

***Wild Card CCN Montpellier - Tala Zagreb  
Kai Simon Stoeger***

Being invited to *TASK* during *Platforma Festival 2016* in Zagreb has been a great honor and an amazing experience, that will nourish my artistic research and interest for a long time. It has been a great opportunity to get in contact with the project *TASK*, which is in many ways such a rich input regarding documentation, collective work, sharing and initiation of dance projects.

It was a great experience to be finally at TALA dance center - a place I have heard by my student and dance colleagues many great things about - and to be able to have time to talk more with Tamara Curić, Larisa Navojec, to see their shows and the shows they curated and to simply be present during their festival.

It was further a great opportunity to meet more members of the Nomad Dance Institute and of the Nomad Dance Academies Croatia and Slovenia, projects I admire a lot. Since my Wildcard to the initial meeting of Nomad dance Institute in Ljubljana, I have been working together with Jasmina Založnik and Urban Kmet on the project B-Mapping.



I met the *TASK 15* organization group - Tamara Curić, Gregor Kamnikar, Igor Koruga, Ivan Mijačević, Gisela Müller, Larisa Navojec, Sonja Pregrad - March 2016 in Montpellier and got introduced to their work. I was amazed by the many layers this project has itself evolved to. Not only is *TASK* a magazine to document the work of dance makers in the region (and by invitation also abroad), it is as well a score for dance makers to react on and a facilitator of collective work for the organizers of *TASK*, who have changing members every year. *TASK* is a platform to think about creation. *TASK 15* takes this into new perspectives by lasting for 15 years. It will reflect its own circumstances of production. Meanwhile *TASK* as a project of distributing and archiving work will go on. It was great to meet them, they were very inviting and generous in sharing their thoughts on their own project.

This years *TASK* had the topic of dialogue, so all the other reactors were in constellations of two. Hearing that I decided to put this into my reaction because I was the only one working alone. Having the possibility to choose from all the preexisting *TASKs* I choose the tasks of two artists, *Matija Ferlin*<sup>1</sup> and *Dusan Murić*<sup>2</sup>, and put their proposals into a fictional dialogue. It was not only a choice of response to this years' format, I was also reacting on a personal interest linked to my fascination for "callings" or nets of attachments. Curious about the construction of "fake intersubjectivity" I tried to create a character out of the two tasks, I could dialogue with and base my work on. "Fake intersubjectivity" is a term used by *Lauren Berlant* in the book *Cruel Optimism*, looking at the ideas of Barbara Johnson about dialogues done to an absent, hypothetical other. She sees this absent dialogue partners as a powerful source for construction reality and she puts this construction into relation to our everyday phantasies of a "good life", which beside its subjective aspects has collective aspects as a strong promise of accessible wealth through being productive ("the american dream" would be a very good example of the narrative of this phantasy).

The tasks of *Matija Ferlin* and *Dusan Murić*, resonated for me with both, the "fake intersubjectivity" and the wish for a "good life" which seems in contrast to the presence of the narrative difficult to achieve.

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1 [http://tala.hr/wp-content/uploads/2013/03/6\\_task\\_matija\\_izlozba1.pdf](http://tala.hr/wp-content/uploads/2013/03/6_task_matija_izlozba1.pdf)

2 [http://tala.hr/wp-content/uploads/2013/03/dusan\\_12.pdf](http://tala.hr/wp-content/uploads/2013/03/dusan_12.pdf)

Matija Ferlin is writing a task, that is at the same time a narrative about the absence of the desired other, a queer longing towards a moment in the past, while Dusan Murić is writing a task, that is at the same time a pamphlet to move into actionism.

Both task were written texts, that were addressed towards a “you” and “we”. The text of Ferlin was addressed towards a desired, absent, but once present other, the text of Murić towards the reader. Especially Ferlin's text resembled this “intersubjective” space with a fictional other, but I would also claim, that the text of Murić did that in a more appellative way by addressing the reader with a “we”, that is in the process of writing fictional. I use the term fictional not as resemblance to unreal or unrealistic, but as link to and departure of reality reaching into the realm of the imaginary.



It might be left to wonder why I have chosen to investigate especially the appellative aspect of the tasks and only in the background their wider topic, as there were queer desires and the wish for collectives and another form of social and economical organization. Well, in a way it is not the background. The connection between things

like belief, hope, desire and their callings is one of my largest artistic interests<sup>3</sup>. And I link them back into a wider perspective on society, it's economics and politics. I think how we desire says an awful lot about the texture of what keeps us going and engaging with our environment (human and nonhuman) every day.

I understand text as frame, something that creates one or more spaces around the body and the body in return will even create more possible spaces. At the same time space is only perceivable through movement. In order to understand myself and to be able to slowly develop a methodology of surroundings, I work on maps I called "Duck Shaped Triangle(s)", it's still in development. They are spacial cartographies of different materials. I use mostly strings, connected them from one surface to the other. The strings and their position are foremost connected to text but also movement or symbolic keywords.

For the cartography in Zagreb I made a map, that tried to catch part of the affectional space both texts provided for me together. I started to work on a map, which was both, close to a mechanical machine and a fragile floating structure as well. I added a text, which I fixed to the floor. The text was at this time still undeveloped and for that too adolescent, but it was a starting point, trying to create a past desired other recalling moments of activism.

For the first time I added my own body into the image, performing a movement score between floating, falling and outburst and tension. Looking back I would say that I found a possible proposal of material to be developed further.

What I have to take stronger into account in the future is how I am present in the installation. In the showing in Zagreb the moment I entered the space, the space changed, people moved to the side and the installation became more a stage. It was related to my late entrance, but also to my the acceleration into the material and how

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<sup>3</sup> *How are desires ad hopes are fictionalized and addressed to whom. I want to understand which spaces these speech acts create, in the text itself and on stage. How many spaces meet on stage? How are these spaces shaped? How are they connected to each other? Are they contradictory? How many possible spaces do I have to assume that I can or cannot enter?*



I took space. There are definitely more things to explore. Further I struggle with the text, still have to find its time and tone. It feels too fragmented and too easy in the construction of the persona. I have to understand more what it means for me to connect this two tasks.

Since the residency in Zagreb I started working with a new element, an identical projection of the space onto the actual space. I double layer the space to create a field of in-between, which is neither fictional nor real. It is just stuck in-between, allowing me literally projection space.



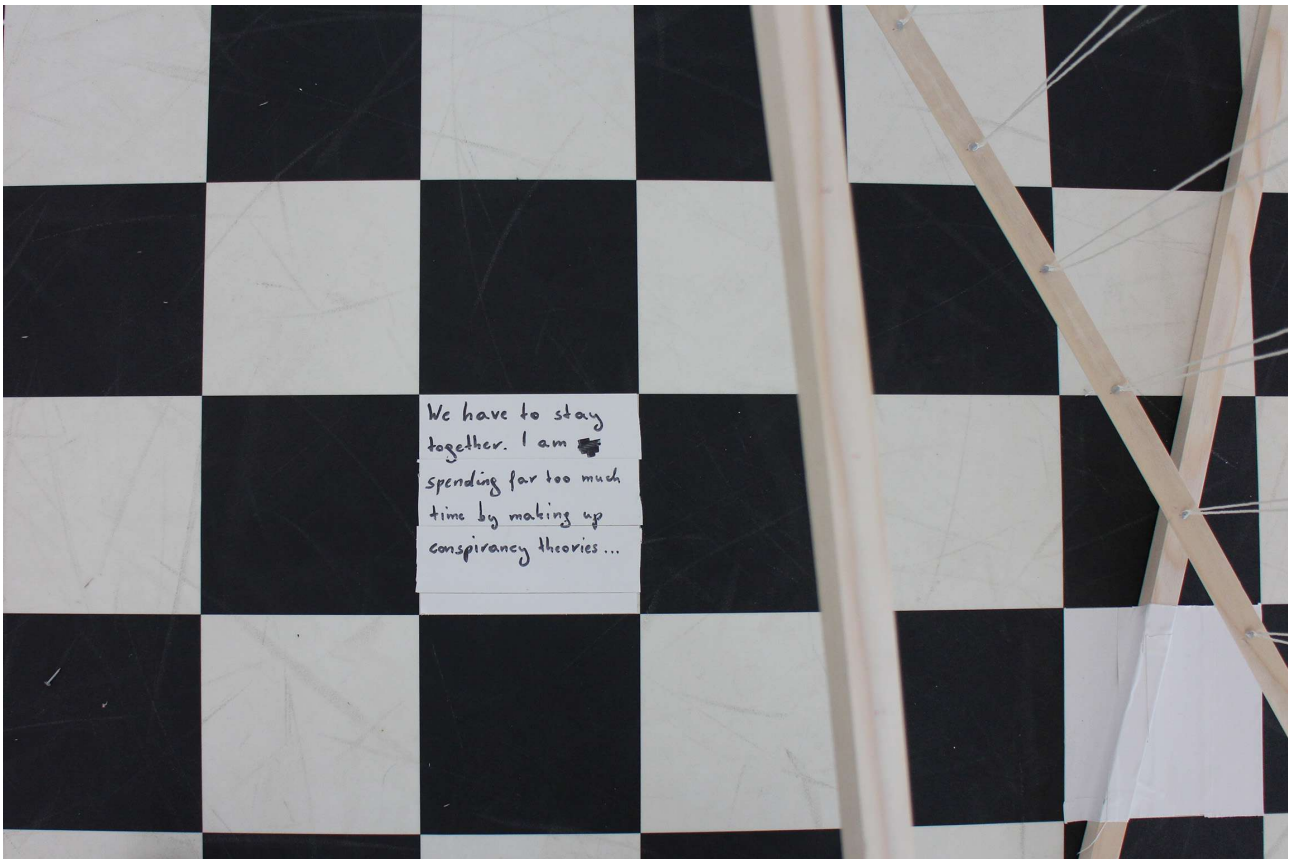
I continue my TASK reaction for a student exhibition mid of October at ESBAMA Montpellier (Ecole Supérieure des Beaux Arts), named “Les plages Horaires”, organized by Olivier Vadrot and students of ESBAMA, that have graduated this June.

This summer I work further on the double layer of space and on the text itself. I continue thinking about possibilities to add my own body into the installation without cutting the possibility for the audience to step inside and look closer at the text or the projection.

In order to document the maps better, I am setting up a blog with images and text about the different maps, their development and how they are linked with each other.

The blog will be online around the 20<sup>th</sup> of July.

<http://duckshapedtriangle.tumblr.com/>



## Biography

Kai Simon Stöger

born in Austria, is a dancer and choreographer, who studied „contemporary dance, context, choreography“ (HZT – UDK Berlin) with a background in Graphic Design. She\* focus on Perception and Bodily Experiences in movement and dance and their connection with social, economic and political themes. She\* currently attends the master program “exerce – research and representation” (CCN Montpellier and Paul Valerie University 3) in Montpellier (FR).

She\* currently researches on romanticism, landscapes and their political implications, as well as cartography and text in performance and dramaturgy.