

EXPERIENCE Report

Starting from the idea that two people are the basic unit of socio-political community, we explored the duet format as a basic level of affective-physical space for the application of care practice that can be artistically communicated in order to re-consider to open the associative space of that relationship.

The first phase of the project was based on the theoretical research (april-july 2022) when we investigated books, texts, lectures, documentaries, historic storytelling in relation to the topic of care and community. Our aim was to try-out specific performative models and choreographic procedures of conversation and sharing experiences (in public space) with people from different professions as well as art disciplines, about their experiences of modern working conditions, life, and ideas of community.

Through these performative models we mapped people's attitudes towards these topics on a physical level (through body gestures, postures, reactions, voice color, breathing, etc.). A special line of interest in these short performative-research activities was focused on work / conversations with artists in the post-EPK period, in Rijeka. These practices came from formats of various forms of gatherings: physical gathering – under principles of rave clubbing dance and phytological principles of mobility; digital gathering – under the principle of “how to touch a body that is touching the screen”; and kinetically-affective gathering – under principles of bodily fluids movement, slowness movement (stand, breathe) and physical movement of ‘spiraling’.

The second phase of the project was dedicated to choreographic and dramaturgical work in the studio during three residencies in Rijeka (HKD na Sušaku in July, August and October 2022). We selected and analyzed specific materials / informations from the first phase, and further developed them into stage materials. In the choreographic sense, we analyzed social relations among body movements creating specific patterns of behavior, rethinking an individual in a community, and questioning what a community is, how it functions and how are the relational and connective spaces between individuals lived, experienced, understood.

We sought for the embodiment and definition of today's affective space of care between (at least) two bodies, as a practice that can be further developed with the collective (audience). In this context, especially applied the technique of unison or "sameness" as a performing mean of dance and a cultural-artistic practice with an important historical background: from multipurpose aesthetic-poetic application in works of art of different eras to a targeted ideological and technological tool for shaping the social body of different social orders (communism, fascism, capitalism, etc.).

The aim in the choreographic sense was to inspire and study the space for creating a ‘glitch’ – to articulate differences on the affective, cognitive, physical level and thus, to articulate multiple identity changes as spaces of different social and physical powers and abilities (Marta Nussbaum) as a basis for our political, engaged and critical unity and coexistence today.

Thus, the project gathered a specific artistic team of collaborators and experts from the fields of choreography (Kalc, Koruga) and sound (Major) with the aim of jointly devising a specific and attractive choreographic tryout communicating collected methods and artistic materials engaged in public questioning of social topics, thus showing the cultural relevance of contemporary dance art in a contemporary context.