

**TRANSDISCIPLINARY APPROACHES  
OF SPATIALITY IN PERFORMANCE**

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**Towards emancipating  
the audience's attention**

**THESIS**

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## **1. Outlining a transdisciplinary field of spatial works**

This dissertation delves into an emerging field of transdisciplinary artistic practice that places audience experiences and spatial composition at its core. By outlining and contextualizing this field, it aims to illuminate how spatiality serves as a primary organizational principle and situate the author's artistic practice within this innovative landscape. The works explored in this study inhabit the intersections of post-dramatic theatre, contemporary dance, contemporary music, sound art, and fine arts, often integrating perspectives from social and cognitive sciences. Artists working in this domain craft open-ended experiences that intimately engage with the surrounding socio-spatial reality, demanding active participation from their audiences. This approach marks a significant shift from traditional narrative and emotional elements towards a focus on the phenomenological, sensorial, and participatory aspects of the immediate present.

## **2. Spatial Focus as a Compositional Principle**

At the heart of this research lies the thesis that spatial focus can serve as a leading compositional aspect in transdisciplinary works. These pieces aim to heighten and alter the audience's perception of their relationality to their surroundings, transcending conventional compositional focuses and creative approaches of traditional artistic disciplines. By positioning spatial organization and interaction as primary compositional elements, this approach seeks to deconstruct artistic intentions into elements that are fundamentally tied to a broad understanding of spatial dynamics and interplay.

## **3. Performativity of Spatial Sound**

Central to the author's work and a key aspect of this emerging field is the exploration of the intersection between sound, space, and performance - what might be termed the performativity of spatial sound. This focus reflects the recent emancipation of sound as a medium of expression, with its relational-spatial dimension playing a prominent role. The research proposes a shift in focus from merely identifying a sound to questioning its origin and implications, a crucial step in creating performativity with sounds.

#### **4. Audience Attention and Presence**

By placing the audience's attention and presence at the center of the work, these artistic practices aim to evoke universal yet deeply personal human experiences. This approach moves away from reliance on contextual and symbolic content, instead striving to integrate audiences of all backgrounds, regardless of age, education, experience, or social status. It represents a paradigm shift from creating spectacles to facilitating experiences, often employing everyday actions like walking as artistic forms to realize this intention.

#### **5. Pedagogical and Theoretical Implications**

Both transdisciplinarity and spatially oriented practice demand a holistic and generalist approach, forming a complex interplay of diverse phenomena. This research acknowledges how elements from various disciplines blend into a non-hierarchical and inseparable composition in service of the imagined experience. Recognizing the scarcity of substantial analysis and proposed compositional methodologies for these creative processes, this study aims to contribute to articulating an approach that often defies definitive categorization.

#### **6. Research Structure and Methodology**

The dissertation is structured around four conceptual themes: "Performing what is already there," which examines works highlighting aspects of the performance space; "Intervening in the usual flow of things," focusing on pieces that manipulate social space dynamics; "Spatial relationalities as the core of participation," exploring various modes of audience engagement; and "The unique aspects of spatial sound performativity," which reveals distinctive features of spatial sound in performative contexts.

Methodologically, the research draws from an interdisciplinary theoretical framework, incorporating insights from various art forms, sociology, philosophy, architecture, and human geography. It analyzes the work of contemporary artists in the field, includes some historical examples, and presents in-depth case studies of the author's own practice. Audience reviews are incorporated as subjective accounts, and conversations with referenced artists about their spatial compositional approaches further enrich the study.

## **7. Significance and Contribution**

This research aims to expand our understanding of spatial composition in contemporary artistic practices, bridging specialized knowledge with wider accessibility. By connecting previously unconnected dots in practice and theory, it seeks to offer new perspectives on this field of work. Ultimately, the study contributes to the development of methodological foundations for a complex and holistic artistic approach.

Through articulating these compositional focuses, approaches, and aspects - primarily from an artist's perspective and secondarily from a theoretical standpoint - this research takes a significant step toward clarifying the creative endeavors in this emerging field of transdisciplinary, spatially-focused artistic practice.