

Neither here nor there ... a heart blown open

Supervisor's response

This is supposed to be a supervisor's response to Margaret Hannon's thesis *Neither here nor there ... a heart blown open*. The truth is that I was neither a supervisor nor a reviewer. I was and I loved to be a partner, or better resonator in Margaret's journey, in her meditation, of which her thesis is just a part. A journey that, as she says in the conclusion, privileges her to begin again, start over to re-discover, re-articulate, re-member because the work we do – be it so-called theoretical or practical (in Margaret's thesis these two separate realms converge) – is (should be) an indefinite re-evaluation of our position.

Margaret's thesis is a meditation for two reasons: meditation is – I believe – a specific state of mind, highly and extremely subjective, a state in which Self is radically immersed from within, but at the same time a stage which endows Self with an ability to objectify. This is Margaret's work in a nutshell – self-articulation of her experiences (the work is about her, her individual life – life and profession, or obsession) projected on a wider screen (objectification).

Meditation is a threshold, a secret place in-between so-called subjectivity and objectivity (again – these separate realms collapse here), a road Margaret refers to while quoting Seamus Heaney's poem 'Neither here nor there... a heart blown open'. For Margaret "it's a poem of awakening"; the poem is awakening; meditation is a radical awakening even though it teaches us, as Margaret says elsewhere, "how to be still and wait". Having a meditating Self in front of me, uncovering, blowing her heart open, i.e. having the self that documents the search for her path as a performing artist, I felt privileged and invited to peek slightly behind that threshold. To sense the tectonic landscape of Margaret's mind and heart (Japanese have a wonderful word - *kokoro* – it does not separate mind, heart, spirit, body, it expresses the unity of all four). On one occasion, Margaret mentions Krepsko's performance *Fragile* – while reading her thesis I could not resist connecting this performance, in which emotional landscape of the main character is "blown open" on stage, with Margaret's thesis. For me, Margaret's work is such a courageous act of self-discovering, which is always very fragile – mirror stage.

As Margaret says at the end – this work "is a challenge, a promise to myself, to discover something". This is a true journey and I was happy that my journey in between my lakes and seas slightly touched Margaret's road. I do not know if it was my heart that got "blown open", it definitely was *kokoro* that was reverberated and inspired.

Margaret's thesis is an excellent work.