

General project's description

The refusal to choreograph and its movement: the subaltern pathway

This project situates the term 'choreography' at the centre of contemporary production of value. Thus it concerns the modes artistic subjectivity is produced, structured and organised in within neoliberal context. From the perspective of choreographic practice, it begins by differencing the "movement" that produces exchange value relations from the "movement" that is able to trigger a transformative experience and the production of change. The first movement involves what we may call "choreographies of self" and concerns choreography as a capacity that organises movement according to an affective and relational dimension that determines artistic subjectivity within logics such visibility, self-representation and communicability. The second movement involves what we may call "choreographies of unselfing" and it involves those subjectivities and modes of doing that abandon neoliberal's agenda such the fight for visibility, recognition and acknowledgement (amongst others).

This inquiry argues the potential of movement regardless choreography under the hypothesis that it is possible to enable a displacement of our choreographing (and choreographed) subjectivity -even when this may entail interrupting and unworking any identity determination-. At the core of this refusal to choreograph or be choreographed, we could encounter the inevitable shift for the choreographer-artist into an acknowledgement of the subordinate condition of his or her capitalist subjectivity, thus allowing his or her subaltern potentiality to be encountered. Thereby "movement" as potentiality would not appear subjected to choreography nor to a subject anymore, but materialise itself as the practice of unworking its own structures, thus enabling itself as a decodified and [self] produced subjectivity, proposing critical challenges in the field of dance, the arrangement of bodies and cultural production.

What would our movements do, if we approach them from below? Could we move choreography away from the individual free neoliberal subject? What would be a choreographic practice that makes things move without organising them? How could choreography affect our own trajectories if we address it through an invisible point of view? How would this affect choreographer's subjectivity? The starting point of the research draws attention to forms of choreography that appear from changes in the production of dance techniques from the 60's and their transformation onwards by seeking logics of "exclusion" as unworking strategies within processes of dis-identification and dissidence.

Research topics 50% SEMINAR

Destituent movement or how to inhabit the distance between dancing (what) matters from its own ends



At the moment i'm busy with these questions: How to free movement from neoliberal gaze and its forms of recognition? What would it mean to move from a point of view worthless to neoliberal gaze?. These questions are intertwined with a broader one: What can "invisibility" do in our current contexts?. Could invisibility be a condition of potentiality in the context of choreography and dance production? During this seminar I'd like to reflect on the notions of "invisibility and desire" and what they may entail in the context of dance production and as (an artistic) form. I'd like to speculate on what is that movement that refuses to choreograph or be choreographed; what would entail in the experience of watching or gazing and -according to visibility and currents modes of recognition and valorization- how the notion of "choreography" could be challenged by this proposal.

My sense is that measurelessness, dispossession and brokenness seem reminding forces which afford the violent condition of being invisible, and yet determines what "dance matters". Accordingly, dance is necessarily traversed by its condition of being invisible, of being non-necessary resulting from contemporary forms of value production. From this assertion, my inquiry draws attention upon that ambivalent place in between being invisible and the desire to exist, which in respect to dance, it would entail a renewed consideration regarding its value as aesthetic experience. Though I'm afraid that this consideration involves an annihilating gesture which cannot be avoid, I'm intrigued by the questions that it rises, as my sense is that speculating over this annihilating gesture could open the possibility to let movement exists as a "destituent capacity". What kind of value systems could be inaugurated if dance approaches invisibility as a condition of potentiality?. To answer this question we may "make use" of movement as such, rather than using choreography as a tool or an utility for its production. Moreover it involves movement as a capacity that uses itself without actualization and "desire" as an speculative and materializing force.

Certainly, the notion of “invisibility” opens the question of “desire”. Although we all know how desire has been colonized by the senses and logics of capital, I however believe that this question reminds relevant even in the capitalist precarious context. Perhaps the notion of “desire” could be reversed: how may desire be profaned again? How can we make a new use of desire in respect to artistic practice and, more concretely, in respect to dance as an invisible capacity? How does the incalculable and the opaqueness of an invisible force enable an intensive process of movement based on desire?. During this seminar I'd like to discuss how the production of dance may involve a displacement of the notion of “necessity” as to materialize the distance between dancing (what) matters from its own ends: How can we think of a movement (or dance) that is only necessary to itself, but useless to any constitution of value? How does movement materializes the distance in between what is being and its actualization as choreography? Hence, how may these questions transform our cultural knowledge of the notion of dance-improvisation for instance?.

In this seminar I will situate the aforementioned questions from within the domains of kinetics of movement and aesthetic experience. Participants are invited to a simple movement practice which they can experience or watch. This practice will set the working ground to speculate further on the proposed questions by constellating sounds, concepts, images and movements, drawing from various source materials such non-fiction film, philosophy, cinema, and my own working material.

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