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Territoriality and choreography in site-situated performance

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Propositions k.g. Guttman

1

Site-situated performance involves creative processes that are conducted through and across the specific constraints of a location. The constraints of a space already inhabited and “practiced”, already coded with social, political, and economic content, become the relational ground from which a performance draws its meaning.

2

Embracing constraints becomes the performance’s transparent grappling with the history emergent within the site. Embracing constraints critically challenges the notion of artistic freedom as generated from an individual agent on neutral ground, configuring concepts of artistic freedom as negotiation on a ground possessing prior inhabitations.

3

Foregrounding hospitality in site-situated performance generates situations that are not oriented towards a precise form or ending, but open towards the ebb and flow of acts of receiving and offering between guest, host, and site.

4

Site-situated performance are considered to be immersed in the somatic-political conditions of settler colonial and colonial systems. The embodiment and articulation of the position as dancer-settler-host-guest orients choreographic practice towards attuning to these ongoing conditions.

5

Choreography is practicing the relation of attending to movement and creating movement, organizing the field of the perceptible for the audience and the dancer alike.

6

Embodiment is considered as a taking-on-a-form through relations. In site-situated performance the dancing body erupts into forms beyond the individual, beyond a previously known limit, oriented to enhance the indeterminate connections between body and site.

7

Artistic research in site-situated performance is conducted through experimental movement practices, archival research of the locality, and critical reflection of the encounter between audience and dancer. The three modes of practice become interconnected, heightening and refining the looping sequence of intent, action, observation, and analysis.

8

Settler colonial and colonial projects possess an inherent violence in their hierarchical classification of the world. The Western settler white choreographer, immersed into naturalized ways of seeing and of inhabiting spaces, must first account for the ways of perceiving and categorizing as an invention of state power, in order to critically engage with how territorial powers influence individual and collective modes of perception.

9

There is no clear beginning or end to movement.

10

Everyday life is a creative and critical negotiation of one's circumstances. Experimental artistic practices are not considered in opposition to everyday life, but are positioned on the continuum of social, creative and critical activity.

11

Motherhood is a process of reactivation, re-learning to see the world through a child's eyes. It involves the re-discovery of many unexpected delights, such as jumping up and down on one's bed.