

# [ \*b o: m ] [ h o u m ]

Living on a Tree



A performative installation

by Tanja Becher

14 – 22 June 2018

De Gelderlandfabriek, Culemborg, the Netherlands

Dedicated to the tree I lived on for this project.  
Thank you for hosting me.

Warm thanks to

Stichting Tafelboom  
De Gelderlandfabriek  
MA Scenography 2017/2019  
Rob Maasse & Jeroen Meijer  
Kang Yi also called Tammie  
Dries Verhoeven  
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## Starting Rhizome

This writing is a short version<sup>1</sup> of both documentation and analysis of my temporary, performative installation called [ \*b o: m ] [ h o ũ m ] (pronunciation from Dutch “Boom” (tree), English “Home”)<sup>2</sup> – further on referred to as *tree home*. The context was the exhibition *A Tiding Of Magpies* in June 2018 by the MA Scenography program of the University of the Arts Utrecht. Foundations to process and project are ecological responsibility, *social sculpture* and pragmatism; influenced by former works of my own and other artists. Furthermore, the *tree home* as a research study addresses topics such as safety, basic needs, intimacy, normality, consumption and housing situation.

An entirely wooden *tree home* construction was strapped with two tension belts onto a platanus tree in front of De Gelderlandfabriek in Culemborg, the Netherlands, for one week. The platform was inhabited by the artist as performer for three days and two nights, which encompassed activities and necessities such as sleep, nutrition, social contact and physical exercise all on the *tree home*. Placing this performative installation in public space, the intervention triggered interaction with passersby.

### Ecological responsibility

At the end of each academic year, art schools dispose huge containers full of material. Seeing with what kind of indifference this is executed and accepted by the majority shows how there is a high potential in developing a deeper feeling of responsibility for acting ecologically in material choices. My own and others’ impact on the environment is a crucial factor in how I act in life and my studies. Artistic projects are not to be excluded from this basic conviction. For me, the consciousness of responsibility forms a tight frame for the material I choose to use in my projects – namely as natural, recycled and reusable as possible – and can also be perceived in the manner I constructed the *tree home*.<sup>3</sup> The minimalism in environmental impact is translated to an aesthetic minimalism, in which the variety of materials is kept to a minimum. This can be seen, for example, in how the stabilising triangles of the platform are made from wood only; whereas other options would have been to use screws or glue, or adding other materials.

### Social sculpture

Another fundament for the *tree home*, is Joseph Beuys’ idea of the *social sculpture* with the term *Gesamtkunstwerk*. This complex suggestion stems from each and

every individual citizen's ecological and social responsibility. Coming to these conclusions, Beuys underwent a change of intention from scientific interest to the "need to restructure society itself" (Adams 3). Taking action on several levels, such as in forming political parties, he seriously commits to his motivation and communicates it also through his art works. Next to the ecological responsibility, the idea of the *social sculpture* is fundamental in his work. Starting from the traditional making of objects, he shifted to differently activating forms such as installations and performances. The *social sculpture* marks an all-encompassing philosophy of what is communicated in his well-known statement "every living being is an artist" (Avalanche Newspaper 5). Beuys was convinced that only art had the potential to bring forth a transformation in society and, as every person has an effect on society, everybody carries responsibility for modifying it. The *social sculpture* created by all citizens constitutes an ecological *Gesamtkunstwerk*.

This feeling of holistic responsibility in both everyday life and artistic labor is underlying my own practice as radically as Beuys'. Staying skeptical towards art as the single societal transformer (Avalanche Newspaper 5), my intention remains a conscious influence on the *social sculpture*. Due to this conviction, it is only logical to involve oneself completely in an art work.

### **Pragmatism**

Thriving for conscious perception and participation in society also means to accept the momentary circumstances. This enables finding entry points and implementing ideas for transformation. Pragmatism, as philosophy, has a focus on action and practice.<sup>4</sup> It is problem-centred and real-world orientated (Creswell 6). For a pragmatic approach the essential starting detections are: What is already here? What is the goal? What is needed to get from the current situation to the aimed state? Identifying and utilising the potential of what is available meant in this project, the existing platanus trees giving rise to the whole concept. Practical try-outs, active feeling into the work and its atmosphere and rearrangement of the whole setup on site are necessary steps in creating a work, which grows from the underlying circumstances.

In former projects, I had already used and developed public intervention as my method, such as in the collaborative performance called *Slow Walk*. Here, three performers would create a counter-pole to hectic city centres by walking in low speed. This change of pace was sufficient to challenge structures and partly even steer the perception of passersby.

In material studies, I had created hand-sized shelters from clay hanging in bushes and human-sized knotted cotton net-tents on plateaus. In the end, I chose wood as my main material. This choice was rooted ideologically in ecological minimalism and also in the associative properties of wood, such as warmth, natural growth and life, safety, slowness and co-existence of other living beings. From my research in forming and situating shelters, three relevant features were deducted: 1. a height difference between shelter and environment, 2. no need for sight-blocking walls and 3. having something steady and protecting to lean onto with your back. These three were central leitmotifs in creating the design and feel of the *tree home*.

In addition to my own practical research, the works by theatre maker Benjamin Verdonck and visual artist and theatre maker Dries Verhoeven have inspired my practice – especially in terms of publicly intervening in people’s everyday life. A more elaborate analysis of specific sources of inspiration can be read in the long version of this essay.<sup>5</sup>

Colliding with topics such as basic needs and the artistic genres of long-term performance and public intervention, these aspects started to link playfully into a nonhierarchical network, which can be called a starting rhizome: The ecological material wood as the physical structure, strapped onto a tree, equipped with the minimum of needed items, situated in public space, where passersby would constantly be confronted with the intervention – the *tree home* showed one possible lowest common denominator of all these priorities.

### **Process Layers**

This artistic process was initiated both by the onsite experience of the location and the material on hand, still keeping the specific research topic in mind. Compared to my experience in scientific research, artistic research allows more consciously chosen improvisation and association chains. Both types of research profit from historical contextualisation, although material and method are more in the foreground in artistic works. Exploring the material’s potentials means exposing unconsciously communicated layers, cultural references, values in practical use in different contexts. When working with a certain substance repeatedly, we learn to read these meanings more precisely – both mind and body are shaped. This “embodied material praxis” is where the aesthetic experience might be grounded.<sup>6</sup> Acquiring this embodied knowledge is part of artistic research.

Starting the concept development, I was inspired by the dynamics between long duration installations and spectators. Having a bigger framework in both time and space than looking at, for instance, an installation in a museum or theatre, invites the visitors to take an investigative stance. Setting up a performative installation in public space allowed the spectators to witness the build up and down as part of the project.

I associate long duration and the feeling that something is shown to be build and then teared down again with a calm, gentle and organic acceptance of the circle of life. Things take on form and dissolve again, transforming into something else. Depending on the material, it can be fast – like a summer rain drop on hot pavement – or it can take longer than we as humans could imagine – thinking of the reorganisation of the tectonic plates. To embrace the fact that things come and go, was exposed by the process of creation and transformation of the *tree home*.

Besides including creation and natural transformation, the project was started with the intention of making contact with people in an unusual way. At some point of the process I doubted if it was necessary to get spectators up onto the platform with me. Nevertheless, when the first person asked to come up, the decision for open access was clear. The experience could only be complete when seeing both sides: the view from street level and from up above.

Keeping the starting rhizome in mind, the way of obtaining material was a significant part of the *tree home* project. My aim was to borrow and recycle as much as possible: money was spent only on one pack of screws. Gathering items instead of buying them adds an atmosphere of collective making, reminding of the *social sculpture* and the *ecological responsibility*. Elm wood, the main material for the construction, was received as donation; most other materials were borrowed, such as a carpet, a sleeping bag and clothing hangers. As a collage of contributions, the *tree home* had a lived-in atmosphere instead of being a bare platform on a tree. There was a balance between privacy and creating curiosity, as the construction simultaneously hid and presented the inside.

In perceiving the *tree home* as a whole, the texture and cultural and tactile connotations of wood played a crucial role. Coming into contact with it – first visually, then tacitly (whether we touch it or not)<sup>7</sup> – its physical fortitude and

endurance is sensed. Symbolising stability and robustness, elm wood shows the slow progress of growing. Humans have the ability of not only embodying fellow humans and animals, but we also project ourselves onto other living or non-living beings. Hence, one might perceive the visible traces of time in the wood of the elm tree as events and encounters during a life time. When we examine the wood more closely, we might read stories from it – either unconsciously or consciously. I believe this potential in depth of symbolised perception helps us identify with the material.

The *tree home* was attached to the living tree through tension belts. Tying belongings onto tree and platform kept the outlines of the installation vibrant and fluent. The canopy, other trees and the whole surroundings were part of the art work. It was dynamic and undefined in terms of borders and duration. Using visible tension belts exposed temporality, suggesting the possibility of change or even the potential adaptation of the platform to the growing platanus tree.

After the build down of the *tree home*, the living tree showed little marks from having the construction attached to it for over one week. Borrowed items were given back and the wood of the construction was handed to the next recycler.

## Research Layers

The *tree home* project is both a performative installation and a mixed methods study, joining influences from social, human and natural sciences, (Creswell 3–18) as well as artistic research (Becher, 2017). The *tree home* study links research leading up to the creation, research of the effect on spectators as participants of an experiment and research of the effect on the performer living on the tree.

Preparative artistic research (Becher, 2017) started with studies of material and the topic of shelter. Knowledge production, approval of experimental failure and freedom from pressure of time were three leading guidelines, which can be seen as typical for artistic research. Making prototypes of different sized shelters from several materials, gathering feedback and reflections, I got more familiar with how to create a bodily reaction of feeling safe by forming a physical environment. Embodied knowledge was formed by continuously working with wood, using different tools and combining it with other materials, in order to transform and form it. In this playful testing and experimenting, failure was potential. With a temporarily goalless attitude, this material brainstorming brought forth a series of improvised knowledge production and hypothesis testing. Not being forced to

constantly produce final works, made it possible to keep exploring. However, in the end phase of this artistic research, time pressure was productive. The urge to create some kind of final or at least interim conclusion from my research, helped to condense and filter the most relevant aspects.

Analysing the effects of this research project on both spectators and performer was a main motivation in the *tree home* project. My endeavour is to develop a way of collecting and processing data from artistic projects, which is validated in all fields of research. This project marks my first artistic steps on this journey in the field of performance. My intention was to test my hypothesis of the effect of such an intervention in public space. As expected, the performative installation gave rise to reactions from passersby, which even lead to active contact with the performer. Mostly being a one-person project, creation, performance, collection and assessment of data is all done by myself. The data of the effects both on spectators and performer was collected in free notes and associations, without a strictly pre-written structure.

### **On spectators**

The *tree home* stayed installed for approximately one week. The official exhibition was open on 20.6.2018 16:00–21:00 and 21.6.2018 12:00–20:00 and during the exhibition time I counted over twenty visitors on the *tree home* (figure 1: Performer and visitor on the *tree home*; there is a video<sup>8</sup> available for seeing how the *tree home* could be entered).

The avenue I used for installing the *tree home* is situated next to De Gelderlandfabriek – a former factory, which nowadays is used as a combination of a café, a restaurant, a theatre, flexible workspaces, ateliers and an event hall. As it is located next to the train station, there are many passersby, who have either the station or the factory as their destination. Most of the time, there is at least one person walking down the Stationsweg. I did not count the total amount, but during the whole week, there were hundreds of contact possibilities. The *tree home* is clearly visible from the street side of the tree. The performer being present emphasised its attraction of attention due to the increase of contrast and addition of movement in the installation.

When I was close to the *tree home*, I paid attention to the reactions of passersby. Whoever passed it, noticed the installation. Most of them looked up several times. More than half of the spectators made eye contact with me and smiled





Figure 1. Performer and visitor on the *tree home*

when I was on the construction. Whenever someone made eye contact with me more than once, I would greet them, which evoked an answer in all cases. About a third of the people, who answered my greeting, would slow down and/or stop and start asking about the installation. Most of the times the first question was “What is this?” followed with the inquiry, whether or not I was actually living and sleeping up there. The reactions were accepting and favourable without exception. There were no impulses towards aggression or vandalism; not even provocations. From the employees of De Gelderlandfabriek I heard that many people were asking about the *tree home*. All in all, it attracted a lot of positive attention – positive meaning cheerful and curious responses. During the building process, children in particular were eager to visit the construction. There were even passersby, who said they would like to sleep on a *tree home* as well.

In the context of the exhibition, spectators would climb up onto the platform. During these two days, I welcomed over twenty visitors. It is notable that the spectators would ask, if they could come up. Rarely, I was the initiator. This was a conscious choice, as I wanted to find out, if their curiosity was strong enough to ask. Since there is no ladder to the platform, climbing up on the construction demands both physical and psychological effort. The range of age of active spectators was from thirteen to fifty-eight years; gender ratio was 6 : 5 in female : male. Whenever someone came onto the *tree home*, I was there with them to take care of the safety and introduce them to the space. I gave instructions on how to climb up and where to step. While I closed the hatch and adjusted the carpet, I asked if they were comfortable or cold, whether they needed a blanket or pillow.

Between the street level and the plateau of the *tree home*, I recall a switch of atmosphere in most cases. Analysing the whole process of perceiving the *tree home*, climbing up and adjusting to the space upstairs, there were several moments, which caused the change in ambience. Climbing up a tree, even when there is an assisting structure, demands concentration; the same is also true for orientating on a platform over two metres height without any safety fences. Most people were amazed by the view down from the platform and their attention was also drawn to the canopies above. Resituating oneself in space can cause a feeling of transcendence. There were no chairs on the platform, which directed the spectators to either sit or lay on the floor. In addition, I made sure to be calm, slow and conscious in both my movements and my verbal communication. I argue that these steps were all relevant for the change in atmosphere, which was namely from joyful excitement and expectation to a smooth and peaceful calmness. The conversations on the *tree home* were sincere, open and relaxed – which I had aimed for.

Comments on the concept were regarding nature, safety, solitude, childhood and travelling; and dreams of a forgotten future and intimacy. Both material and construction method evoked admiration, as well as the canopy of the living platanus. Relocating a couple of metres higher and being given the opportunity to lie down on a carpet and watch the leaves sway in the wind were things the spectators enjoyed the most.

### **On performer**

The research question of the effect on the performer lays between qualitative and artistic research. The qualitative part of the study is based on the multitude of

meanings of individual experiences in a complex network of contexts. Data collection is open-ended. Even though the intention is to form a theory or pattern, the study of the *tree home* stays subjective. Only one person's experience is assessed. Even though the researcher as participant brings the advantage of staying close to the experience, an objective distance is more difficult to achieve. As I see the *tree home* rather as a pilot study for estimating the potential of this kind of research topic and approach between the arts and sciences, the relevance does not lie in its exact results, but in the fact that it showed an effect.

The data of the *tree home* as self-reflective qualitative study was collected by writing. Already during the process some of my hypothesis were confirmed. Regarding the *ecological responsibility*, I realised how easy it was to create a project within my own guidelines with little compromise in aesthetics and finances. This confirmed my initial suspicion that there are always alternatives to the usual standard ways, and achieving them might be even less complicated than expected. The creation process made me establish, push, change and re-evaluate my own boundaries and had therefore a lasting effect on the possibilities I see when starting a new project.

When living on the *tree home*, I was concerned with testing my hypothesis of basic needs. Staying on the tree during the day, I mostly felt comfortable. Especially, when having a visitor, the *tree home* fulfilled the expectations of establishing a personal atmosphere. In other situations, such as cooking and taking care of hygiene, it was less handy and I had to switch to other spaces. This was mostly due to a lack of equipment on the *tree home*, for instance, missing a water line – all pointing at the need of being part of a network, whether it be of the city or nature.

The importance of being connected to structures seems more obvious, when it comes to social contact. There the contact is more visible than in nutrition or cleansing. As in my context of a middle class life in Europe, it is standard to be able to open water taps for fresh water. The dependence and participation in this network is our mostly unconscious privilege.

Another revelation was the direct connection with fresh air and the ruling rhythm of the natural light, while sleeping outside. Being regulated to sleep and wake according to the sun made me question the rules on resting and being awake in our society: We force ourselves to stay up longer than we naturally

would, only to get up before we would have gotten enough rest to wake up by ourselves, which seems neither logical nor healthy.

## Addressed Paradoxes

This chapter addresses the interpretation layer of the *tree home*, which every spectator will read from their own perspective of experience – some consciously and some bodily. Each of the mentioned topics appears as paradox, by which I refer to “one (such as a person, situation, or action) having seemingly contradictory qualities or phases”<sup>9</sup> I present the topics in this manner in order to both grasp and let flee the inherent complexity of the issues.

### Safety

Geographer Jay Appleton claims that living beings act to maximise their safety and therefore prefer environments, which provide both prospect and refuge (Appleton). The theory builds upon an evolutionist perspective, where this logic can – at least partly – explain our behaviour and preferences. As prospect and refuge can stand in a paradoxical relation, balancing them seems to be a natural solution.

Through researching how to create the feeling of safety and paradoxical sheltered spaces, I came to the conclusion that the space should not be closed off completely. Albeit the *tree home* was no physically secure space – without roof nor walls nor railing – spectators expressed experiencing a safe and intimate atmosphere.

Hence, another perspective on the physical structure is that height prevents sight from beneath and offers a wide view from above. A loose plank functioned as a secure and secret entrance. In this way, there is a safe distance and relation between street and platform level.

### Basic needs

Ranging from minimal *basic needs* for survival in food, shelter and clothing, to *fundamental needs* including leisure, transportation and self-reliance, the *tree home* searches for a balance between the two extremes by reducing to and focusing on the relevant aspects needed for well-being (“Briefing Paper: Basic Needs”). A good life means at least not having to worry about survival and thus a relaxed state of mind, where the former topic of shelter is contextualised.

Expanding the mere construction of a safe space, I included nutrition and clothing for a broader performative study on the *basic needs*. I was the only participant of the qualitative perspective of this study. This meant keeping in mind my experience and perspective growing up in a double-culture, middle-class family in Germany. From this view, I gathered only and at least the necessary things for my daily life on the *tree home*. While I was preparing to live there for some days, I tried out several compositions of items and ended up with less than expected.

What we experience as *basic needs* stems from our experiences in life. Not only the aspects, also the quality of these differ. This brings especially privileged grown-ups to the question of whether something is needed or wanted, and where the line between these two requirements runs. There lies the paradox of the basic needs between maintaining a certain degree of well-being and bare survival.

### **Intimacy**

Being able to identify with others is a crucial part of well-being. The need for mirroring ourselves in others can be fulfilled in intimate contact, of personal and private nature (“Intimacy”). Although the performer on the *tree home* is physically on a different level, which might have led to isolation, the installation functioned as a tool for initiating social and even intimate contact with passersby, visitors, the tree and myself. Intimate contact comes with both connection and vulnerability – simultaneously being safer and less safe. What is certainly gained is self-recognition in a counterpart, which increases well-being. Even though complete isolation might at first sight seem like a safer option, our bodies have evolved to make us enjoy being together.

Encouraging intimate contact through an installation or performance means slowing down and creating an attentive and calm atmosphere – in the *tree home* especially through the canopy. The wind in the leaves and the bodily position together under a bigger living entity raised humbleness and identification with nature and other living beings.

### **Normality**

What we expect as standards is dependent on our experience. The *tree home* aims at questioning the borders of what we are used to: on the one hand, our standards of living; on the other hand, what we expect to see above street level. Intervening playfully in public space might inspire spectators to thinking outside

standards as well. According to Theodor Adorno's negativity approach, art can let us notice the gap between reality and dystopia (Adorno). By mirroring reality, structures can be noticed, which usually are hidden by routine. Similarly, I argue for a positivity approach, applying art as a positive mirror (Becher, 2016). By an abstract utopia, the gap between reality and utopia can also become obvious.

In the *tree home*, utopian qualities are casual contact with strangers and waking up to the sunlight in fresh air. Even though these examples might seem concrete, the quality in them lies beyond the specific: social contact and a healthy sleeping rhythm and environment can without a doubt be seen as desirable qualities.

### **Consumption**

Another utopian quality manifested in the project is the way of consuming, which invites thinking about the whole cycle of a material – from its formation, usage in a project and its transformation afterwards. Both *what* and *how to receive* are inspiring questions, which help challenging the standard of obtaining material – which is buying. Establishing partnerships in the process of acquiring material, makes it more transparent and expands both symbolism and the story of the project.

Still, consuming material means an environmental impact, which calls for a relevant cause. As the decision between consuming material or rejecting production is not black-and-white, this emphasis on the *how* and the materials extending life strengthens the concept. Every step gains relevance.

### **Housing situation**

Not only the price peak of owner occupied homes (comparing statistics from a ten-year-scale between 2006 to 2016, Utrecht having the second most expensive owner occupied homes in the Netherlands) ("House prices in Utrecht now also above pre-crisis level"), but also the trend of excluding internationals from housing advertisements make it challenging to find accommodation – in other words a shelter – in Utrecht. Some students live in hostels for the first months, others have to move multiple times in a short period of time.

The *tree home* is a playful protest commenting on this situation. I doubt that students without homes would actually start building houses into trees, still there is the option of alternative housing.

## Conclusion

Looking forward, the *tree home* forms an inspiring basis for further inquiries with many open ends. I intend to lead my projects more into an interdisciplinary direction with accepted value on both artistic and scientific platforms. The *tree home* already shows potential of performative methods in research studies. I am curious what possibilities this brings when linking with other methods from art, theatre, psychology, neuroscience and neuroaesthetics, cognitive science and philosophy. Especially the bodily reaction of performers and spectators have drawn my attention yet again through this project. In my following works, combining performative practice with theories such as embodied simulation, will feed from the experiences of the *tree home* project. Equally, I hope it inspires others to keep thinking on the complex topics presented in this essay.

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<sup>1</sup> This edition of the text is shortened. For the longer version, please visit [https://www.academia.edu/37156787/\\_b\\_o%CB%90\\_m\\_h\\_o\\_U\\_m\\_Living\\_On\\_A\\_Tree\\_a\\_performative\\_installation](https://www.academia.edu/37156787/_b_o%CB%90_m_h_o_U_m_Living_On_A_Tree_a_performative_installation)

<sup>2</sup> For references of pronunciation see: “Boom”. Instituut Voor De Nederlandse Taal, 2018. Accessed 31 July 2018. <http://anw.inl.nl/article/boom> and “Home”. Oxford University Press, 2018. Accessed 31 July 2018. [https://www.oxfordlearnersdictionaries.com/definition/english/home\\_1?q=home](https://www.oxfordlearnersdictionaries.com/definition/english/home_1?q=home)

<sup>3</sup> In processing this ecological philosophy, the collection of articles *The Ethics of Art: Ecological Turns in the Performing Arts* (2014) edited by Guy Cools and Pascal Gielen has been a great inspiration. It provides a multitude of perspectives on approaching ecology in art and theatre by offering philosophical ponders and practical examples of executed projects.

<sup>4</sup> Määttänen, Pentti. *Filosofia. Johdatus peruskysymyksiin*. Helsinki: Gaudeamus, 2003. Määttänen 270: “toiminta ja käytäntö” translated to “action and practice“ by Tanja Becher.

<sup>5</sup> In the longer version of this writing, some of my own former works, as well as projects by Benjamin Verdonck (*Hirondelle/dooi vogeltje/the great swallow, Vogelenzangpark 17bis, SHOPPING = FUN* and *Manifesto for the Active Participation of the Performing Arts Sector in the Transition towards a Fair Durability*) and by Dries Verhoeven (the writing *Only doubt can save us* and works *Wanna Play?* and *Sic transit gloria mundi*) are discussed and analysed regarding the *tree home*.



<sup>6</sup> Malafouris, Lambros. “Aesthetic Experience And Material Engagement”. 2018, Lecture at Conference: *Being Moved. Art, Film, Narrative, and the Body-Brain*. Berlin School of Mind and Brain. As creativity, cognition and material culture researcher Lambros Malafouris described in his lecture on *Aesthetic Experience and Material Engagement*, both mind and body are shaped by frequent working with one material.

<sup>7</sup> Freedberg, David, and Vittorio Gallese. “Motion, Emotion And Empathy In Esthetic Experience”. *Trends In Cognitive Sciences*, 11:5 (2007): 197-203. Elsevier BV. Accessed 31 July 2018.

Freedberg and Gallese argue for embodied simulation in art perception. Both when perceiving someone being touched, and someone touching something, our bodies unconsciously pretend us being part of the action. Freedberg and Gallese 201: “When we see the body part of someone else being touched or caressed, or when we see two objects touching each other , our somatosensory cortices are activated as if our body were subject to tactile stimulation.“

<sup>8</sup> Becher, Tanja. *Climbing Up The [ \*b o: m ] [ h o U m ]*. 2018. Accessed 31 July 2018. <https://drive.google.com/open?id=1NewUpuNDMURNSX9RdDWUoFwhUxiCtm7D>

<sup>9</sup> “Paradox”. Merriam-Webster, 2018. Accessed 31 July 2018. <https://www.merriam-webster.com/dictionary/paradox>

Definition of *paradox*

1: a tenet contrary to received opinion

2 a : a statement that is seemingly contradictory or opposed to common sense and yet is perhaps true

b : a self-contradictory statement that at first seems true

c : an argument that apparently derives self-contradictory conclusions by valid deduction from acceptable premises

3: one (such as a person, situation, or action) having seemingly contradictory qualities or phases