

## ARTISTIC RESEARCH RESIDENCY / Life Long Burning Dance Hub

from 24th February to 5th March 2022 at Trafó – House of Contemporary Arts (Budapest),

artists: Ivana Bojanić, Anika Cetina and Lana Hosni.

Applying to the residency we wrote:

“The interest for this artistic / research residency arises from our interest in a residency imagined as a shared space for three dance artists and three separate artistic processes. We wish to develop the processes in communication with each other, allowing the work to be influenced by the presence of the other, contrary to isolating the work until it is ready to be shown. And the simplest thing of not wanting to be alone in the studio. Once again.”

Two weeks after the residency we write:

### **IVANA BOJANIĆ**

In a few words, the experience of the 10 days Life Long Burning residency was an intensive, working, clarifying exploration, also a deep cruising, talkative navigation of inner / outer artistic process while recognizing the differences between related concepts that were my areas of research.

Our merging process started with Lana’s proposition *Conversations on assumptions, beliefs and habits that linger around in the field of dance, whether wanted or unwanted*, which at the very beginning allowed the space for personal to involve and set our tone to openness. After the conversation, we continued to talk till the end of the residency. Everywhere.

I collect sentences.

The first two sentences are the most important and the parameter for taking on the rest.

### **My collection:**

*I feel everything at the same time*

*Nothing really happens*

*Nothing is going to happen, you know*

*I should tell you something*

*Imam ti nešto za reći*

*Ništa ti se neće dogoditi*

*Smijem tamo ostati, smijem tamo ostati, smijem tamo ostati*

*I need to go on the surface*

*Ide u oba smjera*

*Idem u oba smjera*

*Nađemo vas*

*The way I love is coming in those waves*

*Ponekad pričam na stranom jeziku jer mi je tako lakše izgovoriti stvari*

- And some other ones that We / You / I want to / need to hear / tell ourselves

*Notions and occurrences that were or became important:*

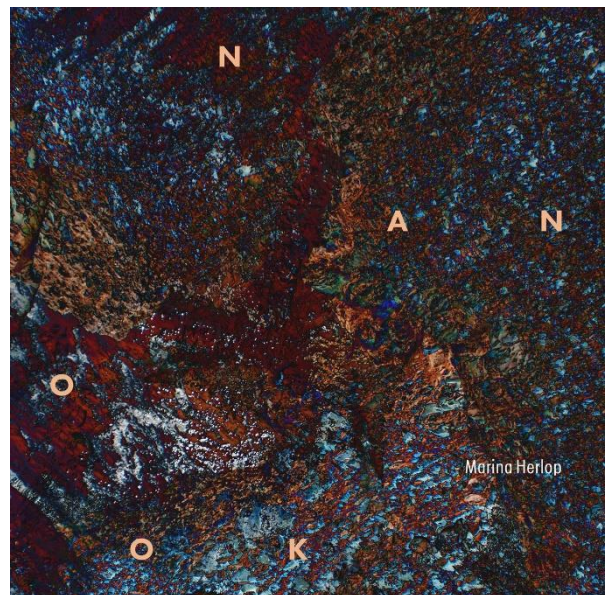
DOSTUPNOST IMAGINACIJSKOM PROSTORU

- “I don’t really see my bone, but I see it”

How imagination clarifies and participates  
/ cooperates in creating (my / our) reality?

A desire arises to do a jump:

- a desire of a jump is enough as I already did it
- I do the jump and it’s not the same as the thought of it
- I jump a few times to get closer to the imagination of it



Cover of the album “Nanook”  
Marina Herlop, musical artist

## DVOSTRUKOST

- Co - existing two parallel wishes to be somewhere (it can be *here* also) - sometimes contradictory
- While moving, I notice; our intention or decision *to go somewhere* is important; I'm *going there* (idem *prema tamo*). The choice of the direction in which we move is connected with the desire to be somewhere else; *to be there* (*biti tamo*). In doing so, one way is that the body never arrives at a particular destination and in that sense, there are no arrivals, there are only *departures*.

## ISTOVREMENOST

- Wherever I go, the place as / and me, is at the same time new and always the same

## DRUGOST

- What else is there (here)?

## TRAJANJE

## BEZUVJETNOST

- Me as a space where “stuff” can happen, I change the space because I change the way of being in it

## INTEGRITET

- practise seriousness
- practice watching

### *On time:*

The given time, due to isolation and confinement in the work that broke outside the studio in the cafés of Budapest and into our accommodation, felt *stretched* and called for conscious and unconscious present interests to take more or less space. – *causing confusion*

Useful to take or to give time to reveal what is already here as “my” method of working (as Anika said “this is your legacy”) and what is yet to be discovered and sometimes – for me, often sadly – to be changed, become more specific or more organized.

### *On organization of time:*

Sort out parts of the day to *use time* to involve in the practice, *take time* to see and *leave time* to watch.

### *Other imprints:*

The humor of the shared co – existing practices during solo work.

Developing the ability to distinguish the obsession from the fascination, sometimes a thin line to walk on – sometimes useful, sometimes not.

For the end of my report, here is a short *Conversation with my yet to become performance that threatens* (sorry I can't find the words to translate it):

IVANA Kada počinješ?

- Rodila sam se u sutra i zato se nikada ne mogu dogoditi.

IVANA To mora biti jako frustrirajuće.

- To mi zapravo i ne smeta, takva mi je funkcija. Ja prema tome nemam odnos.

IVANA Kako to misliš “nemaš odnos”? Smiješ imati odnos.

- U teoriji mi je to jasno, no zaista nad time nemam nikakav utjecaj. Možda jednog dana kada se probijem.

IVANA Kada će to biti?

- Ne mogu to sasvim znati, no pretpostavljam kada se pojavi strana u koju se probijam.

IVANA Što će se onda dogoditi?

- I will eat you.

## **ANIKA CETINA**

Letting go is not giving up. Letting in is not losing control. Letting out is not overdoing it.  
I am on the chase of the edge.

Evaluation does not interest me.

Then, the end is a beginning is an end is a beginning is an end is a beginning.

open the curtains open the windows

for

a

cherry bloom

gaze

profound find

Las llamas son bonitas porque no temen a arder y el fuego es bonito porque todo lo rompe

(flames are pretty because they're not afraid to burn and fire is pretty because it breaks everything).



## LANA HOSNI

During my residency time, I had two parallel lines of practice, “outside of the studio” and “inside of the studio” time.

Before entering the studio we had *"Conversations on assumptions, beliefs and habits that linger around in the field of dance, whether wanted or unwanted "* which is practice of my ongoing interest at the moment. With these structured conversational sessions I wanted to make a sort

of an update about where we are in relation to the beliefs, conditionings, assumptions, prejudices and tendencies which we've encountered during our experience in the field of dance practice/education/dance making/performing/dance consuming etc. We talk about things that linger on, things that we talk about rarely, or things that we talk about often but still want to continue talking about. The curiosity goes around hearing and scanning the movements of current thoughts and needs inside of the field of dance. The curiosity goes around recognizing the individual experience within the general tendencies and vice versa. The curiosity is also in conversating for the sake of conversation itself.

The next step was seeing how things detected in the conversation can be implemented into the dance practice and methodology of work, "inside the studio".

I wanted to explore the consistency of a proposal I used in my recent solo work and try it on/with Anika and Ivana, as a first possible step in the intention of rehabilitating relation to body and dance making. The proposal is simple – where does your body want to go, what does the body want to do. By staying with the proposal daily over a longer period of time, we get to practice listening, adapting, allowing and awareness of the situations of the body on a daily basis. By having the information of other bodies in the room, together with their needs, tendencies and dynamics, we practice staying with ourself without excluding the outside world or isolating from others.

It was fruitful to see how the time "inside" and "outside" of the studio were influencing one another. Also, how all the other daily information during the residency time influenced our sessions and how it came together in the dance we made that day. All the sharing, exchanging the ideas, talks, walks, lunches, exchanged experiences, getting to know each other more, opening up, closing down, wishes from another, abilities to share- made the time "not just any given time" but the specific time that it was.

It was super precious and important to practice possible forms of co-working at the times where much work is getting alienated and isolated.