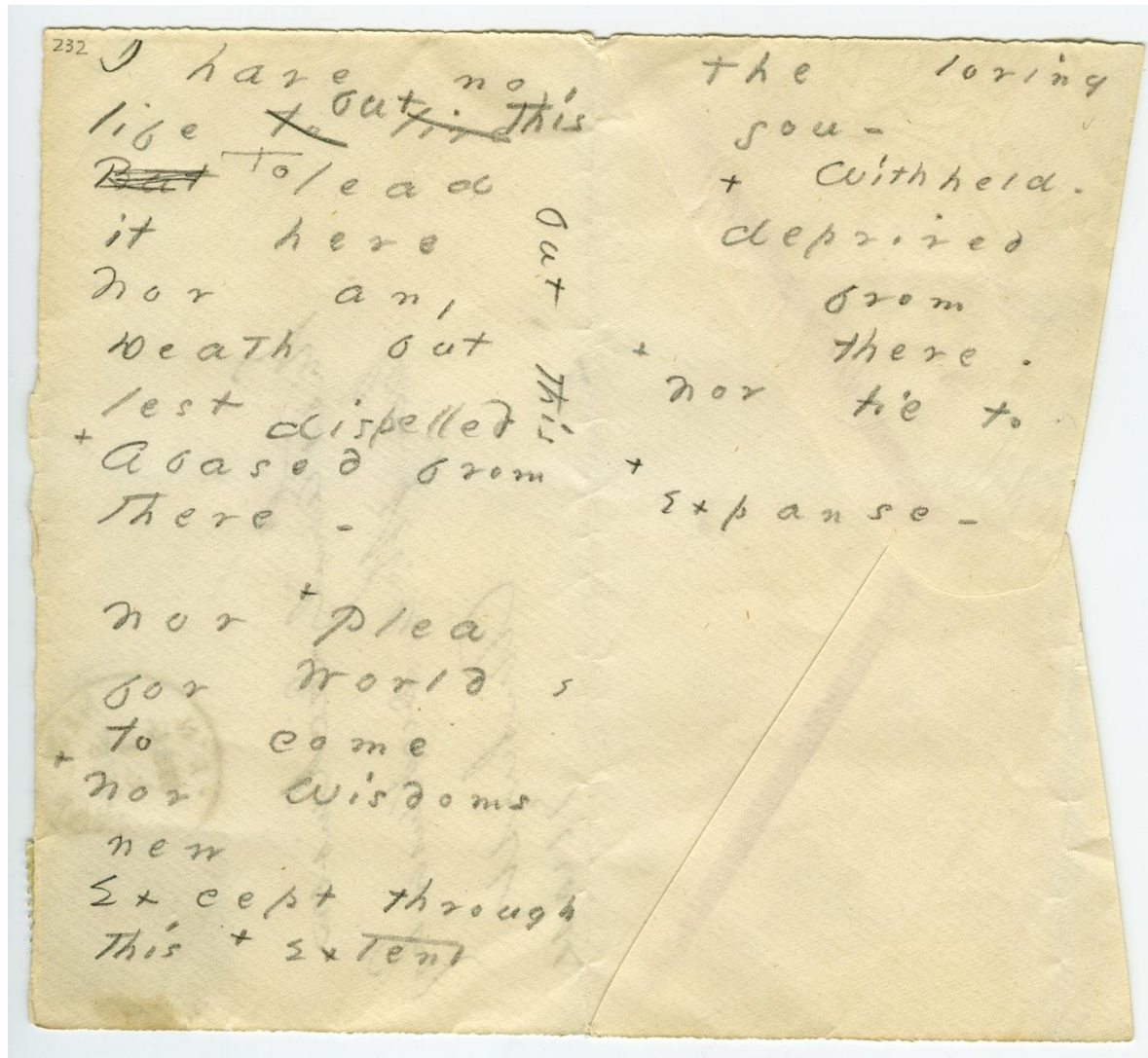




MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2024
Venice Immersive

Liminality as Creative Collaboration Space



Emily Dickinson Poem....

I have no Life but this—
1398

I have no Life but this—
To lead it here—
Nor any Death—but lest
Dispelled from there—

Nor tie to Earths to come—
Nor Action new—
Except through this extent—
The Realm of you—

Thresholds

Liminality in the Poetry to Emily Dickinson

Life and Death
Temporal and Eternal
Presence and Absence
Material and Spiritual
Boundaries of the Self

I have no Life but this - resonates with the qualities of Dickinson's threshold poems because it explores a liminal state where boundaries between life, death, self, and other dissolve. It embodies the transformative and transcendent experiences Dickinson often captured when reflecting on human existence and connection.

Liminal spaces are a recurring and central concern in Dickinson's poetry. Her ability to articulate the complexity of these transitional states—where boundaries blur and transformation happens—makes her work resonate with themes of human experience, uncertainty, and transcendence. Whether through her meditations on death, love, or the nature of existence, Dickinson's poetic voice thrives in these in-between spaces.

Earths to Come

(2024)

Rose Bond

Earths to Come is an enveloping work that seeks to salve the last wounds on our post pandemic hearts by exploring the seductive and destructive nature and power of Desire, outside of phallogentric norms. Launching from a modest Emily Dickinson poem, this immersive multi-user VR theatre experience brings together the art of an experimental animator, vocal band, composer and a creative producer—each known for pushing the boundaries.



earths to come (2024)



- Earths to Come is an **Expanded Cinema** work launching from a modest untitled Emily Dickinson poem, catalogued as “I have no life but this”. It brings together the art of an experimental animator, a vocal band, a composer, and a creative producer - each have been pushing the edges of their prescribed mediums and applauded for doing so.
- In Earths to Come, sound and image engage the pull and push, depth and darkness, brilliance and boundlessness of Desire. **Director Rose Bond's** tri-screen animation draws us into an immersive space, literally and figuratively, and engages with **Composer inti figgis-vizueta's musical practice**, which is physical and visceral, attempting to reconcile historical aesthetics and experimental practices with Trans and Indigenous futures. All sounds are created by vocal band, **Roomful of Teeth**, who are dedicated to reimagining the expressive potential of the human voice.

Earths to Come

Inti Figgis-Vizueta- Roomful of Teeth- Rose Bond
(see clip from work)







Liminality as Creative Collaboration Space

The concept of **liminality**, originating from anthropologist Victor Turner's work on rites of passage, is a rich lens for examining **collaboration** and **collaborative spaces of co-creativity**. Liminality refers to a transitional, in-between state that is marked by ambiguity, openness, and the potential for transformation. When applied to collaboration, liminal spaces can be understood as dynamic, shared contexts where traditional roles, hierarchies, and boundaries dissolve, making way for new possibilities of co-creation

Liminality and Collaborative Spaces

Collaborative spaces can be viewed as inherently **liminal** because:

- They exist **between individual efforts** and collective outcomes.
- Participants step out of their fixed roles and expertise, entering a shared zone of exploration and transformation.
- They are spaces where norms and expectations are often re-negotiated.

Key Characteristics of Liminal Collaborative Spaces:

- **Ambiguity:** The lack of fixed outcomes creates openness for experimentation.
- **Fluid Roles:** Participants may shift between leader, contributor, and learner roles.
- **Creative Tension:** The uncertainty and openness generate fertile ground for innovation.

Example:

In interdisciplinary art collaborations, artists, designers, and technologists work together, temporarily stepping out of their disciplines to explore new methods and ideas. The collaborative space becomes a liminal zone where boundaries between fields blur.



Liminality and Collaborative Spaces - Why It Makes Sense

- **Liminality Encourages Transformation:** Liminal spaces, by their very nature, are in-between zones where existing structures dissolve, and new ideas can emerge. This aligns with the purpose of creative collaboration, where participants temporarily set aside fixed identities, roles, or preconceptions to co-create something novel.
- **Shared Ambiguity Fosters Innovation:** In collaborative processes, ambiguity and openness are often the catalysts for innovation. Liminality embraces these qualities, creating the conditions for exploration and experimentation.
- **Suspension of Hierarchies:** Liminality allows for the suspension of traditional hierarchies and power dynamics. In a creative collaboration space, this can facilitate egalitarian engagement where all participants contribute equally to the creative process.

Landscapes of Liminality

BETWEEN SPACE AND PLACE

Edited by Dara Downey, Ian Kinane and Elizabeth Parker



Theorising Liminality in Collaboration

Turner's Communitas

Turner describes **communitas** as the spontaneous sense of community and equality that emerges in liminal states. In collaborative spaces:

- This can be seen in the **equalisation of hierarchies**, where all voices contribute to the process.
- Collaboration becomes a form of co-authorship, with no singular authority dictating the outcome.

Bhabha's Third Space

Homi Bhabha's concept of the **third space** in postcolonial theory resonates with liminality in collaboration:

- Collaborative spaces can be seen as **third spaces** where ideas, identities, and approaches meet and transform one another.
- These spaces allow for **hybridity**, where new creative forms emerge that are not reducible to any single participant's contribution.

Erik Erikson's Psychosocial Liminality

Erikson's ideas on psychosocial liminality can be applied to participants in a collaborative process:

- Individuals in liminal spaces may experience a '**productive disorientation**,' which destabilises their assumptions and sparks new thinking.

Liminality and Collaborative Spaces - Applying the Concept of Liminality to Collaboration

Designing Liminal Collaborative Spaces

To create or utilize liminal spaces in practice:

- **Physical Spaces:** Design environments that are neutral, flexible, and conducive to exploration (e.g., think of studios, maker spaces, or virtual reality platforms).
- **Temporal Spaces:** Embrace transitions and undefined phases in the creative process (e.g., brainstorming sessions or improvisational workshops).
- **Social Spaces:** Encourage participants to step out of traditional roles, creating a sense of equality and openness.

Identifying Liminal Phases

In any collaboration, there are natural liminal moments:

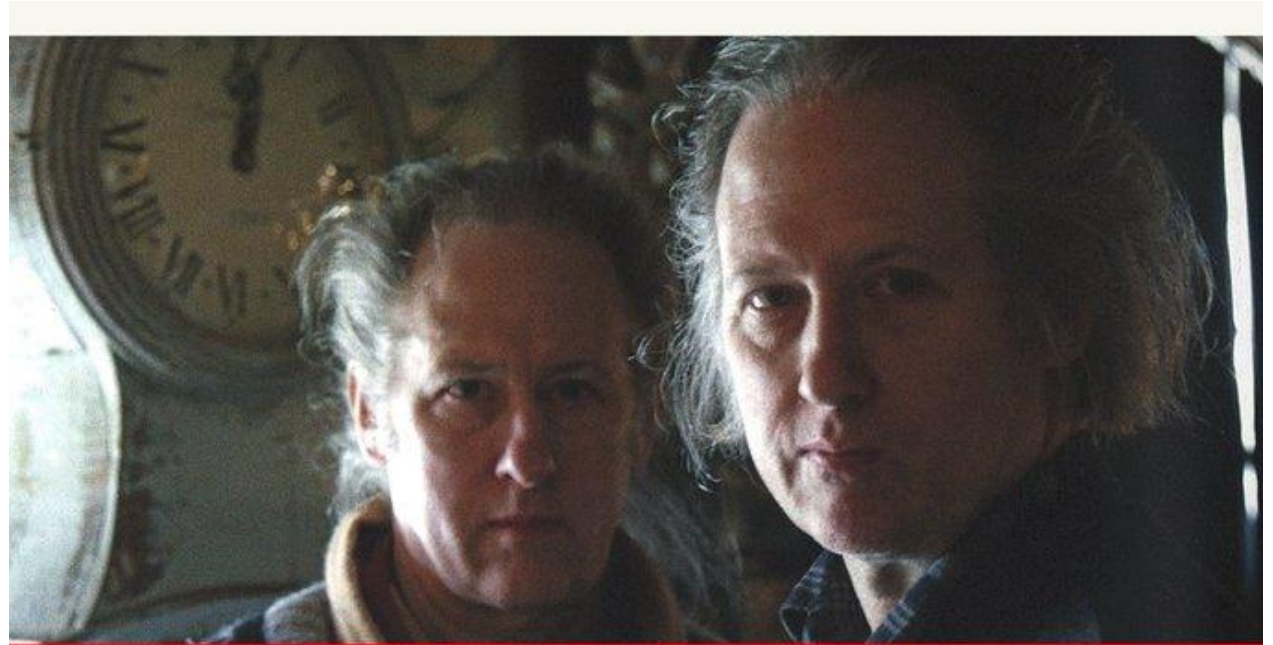
- **Beginnings:** When the group is forming and establishing goals, roles are fluid, and the direction is unclear.
- **Tensions or Conflicts:** When differing perspectives create friction, offering opportunities for creative breakthroughs.
- **Endings:** When the collaborative process concludes, and the results crystallize into a final product.

Artistic and Practical Examples

- **Art Installations:** Liminality is often reflected in immersive or participatory art projects where visitors become part of the creative process.
- **Interdisciplinary Teams:** Projects that bring together artists, scientists, and technologists (e.g., Rose Bond's *Earths to Come*) often rely on liminal spaces for success.
- **Improvisational Theatre or Music:** These art forms exist in a constant state of liminality, where the performance evolves in real-time based on collaboration.

QUAY BROTHERS

Sanatorium Under the Sign of
the Hourglass (2024)



QUAY BROTHERS

“WITHIN THE SANATORIUM’S
LABYRINTHINE CORRIDORS,
OBJECTS AND EVENTS WILL ROAM
WITH A FORCE ALL THEIR OWN.”



DIRECTORS OF
SANATORIUM UNDER THE SIGN OF THE HOURGLASS

