) to concretize various interests and brought about a beneficial intervention for KEX.

How to transform a space without transforming its appearance? To develop this vision, the EWG collaborated with sound expert Peter Böhm. Measurements were done to determine where and in what way the acoustics of the room could be improved with a limited budget.

The EWG selected two hidden acoustic interventions to be implemented in the space and decided upon a series of manifestations based on placebo, duration, and visibility. The A5 booklet, that KEX produces and distributes for all shows, became the space to question what was, after all, still called an "exhibition" or a "show". Flirting with the borders of the perceivable, the booklet invited visitors to search for an expected effect.

A text dedicated to *Schallwirkungen auf Mensch und Tier* was articulated and published in the annual catalogue *Kunsthalle Exnergasse 2016* (ISBN 978-3-902946-14-0). The text reveals the EWG's processes, the acoustic interventions, a detailed description of the series of manifestations, and the ways in which they were implemented. It also suggests the ways in which presentations or talks at KEX could be optimized.

Format Exhibition – Schallwirkungen auf Mensch und Tier is exposed online: www.researchcatalogue.net/view/378664/378665/117/16

With Ingrid Cogne, Jonatan Habib Engqvist, Corina Oprea, Tobias Pilz, Elske Rosenfeld, Klaus Schafler

KUNSTHALLE EXNERGASSE | WUK

SCHALLWIRKUNGEN
AUF MENSCH UND TIER

6. - 21. JULI 2016
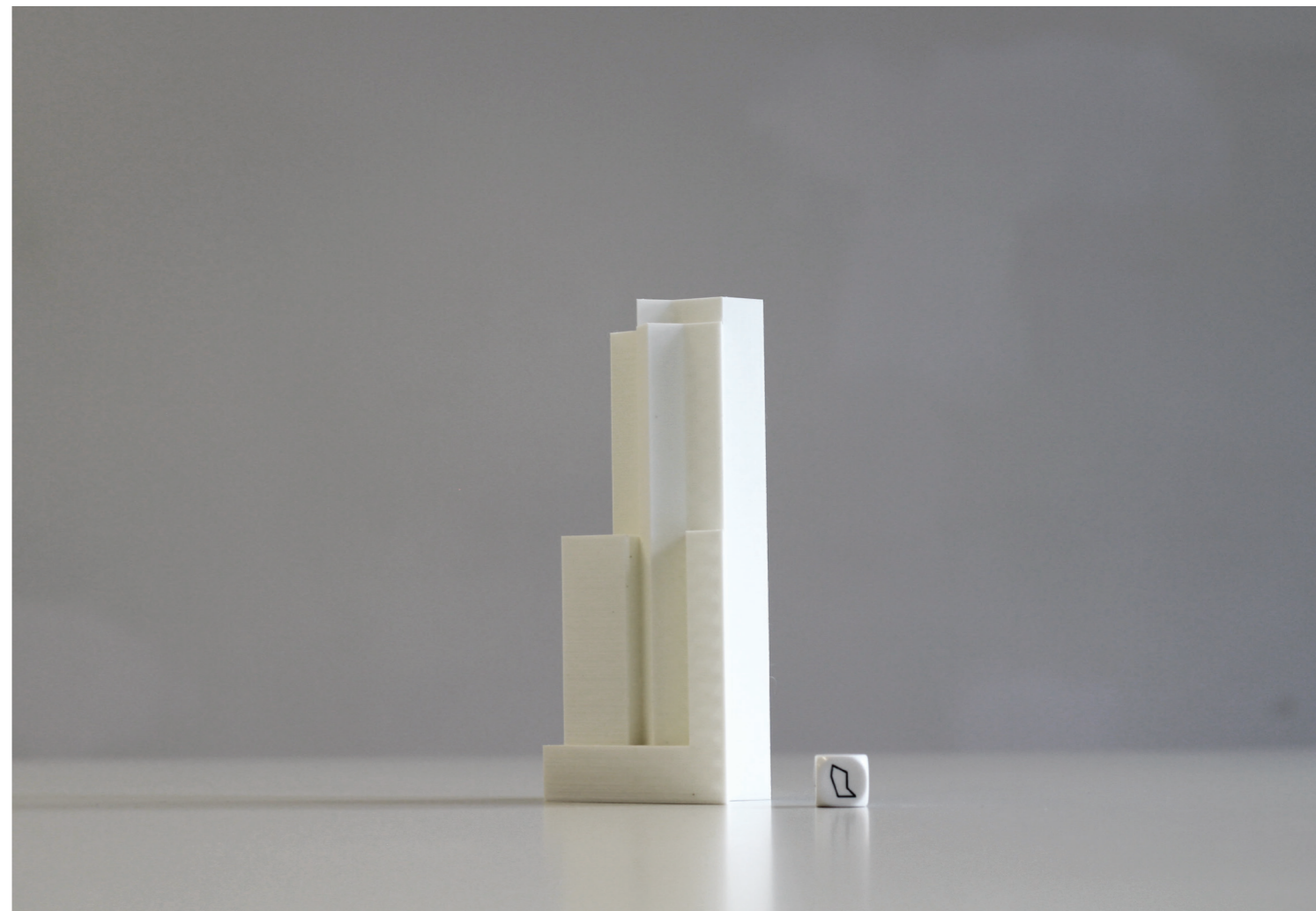
FORMAT SYMPOSIUM

In its original sense, "symposium" is about entertainment and
knowledge exchange. It is a situation where physical enjoyment,
playfulness, excess, and knowledge production/use are mutually
contradictory. How to make a "symposium" that remains tethered
both to academia and from the field of artistic practices, that
brings into play ways of engaging knowledge taken from both?
The Symposium Working Group (SyWG) approached "symposium"
as a filter (more than as an event): a situation in which to
address and play with aspects of creating/sharing/disseminating
and exchanging/appropriating/practicing forms of (artistic)
knowledge. The SyWG focused on practicing "a politics of form"
based on "in-formalities". The notion of "hospitality" became
central—within the working group, in relation to the context,
in relation to *Six Formats*, and regarding knowledge—and
multi-layered: who hosts whom, who is a guest when, who
hosts what, what is hosted by whom?

With Freja Bäckman, Ingrid Cogne, Yasmine Eid-Sabbagh, Gerardo Montes de Oca, Elske Rosenfeld, Attila Tordai-S.
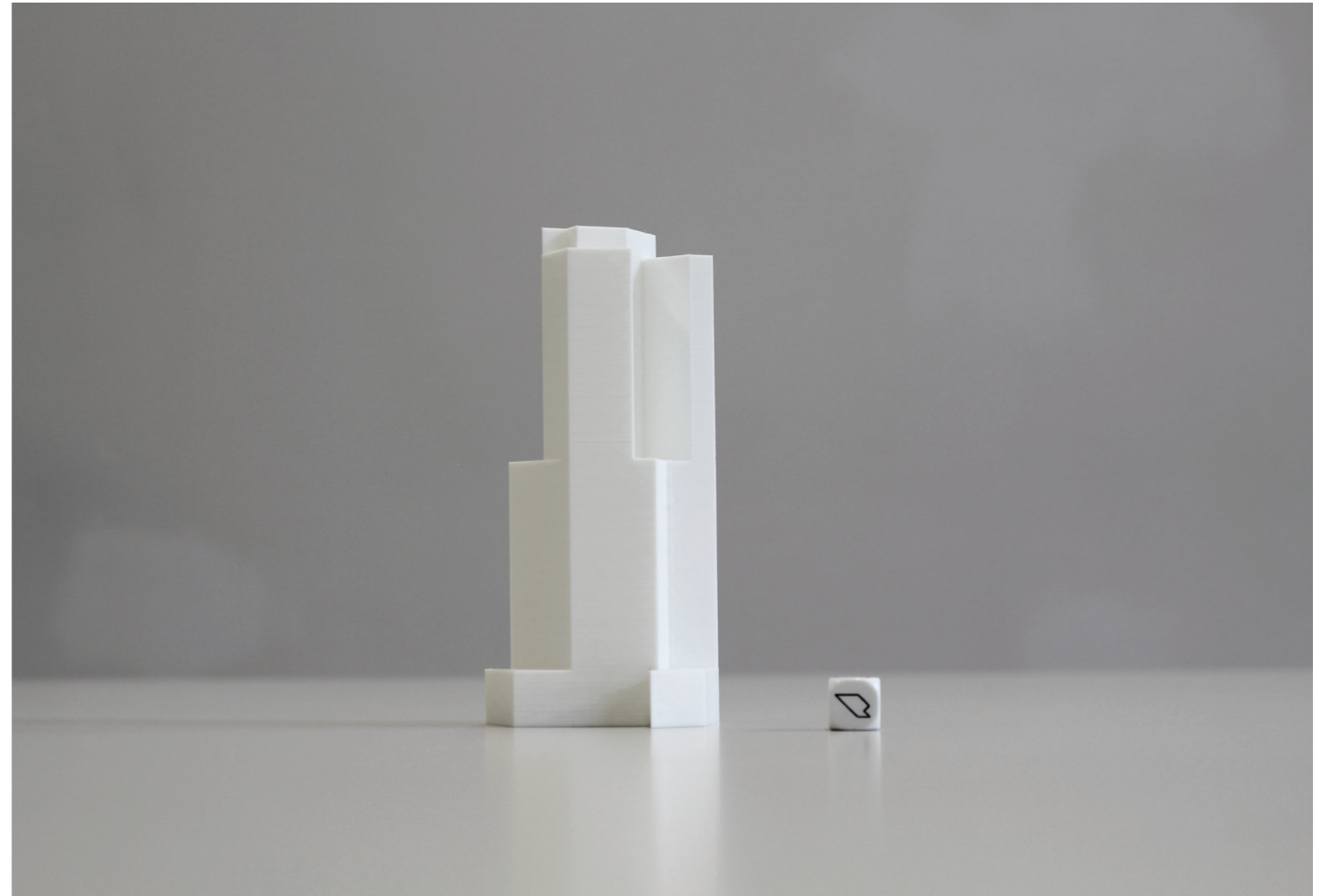
FORMAT LECTURE-PERFORMANCE

"Lecture-performance" represents a multitude of practices and traditions in the fields of visual arts, theater, and choreography. The *Six Formats'* filters (situation, presence, and performativity) being at the heart of the questioning of the relations between bodily-spoken-group languages, *Format Lecture-Performance* became a space to question the ways in which this versatile format could be implemented.

How to consider "to perform a lecture", "a performative lecture", and a "lecture performance"? How to think "lecture-performance" in relation to "writing for a lecture"? What is the understanding of the notion/word "lecture" in both cases?

Exploring the collection of the partner institution Artexte (Montreal), the Lecture-Performance Working Group (LPWG) noticed that "lecture-performance" did not have a dedicated box (/category). Working on the creation of such a box was considered by the LPWG as an appropriate "dispositif" to have a dialogue with and contribute to the collection.

Considering "a format as a form of knowledge" and "a collection as a participant", the LPWG explored how knowledge can become performative or not and challenged the relationships between orality and materiality, articulation and transportation through different modes of communication. Yet, the intention was not to fall into the binaries and matters of relation between an "inanimate/incomplete collection" and a "present/live body".

The created lecture-performance box contains another box and two documents: *Lecture-performance guidelines* and *Submission of Lecture-performance items to the related folder* (the documents were also articulated in French).

Its content was publicly shared—via an event that unfolded and summed up the LPWG's process—which fulfilled Artexte's criteria for an element to become part of the collection.

With Paula Caspão, Ingrid Cogne, k.g. Guttman, Tobias Pilz, Noémie Solomon

⑨

À quoi pense le format Lecture-performance

Il se peut que le format Lecture-performance
pense plus que celle/celui qui pense sur lui

What does the format Lecture-performance think?

It's possible that the format Lecture-performance
thinks more than whoever thinks about it

ARTEXTE — LECTURE-PERFORMANCE: MODE D'EMPLOI

Ce document est une invitation à une utilisation attentive du format Lecture-performance
(lors de la création d'une oeuvre de ce genre ou de la dénomination d'une oeuvre existante par ce terme)

À LIRE / TO BE REA...

ARTEXTE — LECTURE-PERFORMANCE GUIDELINES

We encourage you to consider this document as an invitation to carefully approach the use
of the format Lecture-performance (when creating one or classifying a work as such).
Please take in consideration the relations that are generated when a lecture-performance is announced,
when it happens, and as it remains.

GUIDELINES FOR NAMING WORKS/PROPOSALS/MATERIALS AS LECTURE-PERFORMANCE*

DO**

Treat the format Lecture-performance
as a knowledge in itself [1]

Consider the space, the location, the situation,
the circumstances and the context in which
the Lecture-performance is created
and/or presented [2]

Use time to produce spaces
through the Lecture-performance [3]

Do pay attention to what the Lecture-
performance does in saying and says in doing [4]

Question how the Lecture-performance resists
and reinforces hegemony [5]

Question as well the ways it reflects and refracts
facts, truths, rules, methods, identities, roles,
beliefs, visibilities and invisibilities [6]

Use the political potentials that go beyond
the content of the Lecture-performance [7]

Select points of reference for the Lecture-
performance and shake the frame [8]

DO NOT

Do not use the format Lecture-performance
without reflecting on the format itself [9]

Do not neglect the artistic and/or choreographic
dimension of Lecture-performance...
Otherwise let it drop! [10]

Do not forget that Lecture and performance exist
(also) as autonomous formats [11]

Do not believe the Lecture-performance (only)
makes sense in the here and now [12]

Do not use documentation to fight against
the disappearance of the Lecture-performance [13]

Do not fetishize the Lecture-performance as
the missing link between art and academia [14]

Do not reduce articulation to text nor text
to meaning in the Lecture-performance [15]

Do not rely on a set of rules to make the Lecture-
performance stand on its own [16]

*genre and/or format
**each guideline number corresponds to its own category in the index box

A contribution by *Six Formats: Lecture-performance*. Made in Montreal, January 2017
2, rue Ste-Catherine Est, Salle 301, Montréal, Québec, H2X 1K4, 514-874-0049,
artexte.ca / e-artexte.ca | collections@artexte.ca

ARTEXTE — LECTURE-PERFORMANCE: MODE D'EMPLOI

Ce document est une invitation à une utilisation attentive du format Lecture-performance
(lors de la création d'une oeuvre de ce genre ou de la dénomination d'une oeuvre existante par ce terme)
Nous vous encourageons à considérer les liens générés lorsqu'une Lecture-performance est annoncée,
a lieu, et reste.

L'UTILISATION DE L'APPELLATION LECTURE-PERFORMANCE* COMME GUIDE

À FAIRE

Traiter le format de la Lecture-performance
comme une connaissance en soi [1]

Prendre en considération : l'espace, le lieu,
la situation, les circonstances et le contexte
dans lesquels la Lecture-performance est créée
et/ou présentée [2]

Utiliser le temps, dans la Lecture-performance,
afin de produire des espaces [3]

Être attentif à ce que la Lecture-performance
fait en disant et dit en faisant [4]

Interroger comment la Lecture-performance
résiste et renforce l'hégémonie [5]

Interroger également les façons à travers
lesquelles la Lecture-performance reflète et
réfracte les faits, vérités, règles, méthodes,
identités, rôles, croyances, visibilités et
invisibilités [6]

Explorer les potentiels politiques qui dépassent
le contenu de la Lecture-performance [7]

Identifier des points de référence pour la Lecture-
performance et secouer le cadre [8]

À NE PAS FAIRE

Ne pas utiliser le format Lecture-performance
sans réfléchir au format lui-même [9]

Ne pas négliger la dimension artistique et/ou
chorégraphique de la Lecture-performance.
Autrement laisser tomber [10]

Ne pas oublier que Lecture et Performance
existent (aussi) en tant que formats autonomes [11]

Ne pas croire que la Lecture-performance fait
uniquement sens ici et maintenant [12]

Ne pas utiliser la documentation que
pour combattre la disparition de la Lecture-
performance [13]

Ne pas prendre la Lecture-performance pour
le chaînon manquant entre l'art et l'académie [14]

Ne pas réduire l'articulation au texte ni le texte
à la production de sens dans la Lecture-
performance [15]

Ne pas croire qu'un ensemble de règles fait
que la Lecture-performance se tienne [16]

*genre et/ou format
**chaque instruction renvoie à la fiche du même numéro dans la boîte indexée

Une contribution de *Six Formats: Lecture-performance*. Fabriquée à Montréal, janvier 2017
2, rue Ste-Catherine Est, Salle 301, Montréal, Québec, H2X 1K4, 514-874-0049,
artexte.ca / e-artexte.ca | collections@artexte.ca

FORMAT SCREENING

The Screening Research Group (SRG) focused on experimental practices of moving image in Belgium and the ways in which various contexts in Brussels approach "screening as knowledge". The SRG observed a number of screening practices—from moving image festivals to institutional archives, from live to online, from curated to random, from temporary to permanent (both time- and space-wise), from spontaneous to established—and inquired about the relations between the practices and decisions taken, their contexts and surrounding politics. Which knowledge is at play?

Investigating the ways in which "screening" is used, can be approached, and furthermore explored, the SRG anchored its focus on Monokino. Its status of being a "cinema-in-becoming" in the coastal city Oostende provided a context that had not occurred before in *Six Formats*.

While following Monokino's journey—which revealed the politics, mechanics, creativity, costs, and labor behind creating screenings—the SRG decided to built the text *Screening Waves: images of moving places*: a polylogue of voices (speaking next to one another, not dialoging with each other) preceded by a time-based narration that sets the surface for the multiple projections of *Format Screening*. The text is structured around six components of screening (movement, sound, surface, machinery, light, and distance) and conducted in six voices representing different characters, more or less fictional, that surfaced during the research process.

With Rebecca Jane Arthur, Ingrid Cogne, Rafal Morusiewicz
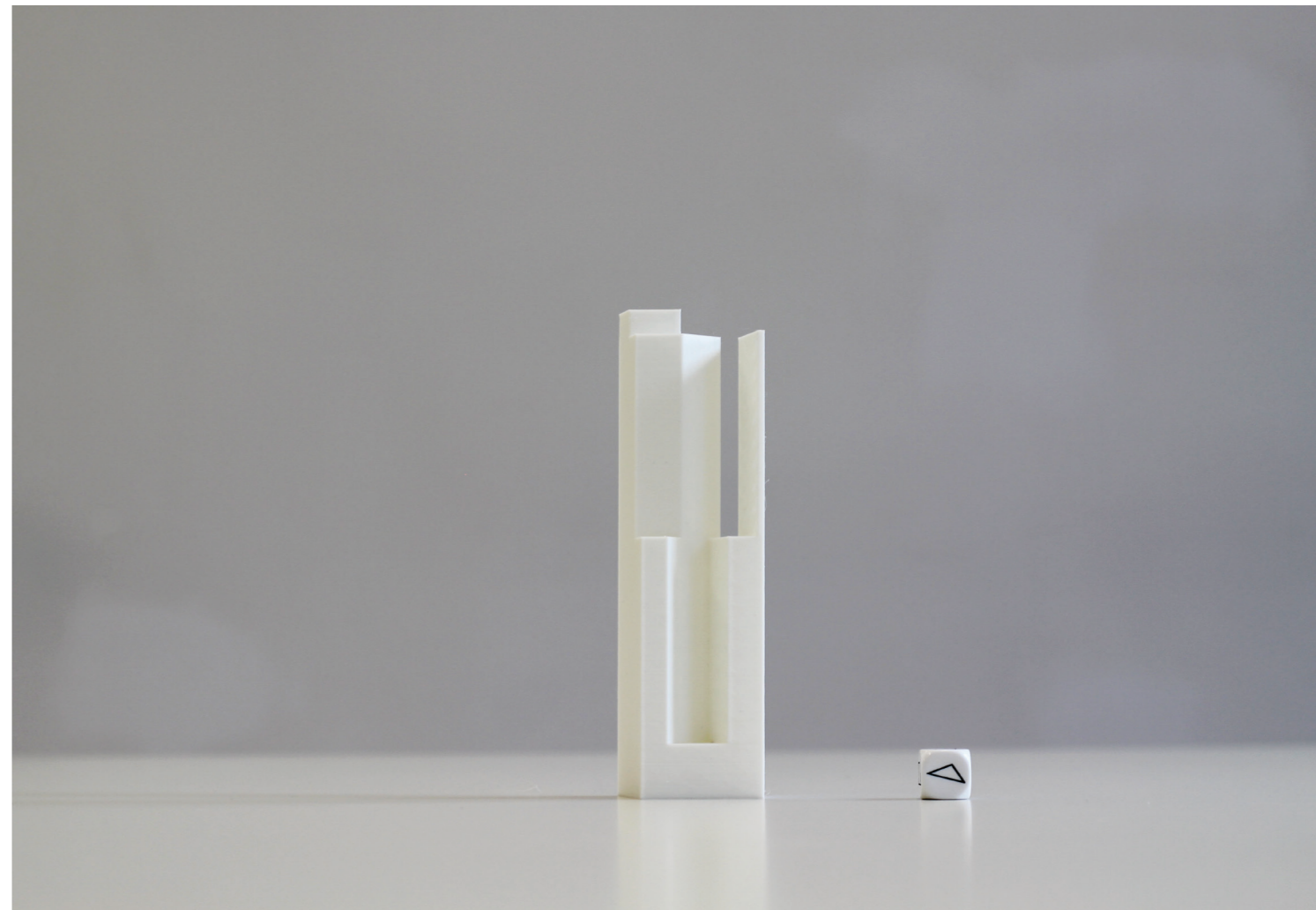
FORMAT WORKSHOP

The Workshop Working Group (WWG) explored the roles, functions, and visions of "facilitation". "Be(com)ing facilitator" was a starting point proposed by Cogne to share and move the responsibility of the situation(s) between the members of the WWG and to create a "win-win situation" where the focus could shift to and in between the interests of each of the co-researchers.

The WWG navigated between thinking the workshop format, one particular format of workshop, and developing the components "fold" and "manual" of the *Object of Communication*. The WWG developed the ways in which this object can become a facilitator in various situations:

- "how" and "where" to place information that the *Object of Communication* could unfold for "visiting", "presentificating", and "expanding" to be experienced gradually,

- "how" to invite and include an audience. Not interested in imposing a particular path to a visitor, the WWG thought it crucial to propose a kinetic encounter with the *Object of Communication*, before ascribing meaning to its various components.

...Upside down
Around and round
you turn me
Inside out
And round and round
I know you got charm and appeal
You always play the field...

—Diana Ross, 1980

With Ingrid Cogne, Igor Dobricic, Tobias Pilz, Charlotta Ruth

Format PUBLICATION
mediate presence
present a document
make public
let go knowledge

Format EXHIBITION
place it
(do not) touch
flirt with invisibility

Format SYMPOSIUM
respect the speaker
(everybody can) be a speaker
agree on a/the topic
create a shared situation
a situation of sharing

Format LECTURE-PERFORMANCE
say by doing AND do by saying
entertain ideas

Format SCREENING
mediate
project
(re-)define light and darkness

Format WORKSHOP
share time and create work
create a moment and share words
spend time, share work, and facilitate
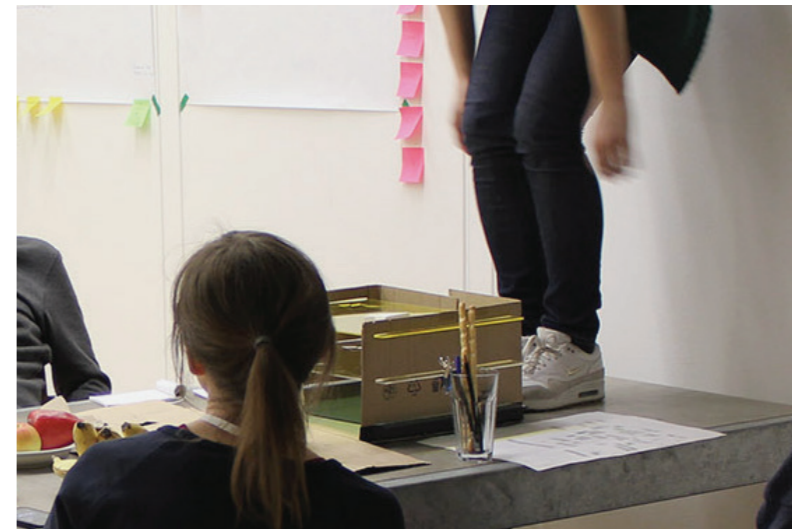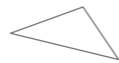
OBJECT OF COMMUNICATION

How does a materialized work build upon, open up and articulate knowledge? How can an object re-articulate knowledge and facilitate re/search?

The *Object of Communication* is a tool, an artwork, and a publication that aims at going further than a book.

The *Object of Communication* is a visualisation/materialisation/illustration of the matrix of *Six Formats* and an opportunity to practice the knowledges, articulations, questionings, and reflections inherent to the arts-based research project *Six Formats*. As "re/search", for Cogne, is analyzing the doing while being in the doing, the *Object of Communication* invites for the *mise-en-jeu* of its components and the manipulation of their relations.

Practical knowledge can unfold and circulate.

Moving and wording can intertwine and engage into articulation(s). The *(re)mise-en-jeu* (to put at play again and again) of the *Object of Communication* creates a play-ground zone of tensions/movements where no given knowledge per se can claim more legitimacy than any other. It is a gesture of preventing any writing and communicating research strategies to acquire levels of authority that would tend to erase the complicated coalitions in which one thinks, communicates, and/or performs whatever is called "knowledge".
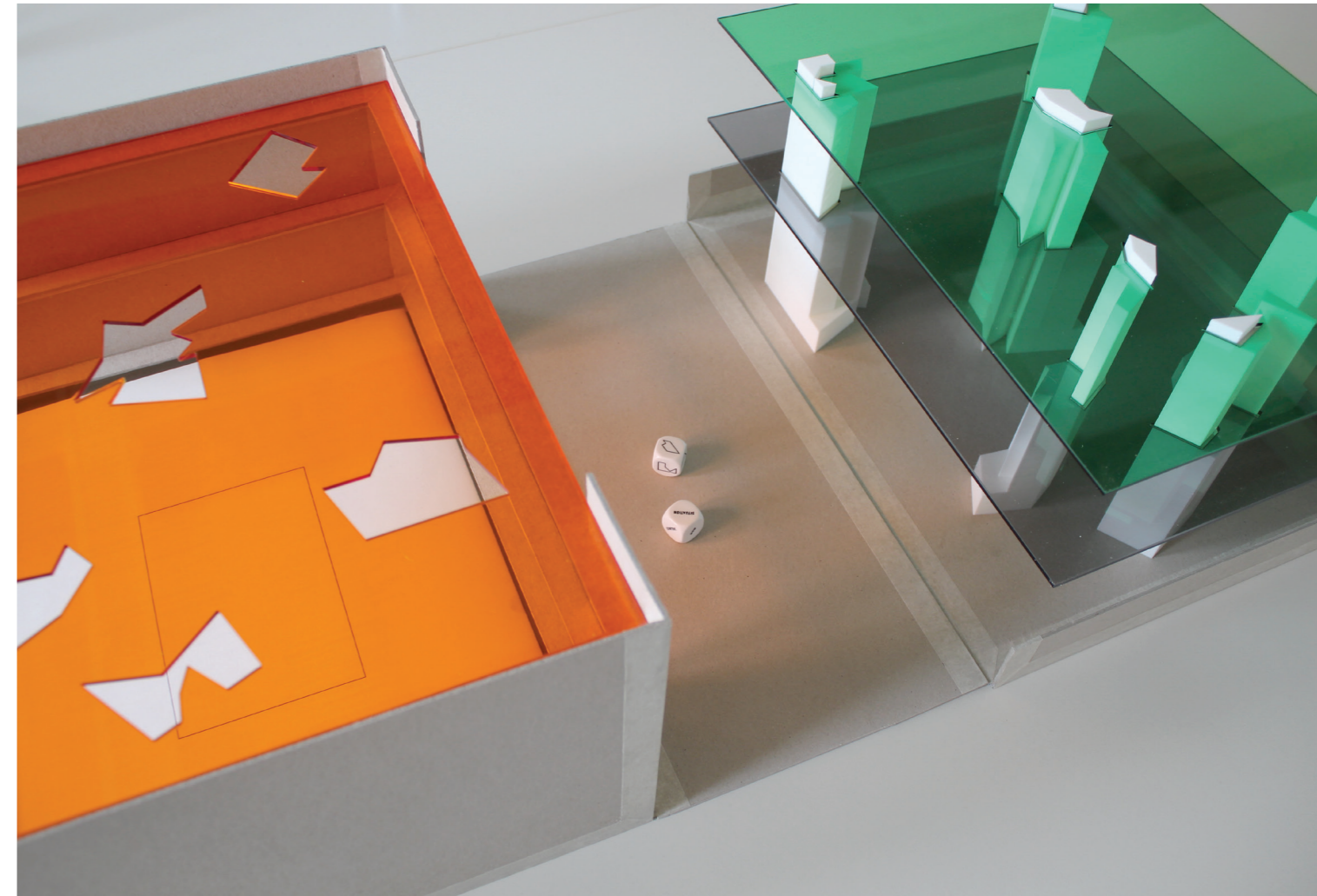
The *Object of Communication* is:

- one box
(that can frame and support temporary points of reference)

- six elements
(that can (re-)present one to six of the formats commonly used
to present, communicate, and transfer knowledge)

- three layers
(that can be (dis-)placed and illustrate various elements of the
methodology of *Six Formats*)

- one tryptichal manual
(that present the modes VISITING, PRESENTIFICATING,
EXPANDING to enter – exit – transit the variable geometry of
the *Object of Communication*)

- one fold
(that can be (re-)articulated in various ways—according to its
possible and limited movements—hiding and revealing inscribed
parts, and build an architecture of a selection of the notions to
circulate within *Six Formats*)

- three booklets
(that visit transversal themes that appeared to be central
during the 3,5 years of the research: *CO-*, *Moments of*, *Tension
Elasticity Suspension*)

MANUAL

The *Manual* is a tool that aims at activating the
circulation—with (re-)appropriation and recycling—of the
knowledges previously (co-)articulated during *Six Formats*.
It is an invitation to practice knowledge by VISITING,
PRESENTIFICATING, and EXPANDING
the *Object of Communication*.

VISITING
alone or as a group,
circulating within the *Object of Communication*,
manipulating (the relations between) its components.

PRESENTIFICATING
by a person and/or by the fold,
assigning a title and a function to its different components,
articulating knowledges about, in between, and around them,
using the research *Six Formats* as a starting point/reference.

EXPANDING
alone or in a group,
challenging what is there,
manipulating the *Object of Communication*:
- to transform *Six Formats*,
- to build on *Six Formats*,
- to create a dialogue between *Six Formats* and
  another project/research/work,
- to filter another project by using the knowledges
  articulated within *Six Formats*.

Concept: Ingrid Cogne
Design: Ingrid Cogne and Seth Weiner

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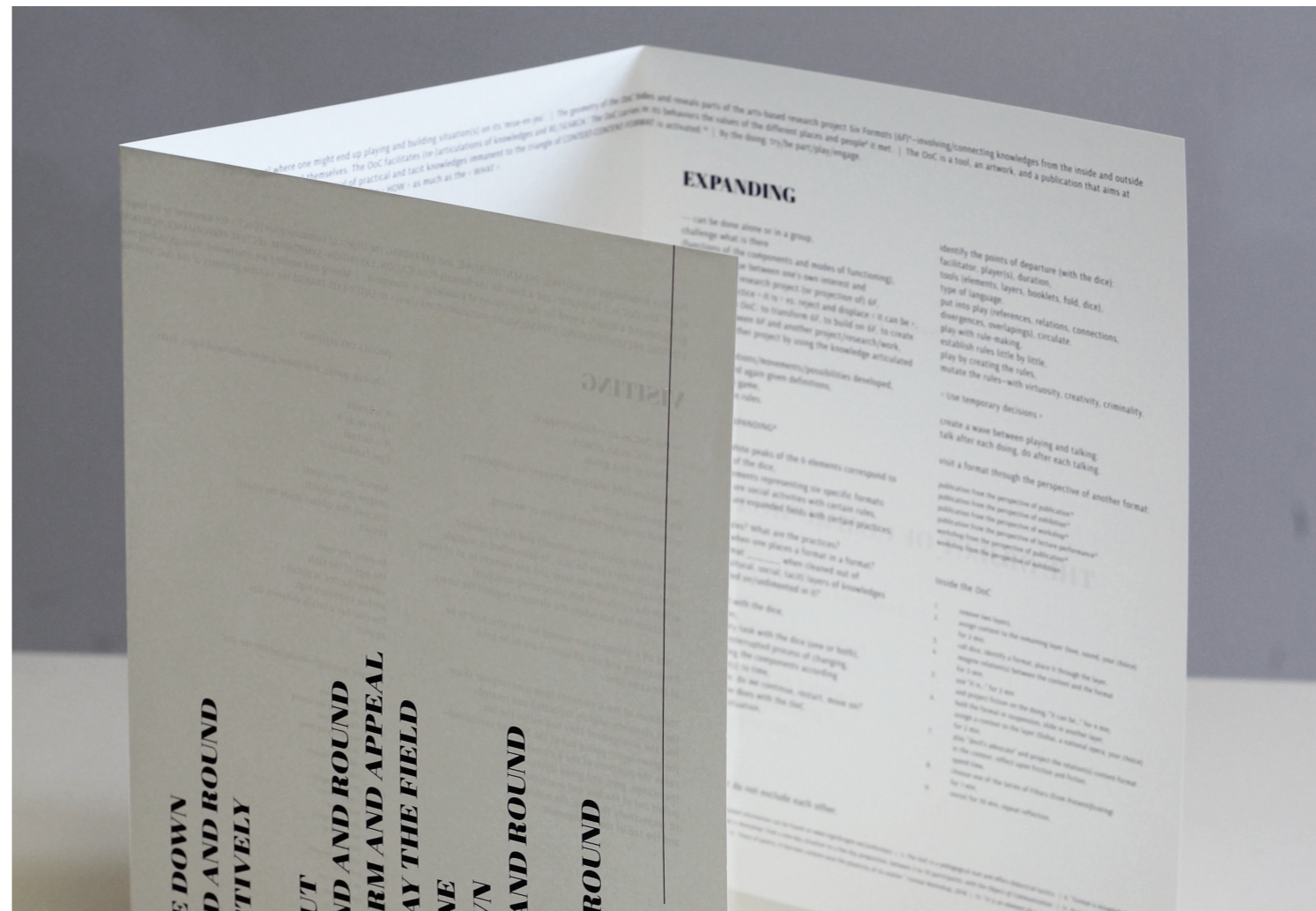
FOLD

The *Fold* is a "matrix of articulation" facilitating the circulation of and in-between selected key notions and visions inherent to the arts-based research project *Six Formats*. Its architecture invites itself to be moved, to "presentificate" the *Object of Communication*.

ELEMENTS

The 6 white polylactide elements and the 3 coloured plexiglass layers can be (dis-, re-) assembled in multiple combinations (from one layer and one element to all of them) within the cardboard box (supporting structure) or outside the box where the elements support the layers:

-the 6 elements stand on their bases
-the bases of the 6 elements form a rectangular shape
-the 6 elements—slightly separated and rotated—find
 the arrangement they had within the box
-the green-layer—pulled out of the box and overturned—
 tunes the positions of the 6 elements
-the orange, grey, and green layers—pulled out of the box
 and overturned—fit respectively the base, the middle,
 and the top of the arrangement.

Not all 6 elements are needed for the structure
to be freestanding.

Design of the six elements: Tobias Pilz
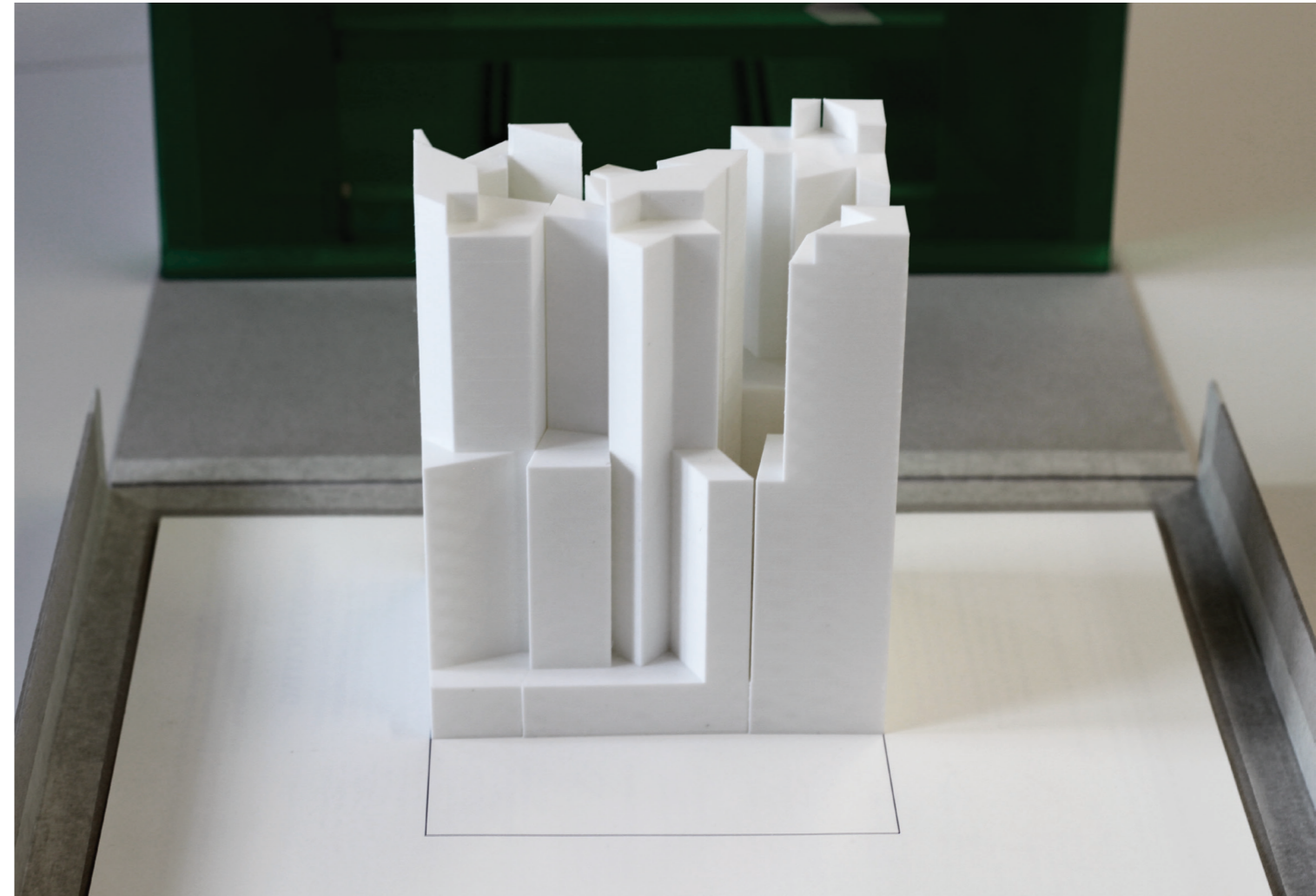
LAYERS

Six Formats was multi-layered and put at play layers of Filters:

Context – Content – Format
Pre-process – Process – Post-process
Situation – Presence – Performativity
Presentation – Communication – Circulation
Method – Practice – Tool
Methodology – Facilitation – Values
Activation – Articulation – Circulation
Invite – Propose – Insist
Tension – Elasticity – Suspension
Visiting – Presentificating – Expanding
Activation – Activity – Interaction
Attention – Distraction – Circulation
Visualisation – Exploration – Expansion
...

Not all layers have to be used at the same time.

FOR AND BY SIX FORMATS

For and By Six Formats (ISBN 978-3-200-05803-3) is a series of three booklets on transversal themes that appeared to be central: *CO-, Moments of, Tension Elasticity Suspension.*

The booklets are also three of the components of the *Object of Communication*.

Concept: Ingrid Cogne
Design: Ingrid Cogne and Seth Weiner

CO-

How to facilitate and engage (within) the im/material aspects provided by spaces of "meeting" and "working" when arts-based research projects are built on the gathering of people? How to articulate the im/material aspects that support co-researchers to create and engage when co-processing?

From co-researching to co-imagining—outside and beyond generalization that limits its potentialities—CO- wants to be thought as a potentiality instead as a fixed concept.

Between November 2016 and December 2017, Ingrid Cogne and Julia Hölzl articulated the text *CO-* to cover potential representations and projections of CO-practices, within and outside *Six Formats*.

MOMENTS OF

"HOW" to present and communicate?

The booklet *Moments of* is a diagram that searches for spaces of (re-, dis-, inter-, mis-) articulations.

In between October 2017 and June 2018, *Moments of* was a working space for Ingrid Cogne and Paula Caspão to think of:

- the very moment of meeting with an audience and visitors: What is the practical knowledge that comes into play? How to approach the choreographic, dramaturgical, and performative aspects of that knowledge?

- the relations between "format as tool", "format as meeting", and "format as event",

- the exhaustion of situations of communication,

- the ways in which modes of writing-research can embrace the "interval" where the tensions between researching, writing, presenting, and discussing in specific situations stand out, instead of systematically flattening it.

Moments of disposes and composes with a set of 38 cards to practice "Present(ific)ation".

TENSION ELASTICITY SUSPENSION

Knowledge is in movement.

The booklet *Tension Elasticity Suspension* addresses the "position" of knowledge and articulates the practices, tactics, and strategies between *Six Formats*, knowledge, and movement. Rather than dealing with the moment during which knowledge is (re)activated, (re)articulated, and (re)filtered, *Tension Elasticity Suspension* deals with the circulation of knowledge. It is an articulation about a journey, about what "to circulate" means, and about an unconscious carrying/passing on/circulation of knowledge.

Tension Elasticity Suspension was conceptualized by Ingrid Cogne and co-written with Julia Hölzl.

VIDEO TUTORIALS
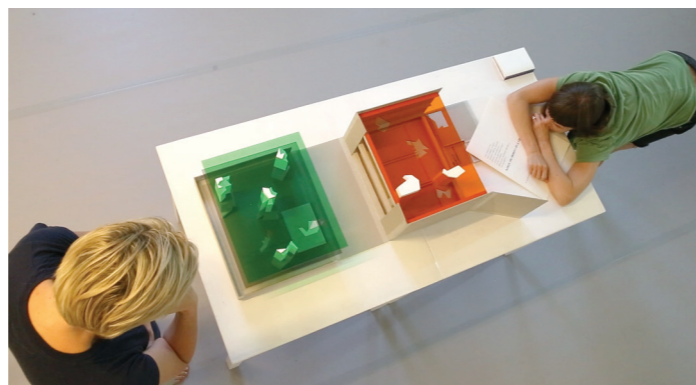
VISITING
with Alberto Franceschini

PRESENTIFICATING
with Ingrid Cogne

EXPANDING
with Ingrid Cogne and Charlotta Ruth

The video tutorials are available online:
http://ingridcogne.net/OOCvideotutorials

By Ingrid Cogne, Dominik Grünbühel, and Charlotta Ruth
Images and editing: Dominik Grünbühel and Charlotta Ruth

CIRCULATIONS OF SIX FORMATS

Title: *Six Formats - Communication in Progress / in Process |*
With: Ingrid Cogne, Julia Hölzl, Tobias Pilz
Context: *Arts-based Research Day #2,* Academy of Fine Arts
Vienna (Austria), 23.05.2017

Title: *Meeting an audience—Practical (dramaturgical?)*
knowledge at play
With: Paula Caspão, Ingrid Cogne, Julia Hölzl, Tobias Pilz
Context: Theatre Studies Research Centre, Faculty of
Humanities of the University of Lisbon (Portugal), 02.10.2017

Title: *Artistic formats and institutions: (re)articulation,*
(re)presentation, and (dis)placement
By: Ingrid Cogne
Context: *Conference> Modelling Public Space(s) in Culture,*
Lokomotiva - Centre for New Initiative in Arts and Culture
(Skopje, Macedonia), 13.10.2017

Title: *"Format is knowledge"*
By: Ingrid Cogne
Context: *The Swedish Research Council's annual symposium*
on artistic research 2017, Stockholm University of the Arts
(Sweden), 28-29.11.2017

Title: *a 20 min paper (between article and lecture-*
performance): diagramming censorship(s) across research-in-
writing
By: Paula Caspão and Ingrid Cogne (a paper in dialogue)
Context: *Intersections 2018,* Royal Central, School of Speech &
Drama, University of London (England), 18-19.01.2018

Title: *Object of Communication—Visiting*
By: Ingrid Cogne
Context: Situations (New York City, U.S.A), 04.05.2018

Title: *Object of Communication—Facilitation*
By: Ingrid Cogne
Context: Samtidsverket presents *Six Formats* at Stenkrossen,
Lund (Sweden), 15.06.2018

Title: *Six Formats: Articulation, Activation, and Circulation*
By: Ingrid Cogne
Context: *Thirteenth International Conference on the Arts in*
Society, Emily Carr University of Art + Design (Vancouver,
Canada), 27-29.06.2018

For Ingrid Cogne, initiator and facilitator of *Six Formats,* the format
in which *Six Formats'* knowledges can be manipulated and digested
before being recycled is *Workshop*:

from a one-day situation to a few-day proposition,
between 3 to 10 participants,
with the *Object of Communication.*

Contact: ingrid.cogne@gmail.com

FWF Der Wissenschaftsfonds.

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