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# BODY of KNOWLEDGE

## **Embodied dreaming and improvisation in public and private places: contribution of neurophenomenology and art practice to subjectivity research**

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The ubiquity of technology is serving the increasing demands not only for information and connectivity, but also for externalization and abstraction of certain subjective facilities, such as personal memory and interpersonal activities. The use of media technology is overwhelmingly representational and modular. Recent approaches to study of brain dynamics and lived experience, however, show that the brain is a plastic and dynamic organ, always changing in response to the organism's life, therefore challenging the determinate, representational and modular view of the mind.

The importance of focusing on nuanced methodologies for collecting and shaping subjective experience is slowly being recognized as a cornerstone not only for fundamental sciences and philosophy, but also for applied disciplines, such as architecture, urban planning, sociology and technologies of performance. Recent neurophenomenological research on lived experience draws on insights from phenomenology of embodiment, brain dynamics and nuanced first-person reports of experience to elucidate the sense-making process of subjectivity. Studies of varieties of experiences, including contemplative experience and dream practices, suggest that individual experience is organically coupled with physical and social spaces and is mediated by playful intersubjective, performative actions.

In this presentation I will discuss some of the strategies of employing neurophenomenological and media methodologies to inform investigation of not only private but also shared collective experiences. The embodied, enactive and intersubjective dimensions of lived experience can manifest themselves through a lens of a performative, process-based framework. I will present examples from collaborative projects, informed by phenomenology, neuroscience, and augmented media installations. Spontaneous mental activity, in form of private experience, or an utterance, or gesture in shared space, can be seen as improvisational play, thus illuminating creative interpersonal dimensions and the associative nature of subjectivity. Such research

facilitates de-centering of subjectivity and emphasizes the shared, intersubjective and temporal qualities of experience.