

“A loose collection of thoughts on understanding the political in dance” in preparation of Life Long Burning Performance Situation Room #2 2019/2020 (authors: Vavra, Koks, McGrandles, Pavicevic, Hoerster, Willeit)

We found together to conceive a longer-stretch research on the topic of “dance and politics”. Together we decided that the topic is far too broad, and we need to split it into different steps. Those could consist of a survey, a lab, a symposium – in order to allow a broad spectrum of input, but also a deepening of thoughts in a secluded concentrated working environment. Last but not least, the output of these two steps shall be put out publicly, in form of a symposium.

In order to find a path within the wide spectrum of “dance and politics”, these were the questions we asked ourselves, considering them to be a wide field worth investigating within the dance scene of Berlin as of now. First of all it means to investigate our impression of whether there is a shift towards the “political” in art within the last couple of years.

We drafted the topics for a survey (to be refined in formulation and order)

- How to act out your political self - In art, beyond?
- What is the responsibility of the artist? To speak out, not ignore socio-political changes? Or should they be free of responsibilities?
- If you feel responsible, what are you responsible for? Universal / global questions (climate etc.) or on a local level. WHO and WHAT do you feel responsible for?
- How has your understanding of “political” changed in your life/through your art? Do you make a separation? How is the “political” understood? (organized political in the framework of today's representative democracy / decisions of regulations? Wider term of “political” in the sense of “living together” / daily individual choices / organized group choices Party systems, identity politics....Gestaltung von Gesellschaft)
- How does the transposition from the global to the local and viceversa work. What happens there? What are the dangers? What the pros?
- Is there a shift beyond a “pragmatic” local/national political term, towards a “clustering” political, that (presumably) works beyond borders?
- Particularism vs. “universalism” (take the personal as a starting point, but how can an audience relate to this? When does the “only personal” fail, how to draw it into a bigger picture; is the personal ‘only’ a result of lacking possibilities to work, or is it also a choice of modesty/understanding of impossibility of universalism?)
- Would you like to address the political but don't find a form for it?
- Is/was the “narration” of the political never possible in dance? How does it formulate itself in there? What are the issues that can be addressed?
- What are formats - you would categorize as “political” - that nowadays prevail ?
- If we have a shift from the non visual, closed product, passivity of audience towards immersive and/or participatory *situations (rather than “works)*, activating audiences is this PER SE a sign of stronger politicization (if we understand the political as “aushandlung wie wir gesellschaft bilden”, welche mechanismen am werke sind....
- Is collaborative/participatory art practice rather a tool for pacification than struggle
- Is the stand of “being a collaborator and producer of situations in dialogic practices” already in itself a political ACT (in terms of hierarchy shift, activation, allowing...)?
- The political, socially engaged needs not to be out there (in the art work) but it needs to work inside (as the art makers, as the institution workers, as....) (= not about marginalized groups, but by marginalized groups)
- Art is social activity and symbolic one
- How/why to provoke your audience? What are the tabus today?
- Does our dance artists life, considering that we are touring a lot, and sometimes stretch our work inbetween 4 to 5 coproduction partners inhibit us from taking action on local/regional politics?

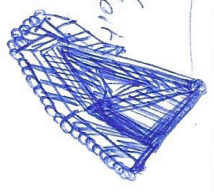
We explored what expertise we would need in the lab, and whom we should invite. This is the guest list, we want to include: Janez Jansa, Florian Malzacher, Olympia Bukkakis, Olia Sosnovskaya, Angela Alves, Modjgan Hashemian, Nir Vidan, Kasia Wolinska, Jasmin İhraç, Zwoisy Mears-Clark a.o.

The symposium should invite dancer, choreographers, policy makers, general audience, and a couple of speaker form other artistic disciplines. Results of the survey and the lab shall structure the content of the symposium, and we should seek for practice based formats that can convey “thinking the political”.



an evening of manifesto...
public event
obsess it in a lab afterwards

criteria of art
is symbolic layer
really a criteria of art



on unreasonable - but not
pulling it into a big
picture

poetic of encounter
unlike by encounter

being politically correct

collaborative or practice
as a tool for pacification
or "struggle"

engagement
political message
responsibility

> include more people in
defining what "responsibility"
- brought examples to show
- showed some thing

taking virtuosity
by itself a lot of people
pleased with "resource
- sponsored & sponsored



type: relational
Era: Responsibility (from their
struggle event)

responsibility of the artist
speaks out - not ignore

if you feel responsible, what
are you responsible for?
universal (global questions
(climate, ...)) and what
of the local? (and what
if you reassign)

not out there,
but social practice
visibility, installation
(un)direct representation
(artwork)

lack of making work
you choose something
very close to you

immersive,
non visual
collaborator and
producer of situations

take the personal as
a starting point of
their work (in just her
change of work)...
more in private details
moments - you could
know the whole world?
but how can the audience connect to this

post Heulerissen
vs
universalism

local
place

no form, no more!
(effect + agency rather
than form)

would like to address
political, but don't
find a form for it

couldn't not to be
reproducible anymore?
how do you deal
with locality as
an internal
level
to central be adequate

black studies
of the practice
"new ways of
learning"

to include work

morgan woodman