

# In the Echo of the Unspoken

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## Abstract

In a series of four art classes, children around the age of 10 creatively explored the themes of war and peace. They perceived and interpreted sensory experiences alongside their imaginative reflections. This approach opens up art education to unpredictability, creating heterotopic spaces that challenge and reshape worldviews as well as self-perceptions. During these classes, the goal is to listen attentively for the echoes of unspoken thoughts, which may prompt expansions, transformations, or even reversals of perception. Descriptions, analyses, and interpretations remain fluid and airborne, emphasizing not only the visible and familiar, but also the semi-visible, invisible, and aesthetically perceptible aspects. My aesthetic writing about these classes offers sensitive inquiries and responses that render a sensual perception of the world, others, and oneself palpable. Central to this exploration are the questions of how war and peace are perceived, experienced, and enacted. The answers reside in the unspoken echoes between what is sensed and what is imagined, aiming to make tangible the images created by the children participating in the process.

## Keywords

children; lived body; peace; practice-based artistic research; war

## 1. Before Seeing, Interpreting, and Imagining

The other day, a colleague told me that he had been studying my work on my website and that he was attracted by the way I transform academic knowledge into aesthetic language. For a while, we discussed the need for practice-based (art) research to make theories critical of power relations accessible to all. In the echo of the unspoken, my colleague asked me if I also try, conversely, to introduce embodied experiences of power and inequalities into academic discourse.

Reflecting on our respective experiences with racism and classism, which have become embodied in us, we concluded that it is inevitable to think from our own affectedness. This is not only necessary to combat the epistemic, bodily, material, and physical violence driven by the management of humans and nature but also to foster knowledge production that aligns with the aesthetic processes of seeing, interpreting, and imagining.

In this light, the article advocates for approaches to writing that view practice-based research as a process requiring dual engagement—both scientific and sensory.

The thinking in this article is filled with grief and concern, and unfolds in despair, but also in hope. Neither grief nor concern, neither despair nor hope, are considered scientific methods or theoretical approaches. Perhaps this is one of the greatest deficits of scientific thinking and working. Grief, concern, despair, hope—these fill us as human beings. They are part of thinking, feeling, and acting. We cannot choose them as we would choose a method. Sensations arise on their own (Krasny, 2022, p. 12).

From a queer-feminist perspective, I disrupt scientific thinking through poetry, opening a space between us (Ahmed, 2023, p. 215). We lack the dreams that open up visions of solidarity in a clear representation of ourselves and others. Representations produce meaning and knowledge by presenting something in a specific way. They structure ways of perceiving and thus play a significant role in the construction of reality (Mörsch et al., 2018, p. 15). Dreams appear unrealistic, and the hope of living together in freedom, non-violence, equality, and justice no doubt seems naive, perhaps even impossible, to many:

Nevertheless, some of us must rather wildly hold to it, refusing to believe that the structures that now exist will exist for ever. For this, we need our poets and our dreamers, the untamed fools, the kind who know how to organise. (Butler, 2023)

I understand queerness itself as thinking and acting in contradictions that disrupt normative worldviews of dichotomy. In this sense, I think and work with images that challenge the division in how we understand the world and open us up to what we perceive as “others” (Sternfeld, 2018, p. 472). Towards our neighbors, our superiors, our children, for whose future we bear responsibility: for their concerns, and especially for their dreams of and in a future world where we come into contact with images for a solidaristic peaceful coexistence, ultimately sensing and experiencing them. I dream of that.

In the children’s film *Mary Poppins* (Stevenson, 1964), the nanny of two well-to-do children, images painted by her friend on the street opened up, into which they jumped to land in a world full of dreams. Perhaps this article can be understood as such: Drawings in the text invite you to jump into dreams about living together in freedom, non-violence, equality, and justice.

Discussions of war and peace are seldom explicit with children. Instead, the subject tends to hover in the background, generating atmospheres that are perceptible through the lived body. As an echo of the unspoken, atmospheres have a social impact because they affect sensations like grief, concern, despair, and hope which create images of a world, how we see, interpret, and imagine within oneself, with others, and with the world at large (Gugutzer & Barrick, 2022, p. 7).

The first part of the article explores the intention and method of aesthetically engaging with children on the topic of peace and war, aiming to dive in and swim without drowning in the bottomless whirlpool of subjectivity

(Wacquant, 2014, pp. 97–98). The second part describes an autoethnography from aesthetically engaging with the children, framed by a praxeological approach that understands the social as a field of embodied and materially intertwined practices. This approach shifts the focus from individual actors to the dynamics of situations in their enactment, emphasizing the materiality, collectivity, and processuality of social enactment realities (Pürgstaller et al., 2023, p. 265). The conclusion, though not in the obvious form, presents the results of the practice-based (artistic) research with children on war and peace: their drawings. However, instead of being translated into scientific thinking and working, the children’s images provide a space, voicing the possibility of a nonviolent, fearless world.

I interpret the images from an aesthetic perspective that connects scientific thinking with personal experiential knowledge (Engel, 2019, p. 46). In the image descriptions, I condense into a triad what “we can see” and what “we can interpret” from an art historical perspective of description, analysis, and interpretation. When it comes to personal experiential knowledge, I speak from my own position: “I imagine...” My imaginings leave a trace for a new sense of experience, one that can also be interpreted hermeneutically. This potential meaning begins to take shape within the condensed image translations without necessarily requiring explicit hermeneutic or interpretative analysis (Engel, 2019, p. 46).

By using the phrase “We can read...,” I create a distance from my imagining, grounded in what we can see and interpret.

What we can read, we can also see and interpret: the table, or the chair, for example, where I now sit in this blurring of night and day. The dreams are still alive, imagining different orientations at the boundary between the equivocal and the unequivocal, challenging traditional interpretations of the table, the chair “that secures the very ‘place’ of philosophy”:

The use of tables shows us the very orientation of philosophy in part by showing us what is proximate to the body of the philosopher, or “what” the philosopher comes into contact “with.” How the table appears might be a matter of the different orientations that philosophy takes toward the objects that it comes into contact with. (Ahmed, 2006, p. 3)

What we can read in this article is orientated by an echo of the unspoken in the drawings of ten children, which relate to the topic of war and peace. We can read about co-existence, receptiveness, expansion, violence, formation, exclusion, sensitivity, confidence, interbeing, and sensation. The artworks were created as part of my teaching under the guidance of drawing letters for children in war. These were meant to be images that could be read in all languages: no equivocal table, no equivocal chair. Rather, they are images that evoke dreams of peace at the boundary between the equivocal and the unequivocal.

Ultimately, the article demonstrates that artistic writing, framed as practice-based research, underscores the importance and advantages of dismantling scientific thinking and working by embracing poetry, dreams, and untamed thinking as a practice of peace in an androcentric, heteronormative, racist-postcolonial, and capitalist world: within oneself, with others, and with the world at large (Ahmed, 2023, p. 193).

## 2. In the Echo of the Unspoken

### 2.1. *Imagining and Remembering*

In Figure 1 we can see blurred boundaries of one color swimming into another. We can interpret the essence of each color. I imagine peace between the echo of the named colors.

We can read about co-existence.



**Figure 1.** Color pigments and Gum Arabic on watercolor paper (Child, 2024).

I imagine children. This imagining is deeply intertwined with remembering: I taught art for 17 years. So I know quite a bit about the art of imparting knowledge and yet I know very little.

I remember and imagine: a ship as a part of the school. Sailing with the ship in deep waters. With the wind in the sails, we flew from one land to another, in the air, on paper...on the ground. The children were no longer children, just as I was no longer a teacher. Perhaps we were pirates, navigating towards an unknown island in between.

As pirates in the echo of the unspoken, we are thinking and practicing not in a traditional academic world that generates and objectifies (non) knowledge. Our knowledge is a blur as the boundaries between one land and another. We know about our equivocal that opens us to each other.

The unequivocal as a guiding discipline of knowledge.

Discipline creates a relationship, which makes the body more docile the more useful it is, and vice versa. This allows a policy of constraints to be formed; and it is these constraints that show an effect on the lived body by calculating and manipulating its elements, its gestures, and its behaviors. This is how the lived body becomes part of a power system that penetrates, dissects, and reassembles it (Foucault, 1976, p. 176).

A power system that articulates itself in images, words—in what’s literal, in schools, countries—disciplinary demarcations between one and the other to secure policies.

## 2.2. *Untamed Thinking*

In Figure 2 we can see untamed lines swimming from one to the other. We can interpret movements from one to another. I imagine the yellow land can open for a blue land that gets green.

We can read about receptiveness.



**Figure 2.** Color pigments and Gum Arabic on watercolor paper (Child, 2024).

With colors in the air, on paper, and even on the ground, untamed thinking is needed to escape any form of categorization (Bayramoglu & Castro Varela, 2021, p. 25). It requires queer thinking, a wild form of thinking which is critical of normalization and anti-disciplinary; a way of thinking that cannot be systematized, aware of its contingency that it dissipates in due course (Hark, 2004, p. 74).

At the turn of the millennium, queer was understood not so much as an identity, but rather as a movement of thought and language that runs counter to its expected forms (Butler, 2018, p. 32).

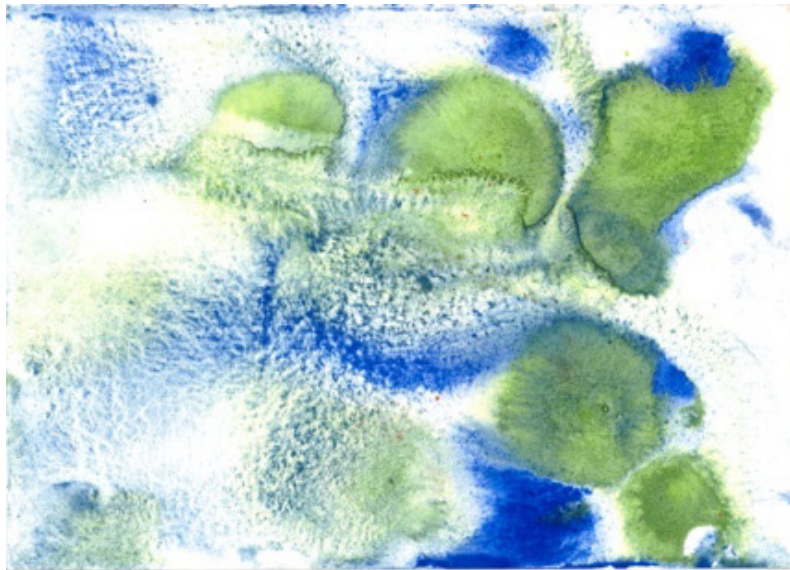
Towards movement and being moved we open our bodies:

Through touch, the separation of self and other is undermined in the very intimacy or proximity of the encounter. However, for feminist, queer, and post-colonial critics there remain the troubling questions: If one is always with other bodies in a fleshy sociality, then how are we “with” others differently? How does this inter-embodiment involve the social differentiation between bodily others? (Ahmed & Stacey, 2001, p. 6)

### 2.3. Lived Bodily Sensations

In Figure 3 we can see green islands. We can interpret the blue merging into the green. I imagine the deforming of the islands...becoming different from each other.

We can read about expansion.



**Figure 3.** Color pigments and Gum Arabic on watercolor paper (Child, 2024).

Everything we feel as belonging within the boundaries of our own bodies concerns the palpable lived body. This includes all sensations such as fear, pain, lust, disgust, or fatigue; it also means all spontaneous forms of being struck with emotions; and it includes palpable intervention and movement, to the extent it can be felt in one's own lived body. In terms of spatiality and dynamics, this is something of a completely different nature than the body itself (Schmitz, 2009).

We represent a symbolic body, and it could be the conception of a body of teachers on the frontline, children in the ranks. Thus, I speak of a body in the intertwining of a sensitive/sensing, experienced/experiencing lived body and a culturally-shaped body (Gugutzer, 2020, pp. 48–49), emphasizing the lived body materialization of societal (power) relations and (body) orders (Spahn, 2022, p. 11).

### 2.4. Cultural Body

In Figure 4 we can see a field of red on one side and a field of yellow on the other side. We can interpret the cuts of yellow into the red. I imagine the yellow penetrates the blue in between and continues into the red.

We can read about violence.



**Figure 4.** Color pigments and Gum Arabic on watercolor paper (Child, 2024).

When we speak of the body, we often have in mind the cultural body that we embody. We remember and imagine: teachers, students. Less or not at all in mind is the lived body, which is intertwined with the cultural body in a dialectical way (Gugutzer, 2002, p. 280).

This entails conflict, perhaps even war within one's own body; the dialectical relationship between lived body and cultural body mirrored in the one and the other. Cultural binaries such as racism, sexism, classism, ableism, and bodyism are based on the construction of hegemonic relations between the self and the other.

So, it is also about triumphing over sensation, within one's own lived body, amidst the ranks, on the frontline. It's about regulation, disciplining of a lived body, demanding a clear-cut identity, which constitutes a brutal social regulation that continues to traumatize the subject (Wuttig, 2016, p. 172).

### ***2.5. Alphabet of Movements***

In Figure 5 we can see straight lines. We can interpret the lines as an alphabet of movements dividing the land of paper. I imagine moving spaces in the middle of the land of paper and aesthetical movements dreaming of togetherness.

We can read about formation.



**Figure 5.** Color pigments and Gum Arabic on watercolor paper (Child, 2024).

I describe the school as the quintessential Alphabet of movements. Children, when they start school, are neither completely alike nor completely different. They are brought forth as equals and unequal in particular respects through acts of addressing and everyday school practices. I refer to school par excellence as social choreographies to regulate movement patterns that have become second nature for all participants. These reliable structures organize the movements of a group in space according to specific rules and are significant for the social order within the educational field (Dietrich & Riepe, 2019). This alphabetization of movements made me sensitive to gaps in the Alphabet of (de)subject-constituting movements, leading me, amid my art class, to imagine, for example, a ship amidst the school. With the wind in the sails, the children flow from one land to another, in the air, on paper, on the ground, opening up heterotopic spaces for reordering and reinterpreting worldviews and self-understanding (Spahn, 2022, p. 21; Wuttig, 2016, p. 406)—with images in the air, within the lived body...with vulnerability.

For Foucault, the ship is the heterotopia par excellence. Indeed, it is in civilizations without ships that dreams dry up, espionage replaces adventure, and the police replace freebooters (Foucault, 1990, p. 46).

I imagine transforming the art classroom into a flying ship painting images in the air, on paper, on the ground, dreaming of a nonviolent, fearless world; just coexistence through a culture/policy of sensitivity. “For this, we need our poets and our dreamers, the untamed fools, the kind who know how to organise” (Butler, 2023).

On this flying ship, movements are set in motion, flying in deep waters. With the wind in the sails, from one land to another, in the air, and on paper, aesthetical movements will queer an alphabet of movements, enabling conditions of worldviews and self-relations among different subjectivities (Spahn, 2022).

## **2.6. War in the Alphabet**

In Figure 6 we can see brown boundaries dividing the blue spaces. We can interpret the isolation of the blue to the edge of the land of paper. I imagine war in the middle of the body of paper.



We can read about exclusion.



**Figure 6.** Color pigments and Gum Arabic on watercolor paper (Child, 2024).

I remember teachers talking about one or another child: the child disrupts, the child incites, the child is out of control. We have to set boundaries: Exclusion.

There is war in the alphabet.

I remember one or another child.

Even today, I imagine the work of one child. They radiated obstinacy. I remember the resistance in the unrealistic picture. One picture I will keep in mind: an oversized head in one hand on the ground and the other hand touching the air. The big body was painted with many colors and it seems unrealistic that the too-small feet could keep the body upright. But they did. Their steps gone, out of the land of paper, and finding a balance in another world.

In the echo of the unspoken, I hear Butler:

But you know, people say to me that I'm very naïve, that I'm very unrealistic. I say yes, but It would be nice if this idea, this unrealistic idea became popular, right? Sometimes we get so realistic and strategic and hard-headed that we forget that there are ideals, right? We should wish for the unrealistic, we should hold onto the unrealistic in my mind. (Marimon, 2022)

## 2.7. *Dancing*

In Figure 7 we can see moving lines and spaces. We can interpret aesthetical movements on the dance floor of paper. I imagine an improvisation dance in the echo of the unspoken.

We can read about sensitivity.



**Figure 7.** Color pigments and Gum Arabic on watercolor paper (Child, 2024).

I haven't spoken yet about dancing as a political, sensual practice of making visible and shifting cultural and social codes (Klein, 2015, p. 314; Pürgstaller et al., 2023, p. 274). I'll talk a bit more or less about it, based on my experience in the dance workshop "Non-Discriminatory Learning, Choreography & Performance" with Deborah Hay.

I am still searching for words. I still cannot find a translation for the sensations and experiences made in Studio4 at Tanzfabrik Berlin in the summer of 2022. Hay's sentences still echoing within me: "You know what you don't know and you don't know what you know," "The body is your teacher," and "Turn around your fucking head." With the head in one hand and with the other hand touching the air, I turned in another direction. Meanwhile, the one hand on the ground, the echo of dance within me, letting me know bodily that, in Engel's words, perceptual sensibility precedes knowledge and recognition of something. An initial attentive perception of what is shown does not necessarily mean knowing what something is shown as. In fact, the process initially goes through attentiveness, wonder, or amazement. So, initially, there is a state of not-knowing before a "dawn of knowledge" emerges (Engel, 2019, p. 46).

## **2.8. *Painting Dreams***

In Figure 8 we can see islands transform from one form into another. We can interpret the blur of islands across the land of paper. I imagine bodies that trust in a land without borders.

We can read about confidence.



**Figure 8.** Color pigments and Gum Arabic on watercolor paper (Child, 2024).

Yesterday I looked at the clouds and painted images in the air. They flew with the ship where I was collecting images, words, and less literal things.

Today, at dawn, it dawned on me: With colors in the air, on paper...and not on the ground.

I will lead the children to send dreams. Like clouds that transform. For example, from a bomb into a cuddly cat. From a school into a ship. From a child into a pirate.

It would be necessary to think and to practice without lines. It would be required to use watercolors that transform immediately with the touch of the air, the paper...the ground, which is the sky. With the other hand, it would be possible to touch it, and with the one hand it would be feasible to hold the head that leads towards another world.

### ***2.9. Being-With and Being-For***

In Figure 9 we can see deep yellow as ground. We can interpret the deep blue touching the brown color by moving in the yellow. I imagine aesthetical movements of being-with and being-for.

We can read about interbeing.



**Figure 9.** Color pigments and Gum Arabic on watercolor paper (Child, 2024).

We will paint with watercolor swimming with the ship in deep waters. With the wind in our sails, we will fly from one land to another, in the air, on paper...on the ground.

We will paint letters sending them. We don't need designation, words...no clear-cut bodies with pencils, with red lines, with drawn lines marking the boundary to others.

We need the head in the hand, thinking with the hand (Derrida, 1988, p. 63).

We need the transition to the gift of that which gives, which gives itself as a capacity to give. This passage from the hand that gives something to the hand, to the hand that gives itself, is obviously decisive. It probably needs more of these silent gestures that become events and disturb alphabets in their citation, putting a stop to what has become completely ordinary and yet completely wrong (Butler, 2018, p. 81).

We are thinking with our lived bodies. I advocate with Ahmed and Stacey (2001) for a skin-tight politics, a politics that takes as its orientation not the body as such, but the fleshy interface between bodies and worlds. "Thinking through the skin is a thinking that reflects, not on the body as the lost object of thought, but on inter-embodiment, on the mode of being-with and being-for, where one touches and is touched by others" (Ahmed & Stacey, 2001, p. 1).

### ***2.10. Touching/Being Touched***

In Figure 10 we can see blurred islands of colors swimming into one another. We can interpret the hearts in the middle of the land of paper to the other. I imagine the echo of the unspoken in-between.

We can read about sensation.



**Figure 10.** Color pigments and Gum Arabic on watercolor paper (Child, 2024).

I imagine a ship as part of the school. Sailing with the ship in deep waters. With the wind in our sails, we will fly from one land to another, in the air, on paper...on the ground. The children will no longer be children, just as I will no longer be a teacher. Perhaps we will be pirates, navigating towards an unknown island in between.

We will touch and will be touched by the images in the air that we all breathe. We share the same air in the sky, on the earth, in the room, on the table. Among people and everywhere in between, we breathe together.

We need colors that move.

We need to sail with the ship in deep waters. With the wind in our sails, we are dancing in the sky, on earth, in the land of papers...in movements: against racism, classism, sexism...

We can be pirates for a nonviolent, fearless world, just coexisting through a culture/policy of sensitivity.

Now.

Now I will go on with an autoethnographic part drawing from practice-based artistic research with the children. This ethnography-practice research component introduces a teaching approach that presented less as an assignment given to the students and more as associative motivations to engage with the theme of war and peace, without concretely defining the topic. The focus of working with the children on war and peace was to open up to an echo of the unspoken, which would manifest in the polyphony of their images: as a response to living together in peace.

Now.

In the realm of the sky, on the earth, and within the land of paper, I will engage in practice-based artistic research through aesthetical movement with children on the topic of war. Together, we will explore today,

two hours later, six hours later, between yesterday and tomorrow, and maybe two, six hours later, embarking on an aesthetic inquiry aimed at fostering peace.

### 3. Today—March 22, 2024

In two hours, I will be with the children. First grade. They won't have colors, no paper. Neither will I.

For all children. We will make the colors ourselves. Pigments. Finely ground stones. Stones from around the globe. From one land and another. Ground to sand. The blue from Italy, the sienna red from the mountains around Innsbruck.

We will.

I will tell the story "Frederick, the Mouse" (Lionni, 2017). Of collecting colors by painting pictures in the air. Of collecting words with immediate associations in the air. Of the other mice, who keep asking Frederick why he's not working. I will tell of how all the mice were in a dark hole and they ran out of food. And how it was Frederick who nourished them with images and stories and made them forget about their suffering.

I will not speak unequivocally about it. The ambiguity with the ship in the air. Sailing with the ship in deep waters. With the wind in our sails from one land to another, in the air, on paper...on the ground.

#### 3.1. Today—Two Hours Later

Sitting here. In this corridor. Which is now so close again. And all these teachers, professor Klemenc, colleague Klemenc...sitting there with me, waiting for the children.

It was yesterday or the day before when a colleague talked about the emotional work with colleagues. Today, I sit here and feel what connects me with the children: the sensation, not an emotional work.

I look forward to them. Without knowing who they are. I look forward to a sense of sensation and sensitivity. To their becoming sensitive. I hope so.

First, your names. Please write them on this adhesive tape. And please on your sweater so I can read them. That way, I don't have to say, "You with the black sweater," and then you with the gray sweater ask, "Do you mean me?" And you with the black lettering on your sweater say a little louder, "Or me?" And then it's you, and you, and louder and louder, until it's just noise and no one knows who I actually mean. I might not even know who's wearing a black sweater anymore.

Their laughter. Their hands. My tearing of the tape. Into this hand, into this...the first chaos.

I was at an exhibition in Berlin, where letters written by children in war were shown. I read about their fear, about their anger. It made me so sad, and I wondered what we could do to make the children less fearful. I thought for a long time. Very long. And then it occurred to me: If the children write these letters, maybe it's also about them receiving some. But not letters that tell about war, but about

peace. But what peace can we write about if there might be no hope for peace at all? It probably sounds strange too, if we write about peace and the children read these letters in the midst of war. So, I thought, it's about painting pictures of peace. Like painting pictures in the air. Like dreaming. Maybe like clouds. Which were a bomb at first and then turned into a cuddly cat. Yes, that's right, maybe a bear. Or....

Do you know the story of Frederick the mouse? A family of mice collect all the supplies for winter except one mouse, and that's Frederick....

Yes, first we collect the words and then the colors. 20 words about war in 2 minutes. Anything that comes to your mind. Shoe, cloud, cannon...it doesn't matter, if toenail comes to your mind, that's great too. Yes, sure, you can write in any language you want. Yes, with many spelling mistakes. It doesn't matter. As long as you can read it. Ok, 1, 2, 3 go. In 10 seconds, it will be over. Yes, if it only has 13 words, that's fine too.

Ok. Now the next word. 20 words about *child* in 2 minutes....

And now about *peace*.

So now it will be a bit difficult. Now let's try to find family names. As if war, child, and peace were the address. Like Amthorstraße 46, and there are different family names on the doorbells. Like, one of them is Klemenc. And in the Klemenc apartment, may I read your words? Thank you, so there are bombs, cellars.... OK, that's too complicated. Right. Let's just imagine that we now know what we associate with *war* and *child* and especially with *peace*. And we only write the words for *peace* on these slips of paper and put them on the table. No, we won't do that for *war* and *child*. Only words of *peace* on the table. So that we can find colors for them.

Who knows how colors are created? Yes, also from plants, but only for dyeing fabrics. I mean the colors we paint with. Yes, exactly. For example, lapis lazuli. Or when we go to Hungerburg above Innsbruck, there are rust-red stones, who has seen those? Yes, also from those. It looks like this. And this blue is from one of the most expensive stones. They are very rare, they come from the area around Ukraine. And this white from the area of the Gaza Strip. These stones are ground to sand. They are called pigments. Ok. What do we do now to be able to paint with them? Hm, no, it can't be water; when it evaporates, the loose pigments are back. What can bind them, think of the kitchen. Oil, yes, exactly, it could be oil; yes, exactly, egg. That's what we call egg tempera. With this paint, we can paint very precisely. But I thought we wanted colors that flow. Like clouds. Which change from one form to another, without us knowing beforehand what will come out of it. I brought us rubber dissolved in water. With this binder, the colors can continue to flow. And there's paper, it can carry a lot of water without crumbling. We call it watercolor paper.

So, in pairs, you'll make the colors, ok? Like this. Just cover the floor with water and add two spoonfuls of pigments. And handle it carefully. This is a gift from me so you can gift dreams. This is very valuable. Yes, the blue is much more expensive than the rust red. It was more expensive than gold. Who has ever been to the Sistine Chapel? Yes, there's a lot of blue in the paintings. And back

then, the more blue in a painting, the more valuable the painting was. No, not everyone can make the color blue. For dreaming, warm colors might be much more important.

I hold the paper only halfway under the tap. And look. When I dip the brush into the water, this is what happens. And when it's at the edge, that happens. Isn't that great? That's so great. Look what happens there. Yes, there's a dog. Ok, for you it's a flower. That's so great! For you it's a dog and for you a flower. And for you a bear, that's even greater. So much with a drop of color. So many dreams in a small spot.

We'll do it now so that there are two colors on each of the four tables. And each of you will go with the paper to the colors it needs to dream. And just see what happens there. That takes time.

Yes, great, look. Isn't that great? I think it's so great. Look how cool! How the color expands there! Yes exactly, the yellow into the blue. How great. A sun in the midst of the blue. Ok. A flower. That's right. Look, it even goes beyond the blue.

Professor, professor. Can you dream well there? Do you think the children can dream there?

## **3.2. Today—Six Hours Later**

### **3.2.1. Between Yesterday and Tomorrow, and Maybe Two, or Six Hours Later**

In the echo of the unspoken, we get to know what we seemingly don't know. What is known and can be perceived with senses with what comes to mind. "You know what you don't know and you don't know what you know" (Hay, 2022).

Towards the article's conclusion, I envision images heralding a nonviolent, fearless world, serving as a prelude to its opening. The artwork of the children evokes a path toward coexistence guided by a culture or policy of sensitivity.

We can embody the role of pirates in this context—explorers of imagining and remembering, champions of untamed thought, embracers of lived-body sensations, advocates for cultural and lived experiences, proponents of war within cultural and lived bodies, proponents of living with and through the body, enthusiasts for dancing and painting dreams, and advocates for being-with and being-for. This stance involves embracing the profound connections that arise from touching and being touched by each other, acknowledging the diverse ways in which we envision and remember the world's images.

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The author declares no conflict of interest.



## Data Availability

Due to research-ethical principles, data associated with this article is not available. Drawings of the children are available from the author.

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