THE MOBILE STORY

Narrative Practices with Locative Technologies

Edited by Jason Farman
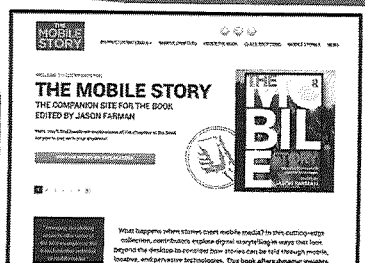
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DANCING WITH TWITTER

Mobile Narratives Become Physical Scores

Susan Kozel with Mia Keinänen and Leena Rouhiainen

How do the examples in this chapter help us understand the practice of storytelling in the mobile media age?
This chapter expands the reflections on narrative in this collection by considering Twitter, SMS, and dance. At the heart of it is a project called *IntuiTweet*, where dancers used Twitter to send short messages to each other describing movement or kinesthetic sensations. Performers across several cities then performed the movements described in the tweets. The focus of this chapter is structured around two questions: "Why consider mobile media narratives through a project based in dance?" and "Why consider dance through the lens of mobile media narratives?" The term "narrative" is questioned, and several alternatives are evaluated: script, score, notation, archive, or documentation. *Score* fits the qualities of these "bodily tweets" best because it relies on listening, with implications for preservation as well as reenactment. Finally, the relevance of bodily tweets is expanded to a context wider than art, suggesting that social media is not significant simply because multiple connections are made between people, but because the intention to use a media platform in an unconventional way can be a transformative act.

Keywords

- **Choreography:** The composition of a dance, a form of art based on bodily movement, rhythm, and gesture.
- **Score:** The translation of music or dance into words or symbols so that it can be recorded, preserved, and performed once again.
- **Kinesthetic:** Pertaining to the sense of motion; the faculty of being aware of the position and movement of parts of the body.

Glancing Touches

These tweets were little touches.
They followed me around, they came in and out of my awareness, of my consciousness.
They were on my skin, then digested, then they came out of me . . . I witnessed the
   movement in an improvisatory mode . . . and I sent them off again.
Like birds landing on me and taking off again.
The people closest to me, to my bodily movement, were not the ones in my immediate
   vicinity.
Vicinity and proximity became separated.
As if I carried a secret with me;
the invisible in daily life.
I was dancing, and few around me knew it.
I saw less, I sensed. I listened.

Introduction

This chapter expands the reflections on narrative in this collection by considering Twitter, SMS, and movement improvisation. At the heart of it is a project called *IntuiTweet* that used Twitter as a platform for dance improvisation: tweets were written by small group of dancers to promote kinesthetic and corporeal exchanges in public spaces. The basic qualities of this project are that the bodies were in motion and they were geographically distant; further, they were linked only by a set of improvisatory practices and by Twitter on their mobile devices. The improvisations left traces in the form of words.

Making sense of this project in the context of mobile media narratives, two questions fold back on each other: why consider mobile media narratives through a project based in dance? And why consider dance through the lens of mobile media narratives? In pursuing these parallel but inverse lines of questioning, both the sense of narrative and the understanding of the movement practices are transformed. Yet the scope of this chapter extends beyond narrative and dance: in exploring the qualities of these embodied micro-narratives and what happens when they are exchanged, we can learn more about how we live in the world with our mobile media. Saying that our media practices reveal how we exist in the world is like calling them an ontological mirror; in other words, they reveal our states of being. This deeper layer of reflection is accomplished by drawing upon Jean Luc Nancy, a contemporary French phenomenologist who is rarely integrated into considerations of culture and media outside of Europe. His phenomenological writings are valuable for exploring mobile media used in the context of dance or movement because for him, thinking deeply about sensory engagement with the world and with other people is a valid way to understand experience. He can also help us understand the multiplicity, or many overlapping layers, of narrative and bodies that arise through mobile media. Finally, he reveals the importance of receptivity, or listening when we create and distribute shared narratives.

Body Tweets

The *IntuiTweet* project began from a desire to explore intuition in daily life from the perspectives of dance and design combined with the intention to respond to the characterization of social networking, Twitter in particular, as banal and superficial.[1] The three main dancer-researchers (Mia Keinänen, Leena Rouhiainen, and myself) adopted the starting point that any technology that is networked, mobile, and carried around on bodies is not necessarily superficial: with the intent to use a system differently, new expressive modes can emerge. In other words, we intended to shift the social choreographies associated with Twitter. We initiated a series of improvisations using the SMS function of Twitter following a few simple rules:

a)   take a moment to listen to your body and notice a movement intuition or sensation;
b)   code it into a Tweet of 140 characters or less;
c)   send it to other participants by SMS through Twitter;
d)   when a Tweet is received, improvise it immediately or with a time lag (hours or days);
e)   notice how it has morphed in your own body over time and through space;
f)   recode it into a fresh Tweet and resend it to be received and improvised once more.

The physical response was triggered by few characters—we rarely filled the full 140-character range—but the link between words and motion was kinesthetically direct, rather than intellectually filtered. This made the experience akin to contact improvisation with the peculiar side product of a written residue in the form of our archive of tweets. Contact improvisation is a form of exploratory dance where movement is initiated by contact with another person, an object, another part of his own body, or something in the environment such as bumpy ground, wind, or music. The dancer receives the contact (it can be a very light touch or a strong push) and lets her body move in response to this until she contacts someone or something else. The movement continues, contact after contact, across people and objects. Often there is no overall pattern or choreography for the dancer to follow; the movement creates its own momentum. With *IntuiTweet*, we were accustomed to the movement of contact improvisation disappearing after being performed: it was at first almost a surprise to notice that we were left with the traces of the movement saved in words on the Twitter platform and held in our mobile phones. These traces felt different from performances that were captured on video for archiving or broadcast. They seemed more personal and strangely closer to the movement, but they were also very incomplete. There were huge gaps in the sequence of what actually happened in real time (see Figure 6.1).

These micro-narratives seem to defy categorization.[2] Are they traces? Definitely. An archive? In a loose way. Documentation? Evocative but flawed.

Leenamaar Disorientation: after seeing my face in the mirror stepped out of the toilet, did not know where I was. My body lost itself.
2:14 PM May 14th from web

Leenamaar Handshake did soften and saw it repeated on stage today at Hilde Rustad performance: future, past, present. . repetition
2:12 PM May 14th from web

susankozel it's all about feet today. slight humidity makes my bare feet stick slightly to the floor, like frog feet. wish my toes could spread further
6:14 AM May 14th from web

miaorvokki angry handshake repeated until it softens
4:14 AM May 14th from web

Leenamaar Burnt my fingers on a hot tea cup a second ago. . . tired me went into an angry handshake
9:19 AM May 12th from web

Leenamaar The thought of bubbles make my body yearn for easy bubbly support of a jacuzzi – passive flow and float
9:17 AM May 12th from web

miaorvokki Leena's dusk setting induces Susan's relief in me. I want to try bubbles tomorrow morning.
9:08 AM May 12th from web

susankozel mia's mini–me imprinting in my core: small spirals. and bubbles. a relief.
6:45 AM May 12th from web

susankozel feeling stiffness associated with nurturing: gardening, baby holding, wall painting, upper back & chest stronger but tired at the same time
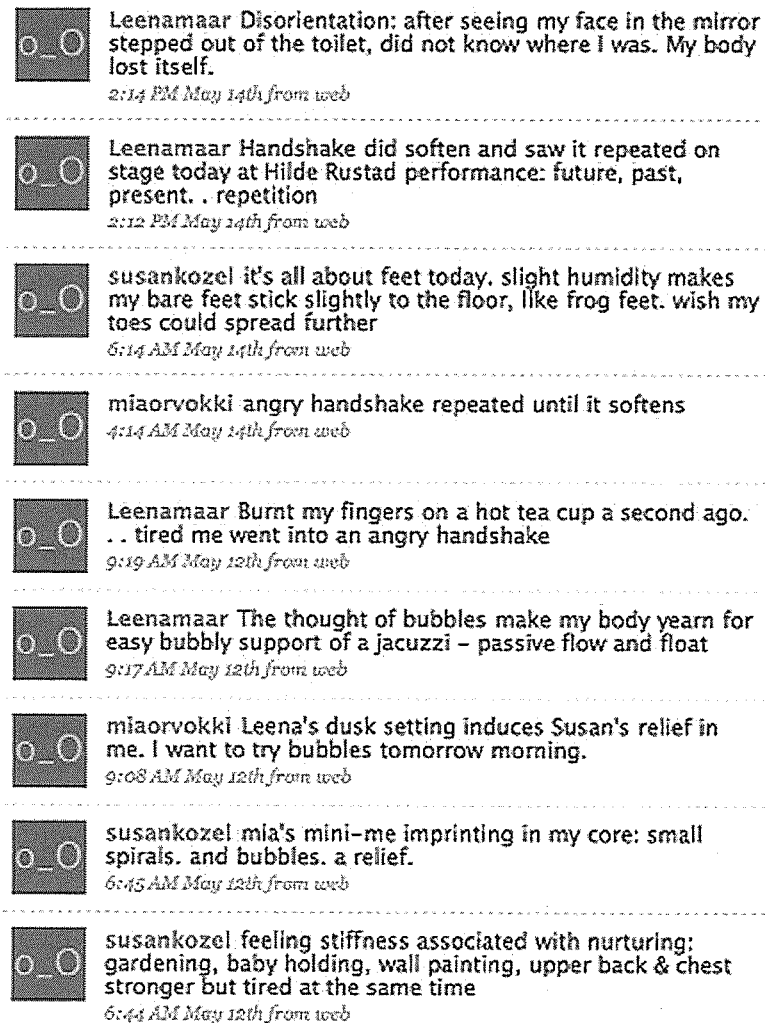*6:44 AM May 12th from web*

Figure 6.1 *IntuiTweet* exchange between Keinänen, Kozel, and Rouhiainen using SMS and Twitter. This is to be read from the bottom up if there is an interest in preserving chronological sequencing. Image courtesy of the artists.

Notation? If so, a very imprecise form. A script? Yes, but one written after the performance rather than prepared in advance by a playwright or choreographer. Or are they scores? (Pause for a moment; take a breath, or let a beat pass.) The idea that these mobile tweets are scores reaches out to a sense of musicality and rhythm. These five variations on narrative point to different artistic fields: *nota-tion* has a home in dance and music; *scripts* occur in theater and film, while *scores*

are generally thought of as musical. *Archiving* and *documentation* cut across fields and are motivated by the desire to preserve or promote, calling to mind librar-ies, databases, and press kits. As such, each suggests different roles for bodies and recollection, not to mention the scope for reenactment. Notation makes a leap from movement to symbols, and attempts to preserve with as much specificity as possible the presence of the fleeting moment of dance. Script is a powerful analogy for its translation of action, poetry, affect, and motion into words and for close proximity with improvisatory practices. Scripts can be detailed or very, very sparse. The obvious way to consider these tweets is as scripts, but something about producing and revisiting these words evades scripting. Score makes a leap to music and the practices of composition and listening, with implications for preservation and repetition. Before settling on which of these is most relevant to the narratives of *IntuiTweet*—notation, script, archive, documentation, or score—it is best to examine more deeply the exchanges—in particular, their mobility.

Asynchronous Mobility

Mobility pervaded these dance improvisations. For four of the improvisations, we used the SMS function of Twitter (one improvisation relied on the Web interface for logging tweets accessed by means of desktop computers).

The phenomenon of receiving a tweet while moving in the world differed from the more intentional mode of opening a browser and checking for tweets: the tweets were powerful for being both immediate and asynchronous. This is para-doxical because it is often assumed that immediacy is associated with the synchron-icity of a shared here and now, but in this case the immediacy of receiving the SMS touch, or nudge, was given poignancy rather than diluted by the many layers of other daily movement or by the network. Further, there was an awareness that by the time I responded to the person who sent the tweet, their motion was already transformed by other stimuli, affects, constraints, and freedoms: they had moved on, but this did not make interaction with them less tangible or meaningful. These were glancing touches: they arrived obliquely from different time zones, emanated from other bodies, and lived through the ripples of a network of exchange. They were palpable. The gestural vocabulary generated by the tweets was mediated by the surrounding world, the movement flows, and patterns of the urban life around us.

At times, the narrative contained recognizable references to movement in such a way that a clear sequence could be constructed. For example, the exchange below between Rouhiainen and me leads to the specific movement transition from "bad pedestrian" to falling on "all fours" (see Figure 6.2). After receiving the second message while driving—when I could not respond immediately—I reached my home, and I fell to my hands and knees in my kitchen.

Direct exchanges like this provided a sort of continuity, but it was also com-pelling to be liberated from the need to respond to a specific movement with a similar movement. This was another dimension of asynchronicity; it was possible

Figure 6.2 *IntuiTweet* exchange between Rouhiainen and Kozel using Twitter. The performers set up Twitter to have all messages related to the *IntuiTweet* project pushed to their phones as SMS messages. Image courtesy of the artists.

to let a particular gesture or movement quality enter one's body and morph into something else over time, to be transformed and sent off once again. It was also possible to let a tweet pass without an obvious response, knowing it would some-how resonate in further exchanges. These moments were like letting the tweet sink into our bodies; they were inherently mobile and dispersed. They revealed that, unlike being in a dance studio, as we went about our lives, we rarely had the chance to bracket out the noise of living in order to contemplate how to respond. Our narratives emerged through our bodies and on the fly. Above all, these narra-tives were of shared corporeality because the tweets evoked a bizarrely strong sense of touch and proximity with those who were moving in concert, but far away.

Between Duration and Instant Connection

Sometimes life intervened heavily and rendered active participation, or at least response through SMS, impossible (heavy workload, travel, exhaustion). One im-provisation took place and I simply could not respond even though I knew it was happening. Messages arrived, and I received what the others were doing, but the narrative was backgrounded rather than foregrounded as I moved through my life. Mobility implies generosity: acceptance of different corporeal rhythms. Mobile temporality is a combination of *duration* and the *instant*, where duration
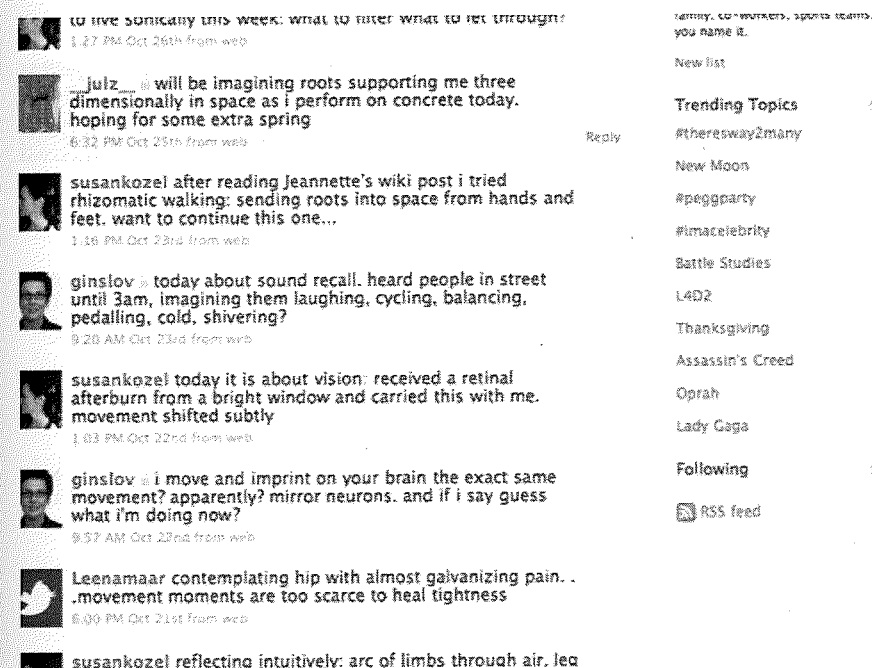

Figure 6.3 *IntuiTweet* improvisation using web browser access. Tweets posted by Cruz, Ginslov, Keinänen, Kozel, and Rouhiainen in October 2009. Image courtesy of the artists.

is a more continuous flow of time, and the instant is a sharp plunge into this very moment. Announced by the alert tone, or vibration, the instant the message re-ceived is frozen in time and pinpointed by my personal spatial coordinates. I may not have a chance to read the message immediately because I am on my bicycle, but I know it arrived precisely at the corner where this street meets that park. The temporal quality of the instant is when mobile communication punctures the flow and makes us aware of the moment a text arrives, makes us aware of what we are thinking, feeling, and doing precisely then. The temporal quality of dura-tion is folded in with the flow of life: as I weave through my daily existence, the movement trace stays with me, fading or embedding itself in my imagination, to be forgotten or transformed into another message.

Our third improvisation was not mobile but was orchestrated through the Twitter interface (see Figure 6.3).[3] It differed in terms of style, voice, concep-tual elaboration, and movement qualities. It felt heavier, less spontaneous, more cerebral. A sense of connection was produced, but the movement was filtered conceptually to a greater degree, and the words were crafted with greater care. Corporeality was there, but it was less raw, less immediate. The exchange was more deliberate in that the improviser had to decide to leave the flux of life, sit

down at a computer, and write the tweets using a standard keyboard. The words felt composed, the thoughts deeper; references to the ideas of others were introduced almost like academic writing, and the posts were longer. There was a sense of being removed from the process, like looking in on movement rather than participating in it. In some respects the timing of the improvisation was off. It was all duration and no instant. I missed the highly kinesthetic moment of receiving the tweet on my mobile phone, that point of contact causing an acceleration of time and a "heightened experience of the moment."[4]

A further example of extension and snapping, or duration and the instant, is useful to deepen the understanding of mobility and exchange in these improvisations. A strange thing happened: due to an unreliable Internet connection I did not receive a full update of all messages for close to five days. I sent my messages one by one and received very few responses that seemed to bear no direct reference to my own. Perhaps they are busy, I thought. The process was meaningful for me, but I felt a little isolated, unreciprocated. Misunderstood even. My implicit social contract was being challenged, stretched to a temporal limit. Suddenly all of the missing posts arrived at once, like a deluge, and my familiar, if lonely, space was flooded with posts. My reaction was the disorientation of waking from sleep, akin to someone who thought she was alone and suddenly realized the room was full all along. Too many people arrived all at once, and I could not move due to excessive stimulation. I experienced sensory overload, and a series of affective qualities arose: first, the desire to run or jump as a reaction to a kinesthetic or auditory surge. Opening the dimension of listening, the flood of tweets felt loud. This was followed by a bizarre ethical imperative to respond to everything at once, combined with a strange guilt that I did not respond to the offerings of others when my implicit improvisatory contract was to do so. I also noticed a sense of loss at having missed out on living with the richness of all of these posts, and I could not possibly digest them all at once. This experience points to a realization that all forms of social media have implicit temporalities and a wide affective range: delicate balances between the instant and duration that can only be pushed so far before the delight of exchange becomes the bombardment of noise.

Script or Score?

The messages we sent using SMS from our phones in the midst of our lives were words squeezed out of the intervals of motion. Negotiating the slowness of the interface (those tiny buttons) as a way of capturing a fleeting movement or half-formed kinesthetic sensations caused frustration at times. It was deeply constraining—a painful reminder that making a dance using networked or responsive computer systems of any sort is always about dealing creatively with constraint.[5] In an exchange from a rare co-located improvisation in Helsinki, where we separated in the city for one hour of *IntuiTweet* exchanges in minus-15-degree centigrade weather, our cold fingers stumbled out short messages (see Figure 6.4).
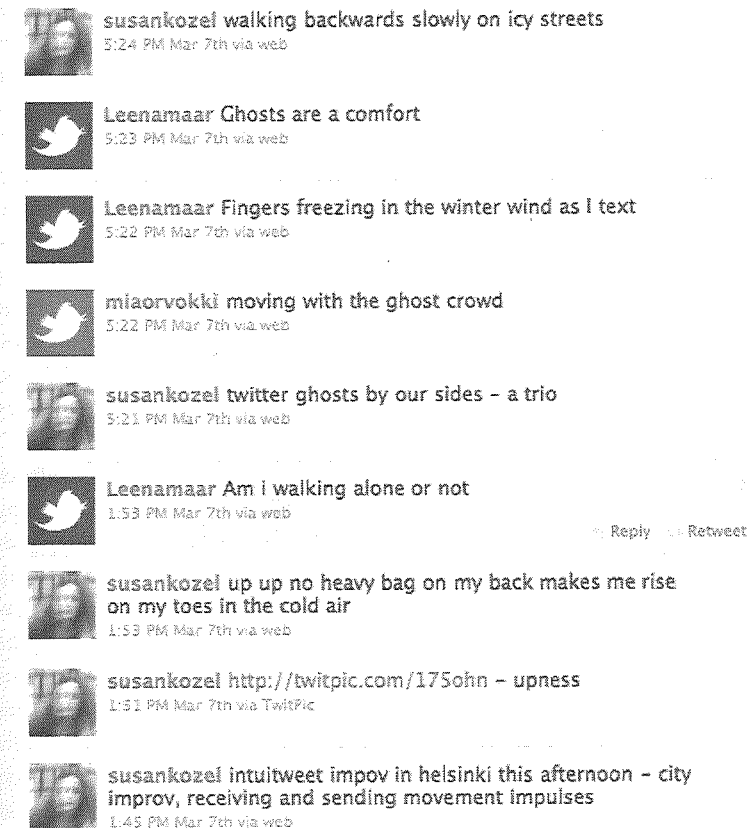

> susankozel walking backwards slowly on icy streets
> 5:24 PM Mar 7th via web
>
> Leenamaar Ghosts are a comfort
> 5:23 PM Mar 7th via web
>
> Leenamaar Fingers freezing in the winter wind as I text
> 5:22 PM Mar 7th via web
>
> miaorvokki moving with the ghost crowd
> 5:22 PM Mar 7th via web
>
> susankozel twitter ghosts by our sides – a trio
> 5:21 PM Mar 7th via web
>
> Leenamaar Am I walking alone or not
> 1:53 PM Mar 7th via web   Reply   Retweet
>
> susankozel up up no heavy bag on my back makes me rise on my toes in the cold air
> 1:53 PM Mar 7th via web
>
> susankozel http://twitpic.com/175ohn – upness
> 1:51 PM Mar 7th via TwitPic
>
> susankozel intuitweet impov in helsinki this afternoon – city improv, receiving and sending movement impulses
> 1:45 PM Mar 7th via web

Figure 6.4 *IntuiTweet* improvisation on Twitter during a cold March day in Helsinki, 2010. The brevity of the tweets reflect the temperature outside. Tweets posted by Keinänen, Kozel, and Rouhiainen. Image courtesy of the artists.

The climate could be read so strongly through the words that we wondered what would happen if we presented these tweets to improvisers in another season and another place—a hot place for example. This transposition invited the use of the tweet traces as scripts or a score, the way a script is given to actors in the context of theater or a musical score given to musicians.

A related project by British theater director Tim Etchells helps to reflect upon the notion of a mobile script and to refine distinctions between reception and response. In 2001, his SMS project *Surrender Control* used text as a tool for, in his words, "summoning presence." People were invited to sign up to receive text messages conveying instructions over a specified period of days. "Responding to the intimate context of the mobile phone and of SMS as a form of communication,

Surrender Control invites the user into an evolving game of textual suggestions, provocations and dares."[6] The messages Etchells sent to participants exhibited his characteristic writing qualities of poetry—viscerality, and, at the same time, humor: "Take your pulse," "Change your plans," and "Make things symmetrical" were some of the instructions. Others were more kinesthetic: "Glide," "Float," "Be clumsy," and some implicitly invited social choreographies: "Include another person," "Give something away." These were, according to Etchells, "slight and small interventions in the space of people's lives."[7] There was mobility and responsivity, but these were different from *IntuiTweet*, for Etchells's script was prewritten and sent to a group whose members then responded in their own undocumented ways. In contrast, *IntuiTweet*'s script was generated by the improvisers themselves, and there was an obligation to respond to the group in order to keep the movement flowing. Our media platform permitted the feedback loop of responses; in fact, the project utterly relied on this.

It is clear that these mobile narratives have qualities of traces, archives, and documentation—the more challenging question posed in the first part of this chapter is whether they are more akin to notation, scripts, or scores. While there exist poetic approaches to dance notation such as that offered by Laurence Louppe, who writes of dance drawings and notation as intimate and secret activities with expressive force and visual energy,[8] for the most part, notation requires gestural precision and an explicit intention to preserve the improvised dances for posterity. This pulls in a different direction than our mobile tweets do. Also, the Twitter platform does not make a reliable archive: tweets are no longer "searchable" after a very short window of time; the API for Twitter only offers developers 6–9 days of tweets from which to draw.[9] Despite "scripting the body" being such an evocative and apt metaphor, and the dancers' tendency to refer to the collective tweets as "tweet scripts," they are more than scripts. These tweets have a different corporeal existence than scripted actions because of the necessity to respond and the openness in response—the response could be simple or strange, immediate or delayed, but a response was essential to keep the movement rolling. This leads me to suggest that these mobile tweets are not scripts, but scores. This allows for their slippery and multiple qualities: they need to be considered not just by what remains but also by what they are in the moment of collective improvisation. As such, they benefit from a musical approach that considers not just composition but also the act of listening. They benefit from thinking of multiple voices (polyphony) and multiple bodies (polymorphy).[10] Such an approach to listening is provided by Jean Luc Nancy. In his writing on listening, he offers ways of understanding the mobility of the shared physical expression at the heart of *IntuiTweet*. He can also shed light on what it means to be in a mode of receptivity through our social media.

Listening to Jean Luc Nancy

Jean Luc Nancy asks the question: "What does it mean for a being to be im-

his being?"[11] His question of listening enacts a profound shift in the ways we consider being: not just *listening to* something, rather *being in a state of* listening with your whole body. Mapping this onto a discussion of narrative and mobile media, the focus is no longer on the nature of narratives or the ways in which mobility and media transform narratives. Instead, attention is directed to the embodied and ontological transformations that occur as we spin and share our narratives from the mobility of our lives, and as we create conditions for collective listening.

It is worth situating Nancy briefly and indicating the project of his book *Listening*. As a contemporary French philosopher writing from embodied and sensory experience, he is located in the tradition of phenomenology that explores lived experience. He believes that it makes "no sense to talk about the body and thought separate from one another;"[12] but, at the same time as being a phenomenologist, he frequently refers to qualities of being that are beyond phenomenology.[13] The result is that he shakes free from the tradition while at the same time preserving some of its most valuable elements, such as corporeality, sensibility, displacement, multiplicity, and the deep entwinement between art and philosophy.[14] His book on music is as much a commentary on philosophical thinking as it is subtle, and in some ways relentless, phenomenological writing about how one listens to music by letting it permeate one's entire being. Truly listening plunges us into the domain of the uncertain, the multiple, and the resonant. A piece of music becomes a myriad of echoes and reverberations but, even more significantly, our bodies ripple and extend as we listen.

Listening is closer to the spacing and rhythm of touch than it is to seeing, and touch is extremely important to Nancy: not just the obvious contact of hands stroking, but touch that is enacted through machines, eyes, objects, "the infinitesimal dust of a contact, everywhere interrupted and pursued."[15] Touch is also a significant point of contact between his thought and the experience of *IntuiTweet* because the paradox of these little tweets is that they were more like touches than they were snippets of information. The tweet arrived, and it acted like a nudge or a caress. Even prior to the receipt of the tweet, the performer was in a state of waiting or listening.

Each *IntuiTweet* improvisation was carefully framed to last a specific length of time (a week, a day, an afternoon), which caused me to enter into a different or almost split state: I went about my life but knew the movement flow was happening somewhere and would draw me in at any moment. As such, I lived through my mobile device with a strong sense of potentiality. I did not know when I would receive a message, and I did not know what movement qualities it would contain. I waited, poised and listening. My attention was stretched toward the others, and my intention was to receive and respond. For Nancy, this quality of stretching is innate to listening and is mobile within the context of the senses, if not exactly in the sense of mobile bodies. "To listen," he writes, "is *tendre l'oreille*—literally, to stretch the ear—an expression that evokes a singular mobility, among the sensory apparatuses."[16] This is the state of receptivity that is required for most improvisa-

ears: we listened with our bodies. As such, the other dancers were present for me, yet mediated. The mediated presence of the others was not inferior or brittle; they were simply with me, and they expected from me a willingness to listen and to respond. This state of waiting, of a willingness to receive and respond, is an important but overlooked state afforded by social media.

Mobile Narratives as Social Choreographies

Having pursued in the previous sections the question "why consider mobile social media from the perspective of dance?" the final section of this chapter addresses the second question folded into this chapter: "why consider dance through the narratives of mobile media?" These two questions balance each other. It is not enough to say that the corporeal qualities of dance can expand mobile narratives and reveal their limitations; equally there is something about mobile media narratives that can expand or challenge approaches to dance and choreography.

Exploring the topic of narrative in dance usually leads to asking what story the choreography tells, or what each dance movement might mean as if it were a piece of narrative or a unit of language. Considering dance through the narratives of mobile media reveals that dance can exist in the translation across movement, words, and media networks, and that a dance can be choreographed in fragments by many people. The movement of the dancers provides the shape of the choreography rather than the choreography shaping the movement of the dancers. Further, it is not only trained dancers who dance. The dancer can be replaced by someone who simply moves in daily life. The result is that dance becomes located in the wider field of social choreographies. If choreographers traditionally set patterns, shapes, steps, rhythms, and gestures upon bodies, then social choreographies are those where the dance is shaped, mixed, and produced by a wide range of bodies with reference to the dances of daily life.[17]

Speaking from the experience of *IntuiTweet*, many expectations concerning dance, or its wider choreographic patterns, are unfulfilled. There are no set patterns to a dance coming from mobile media. The rhythm of the movement is not known in advance. The content or affective qualities cannot be predicted. There is no way of knowing how many dancing bodies will take part. There is no predictable time length. The choreography does not take place on a stage nor in any location we can know in advance. There might be no movement or participation at all. From the perspective of the wider economy of dance as an art form, it is impossible to sell tickets to performances like *IntuiTweet*. Despite all of these factors that seem to eliminate dance, this does not mean that choreographers and dancers have nothing to do. Their roles are transformed. Choreographers who work with mobile social media create spaces, frameworks, or even bubbles of potential; then they step back to watch and wait.[18] Above all, they have to accept movement that they might not like: nonmovement. Nonparticipation. They experience a sort of unraveling of the intended patterns for the dance. Dancers, instead of being told

what to do by choreographers, receive movement impulses or fragments of narrative from others and embody these into more movement, yielding a corporeal depth to the narratives. The freedom to respond intuitively in any way to what is received can be daunting, or the sense that one might be revealing one's inner self can be intimidating.

The choreography begins to reveal itself in the midst of the flow of movement, and once the improvisation period has closed, it is possible to look back on it. The mobile quality of the actions means that the movement pattern or narrative structure of the whole can never fully be grasped: much of the movement is partial, private, not recorded in words, or occurs deep within the participants in the form of intuition, affect, or memory. One of Nancy's "constant and rudimentary" assumptions that "people are strange (*les gens sont bizarres*)"[19] helps us to understand that we can predict neither the narratives coming from one person, nor the overall narrative or choreographic structure. Moments of unexpected insight, collective shifts in attitude, or unusual actions may be identified in the Twitter scores. Or nothing may be seen or understood clearly. The dancers are choreographers *and* participants; they can never fully know the extent of the movement work that they create.

Change and Critique

There is an additional significance to kinesthetic exchange, to the moment of dipping into one's body in daily life to receive, transform, and send off once more a gift of motion. It might help to disrupt the tension of daily life, perhaps providing relief or well-needed distraction from overwhelming cares or concerns, but there is more to it. Comedian Trevor Griffiths refers to humor, a different social convention existing through repeated exchanges, when he says:

> A joke releases the tension, says the unsayable, any joke pretty well. But a true joke, a comedian's joke, has to do more than release tension, it has to *liberate* the will and the desire, it has to *change the situation*."[20]

And therein lies the depth of social media, why we celebrated the use of Twitter and Facebook in the political uprisings in the Arab world in 2011: not just because social media was used or because grass roots connections between people correspond to a political ideal, but because the deliberate and intentional use of a media platform can change a situation. It can launch new narratives, politically or corporeally. The approach to social media illustrated by *IntuiTweet* is not overtly political, but it is a circumvention of technological determinism—one that also reveals much about our social and embodied selves.[21]

This points to a critical component of social choreographies just beneath the surface of the discussion above. The micro-narratives of everyday life produced by *IntuiTweet* both converge and diverge from the events and stories of our

exchanges with others: they might reveal the dance where we least expect it—a pleasing event—or they might reveal a lack or distortion that we had not noticed before—a disturbing event. In other words, a social choreographic approach to the corporeality of daily life sees and respects existing choreographies; it emphasizes the dance and the strange beauty of the patterns of life. The opposite is also true: a social choreographic perspective affords a critical view on how bodies might be constrained, contained, limited, distorted, or in pain and fear. Mobile narratives from the midst of life reveal what they reveal.

> *We resonate.*
> *We rebound.*
> *Our personal narratives are always emanated and returned to us by others,*
> *by the world,*
> *or by our own senses which themselves are always in a state of emission and rebounding.*
> *Listening is not just what we do with another in order to live ethically,*
> *it is how we live.*
> *And it is mobile, kinesthetic, and fluid.*
> *Yet, despite its fluidity, listening does not leave us untransformed.*

Returning to the suggestion that the micro-narratives of *IntuiTweet* are scores, it is possible to consider an additional sense of the word score: social media may reflect and shape the scores of people's lives, their pathways and affective journeys, but to score is also to leave a groove or pattern in the material composition of a place, person, or object. We score each other.

Acknowledgments

Notes

1. *IntuiTweet* (2009–2010) was part of an initiative called "Intuition in Creative Processes," a Helsinki-based collaboration between dance researchers associated with the Theatre Academy (Leena Rouhiainen, Mia Keinänen, Susan Kozel) and designers from the Media Lab of the University of Arts and Design (Asta Raami and Samu Mielonen). This project has been considered from several angles: for a pedagogic approach (Samu Mielonen et al., "Intuitive Knowledge Processes among Design Students, Professional Designers and Expert Intuitive Practitioners," *Proceedings of the Communicating (by) Design Conference* [Brussels, 2009]); from the perspective of improvisation and social aesthetics (Susan Kozel, "Devices of Existence: Contact Improvisation, Mobile Performances, and Dancing with Twitter," *Improvisation and Social Aesthetics*, eds. Georgina Born and Eric Lewis [Durham, NC: Duke University Press, forthcoming]); and addressing design and method (Susan Kozel, "Intuitive Improvisation: A Phenomenological Method for

Dance Experimentation with Mobile Digital Media," *Studia Philosophia, Universitatis Babes-Bolyai* 3 [2010]: 71–80). *IntuiTweet* received support from the Academy of Finland and La Chartreuse National Center for Performance Writing (Avignon, France) with the A.C.C.R. (Association des Centres Culturelles de Rencontres, France). I am grateful to my collaborators for permission to reproduce and discuss our exchanges.

2. I will sidestep the wider debate over whether these are or are not narratives in conventional literary or narratological senses because in limited space I wish to address the more pertinent question of what sort of narratives they are. I see them as micronarratives of everyday life, both converging and diverging with the events and stories that sustain and emerge from our exchanges with others.

3. In October 2009, the three primary researchers Mia Keinänen (in Russia), Susan Kozel (in France), and Leena Rouhiainen (in Finland) were joined by dancer/choreographers Jeannette Ginslov (in Denmark) and Julie Cruz (in the United States).

4. For a discussion of the play between the instant and duration, resulting in a "snapping" of the moment that releases duration into the instant, see Simon Critchley's description of how we react to hearing a joke. Simon Critchley, *On Humour* (New York: Routledge, 2002), 7.

5. I discuss constraint in creating dance using an Augmented Reality application in Susan Kozel, "AffeXity: Performing Affect with Augmented Reality," Fibreculture 3.0 (2012).

6. Tim Etchells, "Surrender Control," http://www.timetchells.com/projects/works/surrender-control/.

7. These words are from Etchells's panel presentation at the Transmediale conference (Berlin, 2011).

8. Laurence Louppe, "Les Imperfections du Papier," in *Dances Tracées: Dessins et Notation des Chorégraphes*, ed. Laurence Louppe. (Paris: Editions DisVoir, 1991), 3.

9. "Using the Twitter Search API," https://dev.twitter.com/docs/using-search.

10. I am suggesting an unstructured and experiential notion of the score in order to evoke qualities of musicality and listening in movement that may not conform to the standard understanding of the score in musicology or music practice. An interdisciplinary use of the word *score* has precedence in the landscape architecture of Lawrence Halprin who, inspired by collaborations with choreographer Anna Halprin, amongst others, devised a graphic "motation" system of movement through space and ways of creating a score for people's spatial activities. See Lawrence Halprin, *Changing Places* (San Francisco: San Francisco Museum of Modern Art, 1986), 41–42. (Thanks to Maria Hellstrom Reimer for calling this work to my attention.) Scores also have an open source or do-it-yourself quality, see *Everybodys Performance Scores* from www.everybodystoolbox.net.

11. Jean Luc Nancy, *Listening*, trans. Charlotte Mandell (New York: Fordham University Press, 2007), 4.

12. Jean Luc Nancy, *Corpus*, trans Richard A. Rand (New York: Fordham University Press, 2008), 37.

13. Nancy, *Listening*, 20–21.

14. Jacques Derrida in his careful reading of Nancy considers his divergence from Edmund Husserl and suggests consistencies with Maurice Merleau-Ponty. See Jacques Derrida, *On Touching—Jean Luc Nancy* (Stanford, CA: Stanford University Press, 2005). I read Nancy as offering convincing extrapolations of Merleau-Ponty's last writings, in particular *The Visible and the Invisible* (left incomplete when he died in 1961). See Maurice Merleau-Ponty, *The Visible and the Invisible*, trans. Alphonso Lingis (Evanston: Northwestern University Press, 1987).

15. Nancy, *Corpus*, 51.

16. Nancy, *Listening*, 5.

17. Susan Kozel, "Mobile Social Choreographies: Choreographic Insight as a Basis for Research into Mobile Networked Communications," *The International Journal of Performance and Digital Media* 6, no. 2 (2010): 137–150.

18. I appreciate Michael Klein and Steve Volk's work on cybernetic choreography, which offers the term "framemakers" as a way of considering social choreographies. Daghdha Dance Company and Jeffrey Gormley, *Framemakers: Choreography as an Aesthetics of Change* (Limerick, Ireland: Daghdha Dance Company, 2008).

19. Jean Luc Nancy, *Being Singular Plural*, trans. Robert D. Richardson and Anne E. O'Byrne (Stanford, CA: Stanford University Press, 2000), 6.

20. Trevor Griffiths, cited in Critchley, *On Humour*, 10.

21. Nicola Dibben in her study of Björk provides a clear definition of technological determinism relevant to digital music practices that, like *IntuiTweet*, emphasize intimacy and nonhierarchical structures. Technological determinism sees "technology as an oppressive and controlling force dominating culture and forcing a set of values, practices and hierarchies that shape the individual." Nicola Dibben, *Björk*. (Bloomington, IN: Indiana University Press, 2009), 85.