



Marjana Krajač:

**PRIRUČNIK MANUAL
ZA PRAZNE FOR EMPTY
PROSTORE SPACES -
A CATALOGUE
OF OPTIONS**

KONSTITUTIVNI UVJETI PRAZNOG PROSTORA

Plesni rad odvija se u konkretnim materijalnim uvjetima. Oni su oblikovani kroz povijest institucionalizacije plesa kao autonomne umjetničke discipline. Proces se odvija između dva pola - rigidnosti, prostorne, tjelesne i posljedično estetske, klasičnog baleta i kodova svakodnevnih kretnji, funkcionalnih i nefunkcionalnih, tj. socijalne koreografije.

Između piruete i šetnje, između pogleda kralja i pogleda kamere. Prošlostoljetna povijest plesa, nakon uklanjanja osnovnih ideoloških prepreka, pružila nam je širok spektar praksi i strategija produktivnog razračunavanja s raspršenošću polja na raspolaganju. Tako danas na repertoaru imamo čitav niz koreografskih poetika i dramaturških rješenja koje u maniri *tool-boxa* stoje na raspolaganju u institucionaliziranom obrazovnom procesu.

No, čini se neophodnim dovesti u vezu genezu tih poetika i rješenja s materijalnim uvjetima koji su ih pratili, uvjetovali ili se prilagođavali - financiranje proizvodnje i logika distribucije, podjela rada, prostorni uvjeti, mjesto unutar kulturnih politika i mjesto unutar obrazovnih politika. Ili, drukčije formulirano - apstraktna gesta koju vidimo u plesnom prostoru izvedena je od strane konkretnog tijela u konkretnom prostoru i pod konkretnim autorskim nadzorom. Konkretnost tijela, prostora i autorskog nadzora sastoji se u činjenici da su materijalno, ideološki i povijesno formirani bez obzira koji tip ideologija perpetuiraju ili ih kontrapunktiraju.

Ulazeći u proces ove predstave smatrali smo potrebnim utvrditi koji su to konstitutivni uvjeti praznog prostora - prostora

koji stoji na raspolaganju za plesni rad, i plesnog tijela. Kako se simbolički kapital i financijska struktura akademija upisuju u status završenih studenata na plesnom tržištu rada? Kako plesno tržište rada funkcionira? Koja su tijela deficitarna? Formira li fluktuacija estetskih sklonosti alokacijsku logiku tržišta rada ili tržište rada generira estetske odluke?

Procesi u obrazovnom ciklusu i tržište rada direktno utječu na krajnji ishod proizvodnje umjetnosti. Kako funkcioniraju institucije u kojima predstave nastaju i kakva je bila putanja njihovog nastanka? Koju poziciju i status zauzimaju u municipalnim ili državnim kulturnim politikama? Kako se unutar institucije donose odluke i kako se legitimira baš taj mehanizam odlučivanja? Koji tip procedura proizvodnje predstava institucije generiraju i reproduciraju? Kakva je podjela rada i kako se upisuje biljeg autorstva? Kako se formiraju i mijenjaju odnosi moći između različitih institucija te na koji se način njihova različitost upisuje u estetsku dimenziju?

Upravo trenja i tenzije između estetike i institucionalnih uvjeta predstavljaju plodnu ulaznu točku za produktivan tretman oba aspekta.

THE CONSTITUTIVE CONDITIONS OF THE EMPTY SPACE

Dance work takes place in concrete material conditions which are shaped through the history of institutionalization of dance as an autonomous artistic discipline. The process unfolds between two poles - rigidity, spatial, bodily and by consequently aesthetic, classic ballet and the codes of everyday movements, functional and non-functional ones, i.e. social choreography.

Between a pirouette and a walk, between the gaze of the king and the gaze of the camera. The history of dance in the twentieth century, after the removal of basic ideological obstacles, has offered us a broad spectrum of practices and strategies of productive break with the dispersal of fields at hand. So nowadays we have on the repertoire an entire range of choreographic poetics and dramaturgical solutions that, in the manner of the *toolbox* are at the institutionalized educational system's disposal.

But, it seems necessary to bring into connection the genesis of these poetics and solutions with the material conditions that accompanied and conditioned them as well as adapted to them - the financing of production and the logic of distribution, division of labour, spatial conditions, and the place within cultural and educational politics. Or, to put it differently, the abstract gesture that we see in the dance space is performed by an actual body in an actual space and under actual author's supervision. The concreteness of the body, space and authorial supervision are in their material, ideological and historical formation no matter what type of ideologies they perpetuate or counterpoint.

By entering into the process of making this performance we believed it important to establish which are the constitutive conditions of the empty space - a space that is at the disposal of dance work, and the dancing body. How are the symbolic capital and the financial structure of the academies inscribed in the status of graduated students on the dance labour market? How does the dance labour market function? Which of its bodies are unproductive? Does the fluctuation of aesthetic tendencies form the allocation logic of the labour market or does the labour market generate decisions concerning aesthetics?

The processes in the educational system and the labour market directly influence the outcome of art production. How do institutions in which performances are produced function and what was the course of their production? What position and status do they have on municipal or state cultural policies? How are decisions in the institutions made and how is this exact mechanism of decision-making legitimated? What type of procedures of performance productions the institutions generate and reproduce? How is the division of labour accomplished and how is the authorship imprinted? How are power relations between various institutions formed and how do they change? And in what way is their difference inscribed in the aesthetic dimension?

Precisely the friction and tension between aesthetics and institutional conditions present a suitable entry point for a productive treatment of both these aspects.

WORKING NOTES_LYSANDRE

Austerity ---- as a fact

Here and now
Circumstances

Simulating - happiness or
apocalypse... have to reorganise

issues in real time: reloading...what is
going on in the studio....electro-shocks of
ideas

What is the specific role of art linked to
the topic?

Capacity of the audience

Keywords: in a grant application

Media and education...direct for changes

°° Empty spaces
Filled with meanings°°

FAITH

How do you feed the aim?
System and everyday system. What are
the structures?
Aesthetic criteria. How to articulate them?
The meditations before gave a lot of
clarity and energize my body, my hands
are more implicated.

Questions of levels of being (divers suit
no 1) and the implication in and out of the
studio

Divers Suit No 1:
absurdity
costume: in reaction to naked
contemporary dance

body inaesthetic in my aesthetic
visuals images
music
lights
input from others

To give a piece that talks to any type
of audience. Which way (humour,
tenderness, physical efforts)

1 meeting with Chloe
2 Gelber Raum
3 performances at room 18
4 creation divers suit no 1 °°°° the roles
are blurry°°°°
5 publicity and informing
6 pamphlet of the performance
7 contacts with important people for after
8 shows
9 applications for grants
10 applications for festivals

----- raw identification of labour-----

Soju bartending: go there, be yourself,
seduction games, essay, bad. Alcohol and
blablaba.

Improvisation with Chloe:

Since she is in the space, with me, dancing
her own experience of our work, I start to
wonder, to nurse her, and assist her.
As a viewer of the result, a lot of new
topics emerge or attempt to.

Institutional frame and the conditions.....
bring out 5 questions.

1- division of labour

2- responsibility (who is mediating)

3- traces (tracing to grow, distance, where the work stops)

4- relationship to the institution

5- money flow, funding

Grocery list for Divers Suit No1

-----institution that I touched/ where-----

Ada studio, Gelber Raum, Gouvernement du Canada in Berlin, Berlin poche (magazine), HBC, facebook ???

blurriness in the roles through the creation process.... also the labour outside the studio as it is a friend's relationship (I know what is going on in Chloe's life and vice-versa)

----- around the dance grocery list---

ipod cable to bring (chloe)
dealing with gelber raum (c)
schedule (lysandre and c)
bringing music (l)
warm up (c and l)
dancing (c and l)
forms of movements (c and l)
choreography choices (l)
ada studio relation to have a show there (l)
dealing with ada studio (l)
getting photographs (l)
application form (l)
pamphlet description (l)
music creating with collaborator (l)

costume (l)

lights choices with help of collaborators (l)

relation with anastasia for hbc

representation (l)

promotion (l and c)

preparing next rehearsals (l)

cleaning the floor (c and l)

etc etc.... what needs to be identified and what shouldn't ????????

Working with Anna, own my experience through Divers Suit No1

(what I give to her, how do I transmit the info that will change the way...

documentary level makes a lot of sense to me)

Notes from the improvisation standing scarf on head and sound of a cow

leaving the studio

grotesque gesture, body

repetitions

sounds...a monologue

a humoristic body

position of departure in a run

groovy pelvis

spatial: scare

games

objects (placing the pillows in the space)

Remark: Even she haven't see my work, I can relate to a same ambient, a similar gesture or way of moving. Those traces are giving through her body.

Working with Anna on her gallery

experience. Partition of the day.

Employee (19 years old). A boss that became a friend.

Tasks: opening lights, sounds and installations if needed. Hosting people. Had to invent things to do to make the time run. Felt safe in the garage room. Proud of the desk when finally got one.

Space: garage to repairs cars. Dusty and oil on the floor. Dark inside. Artificial lights (no sun) so a bit depressing. Cold in winter. Informal. Clear and organise.

e
Contacts with others: clients in the space, friends visiting, artists, people.

To do. To be observed. To observe being observed. All different layers to be aware of.

Operating. Cooperating. Balance.

The focus is a big issue in a performative space (performance that is organised inside) compared to only improvisation. Injections. (for me, this is a word that makes a lot of sense in the work)

Body ideologies:

Coming out anyhow.

Being occupied with objects (being aware that it takes attention, absorb, narrative of the object, are you still in spatial activity, choose it consciously)

Nudity...why that affect (the way you give it is a key)

Kinaesthetical experiences

Concrete-----Abstract
Take an object-----Be the object

To put off the narrative. Merging.
Level of implication and his treatment.
Conditions^{ooo}

ooo
materials
structures
institutions
frames

To become an abstract body... I have to think of the now. Precisely. Architecturally.

For example: what if I was a visual art piece..... slowly became. I am a visual art piece.

The frame can be institutional
emotional
spatial
colours
soundtrack

The traces are my kinaesthetic memories
education system
life and events in it

How to choose, select the traces I want to bring in a performative space?

The need of today is not the need of tomorrow on a human level. The changes are quicker then an institutional frame.... .

Partition of the day 2.

Revisiting the spatial elements. Chair.

Desk. Visual installations. The floor of the garage.
Small revisiting of the crucial element in day before. Then the score. New elements that I consciously choose in my improvisation.

Exchange with Jacob.

His notes in my book:
stands parallel, looking up.
Push up also parallel
Set ups very fast... energy-found
Stand parallel looking out. Start dance connection. Tracing the connections with hands through the body.
Running
Socket as point of curiosity/interest
Then concealing, covering in costume looking out
Work out
Stand parallel looking upstage, turn around eyes closed.
Eyes closed, soft face downstage
Off looking upstage
Legs, face soft
Moment with Chloe!
Fast version, small (compact)

From those notes, I can see that Jacob as a big connection with my eyes and my focus. It is probably part of his research.

Idea of a temporary collective
Performative frame based on the last 4 days.
Materials is in the pocket
Kinaesthetical reactions link to abstract task asked.

Frame of a room (feeling of contain)...
of performers...
...carrying around the performative space.

Keywords to work with, from the collective inputs:

Transmission
Puzzle
Balancing/dosing
Take care/ Nursing the space
Being a vehicle

That put into the 5 categories we have...division of labour, dispersion of responsibility, traces, mediating relationship and money flow. /money flow will be deleted after talking with Marko)

A 2 backs 2 fronts

B 4 together

C a circle (with Marjana and Marko included)

D the 4 radiators

What is necessary to reprioritize the needs of a collective?
Guiding the work, the energy through, something more concrete, group connection.
The others are also concrete.

Thankfull.

WORKING NOTES_CHLOÉ

Berlin,
July 2011

System. Everything is in a system.

How to manage to stay operable?

Empty spaces filled with meanings

Empty terminologies filled with meanings

How do you present yourself in a system?

How are you surviving in a system?

Aesthetic criteria?

Are we willing to give up.....

(From Lysandre :)

Orange post-it: Spaghetti rose pas rosée
rose

Pink post-it: Je t'aime Lapine.

Yellow post-it: ananas bleu

People in space

Here & now

The wall. History of it, passing through it.

Bodies & energy concentration, floating
minds in space.

Moving a lot, never the same

Feels good to lie on the floor in the sun.

My throat hurts but let's deal with it.

Are we serious?!

Y e s.

Good.

Memories of the nothing situations.

Body is telling so much.

It's geometric

Dirt is everywhere.

And my sock is in the hole.

Balance of things.

Levels of productivity, observations,
looking, ...

I like Croatian.

System struggles

System fucked up

Lectures

Project with Lys.

Process in rehearsals, researches,
propositions, real collaboration.

@ Ada Studio (& Gelber Raum) ->
different lights

Adrénaline going more & more high

Texts, photos, applications, descriptions,
programateurs (curators), RV with
Canada Embassy

@ HBC, Nico helps with lights, dog
disturbing, meeting with Anastasia ->
manage to fit with Soylet Green.

Floor was bad. (glass, nails, etc..)

Stage with a step, issues with how to
climb & come down from it.

Funny time although.

Hard time with the choice of music.
Difficulty to let go. At the end was ok.

Suits & sneakers. & Flour.

Following Lys ideas.

Feedbacks from Gabi -> she didn't
understand that much but is supporting.

Feedbacks from Moyra (not helping) &
from Rebekka.

Project with XI.

Couture (sewing), couturière. 3 in a small
room with a pregnant.

Parcours crew ditch us. Fuck.

Ali's crisis.

Rain..oh...shit. (had to run & buy 25
Regenjacke)

Elastic bands, lots of them.

Philharmonic.

Reaction from people

Musicians

Dramaturge in hospital

At the end, all went ok.

Deception cause I couldn't make my solo.

Went to the wrong station.

Institutional frames.

- Division of Labor

(how are you positioning? what are the
effects)

Response of a directive

- Responsibility
- Traces
- Who is mediating the relationship
between me & the institutions?
- Money circulation, funding

Project with Lys.

Self organization

Booking the Gelber Raum, counting hours & paying at the end of the month.

Try to make a plan, which was sometimes working & sometimes not.

Cleaning the floor at the end (15 min. approximately)

[Grocery list ready.

Mapping the field.

Personal experience -> social fact

Field (how it's functioning)

Project with Lys:

I pod cable C(hloe)

I pod L(ysandre)

Booking studios C

Paying studios C & L

Cleaning C & L

Physically disponible C & L

Search for funding L

Making a plan of a rehearsal L

Bringing in the initial idea L

Buying costumes L

Being aware of the emotional state of the other C & L

Lighting L + technicians

Asking for people to see rehearsals (external eyes) C & L

Music matter L + Nico

Caring the material C & L

Camera C

Uploading video materials C

Descriptions L

Applications L

Photos (finding a photograph) C & L

Rehearsal planning C & L

Costumes choices L

Buy same shoes as Lys L

Project XI:

Calling to ask if I was free A

Make a planning of the rehearsals A

Sewing elastic bands C, A & T

Booking parcours people A

Rehearsal with performers K

Buy regenjacken C

Find fundings A

Music rehearsal M + ensemble

Dealing with the police F

Organizing the transfer by bus A

Video & sound S

Invoices L

Asking public places if OK A

Print the questions K

Flyers & posters?

Costumes choice A & K

Costumes confection M

Performance C

Jacob's:

Hamburg

Stage marked in space

People filming

Director

Assistant walking around, wasting time.

Buffet (back)

Coaches' costumes

No mans land area behind the wall

"On stage"

Talking creative, performing

Run-through

Berliner

Organization taking care of

Microphones on you (impersonal) -> not used to

Fake blood try out

No direct exchange with the institution

Radical

No audition, don't have to prove myself

Security, just go working

Not really interesting, but it opened a world (theater), people are actually living like this

Invoices, taxes: different weird freelance cash payment

Keeping receipts

Learned lines

Lead a warm up

Stay fit

Swimming

Jacob's reaction:

Letting yourself totally go, drive space

Effort

[Performativity]

Different improvisation testing out

Spacing decisions -> architecture

Organization

Abstract -> artistic dimension

Concept different of illustration

Bodies' ideologies

Objects

Special structure

Absorbing attention

Narrative / denarrative

Hierarchy of the sound

Part of the machine

[intuition]

Creative space to be formed from institution & specific conditions

Frame structured

Education/Professional

Score of today's dance

Drawing the space; 3

Dance of the non-knowledge of making an invoice when the producer asked Jacob to. (ashamed, frustrated, doubts, image of myself); 6

Space - Environment Ana's reaction:

Traces traces traces

2 are working well!

Space is fine

2 tasks mixing -> 1 new task

Ana's:

A:
take a walk
vision of yourself in a space, perceive the

B:
transition yourself to the front
There is a desire

C:
Find a way out

D:
You're out
Undercover yourself
Taking you out

E:
Go to the front as if you'll go to the back
Think of yourself
To be there
Take your face out

F:
Spend the true until the moment that you
feel wasted

-> way to the floor & clean yourself

G: end on a comfortable place & watch
the other person finish.

Organize yourself while you're coming
out.

How to go on after the task is finished, go
forward into an empty space... ?

Performativity takes over, shift from
yesterday. (score, tasks,...)

Task = feeded with performativity

How far are we from the 5 categories?

Educational backgrounds, institutions

Uptown: Alvin Alley, ballet stuff

Downtown: post modern dance (T. Brown,
Lucinda Child,...)

Setting up performative frame with
material accumulated

Kinesthetic reactions

Collective negotiating

- traces of the process -

„The artist is a believer, and a believer is of
course, someone in love. „Heavy

Jacob proposes something he's interested in.

Starting with spatial organization

Mediation

Question: are we all dancing?

-> Yes

Form / Content

How do we use the space for transmission?

Alexander technique example

Discussing terms which have been spoken.

Question: How do we relate to the 5 questions?

Content discussion / Space frame, repères

How can we frame the space?

Caring around with you the performative space.

-> architecture

Giving directions to them

Giving to someone else (other performer)

Translating

Nursing the space

Organically freakiness of puyyleing

Balancing

Respecting what's going on.

Not trying to make something happen.

Transmission

Puzzle

Balancing

Nursing / taking care of

Being a vehicle

Focus on the 5 points

How the space affect the content

Shapes A, B and C

Public / Private, what are we giving/ showing

-> transmission

Technical discussion

Democratically proposition for the space

Costumes!

Dropping the money flow

Time frame in order to do it 2?

Needs of Marjana and Marko

Structuring feedbacks

Marjana's music / run

Ending with nothingness, rearranging the space

"Normal audience"

Space of observation / way to look

Structure of the audience way to look at the performative space.

I danced my happy place.

It's falling apart with Céline Dion.

Collapsing

- space

- levels of performativity

Desperation

What's the necessity to reprioritize the needs of a collective?

-> 4 autonomies in a room -> collective

WORKING NOTES_JACOB

Austerity:

- Shrinking, shrinking capacity
- Adapting to take up less space
- Quieting necessities
- "Solo-duo" world

Crisis as a social event → we know about it because we talk about it (i.e. do we consider this a period of crisis because that has been socially agreed upon?)

What is the role of art in austerity?

- Riding the wave?
- Enabling?

What is the 'affect' (**not** effect) of: the apocalypse, the times in which nothing is happening?

How do we perform (what is the performativity of...) the apocalypse, the dull times?

A time of reloading.

What is different about how we are working because of this need to constantly reload?

Democratizing the hierarchy:

- Who wants that?
- How to democratize very class-based aesthetics
- *We are trying to climb to the top by saying that we want horizontality. Isn't that just laziness?*



Scarcity of Knowledge

is structural

Isn't the value of artistic work based on scarcity of skill or insight?

Discussing work after performances (i.e. organizing the reception of work) →
→ Supports rational, elitist discursive forms

What ideologies do we try to preserve to remain operational?

A year ago I thought _____
5 years ago I thought _____

Filling in the discourse... is (the same as) projecting desire. (True, not true?)

Empty spaces filled with meaning → Are the empty spaces terminology?

Do we fill the empty spaces by projecting our desire and/or expectations?

FORENSICS of the state of the system

Aesthetics → problematizing aesthetics
Scarcity of knowledge ← are you really ready to give up on that hierarchy?
(*darauf verzichten*)

Playing with dirt: it's crazy how it is everywhere, then it dissipates and is nowhere.

Tasks were following your body and surfaces.

Ana offered very early the opportunity to be a surface, to experience surfaces by

being the passive surface (*I found that interesting*).

surface ≠ spatial
body + surface ≠ spatial

Interesting thing: feeling this is an improvisation and I should use my improvising skills (awareness, rhythm, space, time).

Layers of observing → looking

We are looking for the moveable things (*both in context of improvisation and in relation to ideas of austerity*)

Notes on Noys' Text:

Paradox of Valorization

Most capitalist subject



Willingly extracts value and commodifies on labor/work



'precarity, flexibility, mobility, fluidity

Least capitalist subject



Not submitting to conventional understanding of work or occupation ("doing things without becoming them")



Artist valorizes self, art, but not capital

The idea that the artist is pursuing art for its own sake, rather than for the attainment of other forms of capital is rather naïve... I find that there is no inherent separation between the artist in society and others in capitalism; it's merely that artistic capital is the one that

is most accessible to artists seeking to accumulate all kinds of capital.

A la Marx:
MOST CAPITALIST SUBJECT is LEAST CAPITALIST SUBJECT at the same time



Most subjected (i.e. artists) prefigures exit

WHY???

Problematic teleological logic + historical fact → theory is not so ??? for proletariat and artist

I really have problems with this notion of THE ARTIST

Shift from
ARTISTIC COMMUNISM



ARTISTIC CAPITALISM

There is a parallel between: art plunging into abstraction and financial structures plunging into abstraction (according to Noys)

PS—I don't understand this valorization idea. (*In other words: he doesn't give a working definition of valorization in the text. Is he kidding us??*)

ARTISTS prefigure abstraction of capitalism



prefigure **deepening** of capitalism

Capitalism absorbs (Connerly)

ARTISTIC SELF VALORISATION



is it just



the self as enterprise-machine?

Negri: living labor is generator of value → worker escapes by self valorization



To what extent is he merely referring to a basic sense of self worth?



(independent from means of production)?

Art: exceeds model... super-valorization
Capitalism **parasites on art, but cannot exhaust it**



true?



true?

Very stable entities he's talking about (*I think that's problematic*)

Negri: Art renders life abstract → anticipates capitalism making life abstract

BADIOU + NEGRI: Art Affirms!!! ← but capitalism can capture

Badiou does not agree that (modern) artist pre-figures abstraction of capitalism.

Project 1—Jana last week
Place: Berlin, all over
Performance @: Based in Berlin

Length: 1 week, unpaid, as favor/out of interest

- Rehearsing all over
- Familiar material
- Fucked up performance space
- Visual arts context
- Quiet place in storm (*its relationship to the rest of my life*)
- Teaching yoga every day
- Familiar people
- Able to say when I could be there and when not
- Rehearsals kept getting shorter
- At home, lots of other stuff to do
- Always rehearsing in costume
- Material calmed me

Security, clarity

Project 2 - Ensemble

Place: Kampnagel, Hamburg

Performance: 1 time live, Hamburg, plus a few more times after the film was finished.

Length: 1 month, well paid, free food, apartment, new city

- 1 place every day
- everything recorded, always hooked up to a mic
- fear: new medium
- "movement expert"
- insecurity
- sets + costumes
- I wasn't the person who always arrived last to rehearsals!
- Big team
- Trying to understand: 1st time in my life really only speaking German,

complicated German text, complicated discussions in German.

- Dancer among theater people
- Meg Stuary material
- Buffet
- A lot of breaks

Being lost

5 questions:

1. What is the division of labor?
2. What is the dispersion of responsibility?
3. How does that affect your output? What did you bring with you? →traces
4. Money flows
5. Who is/are mediating the relationships to the institutions involved?



Taking it to the level of phenomenology

Additional question: where is the blurriness? (especially relevant for?s 1, 2 and 5)

Project 1:

Me leading Warm ups

Only Jana (occasionally me) interfaces w- institution

Because I'm doing it out of 'lust' everything becomes more personal
Migrant experience

Project 2:

Team of 12?? 5 of whom were on stage
Kampnagel, other institutions, around present, but not touching me. (*i.e. even*

though we were really embedded in this institution, it didn't feel like there was any institution at all)

Responsibility is showing up, not being too crazy if I can avoid it.

I feel less obligated to produce something good because I'm not really a co-creator (*more important is generating a lot, in a way that can be molded by the director*)... also it was quite distant from any kind of educational frame.

Non-migrant experience

What did you do?

Project 1:

- Taught the warm-up
- Brought my costumes home
- Gave my opinion on thing from the outside
- Said what I was interested in doing
- I 'made time' and juggled other priorities
- I talked a lot

Project 2:

- Talked a lot
- Let people do things to me (try costumes, set up mics)
- Teach a little (only when asked)
- Learned lines
- Brought in some dance knowledge, tried a little to transmit
- Saved receipts
- Tried to stay fit (going swimming every day before or after rehearsal)

Notes on my translation of the processes:
Grabbing and shifting, passivity
Lie on floor

Folding joints and walking
Showing, being seen
Wind milling, sequencing, spinning, travelling
Chugging
Going 'outside' → indolence
Sternum leads, arms follow
Floor sweeping
Repetition of coming back to optimal 'being watched' position'out

Notes on Chloe's process:

3 places for rehearsals:

1. Wood, windows, white walls
2. Ada
3. HBC

Winter skiing suits/snowsuits
Process without leader → process with leader
OCT-NOV, JAN-FEB

3 hr x 4x/week

'you have to stay fit'

cleaning, washing
outside eyes
'disponible'
emotional state of the other
finding, uploading
be there, be fit
be married, be on top of it → friendship
our baby

What is the relationship between attention (absorption) and space?

Placing the 5 questions on the body



- brings me to questions of public/private, borders, ends limits
- hybridity
- borderlands

Score of translation of processes:

<drawing/diagram/map is in notebook>

1. Your starting point. Take a moment (not long), and think about what's coming.
2. Challenging fitness/warm-up sequence
3. Thinking of the connection between your right foot and your head, do a cardiovascularly intensive dance, first under you and then moving in the space. End with 2 big circles repeating a 'move' that is very challenging for you.
4. Go stick your fingers in the wall socket for a while
5. Do a modified version of 2. for a while (less intense)
6. Go to the corner and establish something private
7. Go downstage, remove an article of clothing and make your private thing (6) public. Take some time; elaborate a little bit.
8. Take off more clothing and stand in the corner. Think about what is public and what is private right now.

9. Re-walk the path you've taken till now. Show the watchers what number you are at as you are doing this.
10. Join the watchers.

Notes on creating a score for the group:

Do CREATING A FRAME

+

KINESTHETIC 'REACTION'



5 QUESTIONS

calling on educational frame as well

<diagrams visible in notebook>

Actions for the score:

- giving directly ('out', speaking to audience)
- giving to the audience through somebody else
- translating
- 'nursing' the space OR letting it die, neglecting (intentionally) parts of the composition
- transmission → how to be a vehicle for something
- balancing
- puzzling

Content vs. form—how does one affect the other?

What is my job? What is their job?
What am I **not** doing?

Division of labor

RAD, INSTITUCIJE I MEHANIZMI ODLUČIVANJA

Posljednja tri desetljeća koja su prethodila ekonomskoj krizi bitno su obilježena eliminacijom rada iz političke sfere. Učinjeni su silni naponi da aspekt naših života u kojem proizvodimo sredstva za vlastitu reprodukciju učini politički neutralnim i odstrani iz demokratskih debata koje su raspadom Istočnog bloka doslovno živjele svoje vrhunce. Neminovni ekscesi proboja rada u političko polje tretirani su kao efekti nedovoljne neutralizacije ili kroz patronizaciju onih egzistencijalno pogođenih ekscesima – niste se uspjeli riješiti starih navika, sad živimo u drukčijem svijetu. Oni koji su ostali živjeti u starom svijetu kao jedinu kompenzaciju za raskorak mogli su si priuštiti humanitarnu intervenciju odozgo u maniri kojom se pomaže žrtvama prirodnih nedaća. Što je i sasvim jasno iz dominantne perspektive tumačenja trenutnog ekonomskog poretka kao prirodnog. No, uvidom u ekonomsku podlogu ideološke ofenzive reartikulacije rada evidentnom postaje fundamentalno politička narav procesa depolitizacije sfere rada. U grubo prepričano – nakon krize sedamdesetih godine i pada profitne stope vladajuća klasa odlučuje se na koordinirani udar na stavku koja je materijalno disproporcionalnom profitu – nadnice i socijalna prava. Započela je bitka, koja se osim u postrojenjima i institucijama kroz iscrpljivanje i slamanje sindikata, nužno morala voditi i u ideološkom polju jer su se brutalni napadi na standard stanovništva trebali na određeni način kamuflirati i legitimirati. U tome su sudjelovali svi pozvani – od političara i predstavnika kapitala

do akademskih elita i najutjecajnijih kolumnista. Osim neposrednih efekata u tadašnjim borbama, ideološka ofenziva osigurala je i dugoročniji efekt, godinama nakon najintenzivnijih borbi u kojima su vladajući odnijeli pobjedu u javnom imaginariju zaboravljeni su bili politički uložaji kojima je ta pobjeda izborna i samim tim uspostavljen konsenzus – ovako je oduvijek bilo, to je prirodna logika. No, 2007./2008. nakon tridesetogodišnjeg uspjeha u odgodi razrješenja fundamentalnih kontradikcija krize sedamdesetih izbila je nova, još razornija, i zasad bez trunke naznake skorog razrješenja.

Bilo je interesantno s obzirom na razvoj krize i pokušaje iznalaska rješenja pratiti kako se rad ili radnička klasa pojavljuju u *mainstream* eksplikacijama nastanka krize i naknadno u prijedlozima i naporima za stabilizaciju i kroćenje krize. Sveprisutna referenca je u prvim danima bio okidač krize – američko tržište nekretnina, odnosno drugorazredno hipotekarno tržište. Način na koji su izdavane hipoteke najsiromašnijem sloju stanovništva i distribucija rizika kroz različite financijske instrumente za koje se mislilo da su adekvatni za neutralizaciju stupnja rizika pridonijeli su prvom valu rasprava o uzrocima krize optuživanjem pohlepnih bankara i financijskih institucija. Uz nezaobilazne tragove optužbi i za neodgovorno ponašanje stanovnika koji su uzimali hipoteke iako su znali da ih neće moći vratiti. Ali, eto svi su mislili da će nezaustavljiv rast cijena nekretnina biti dovoljno pokriće za rast duga, bez obzira što nadnice nisu rasle. S tim da se go-

tovo nitko nije zapitao zašto ti siromašni i ne samo oni, si svojim radom ne mogu priuštiti stambeni prostor i u kakvoj je sprezi rastuća nejednakost s nastankom krize. Zašto se od rada ne može živjeti prema trenutno očekivanom životnom standardu? Zatim, sljedeća sekvenca u putanji tretmana krize donosi nove aspekte i iziskuje nove legitimacije – javnim novcem se spašavaju banke u svrhu izbjegavanja potpunog raspada bankarskog sustava i posljedično raste javni dug koji se aktivnim zaboravom onoga što mu je prethodilo proglašava ključnim uzrokom krize i kreće novi napad na radnička i socijalna prava i na javne institucije.

Dakle, radnici i njihova prava, te javne institucije, a pogotovo radnici zaposleni u javno financiranim institucijama su stigmatizirani kao uzročnici krize. Ali, ovaj put situacija je drukčija nego u prethodnim krizama i situacijama kad su radnici i javni sektor proglašavani krivima za nefunkcioniranje kapitalističkog sistema. Nužno je primjetiti razlike u tretmanu radničke krivice. I dok su se prethodne krize objašnjavale pretjeranom militantnošću radnika u ostvarivanju svojih prava, što na radnom mjestu što kroz institucije države blagostanja, danas se radnika tretira kao uvijek-već lijenog i uvijek-već parazitom koji ne uspijeva svojim radom zaslužiti nadnicu. On uvijek-već živi preko svojih mogućnosti, uvijek je na rubu zasluživanja onoga što dobije zauzvrat za svoj rad.

S obzirom na natuknuti razvoj krize i metoda kojima se rješava i s obzirom na ideološku podlogu koja ih prati nameće se pitanje djelovanja, tj. prvo probijanja

ideološkog sklopa, a zatim i postizanja konkretnih učinaka. Prvenstveno s obzirom na organizaciju rada u javnim institucijama, a specifično po pitanjima javnih kulturnih institucija. Poznavanje globalnih ekonomskih tendencija i mjesta koje u njima zauzimaju lokalne specifičnosti i institucionalni aranžmani neminovna je početna točka. No, pri aktiviranju tog znanja u konkretnom kontekstu treba izbjeći mehaničku dedukciju koja logiku konteksta ne uzima u obzir jer se tim činom ne proizvodi politički antagonizam iznutra već na raspolaganju ostaju samo prazne parole. Aktivistička adekvatnost s makroanalizama u konkretnim situacijama postiže se postavljanjem makroanaliza u funkciju horizonta razumijevanja i navigacijskog sistema. Ključni zadatak kroz ispitivanje institucionalnog polja u kojem se djeluje opoziv je mitova o javnom sektoru kao parazitskom, neefikasnom i lijenom, nasuprot privatnog sektora uz neodrživost teze po kojoj država, tj. porezni obveznici "poklanjaju" novac onima koji rade u javnom sektoru. Jer rad u javnom sektoru jednostavno implicira drukčije kriterije valorizacije iz perspektive društvenih efekata.

Određene karakteristike upravljanja koje se pojavljuju u javnom sektoru poput klijentelizma, korupcije ili neefikasnosti nisu inherentne javnom sektoru kao takvom već su ishodi određenih političkih procesa koji nisu ireverzibilni. Ako nešto u javnom sektoru ne funkcionira jedino rješenje nije privatizacija, uvođenje tržišnih konkurentskih modela ili gašenje. Postoje i druge opcije, više puta iskušane,

koje kroz demokratizaciju javnog sektora vode kao većem stupnju njegove efikasnosti. Također, treba imati na umu da je i "neefikasni" javni sektor nužan infrastrukturni i institucionalni uvjet da bi privatni sektor uopće funkcionirao i da bi poslovao uspješno. A pogotovo je nužno izbjeći insceniranu opoziciju i borbu između zaposlenih u javnom sektoru i radnika u privatnom sektoru. Radi se lažnoj opoziciji kojoj je jedina svrha antagonizacija ključnog antagonizma – rad vs. kapital. Osim legitimacije kroz vidljive pragmatične i konkretne učinka nezaobilazna stavka mora biti nepopustljivi politički stav koji je na razini civilizacijskog standarda – svi ma mora biti omogućen pristup zdravstvenim, obrazovnim i kulturnim uslugama bez obzira na ekonomske uvjete.

Ispunjavanje političkih stavova konkretnim praktičnim rješenjima proizlazi iz sagledavanja svih mikroaspekata radnog okruženja u kojem se djeluje. Kakav je hijerarhijski ustroj i podjela rada u instituciji? Postavljanje pitanja koja su se tretirala kao samorazumljiva prvi je korak u politizaciji ustroja institucije i proizvoda koje distribuira. Kakav god se pokret u toj borbi oformi nedvojbeno je da gubi istog momenta kad pristane na okvir nametnut diskreditacijama javnog sektora i institucija koje se temelje na jednostavnoj činjenici njihovog javnog karaktera i time navodno akutne podložnosti klijentelizmu i korupciji. To pogotovo vrijedi za kulturne javne institucije. U trenutku kad ih se odredi kao neprijatelje bitka je unprijed izgubljena. Ukoliko ostanemo bez javnih institucija kao takvih nestao je i

sam front djelovanja. U kulturnom polju ne smijemo pristati na izjednačavanje estetskog antagonizma s političkim jer sam čin borbe za javne institucije donosi i rješenja u estetskoj dimenziji.

Marko Kostanić

LABOUR, INSTITUTIONS AND DECISION- MAKING MECHANISMS

The three decades preceding the economic crisis were substantially marked by the elimination of labour from the political sphere. Immense efforts were invested in making this aspect of our lives - the production of means for our own reproduction - politically neutral and eliminating it from democratic discussions that reached their peak after the disintegration of the Eastern Bloc. The inevitable excesses of the breakthrough of labour into the political field were treated as effects of insufficient neutralization or by patronising those existentially hurt by the excesses - you didn't manage to get rid of your old habits, we live in a different world now. As the only compensation for the discrepancy, those who continued to live in the old world were able to afford only the humanitarian intervention from above, the way victims of natural disasters are usually helped. Which is completely understandable from the dominant perspective that interprets the current economic order as the natural one. However, upon examining the economic basis of the ideological offensive of the re-articulation of labour, the fundamentally political nature of the depoliticization of the labour sphere becomes evident. In a nutshell - after the 1970s crisis and the fall of the profit rate, the ruling class decided to coordinate an attack on an item materially disproportionate to profit - wages and social rights. Thus begun a battle which, besides being fought in factories and institutions by wearing down and breaking the trade unions, also needed to be fought in the ideological

field because the brutal attacks on the living standard had to be camouflaged and legitimated in some way. All those invited participated in this battle - from politicians and representatives of capital to academic elites and most influential columnists. Besides having direct effect on the struggle at the time, the ideological offensive ensured a lasting effect as well; years after the most intensive struggles in which the rulers were declared winners in the public imaginary the political stakes which secured the victory were forgotten, thus establishing the consensus - it has always been like this, it is a natural logic. But in 2007./2008., after 30 years of successfully postponing the solving of the fundamental contradictions of the 1970s crisis, a new and even more destructive crisis begun, which has not yet shown an indication it might be resolved in the near future.

It was interesting, considering the development of the crisis and attempts to find a solution, to observe the emergence of labour or the working class in mainstream explications of the origin of the crisis, and later in suggestions and instructions for stabilizing and reigning in the crisis. The ubiquitous reference in the first days was the trigger of the crisis - namely, the American housing market, i.e. the subprime mortgage market. The way mortgages were granted to the poorest social class and the distribution of risk among various financial instruments that were thought to be adequate for neutralizing the risk level contributed to the first wave of discussions on the causes of the

crisis by blaming greedy bankers and financial institutions – in addition to unavoidable hints of accusations on account of the irresponsible behaviour of citizens who took out mortgages despite knowing they would not be able to repay them. But, well, everyone thought that the unstoppable rise of real estate prices would make up for increased debts, despite the fact wages did not increase. And almost no one gave a second thought to why those poor citizens, and not just them, couldn't afford to buy a house off their labour, and what is the relation between growing inequality and the origin of the crisis. Why can't we live off our labour according to the currently expected living standard? Subsequently, the following sequence in the treatment of the crisis brought new aspects and required new legitimisations – banks were being saved by public money in order to avoid the complete disintegration of the banking system, which in turn caused the public debt to soar; and by actively forgetting what preceded it, the soaring public debt was proclaimed the central cause of the crisis and a new attack on workers' and social rights and public institutions began.

Therefore, workers and their rights, as well as public institutions, but especially workers employed in publicly financed institutions, become stigmatized as the cause of the crisis. However, this time around the situation differed from previous crises and situations when workers and the public sector were declared responsible for the malfunctioning of the

capitalist system. It is vital to notice the way workers' responsibility is treated differently. While the previous crises were explained as the results of workers' excessive militancy in pursuit of their rights, either in the workplace or through the institutions of the welfare state, today the worker is treated as always-already lazy and always-already a parasite whose labour does not earn him his wages. He always-already lives beyond his means, always on the edge of deserving that which he gets in return for his labour.

Considering the indicated development of the crisis and methods of resolving it, as well as the accompanying ideological background, we are faced with the question of taking action, i.e. firstly, penetrating the ideological framework, followed by achieving actual effects – primarily with regard to the organization of labour in public institutions, and specifically in relation to public cultural institutions. The knowledge of global economic tendencies and of what positions local particularities and institutional arrangements have within them is an inevitable starting point. But, when activating this knowledge within the actual context one should avoid the mechanical deduction which does not take into consideration the logic of the context as this act will not produce political antagonism from the inside, but will instead leave nothing but empty slogans at one's disposal. Activist adequacy with macro analyses in actual situations is achieved by employing macro analysis as the horizon of understanding and navigation system. In the questioning of the institutional field

of activity the key task is to repudiate the myths of parasitism, inefficiency and laziness of the public sector in opposition to the private sector alongside the unsustainability of the thesis that the state, i.e. the taxpayers “give away” money to those who work in the public sector. For working in the public sector simply implicates different valorisation criteria from the perspective of social effects.

Certain management characteristics that are found in the public sector, such as clientelism, corruption or inefficiency, are not inherent to the public sector as such, but are results of certain irreversible political processes. If something does not function in the public sector, the only solution is not privatisation, the introduction of competing market models or shut down. There are other options as well, tried many times before, that lead to a higher degree of efficiency through the democratization of the public sector. Moreover, we should keep in mind that even the “inefficient” public sector is a necessary infrastructural and institutional condition in order for the private sector to function at all and be successful. And what must be avoided entirely is the staged opposition and struggle between those employed in public sector and these employed in private sector. This is a case of a false opposition whose only purpose is to antagonise the key antagonism – labour vs. capital. Apart from the legitimization through visible pragmatic and concrete effects, what is also essential is the uncompromising political attitude which is on the level of the standard of civilization – everyone must have

access to health, education and cultural services regardless of economic circumstances.

Fulfilling political attitudes with actual practical solutions is the result of taking into account all micro-aspects of the working environment in which one is active. What is the hierarchical structure and labour division in an institution? Raising the questions that were treated as self-explanatory is the first step in the politicization of an institution’s structure and the products it distributes. Whatever movement is founded in this struggle, it will undoubtedly lose as soon as it accepts the framework which is imposed by discrediting the public sector and the institution based on the simple fact that they are of a public nature, and thus necessarily acutely susceptible to clientelism and corruption. This particularly applies to cultural public institutions. The moment they are denounced as the enemies, the battle is already lost. If we lose the public institutions as such, we lose the field of action itself. Within the cultural field, we must not agree to equating the aesthetic antagonism with the political one, for the very act of fighting for public institutions provides also the solutions in the aesthetic dimension.

Marko Kostanić

Koncept i koreografija: Marjana Krajač

Dramaturgija: Marko Kostanić

Izvodci: Lysandre Coutu-Sauvé, Jacob Peter Kovner, Chloé Serres, Ana Rocha

Oblikovanje svjetla, zvuka i video-obrađiva: Bojan Gagić

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