

Mila Pavićević, *Dance by Other Means*, report, PSR#3 in Dramaturgy
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Dance by other means – publication is a result of the research residency on dramaturgy, that took place in June -July of 2020, at Heizhaus (Uferstudios), conceived and developed in the frame of Our Dance project by PSR Collective funded by Berliner Senatsverwaltung für Kultur und Europa. I invited a group of practitioners that entered the field of contemporary dance through their affiliation with other fields; especially dramaturgy, theory and philosophy, but also visual arts, theatre and performing arts, writing and martial arts. The group consisted of: Diego Agulló, Miriam Beike, Jacob Kovner, Sophia New, Kirsten Maar, Sergiu Matis, Sebastian Matthias, Lee Meir, Goran Sergej Pristaš, Jasna Jasna Žmak. We met live and online, we shared time and space, wrote letters to each other, left hidden messages and hints for each other. This publication is meant as a way to understand, digest and make public these processes, and not to document them. It will be published as booklet (400 copies) and distributed in the frame of Our Dance , currently I am in dialogue to publish it via online platform Stream established by a group of female Berlin-based writers and artists, making it accessible online.

At this point of my artistic trajectory, being a freelance dramaturge for 10 years and developing works with same group of choreographers (some of which were part of this residency), and at the same time starting my phd at Freie Univeristy Berlin that also has to do with dramaturgy, I wanted to address dramaturgy as practice, not through providing yet another definition about dramaturgy is but rather to ask the question of who these dramaturges are, what brought them to contemporary dance in the first place and why do they insist in staying in it. For example, I didn`t come to dramaturgy through being interested in dance, or even theater, but rather through activism and

interest in political theory and public space. Through the years I discovered that fact is not merely a coincidence but is rather symptomatic for a lot of practitioners that come to this specific field of contemporary dance in Berlin from 2000s onwards.

Personally, I was never interested to explore the intersection between life and arts, because I always thought that it has already its place in history, but somehow, I found myself on that intersection. The question for me was how dramaturgy can learn from its context, including biographical, and personal, to do open new perspectives in the dramaturgical. Referring back to the question why do we do it – I realized that it addresses ultimately our personal and intimate interest in a vague and disparate matter of dramaturgy, as well as encompasses the context in which work, with whom we work, and what kind of ethics we exercise within these conditions.

Also, being a writer as well as a dramaturge, the aspect of my artistic life I choose to ignore for quite some years, this process helped me come back to writing and publishing as a part of my practice. Through the years I developed intimate practice of writing love letters, most of which remained unsend and unpublished, but some became part of various artistic projects. I see this publication as a collection of love letters on the topic of dramaturgy and other things related to dance, written during these particular times. And although they were direct namely to me, there were at the same time written to many, that share similar concerns. My artistic interest was also to discover what happens to love letter that was meant to go public in the first place? What I realized through this process is not necessarily how dramaturgy can be implemented in the personal life - as some of the texts in this publication suggest, which is in my opinion valid yet rather unrealistic aspiration, but how the form of love letter can hold or provoke potential for unravelling concepts when it comes to the complicated relationship between dramaturgy, work and dance. This residency thought me that dramaturgy is always

personal, as well that it can learn from individual biographies, life trajectories and from observing logics of how we make choices and that psychology, that somehow remains disregarded from the discourse, comes into play more often than we care to admit. At the end it helped me and encourage me to come up with a personal manifesto, a collection of don't that I repeated multiple times while working as a dramaturge, and although, I still sometimes do them, I firmly believe both dramaturgy and dramaturge and all other parties involved - could definitely live without them.