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**“2GETHER/AL(L)ONE”
PARTICIPATORY PRACTICE FOR CO-CREATION OF
THE PERFORMANCE**

Master thesis

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AN ABSTRACT

The following work is the result of my research which was based on analysing the two fields - contemporary dance and social work in order to create a praxeological method. A method of participatory practice offering an experience of co-creation for the audience. In the first chapters I am focusing on answering the relation between the audience and performers through the selected concepts and theories in the field of performing arts focusing on contemporary dance and theatre and social work. The examination of the process of establishing working relationships in social work serves as the base for co-creation in contemporary dance performances in participatory practice. The goal of the research was finding a method that is not following the established, hierarchical and conventional practices of rehearsals and performances. This research is important because it provides a praxeology that can be used for the further creation of new artistic projects and may also be used in pedagogical and educational contexts. The second part of the thesis consist of the analysis of interviews conducted with five Slovenian artists. The conclusion consists of a summary of various interviews and tools which proved to be fundamental for participatory practice methods and the co-creation of performances.

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1. INTRODUCTION

“What is it that you want to achieve with this performance? What do you want to say? What do you want to do with it and how? How does it connect to the society right now? Is this an actual concept?”

-Janez Janša, 15.7.2019 during an interview for the following thesis

I am currently finishing my studies at the Anton Bruckner Private University. Working as a professional dancer, I have developed many fields of interest over the past few years. The task of choosing one area to focus upon for this thesis was the first challenge I encountered. I decided to work on the theme of audience participation in contemporary dance performances. This means I am dealing with distance and non-distance between the two and further analyse the potential of audience participation as an experience of co-creation and pedagogy and education. I decided to investigate and research the topic from three point of views. Firstly, as an artist and creator, secondly as a performer in the contemporary dance field and thirdly, as a pedagogue. The idea for this research came from a very personal performance that I am creating with Johannes Randolf. This performance was initially supposed to be a duet with Veronika Tököly. Out of unfortunate circumstances (Veronika got injured) this performance became a duet with the audience. I draw connections and use literature from the field of contemporary dance and other fields of the performing arts such as theatre and the field of social work¹. I am interviewing the two fields of expertise knowledge. The artistic work, “2GETHER/AL(L)ONE” symbolises the starting point for the development of a praxeological method based upon contemporary dance and social work practices. The proposal of the artistic work made the dimensions I will develop in this research visible. My work system is looking at the two fields of knowledge and developing a method by extracting certain concepts from both. These principles support and complete each other and help creating links and the usage of knowledge.

¹ I graduated at University of Ljubljana, Faculty of Social Work in 2018.

I would like to now introduce you to the performance that can only exist with the audience's participation:

Title: 2GETHER/AL(L)ONE

Concept & Choreography: JOHANNES RANDOLF and JERCA ROŽNIK NOVAK

Performed by (C. O. V. Cie Off Verticality): JERCA ROŽNIK NOVAK (SLO)

Light Design: Janko Oven

Produced by: PLESNI TEATER LJUBLJANA

Co-produced by: C. O. V. Cie Off Verticality

The project is supported by Anton Bruckner Private University, Kulturland Oberösterreich, Linz Kultur, Ministry of Culture RS, Municipality of Ljubljana - Department of Culture.

The piece was by coincidence transformed into a solo. It was done out of the necessity to still present the work in progress of the duo performance at the Festival UKREP 2018: Enter, although Veronika Tököly - one of the dancers got injured. The solo version of the creation thoroughly underlines the feeling of being left alone, although the memory of togetherness is still very present. The performance is dealing with the feeling of emptiness, which is combined with missing someone and anger in the situation of being left alone - not disappointed, not bitter with the person, but with the circumstances that made such a situation happen. The performance emphasizes the concept of making the impossible possible and how we can adjust at the moment to create new opportunities out of a disastrous situation.

The performance tackles the idea of the necessity to keep things, people, situations, etc. the way they are or bring them back to the original state after they (things, people, situations, habits etc.) got shifted or broken. The need for replacing or bringing back the missing part or the missing person is shown through the engagement and support of the audience. The audience feels the urge to help in an emergency situation. During the performance, they realize how important it is for me to present the piece to them in its original form of a duet. To do so, the audience is asked to participate and become the absent dancer, Veronika Tököly. Consequently, the solo becomes a duet with the audience. The solo has a fixed movement material, although I have to adjust to the audience's reactions. The performance can be performed indoor as well as outdoor.

To assure the surprise effect on the audience, the piece needs to be announced as a duet in the program. This way we encourage the understanding of how meaningful the audience's participation is in the performance. We assume that they have a bigger need to participate if the necessity of replacement is presented as a surprise and not announced before the performance.

The work in progress of the solo version of "2GETHER/AL(L)ONE" was received positively and also earned two awards: "Jury Award for a promising dance piece by the International Expert Jury (Thomas Schaupp, Brigit Berndt, Jasper de Neergard, Susann Næss Nielsen)" and an "Award by a selected Slovenian choreographer Gregor Luštek for the best performer at Festival Ukrep: ENTER 2018 in Slovenia". Moreover, the project got chosen for the BeSpectACTive! which is a European project and active spectatorship program in 2020. This means the performance's premiere will happen in March 2020 at the Dance Theater Ljubljana (Plesni Teater Ljubljana) in Slovenia.

Our artistical process depends on the engagement of the audience. We need to research the tools and methods as well as strategies (our theoretical basis in the field of theatre and contemporary dance is the work of authors such as Augusto Boal, Antonin Artaud, Bertolt Brecht, Claire Bishop, Jacques Rancière, Laurence Louppe, Marina Abramović, Jonathan Burrows, Andre Lépecki, etc. and in the field of social work the authors like Gabi Čačinovič Vogrinčič and Lea Šugman Bohinc, Milko Poštrak, Možina Miran, Warren Bernie, Jonathan Parker & Mark Doel, Bradford W. Sheafor & Charles R. Horejsi etc.) that are needed in order to move and include the audience even more in the performance. We are dealing with creating a platform of co-creation.

I believe that the engagement of the audience also helps to bring dance closer to the people, which means that it opens and offers a platform for people to enter the world of performance as an insider rather than an outsider. I strongly believe that giving the possibility of experience makes people interested and willing to participate and be "a part of", dance performance, dance events, etc. Once they hopefully have a pleasant experience of participation, they will want to be a part of further developments. This does not have to necessarily be a participatory audience performance, but any kind of event including dance.

The audience is not asked to just randomly participate. They have a clear task to fulfill, in the exact same order of the process as the duo performance would happen. The invisible, nonexistent dancer is still the reference point of the performance which means that the audience rather needs to take the position of an insider than just be an observer. They all speak from one point of view and have one role. They are Veronika.

Once the performance is done, the engagement of the audience creates the performance. This means that the performance cannot exist without the participation/co-creation of the audience.

Do such coincidences happen by chance, depending on the circumstances, taste and unfulfilled wishes and desires of artists or do they happen by an already planned concept? I don't know. It can be both. None of the ways carry out more value. Sometimes the most inspiring and exciting things happen by chance, and it is in our hands to make something out of them or just let them slip away. To develop them, I firmly believe one has to have rather clear answers to the main questions: **What, Why, How** and **For Whom/ With Whom**. The answers to these questions hold the research of theories, of tools, methods, ways of creating and performing as well as teaching and educating. This thesis serves as my personal tool to investigate the mentioned questions and try to answer them as best as I can. I am convinced that the process will help me to grow personally, artistically and as performer and a pedagogue. My expectations and work should provide the tools and a method of participatory practice as well as some sort of conclusions that will help me to develop the performance "2GETHER/AL(L)ONE" together with Johannes Randolph and inspire me to use and transform the tools in my further professional career as a dancer.

I would like to now take a moment to explain the numerous possibilities of the title's wordplay and what it stands for in this particular text:

2

Two

Together

All

Alone

All one

1

One

Two Together

Two Together All Alone

Two Together All one

Together All one

Together Alone

All Alone

All One

All Together

One Alone

It means that together we are all one and the performer and the audience create a unity of one. We create togetherness where no one is excluded in any sense. No performance subsists with no audience. No one is left alone, not the audience member nor the performer on stage. We - performers and audience need each other to coexist. The emancipation in performance means awareness and giving attention to involvement. This also connects to a broader concept and questions I am dealing with, for example the society we are living in. More and more people are left alone in all of this togetherness that we are trying to create.

The thesis consists of three parts. Firstly, the analysis of the theories and concepts already written and developed by different authors in the field of contemporary dance performance, theatre and social work developing tools and methodologies that were used previously by other artists and fields of art that seem essential to my interest and topic for this thesis. I am supporting the concepts with excerpts of the interviews I conducted in the second part of the research. The five interviewees are working as artists in the Slovenian field of contemporary dance and performance². The third part

² I focus on Slovenian artists because firstly, I am Slovenian, secondly, I will work, create and develop there, thirdly the Slovenian contemporary dance scene is developing and seeks now ways of creation.

consists of the analysis and conclusion involving the results of the research and their transformation and reshape based on the context and work for the development of this specific method. My goal is to make this method clear and transparent in my work.

Throughout the thesis you will find the parts of the sentences/units in two slashes /.../. The sentence looks like his: *(R3)/Every form of art always addresses somebody or something.* / Those are the sentences stated by the five Slovenian artist in the interviews. The two slashes indicate the analysis of the interviews. The sentences might support what is written or fit to discussed topic. I intend to develop the tools and methodology based on all three parts of the research. It is my personal interest in the topic and my wish to achieve that no contemporary dance performance would have empty seats in the audience. I am not saying that I can do so or that it will happen through the process of “2GETHER/AL(L)ONE”. But what I am sure of is that my research can contribute to the many actions and activities that are at the moment happening with the same goal as mine: including audience into contemporary dance performance and including them in such sense that they become a part of the process of the performance in order to share the experience of the performance as co-creators. It is an invitation to participate in the process and understand the performance as a rehearsal space, shifting the notion of a finished product to expending the understanding of it in a way that a finish can also be the beginning of something new or it is actually never finished because it is always newly created. It's the same concept but a different kind of co-creation, each time with a different group of people.

Throughout the development of the participatory method I am dealing with the need to avoid established, hierarchical and conventional practices of rehearsals and performances. I understand contemporary dance and contemporary dance performance as a medium/tool of communication and co-creation. Everything is aesthetic in a sense that it appears through a materiality, form, through a certain set of principles. Even when using contemporary dance as a medium/tool. The point is not to avoid it but to shift the attention when working with dance as a tool/medium of co-creation to what it does and how rather than focusing on what form or materiality it is or should or is expected to take. Because of the fact that it will always take a shape

Interviews with the Slovenian artist will re- introduce me to the scene and enable me to see the dance scene from different perspectives.

or aesthetic the clarification of what we are searching for, researching and what our goal with the work is, plays a fundamental role.

It seems very reasonable and more than expected from a performer to possess all forms of knowledge; theoretical, practical, and historical. And it is expected more and more of a performer to master different types of art, not only movement. I am not taking even a second to question the professionalism of skill and behavior as well as I am not questioning the consistency of upgrading the knowledge in all fields. A dancer's body has enough expertise and self-understanding that it can play "*within the body's familiarity as an instrument of dance*" (Breuss & Jeschke, 2014, p. 4³). Therefore, the movement and the quality of movement require a particular everyday practice that a dancer is obligated to do to have the body and the mind, as much as the soul, ready to perform.

2. DISTANCE AND NON-DISTANCE

"Anyone can do theatre, even actors.

And theatre can be done anywhere, even in a theatre."

- Augusto Boal

The research is taking me back to where I was brought up and where my roots and understanding of practicing dance come from: Slovenia. Another aspect that links the performance to Slovenia is the fact that it is produced by Dance Theatre Ljubljana (Plesni Teater Ljubljana). It is important to note that all aspects I am discussing and noting about the topic in the following text are unique in the context. I do not intend to depict this art form in a nationalist way, nor do I intend to expose the Slovenian dance scene in a nationalist manner.

It is more a matter of my connection to this geographical place; a real wish and need to look at the time and space and the dance scene in Slovenia from a perspective that I was able to develop thanks to my experiences of studying abroad. Sometimes it is

³ Breuss, R., Jeschke, C. (2014). De-archiving movement- research: choreography: performance. München: epodium.

useful to understand what the proximity does to the mind and the body and what view from a distance can offer.

Distance or non-distance⁴ in this thesis refer to spatial distance, physically being away from something or someone, spatial distance between the audience and performers (as the so called fourth wall) distance can as well occur in distancing oneself emotionally or mentally. *(R25) /The distance is part of the architecture, never really a part of perception. /* The German word for distance is “Distanz”, the noun itself includes the word dance, “tanz”. Franko (2017)⁵ exposed this linguistic coincidence as a play of words that consist of challenging the borders of how close the performer can get to the audience and the other way around. This play happens physically while dancing. It is not the distance itself but the research of proximity. Proximity in space and even more in the presence and physical relationship.

The question of distance or non- distance and the answer to it lies in the regime of expectation. It is not about who is watching and who is performing/ producing in front of these hungry eyes; it is about understanding that the starting point is a specific expectation from both sides. These expectations tend to enable both sides- the ones performing, and the ones watching to establish a connection and bring these two units together as one. Relation dynamics work based on the addressing and the response to this addressing. And exactly the addressing is in its execution dependent on the audience.

“Only when we will abandon the expectations of what art should do to the viewer and what the viewer should do/return to the artist, only then can a community in which there is no regime that determines the mutual relations appear” (Janša⁶, 2010, p. 94).

⁴ According to Dictionary “distance” as a noun refers to:

1. the extent or amount of space between two points
2. a state or fact being apart in space as a remoteness
3. an expense and linear expense of space.

As a verb it is normally used with an object such as *dis-tanc-ing* and refers to:

1. to leave behind as a distance, to surpass
2. to place at a distance

Retrieved from <https://www.dictionary.com/browse/distance>

⁵ Franko, M. (2017). Epilogue to an Epilogue: Historicizing the Re-in danced Reenactment. In M. Franko (Ed.), *Oxford Handbook of Dance and Reenactment* (pp. 487-505). New York: Oxford University press.

⁶ Janša, J. (2010). Enakost v Gledališču. In J. Rancière, *Emancipirani gledalec* (pp.85-98). Ljubljana: Maska, Javni sklad Republike Slovenije za kulturne dejavnosti.

Being physically away from Slovenia in the past few years had a definite impact on my mind and body. It almost feels like I don't belong there anymore, but of course I know that my roots are in this country and that I wish to come back eventually. Taking a look back and diving into the Slovenian dance scene might as well help me understand what it looks like now and how it developed. This way I might also understand what it needs. By doing so, I am sure I will be able to find out how and where I can contribute with my knowledge and experience.

Slovenian geographical and national small, but extremely rich space, within changing political systems, offers extremely fertile soil for the development of contemporary dance. It seems that sometimes through the struggle of existence, great things happen. Here it must be noted that new perspectives, ideas and mindsets reached this part of the world at a slower pace than compared to other countries. Especially the early twenties were extremely important for the establishment of the contemporary dance scene in Slovenia in this regard.

The raw beginnings according to Teržan (2003) of the Slovenian contemporary dance scene go back to the time after the 1st World War but based only on strict ballet, although Meta Vidmar, and the famous couple Pia and Pino Mlakar were already present. Later on, Mary Wigman had a significant influence on the creation and settlement of the contemporary dance scene in Slovenia.

Arhar⁷ (2015) states that the pioneers of contemporary dance in Slovenia were educated at German expressionist schools. The first student of Wigman was Meta Vidmar. She - Meta Vidmar was the one who organized the dance evening in 1927 in the Opera house of Ljubljana. This evening counts as a key event for contemporary dance in Slovenia. Marta Paulin, Marija Voglenik, and Živa Kreiger also attended her school and they established contemporary dance classes after the 2nd World War (Arhar, 2015, no page).

Simultaneously, Pina and Pino Mlakar, Slovenian choreographers and dancers who worked mostly with ballet dancers, took over the ballet of Ljubljana after the 2nd World War. Their practice was expressing the philosophy of dance as a spiritual upgrade. The problem for contemporary dance then and until 1999 when High school for contemporary dance- SVŠGL was established, was the institutionalization and

⁷ Arhar, N. (2015). Uprizarjanje zgodovine sodobnega plesa: Ob gostovanju plesne skupine Trishe Brown in Barbove rekonstrukcije plesnega večera Mary Wigman. MMC RTV Slovenija. Retrived from <https://www.rtvlo.si/kultura/oder/uprizarjanje-zgodovine-sodobnega-plesa/381978>

infrastructure of contemporary dance in Slovenia. One of the only programs was taking place at the Academy for Theatre, Radio and Film in Ljubljana (AGRFT), since most of the activities were being developed outside of the institution and on the freelance dance scene. At the time, dance existed somewhere between social engagement, expressionism, and theater dance. I would say that the same problem still exists, although in a less extended version. On the other hand, the theater was blooming in the 70ies and 80ies of the 20th century. The rich involvement of the experimental theatre was in Slovenia very much affected by the philosophy of Antonin Artaud. Based on his principles, Dušan Jovanović summarized his mission for theatre: "*Gesture is a language that has its own life*" (Teržan⁸, 2003, p. 52). Teržan continues with the explanation that so-called alternative, neo-avant-garde, experimental theatres were not only defeating the classical ones, but they searched for new, different forms, based on present times and circumstances. The importance of movement, gestures, dance, and its connection to text or even no text in the theatre was emerging. In 1970 Theatre Glej- the experimental theatre was established and two years after another one (Pekarna). Theatre directors like Ljubiša Rastić, Lado Kralj, Dušan Jovanović, Tone Peršak, and others were directing plays that experimented with movement. Theatre then was a cultural-political polemics and left dependent on the politics's decisions. Uršula Tržan (2003) writes about the extraordinary development of theatre houses in the 80ies with the help of temporary and new groups. The groups were led by Dragan Živadinov, Emil Hrvatin (also known as Janez Janša), Tomaž Pandur and later on Matjaž Pograjc with Betontanz, Bojan Jablanovec (founder of ViaNegativa), Barbara Novakovič, and others. On the opposite, the contemporary dance scene did not have any institute or theatre, where dancers could rehearse or perform regularly (p. 26-49). Uršula Tržan reminds us that Ksenija Hribar established Dance Theatre Ljubljana (Plesni Teater Ljubljana) known as PTL in 1984 as a first professional contemporary dance group. The group was successfully working for some years, but it got less and less stable until it did not exist anymore. What remained is Dance Theatre Ljubljana (Plesni Teater Ljubljana) as a theatre where performances are created and performed by different artists. After the decay of the group, new independent artists created their work platform. Artists like Matjaž Farič who created FLOTA, Branko Potočan leading Fourklor, Istok Kovač established the only

⁸ Teržan, U. (2003). *Sodobni ples v Sloveniji*. Ljubljana: Mestno gledališče ljubljansko.

contemporary dance company in Ljubljana (EnKnap Group) and Mateja Bučar. The so-called new but already “older” generation is the generation of Goran Bodganovski, Maja Delak with Institue Emanat is as well a co-founder of Dance Highschool for contemporary dance in Ljubljana (SVŠGL), Nataša Kos, Gregor Kamnikar, Gregor Luštek, and Rosana Hribar, Nina Meško, Leja Jurišić, Jana Menger and many others who are still present and working in the scene (p.106-139).

It took a lot of dedication and a lot of resistance as well as an insistence to establish this scene and built it up. And it feels like it is still building up when it should already be stable. The scene should enrich itself with the great work and effort that the people present in the scene are contributing to development. What would be even more efficient is for the work to ensure and empower the scene to be even more strong and stable. Not just build itself up but add to what already exists.

“Contemporary dance is a term for contemporary dance trends since their appearance at the end of the 19th century” (Rupnik⁹, 2012, p.14).

Možina¹⁰, (2003) writes that in contemporary dance that is used as a tool/medium, we do not see the body and its shape, but we see and feel what the body and dancer tell and express and the atmosphere they create. Dance is the tool which allows everyone to lose oneself completely and to find oneself again. You are the same, but at the same time, completely different (p. 125).

According to Petra Pikalo, Nataša Tovirac, Tina Dobaj, Kaja Lorenci and Katja Legin¹¹ (2012), contemporary dance practices enable the complete development of a person - both physical and mental. It has a connection with present, it reflects social events and reflects social movements. Contemporary dancers and audience cultivate a relation to own body, a positive environment and encourage understanding of the technique by the power of expressiveness and devotion to the movement (p. 5).

⁹ Rupnik, V., Rupnik, U. (2014). Plesna umetnost. Učbenik: učbenik za program predšolska vzgoja, modula Ustvarjalno izražanje - ples in Plesno izražanje. Ljubljana: Tehniška založba Slovenije.

¹⁰ Možina, M. (2003). Kako plesati življenje in kako živeti ples: predstavitev plesa za razvijanje identitete. In J. Bohak & M. Možina (Eds.), Kompetentni psihoterapevt/Tretji študijski dnevi Slovenske krovne zveze za psihoterapijo, 6.–7. junij 2003, Rogla (pp.125–133). Maribor: Slovenska krovna zveza za psihoterapijo.

¹¹Pikalo, P., Tovirac, N., Dobaj, T, Lorenci, K., & Legin, K. (2012). Učni načrt, Gimnazija, Obvezni predmet, Sodobne plesne tehnika, Umetniška gimnazija – plesna smer. Modul B, Sodobni ples. Ljubljana: Ministrstvo za izobraževanje, znanost, kulturo in šport: Zavod RS za šolstvo.

It still is a progressive, innovative counteract to traditionalism as it was when it started in the late 19th century and the beginning of the 20th century. This is where I find transfers and connections to the text “(Salzburg) *Masquerades of Modern Dance*” written by Claudia Jeschke¹² (2016) and especially this part of the title: *Masquerades*. According to Mojca Planšek is *Maska* journal¹³ a Slovenian journal published since 1920. It offers a high level of critical discourse about the performing arts in Slovenia and worldwide. *Maska* created a platform for discussion and reflections on contemporary art and it's local as well as global context. The journal is published in the frame of nonprofit organization for education, production, publication and research also named *Maska*. The name of the organization was inspired by the theatre and props used in the theatre in 1920. *Maska* in Slovenian language means a “Mask”, something to cover the face. The flexibility of the meaning of the name allows the journal to write about different performing arts as it fits to each and every one of them. In Slovenia, the whole movement of contemporary dance started with big enthusiasm, notwithstanding that it did not develop its full potential and passion until now. It feels like the excitement is still present, and it still is the driving force of the contemporary dance scene in Slovenia. Many of the propositions did not work out, and many are still very relevant/present and should be considered. Do not get me wrong. Great establishments had happened from the beginning of the 20th century until now and a lot of what exists today would not have been possible without the beginning enthusiasm and hard work. Also, the Slovenian contemporary dance scene is in its way blossoming and is plentiful in ideas, plentiful of artists, inexhaustible of productions, happenings as well as it is growing in education. Nevertheless, it is not stable, rather always on the edge of existence. Due to small space and rather poor financial support the scene at the moment does not work as one but rather as many individuals fighting to survive. It also does not have a stable amount of audience. This is not a problem at all as it seems like it functions on these conditions, and it works uniquely and progressively. I do not want to blame the state as much as I am not going to approach this text in any political way. I as well do not want to pity the conditions the artists are supposed to create and work in, yet I have to add a remark about some

¹² Jeschke, C. (2016). (Salzburg) *Masquerades of Modern Dance*. In S. Britwieser (Ed.), *Anti:modern*. Salzburg inmitten von Europa Zwischen Tradition und Erneuerung (pp. 207-302). München: Hirmer.

¹³Planšek, M. (no date). O MASKI. MASKA. Retrived from <http://www.maska.si>

facts concerning the art scene in Slovenia. Leja Jurišić (in Švabič¹⁴, 2018) explains that it would be helpful if the politics would understand the need of arts for the society and not only count on the economic recourses. Arts, science and academia are building the country. The state demands excellence in its competitive criteria in the independent scene, and the conditions it offers are by no means the conditions for superior art. Jurišić states that we get fifty percent less budget for a project, than similar projects get in some other European countries. In addition, Slovenia does not promote its artists. The function of an independent scene is essential for the development of a society and a country. Free/off scene has to exist because it is easier to break boundaries and thus innovate, in institutions the structures are more fixed, and expectations are more classical. The expectations from the free scene are high or even higher than the ones from the institutional work with a set budget, but the system won't provide resources to reach these expectations. According to Jurišić (2018) the independent scene, if it is not wiped out by the state, must by definition be advanced. As a consequence, it can compete with pieces outside the country. Quality is in practice, in form, in idea. A small country needs to be promoted. This is how it expands, gets bigger.

"The past exists as it is included, as it enters (into) net of the signifier -that is, as it is symbolized in the texture of the historical memory- and this is why we are all the time "rewriting history" retroactively giving the elements their symbolic weight by including them in new textures- it is this elaboration which decides retroactively what they "will have been" (Žižek¹⁵ in Franko, 2017, p. 501).

Sometimes it feels as if we still lived in the past while we should work on the present. There are no problems, only solutions. And it is an excellent opportunity to still work on improvement and even contribute to the scene now, in this very moment. The brief overview of the contemporary dance scene's history and development offered me an understanding that the cooperation between contemporary dance and theatre was already established and worked well in Slovenia. It seems like the theatre recognized

¹⁴ Švabič, L. (2018, January 25). Leja Jurišić in Marko Mandić: Vsak zase in vseeno skupaj. MMC RTV Slovenija. Retrieved from <https://www.rtvlo.si/kultura/oder/leja-jurismic-marko-mandic-vsak-zase-in-vseeno-skupaj/444059>

¹⁵Source in Franko, M. (2017). Oxford Handbook of Dance and Reenactment. New York: Oxford University Press.

contemporary dance and contemporary dance does recognize theatre. They already worked together very closely and established the connection. But how far or close are we when it comes to the audience? The critical work and reflection lie in the examination of the distance and the borders of our own practice. As Rancière¹⁶ (2010, p.48) wrote it is not about digging deep and getting rid of the passive audience, instead it is to research again and again on the activeness of the audience and to question the methods and approaches of the creators and performers.

3. PARTICIPATORY PRACTICE OFFERING AN EXPERIENCE OF CO-CREATION

“Art must be life- it must belong to everybody.”

- Marina Abramović

The naming and uses of dance vary according to purpose and context. Throughout history, dance has changed its functions and has been in constant development. Also, expressive-creativity and creativity are defined differently according to the fields and contexts of work. Some designate them as processes, some as human products. We live in a world full of specialized areas of human activity, where we also share activities with the body and movement in countless sub-areas. Deliberate and non-nominal movement, aesthetic and sporting, dance and movement activities for competitions, parties, fights and other areas that depend on the nationality, culture and the environment in which they develop, all serve different purposes. It is always conditioned by the context of the case and by the specific and necessary subjective perspective. According to Warren¹⁷ (1993), we must always be aware of three fundamental factors: we must know ourselves, the expression-creative tool (dance) with which we work, and the people with whom we work with or for. Contemporary dance in this thesis is a medium/tool of transformation, a tool of inclusion in a platform that is open for experience and co-creation. Of course, we understand and experience dance differently and surely in many cases it is too personal and cannot be theorized.

¹⁶ Rancière, J. (2010). *Emancipirani gledalec*. Ljubljana: Maska, Javni sklad Republike Slovenije za kulturne dejavnosti.

¹⁷ Warren, B. (1993). Introduction. In B. Warren (Ed.), *Using the creative arts in therapy: a practical introduction*: 2nd (pp.3-9). London: Routledge.

Therefore, it might require different sets of categories. Those can be combined to express, capture, and explain the individual experiences.

As a basis of **the method of participatory practice** I am taking the knowledge, concepts and practice of social work. In order to ensure a certain potential to create co-creation it is essential to examine the process of **establishing working relationships** in social work. The concept offers the basis of work and communication in helping processes. Comparison between certain concepts of contemporary dance and concepts of social work provide methods and tools for participatory practice. In order to do so, authors such as Lea Šugman Bohinc, Gabi Čačinovič Vogrinčič, Nina Mešl, Klavdija Kustec, Milko Poštrak, Nigel Parton and Patrick O'Byrne, Dennis Saleebey etc. are necessary to refer to. As the main reference I am working with the authors from Slovenia, because they are active in the Slovenian social work field and they were my professors at the University of Ljubljana, Faculty of Social Work. Performance and dance in the context of social work and development of participatory practice are tools for co-creation and experience of co-creation where the performer and the audience permanently co-create the meaning of the performance. An idea of co-creation is in this context understood as a shared journey. The understanding of the process of the performance is the base for participatory practice.

3.1. SOCIAL WORK PRACTICE

Trying to define what social work is similar to asking what contemporary dance is or what contemporary dance performances are. We are facing "*multiple interpretations and association queries*" (Parker & Doel¹⁸, 2013, p. 2). Practices of social work vary. They vary across countries and contexts. According to Parker and Doel (2013) it is not a homogenous entity. It facilitates social change and development, engages people to address life challenges and encourages wellbeing. Through co-creation, co-production the people in need get empowered to live a better life (p.1-3).

Contemporary dance, and with it the principles of contemporary dance, were formulated at the beginning of the 20th century as a resistance to formalism of that time, especially in classical ballet. It is based on the creativity of the dancer who is always looking for new forms of movement and creativity. With this summary, I strongly equate social work and the "fourth", that is, the last wave of social work according to

¹⁸ See Bibliography for more bibliographical information, page 87.

O'Hanlon, with changes and upgrades in the language of social work. Which prioritizes the process and characteristics of the relationship between those involved in the helping process. Poštrak (1995) states that such work can also be imagined as a triangle with three equal angles, one of which is the theoretical background, the other is methods and techniques and the third is practical activity. The theory of social work is very multidisciplinary. The multifurcations of human existence through the interweaving of disciplines created by human beings for human beings.

I see both professions, contemporary dance and social work, as a possibility to explore, creating endless possibilities through collaboration, co-discovery and co-creation. Social work and contemporary dance are extremely complex activities, as are the theories about these activities. Both professions often find themselves in discussions, whether they are primarily practical or theoretical. However, we need to be aware that we answer such questions within contexts. Contemporary dance is still developing and looking for ways to reconcile the definition and theory of contemporary dance, not only in the general public but also among dancers. The definitions of contemporary dance somehow cannot find unity, so perhaps its most prominent feature is precisely the modification, adaptation and constant search for something new. Contemporary dance is looking for venues to replace the stage, looking for a place where anyone interested in dance can access it. So does social work. It is accessible as it exists among people. The field managed to create certain rules, principles that are known to everyone. It also works together with the person. It is a great example of co-creation.

“Enhancement of the psychosocial functioning of people and improvement of their environments are the primary concerns of social work” (Northen & Kurland¹⁹, 2001, p.1).

Social work is a wonderful manifestation to the process of healing from both sides- social worker's and the person's in need. Social work takes different kinds of art and

¹⁹ Northen, H., Kurland, R. (2001). Social work with groups- 3rd edition. New York: Columbia University Press.

transforms them into tools for help and empowerment. The concept of help with art forms has been existing since the very beginning of mankind. We are reflected in the changing relationships between culture, artistic activities and the social development. Some authors even write about art and society as a unified whole. They say that the health of a society is reflected in art and the artistic activities in a community and vice versa.

“In each of us, there are the beginnings of creative “artistic” activities shown through games, movement, dance, voices and sounds, the forms of our childhood, when these activities were the most natural, spontaneous way of our self-expression and communication” (Šugman Bohinc²⁰, 2004, p. 171).

When talking about audience-performer relation, the relation can be compared to a social interaction. Undertaking the concept of co-creation allows a deeper understanding of the process of co-creation in the frame of development of participatory practice in performance. In social work it defines the relationship and the process of help. Within the concept of co-creation Gabi Čačinovič Vogrinčič developed steps of the working relationship in practice based on several authors such as Lüssi, Vries and Bouwcamp, Saleeby, Hoffman.

“The prefix “co-“is appropriate because it is about co-operation, co-research and co-creation performed by co-speakers, co-partners, co-workers in the helping process” (Čačinovič Vogrinčič²¹, 2016, p. 22).

The concept of the work and establishing working relationship consist of six steps. Those steps serve as a base of co-creation and as an inspiration for participatory practice. The steps are the following: *“an agreement on collaboration, the instrumental definition of the problem and the co-creation of solution, the personal leading, the*

²⁰ Šugman Bohinc, L. (2004). Kibernetika psihoterapevtske pomoči z umetnostjo”. In J. Bohak & M. Možina (Eds.), Kompetentni psihoterapevt/Tretji študijski dnevi Slovenske krovne zveze za psihoterapijo, 6.–7. junij 2003, Rogla (pp. 169-173). Maribor: Slovenska krovna zveza za psihoterapijo.

²¹ Čačinovič Vogrinčič, G. (2016). Social work with Families: The Theory and Practice of Co- Creating Processes of Support and Help. In N. Mešl & T. Kodele (Eds.), Co-creating Processes of Help: Collaboration with Families in the Community (pp.19-40). Ljubljana: Faculty of Social Work.

ethics of participation, strength perspective, dealing with the present (co- presence) and actionable knowledge” (Čačinovič Vogrinčič, 2016, p.23).

The order of the steps in the process of helping is not necessarily always the same. What is important is that each process starts with an agreement on collaboration. Steps of the social work concept are supported with concepts dealing with performance, audience, participation, distance, performance lecture and some case studies further on in the text.

The classic boundary between the stage and the audience, i.e. between those who perform and those who watch, has been disappearing for some time. Audience is invited to a unique experience as passengers. The dancers are well aware that without the audience dance in certain forms would not exist. When the show is performed, viewers become part of the creative process. Only then does the final creation of the show really begin as it finally gets feedback.

Conversation is the central place in which the processes of assistance in social work takes place. *“The concept of a working relationship follows changes in the science and profession of social work. Changes are reflected in changing the language of social work” (Čačinovič Vogrinčič, Kobal, Mešl and Možina²², 2005, p. 7).* Language includes, encourages and empowers. *“In social work, we are repeatedly confronted with personal views, personal theories, and personal languages through which users of psychosocial assistance construct and maintain themselves, their life stories, their realities” (Šugman Bohinc²³, 1997, p. 287).* The language of contemporary dance is not only a new language, but it is also a place of liberation and self-expression (Macrell, 2005). It is a non-verbal communication that we use to communicate with ourselves and the world around us. It is an all- inclusive language as it is used by everyone. Social work puts the user²⁴/ the expert of her/his own experience, in the center. They are the most important ones and the whole process is created for them and with them.

²² Please check the upcoming sources without a foot note under the chapter Bibliography, page 84- 90.

²⁴ With the fourth- last wave in social work and the changes in language in helping processes as well naming of the people in need and people that a social worker is working with changed. From clients and users, the name changed to experts of their own experience. Because people experience their life and therefore know their situation the best.

A performance is the central place in which the processes of participatory practice will happen. According to Bojana Cvejić (2018), concepts are products of theory. But also, theory has to be rehearsed and reversed. So, in order to create the concepts in theory one had to experience them before, show them, visualize them. Creating, articulating, working also entails showing how these concepts were created, done, and accepted. Theory has to be rehearsed for it to exist in practice. (Cvejić, 2018).

According to Cheng and Cody (2016) dance exists in chorographical as well as in philosophical articulation. Dance as a practice has undergone many transformations, from the sixties to the present, where it disseminated on various movement techniques and performative practices. It expanded through times and it took shapes as different practices as much as theoretical categories. The nature of contemporary dance performance continues to expand into new forms, genres, and media²⁵. A certain type of dance which moves toward somatic practices and deepens into the skills of curiosity and awareness. The interesting combination of the technical and physical skills of a dancer support the understanding of dance which has to show whether the body was/is trained to do it. Not hidden or suppressed by the latest trends in the dance scene. It is an embodiment of the kinesthetic experience. Bojana Cvejić (2018) writes that a choreography is the specification in relation to the question, idea, topic that a performance is dealing with. A structure to the dance. Something historical but as well very actual. It repeats in different ways; different minds use it to organize ideas. Choreography enables a heterogenic expression of the medium/tool- dance. It is like a frame of magic. It consists of an execution of dance. According to Cvejić (2018) choreography creates a line between the abstract and concrete. Choreography operates with the tools and methods; it rewinds dance so it can achieve its meaning (p.17-20).

In a cross-section of the abstractness of motion and the narrative of the movement as well as the play between them is where I find the term “performance” very enriching. However, the term and action “performance” has many meanings and definitions. As an art form, it strategically engages “*techniques of representation and orientation to*

²⁵ Cheng, M., H. Cody, G. (2016). Performing the theatrical matrix”. In M. Cheng & G. H. Cody (Eds.), Reading contemporary performance: Theatricality across genres(pp.11-15). New York: Routledge, (pp.11-15).

communicate with audiences” (Morrison²⁶, 2016, p. 258). According to Schechner²⁷ (2007), the performance offers a peak experience that is scientifically unlike from everyday life because of its focus, general visibility, and intensity. Yet, at the same time, not separated from it as it derives from everyday life and blends back into. It hugs different genders, styles, actions, events, popular entertainments and theatre, rituals, daily life, lectures, experiments, etc. The definitions are shaped by different people at different times and places and are defined in a particular context.

According to Ranci  re (2010) the expression “performance” is a form of different kinds of acts- dramaturgy, theatre, dance, pantomime, contemporary dance, physical theatre and others which place bodies in action in front of a gathered audience (p.8). I am indeed focusing on contemporary dance performances, yet the form of contemporary dance performances that I am writing about also includes other tools that are not often used in contemporary dance performances. The clarification that Ranci  re offers allows the freedom to not label what it is or should be but instead defines it in the process of freely using the tools that are needed alternately to what it should consist of. Taylor (2013) stated that a performance is a system of learning, storing, and transmitting knowledge²⁸. Contemporary dance performance absorbs multimodality. It does not consist only of dance anymore, but it also possesses other forms, tools and media. These tools and media are not used only in a research phase of the performance but are more and more supporting the contemporary dance art on stage.

The purpose and what the performance does is a matter of a specific context. In this sense, it is a range of cultural and spatial forms that are created and shown through speech, writing, gestures, singing, dancing, costume designs, rituals, storytelling, etc. They are always defined by the context. This means it is important to note in what time at what place, from whom and for whom it is created. *(R1)/I very much like the proposal of a Bulgarian philosopher and theorist Boyan Manchev, who proposes that the question “what dance is or what the body is” has to be transposed or reformulated into “what contemporary dance can do and what the body can do and how”./* Because the

²⁶ Morrison, E. (2016). Rhetoric. In M. Cheng & G. H. Cody (Eds.), Reading contemporary performance: Theatricality across genres (pp.257-259). New York: Routledge.

²⁷ Schechner, R. (2007). Rasaesthetics. In S. Banes & A. Lepecki (Eds.), The senses in Performance (pp.10-28). New York: Routledge.

²⁸ Taylor, D. (2003). The Archive and the Repertoire: Performing Cultural Memory in the Americas. Durham & London: Duke University press.

question what something is, immediately connects to demanding a definition. We are not able to define contemporary dance with clarity anymore. It overtakes different practices and methods of work; it cannot be seen as one anymore. The question is what it does to the audience, to the artist, culture, and society in which it exists. He also claimed that this is fundamentally also a political question because it is connected with a certain kind of action which always intervenes into a particular space and context. We understand that different performances have different goals as well as target groups. “2GETHER/AL(L)ONE” is an offer to an experience of participation and co-creation at the very moment. Understanding movement as a base for dance and dance as a base for any choreography and choreography (even if it is not a fixed one that may adapt to the space and time by coincidence) as a base for a performance. A performance becomes a platform, a space where dance wrapped in choreography can happen. Also, a physical absence of dance in contemporary dance performance is understood as deviancy. According to Marko Mandić (in Švabič, 2018) is performance, also a contemporary dance performance a mix of more fields of art. Like a “Gesamtkunst” a “Gemischtkunst”. A mixture that is influenced and put together from many viewpoints and fields of art. At this point, it is necessary to add a remark about the *term fusion*. It is a term used very generally. This is why it is sometimes hard to define. It is handily defining a process of joining two or more things together. Fusion is a noun; the verb is to fuse. For this thesis, it is existential to adopt this term to eventually blend the different categories, styles, art forms, tools and methodologies used in other genres. This fusion will create new tools and methods that are in my opinion useful in the frame of contemporary dance performances. It is like revealing different layers that speak and stand for pretty much the same concept, just that the concept is explained from different points of view. Time “flies”, and so does art. History is teaching us about the present. Understanding and revitalizing concepts and practices is very enriching and vital nowadays. To develop useful tools and point of views, we need to understand the changes that are happening in the social field of today’s society. We need to deepen our understanding and perspective to what was already changed and furthermore pay attention to what is changing right now. Also, nowadays, a dancer/ performer is supposed to know how to do everything. He or she is expected to sing, dance, move, act, teach, entertain, etc. This is not necessarily a bad thing since it allows one to challenge oneself and develop in many different ways.

In social work practice, language is the main tool of communication and co-creation. Through spoken words the information is transferred and communicated. *“When we acknowledge that our bodies think, move, transfer, react – often in conjunction with linguistic thought or prior to it- we can use dance as a tool”* (Blumenfeld²⁹, 2018, no page.). In participatory practice the tool of communication and information is **contemporary dance**. The **body** is an instrument that is able to create and materialize the tool. The tool exists in the corporal form.

3.2. AN AGREEMENT ON COLLABORATION

This is an important introductory ritual as it sets up the framework for social work and the process of working. *“The cooperation agreement contains the agreement to cooperate here and now, the agreement about the time we have available and the agreement on the working relationship, i.e. the agreement on HOW we will work”* (Čačinovič Vogrinčič, Kobal, Mešl and Možina, 2005, p. 9). The roles of all involved are clear. This is an important point in order to avoid frustrations and possible conflicts. The main thing is establishing a safe space in which all participants have a say. We are co-creating solutions in the present, here and now. The needs and desires in such space are constantly checked and re-designed. Having a safe relationship in a safe space is key to the success of our co-creation. In this concept everyone involved are active participants and take the responsibility to co-operate in the process. From the social work's concept, the performer's partner is the audience in this case. The audience agrees to collaborate once they buy the ticket to see the performance. They are willing to see and contribute to the performance with their presence.

²⁹ Blumenfeld, A. (2018, July 30). Don't Get it Twisted: Dance is An Intellectual Pursuit. DANCE magazine. Retrieved from <https://www.dancemagazine.com/dance-intellectual-2589248186.html>

3.2.1. AUDIENCE

(A18)/Audience / Spectator is for me an essential part. / In the English language, a group of people that is gathered to see a performance, are named differently, using different words. Clarification may vary from the visual principles to conceptual ones. In various works of literature, we find numerous terms for the audience, reaching from spectatorship to viewers and onlookers etc. Audience undertakes different activities, tasks and roles while watching a performance. They are a witness, spectator, observer, receiver, perceiver, co-creator, etc. Roles and tasks may vary depending on the type of performance. Different art works demand different roles from the audience. According to McKenzie³⁰ (2011) the proximity of the performance changes the focus of the audience. The audience might lose the role of an audience and undertake the role of a co-creator. (J36)/In a performance the performer doesn't need the audience for the chain reaction, but to enable the work itself./.

According to Herbert Blau³¹ (1990), there is a theory in the act of seeing as well as there is a theory in spectating. Keir Elam³² defined the audience as an entity that has “the ability to recognize the performance as such” (1980, p.87).

And the audience can do so because the frame or the so-called “cognitive division”, a distinct boundary between the performers and the audience is established. Yet, we know the two main paradigms. One is an Aristotelian. It places the viewer in a generally stationary cathartic identification. And the second one is the anti-Aristotelian, which encourages the audience to take a critical as well as physical position in the performance (Cheng & H. Cody, 2016).

The process of studying and researching participatory practice requires references to certain artists. Methods of Augusto Boal (1931- 2009), Bertolt Brecht (1898-1956) and Antonin Artaud (1896- 1948) and Marina Abramović (1946) provide me with ideas and impetus in order to develop the methodology of participatory practice. I am aware of

³⁰ McKenzie, C. (2011). Intimate encounters: A study of the interaction between dancer and observer. Retrieved from https://ro.ecu.edu.au/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=2376&context=theses_hons

³¹ Blau, H. (1990). The Audience. Baltimore, MD: Johns Hopkins University press.

³² Elam, K. (1980). The Semiotics of Theatre and Drama. London: Routledge.

the fact that I am placing them out of context, but they support my research. The concepts they developed through their work are impossible to grasp in total in this work. Therefore, they serve as case studies in the context of participatory practice and development of the methodology. Those artists fit to the research because of methodologies and works they created including participatory practices. Seeing and experiencing require a certain kind of distance that is breaking parts into logical strings, focusing on differentiation, narration, analysis (Schechner, 2007).

The avant-garde movement also had an impact on theatre and later on concepts of work from artists such as Brecht, Boal and Artaud. It completely re-complicated borderlines between the performers and the auditorium. Richard Schechner³³ (1973, p. 40) stated the following thought: *“Audience participation expands the field of what a performance is because audience participation takes place precisely at the point where the performance breaks down and becomes a social event.”*

This kind of performance may disrupt the cognitive process. The audience is not only asked to “make” meaning for themselves through intensely interpretative spectatorship, but they are asked to leave the comfortable seats of the auditorium and join the performance with their physicality. Metka Bahlen³⁴ (2014) examined Boal’s work immensely, and she stated that the definition of a “spect-actor” is very appealing, chiefly because, with this naming of the audience, he gives the audience a whole new content. The audience member is involved as an observer and a commentator. But Boal goes even further; the spect-actor enters the performance as a co-creator. This is when the connection between the performers and the spect-actors is established and the “roles” can be mixed. The public then becomes an active part in the performance.

“Social interactions are based on shared and taken for granted perceptions and thoughts in action. So artistic practice, as a kind of social interaction, also relies on these frames of interpretation that go beyond the immediate intention of the spectator” (Muntanyola-Saura, 2018, p.59)

³³Schechner, R. (1973). Environmental Theater. Michigan: Hawthorn Books.

³⁴ Bahlen, M. (2014). Aktivna participacija. In U. Admič & B. Polajnar (Eds.), SOODLOČAJ, soustvarjaj, sooblikuj: gledališče zatiranih za razvoj političnega aktivizma (pp.45-53). Maribor: Pekarna Magdalenske mreže.

Audience represent a group of people. A group of individuals that gathered for the same purpose- to see and experience the performance. Social work with groups is an integral part of practice. According to Helen Northen and Roselle Kurland the group is a social context and *“a means through which its members modify their attitudes interpersonal relationships, and abilities to cope more efficiently with their environment”* (2001, p. 30). People communicate through verbal or non-verbal symbols. Any act becomes meaningful by the response of others to it writes Northen and Kurland (2001). According to the authors the base of any interaction is the communication. In the case of participatory practice an open system of communication in the group is based on the recognition of each member. The leader’s task is to behave in such a way that she/he encourages the group’s effort to achieve its purpose. A group centered pattern mixes with the so-called leader - centered pattern. The communication is channeled through the leader or one of the members of the group. Such a pattern enables the members of the group to establish relationships, set personal roles in relation to the group and situations, values and norms are clarified. Members of the group are aware of their responsibilities to the other members of the group and to the process. Therefore, no one feels left out and everyone is an active part.

3.2.2. ACTIVE/PASSIVE AUDIENCE

“We know that the audience affects performances through their reactions- laughter, sights, restlessness- and most traditional Western theatre; those responses are generally polite and unobtrusive” (Kattwinkel³⁵, 2003, pg. ix).

(L26)/The audience is anyways always participating, even if they are sleeping./ According to De Marinis (1987) one could understand passive as an objective way of perceiving the audience as an object of the performance. As a point to which all the actions of the performance are directed. On the other hand, the active would mean subjective. In this understanding of the audience the performer and creator of the performance focus on the receptive actions of the audience: *“perception, interpretation, aesthetic appreciation, memorization, emotive and intellectual*

³⁵ Kattwinkel, S. (Ed.) (2003). Audience participation: essays on inclusion in performance. United states of America: Praeger Publishers.

response, etc.” (p.101). The clarification between the active and passive audience indicates the thought that there is something wrong with the audience. That something is missing or lacking. And most importantly, needs to be improved. Just because the audience sits in the lit place of the theater does not make them passive. We might perceive them passive as the evolution of the audience is a sitting audience in darkness on the other side of a so-called “fourth wall”. By this, it is indeed reduced to a simple act of seeing or hearing. (J5)/And from this perspective (Rancière maybe could not really articulate this in the best way) we can understand that the medium, the performance makes you active. / A “passive presence” that merely enables the performance to take place. There is no such thing as a “passive audience”. There is no passive position that has to be transformed into active. Rancière (2010) explains that activeness is our natural and basic state. We are constantly learning, absorbing, experiencing also as an audience. We connect what we see to what we already have seen (p.15-16). “The essential message of Rancière is to make people actively participate in the shared world” (Tomanová, 2018, p. 77).

(J38)/One could say, the presence of the audience is so active that it as well activates the performer. The audience is not just active but is the “activator”. / Not just that they are active themselves, but they do have a function and power to activate performers. Already with their bodily presence in the space they enable the performers to perform. Being watched provides us with a different presence than not being watched. Also, it is interesting to look backstage after the performance and see what the performers do. We transform into critics of the performance that the audience performed, surely without them knowing that they performed. We discuss and judge the “performance” of the audience. We define it as heavy, as interested, as sleepy and engaged; we blame them for unsuccessful scenes, etc. Janša (2010) argues that the audience’s role and work is the continuation of imagination that he/ she is exposed to if not asked differently.

Rancière (2010) outlines that an audience understands that what is happening in front of them is not reality, but at the same time, they know it is happening here and now and not in some different outer dimension of reality. It is the role of the performer to look again at their work from a different perspective. It is a work, that does not want to extinct the “passive” audience, nevertheless repeatedly investigates the audience’s

activity (p. 48). (L27)/*You have to be super emancipated, to make people participate.*/ Ranci re argued that the audience must be emancipated and spec- actorship should not be equated with intellectual passivity. What is well known already from the times of Aristotle is that the audience invests the emotions “*in the hope of finding a certain kind of catharsis. We know also that they need to engage their imaginations to complete the inevitable gaps left by the staging and presentational process*” (Walmsley, 2018, p. 200). The active audience is comprehended as the opposite of a passive. What we sometimes forget and makes much sense here is that when we fix our visual focus, the rest of the body is analogously forgotten. (J13)/*A performer cannot do their work/job without the audience’s work.* / (J14)/ *It can be only one spectator snoring and sleeping there but the physical presence of the person already encourages the performer’s work.* /.

What we expect from the audience is to be in non-everyday modes that require a kinesthetic mode, which makes the body “become all eyes”. The body, in this way, can extend beyond the surface of the observing body. It becomes an involved body, a body and mind that “attend to” an additional mode within the relationship between oneself and what she/he is attending to (B. Zarrilli³⁶, 2007, p. 60-61).

To do so, the attention of the audience has to be caught by the performer. (L21)/*You know, when I am interested in the piece the people will be interested in the piece.*/ Therefore, self- presenting, according to Philip B. Zarilli (2007, p. 62) is “*both a to-from himself/herself and for others*”.

We might not want to forget that watching is also an action. It is to observe, compare, interpret, select. To participate might as well mean to process the performance actively. What we need and already start to have is an active audience, in the sense of active researchers. The audience has to be taken out of their comfortable seats, out of their role as observers. According to Ranci re (2010) we have to remove the audience's illusion that they are in the position of control.

³⁶ B. Zarrilli, P. (2007). Senses and silence in actor training and performance. In S. Banes & A. Lepecki (Eds.), *The senses in Performance*, (pp. 47-70). New York: Routledge.

I combine control with distance. Sometimes one can take the role of the active to interpret with a very conscious decision of distancing. Janez Janša³⁷ (2010) argues differently from Jaques Rancière. He proposes that the viewer is already active but might not be aware of it. On stage, we take the responsibility to be critical, challenge and research the mechanisms of this activeness. We might be fooled by the picture of relations and relationships between the audience and performers as hierarchic but let us not forget that performance doesn't exist without the audience (p. 85-98). It is useful to mention the so-called "Spect- Actor" again on this point, the concept of an active audience created by Augusto Boal. The idea proposes that the audience is on the same level of inclusion and participation in the performance as the performers themselves. They are not only passive observers but participants. The reality we work in is constructed through the function of agreement of all participants. It is on us to create a new paradigm, on us to reflect the complexity of the audience's experience. "2GRTH/AL(L)ONE" places the audience as the heart of the artistic and co-creating experience. Janša (2010) speaks about the work of the audience that is seizing and translating the work. The audience will always take the work/performance somewhere the performers cannot access it anymore. Because each audience member is already a performer in his/her own story. The "work" of the audience is first of all the meaning that they add to the corpus of what they see. Andreja Kopač (2015) ensures that the communication between the performer and an audience happens in a frame of a dialog. Kopač explains that the message the performer sends has the message with high amount of information. But the information is condensed in a small discursive unit which in its ongoing process of communication gains the volume. It gains it with the interpretation of the audience. The performer always has a beginning need to communicate and the audience with the presence proves the openness and readiness for receiving the messages (p. 31- 32).

"The goal of emancipating the spectator is not to transform spectators into actors and artistic directors, but to understand the distinctiveness of the knowledge and the

³⁷ Janez Janša best known from his renaming and statement "*I am Janez Janša*" is the author, director and performer of interdisciplinary projects. Re-naming is a daring statement in arts as the name Janes Janša originally belongs to a Slovenian rather corrupted politician that was a prime minister between 2004 to 2008.

activity already at work in the spectator's mind and to acknowledge the egalitarian approach towards intelligence which links individuals" (Tomanová, 2018, p. 77).

3.2.3. PARTICIPATION

Going back in time, participatory art was embodied in different frames. Alan Brown, Jeniffer Novak- Leonard and Shelly Gilbride (in Bonet & Négrier, 2018, p.17-20.) pinned down the following five. They created a range of five stages from so-called "receptive" to "participatory": starting with "**spectating**," meaning that participation is only a matter of reception and perception of work. The audience has only one commitment that is interpretation. The second modality is "**enhance engagement**," meaning that the educational programs might reach the state where the mind of the audience is influenced. So, to say the performance might activate the creativity but will not be expressed by the audience. Or in other words: the engagement will not be shown through creative expression of the audience. The third is "**crowdsourcing**" which is giving the audience a role during the creation. This means they are able to make some of the choices or through upstream of documentation. The fourth one is "**Co-creation**," meaning that the audience is involved in the experience of artistic creation. And the last one according to the authors is "**Audience as Artist**" which means that "*the audience take the control over the artistic experience*". Such practice and form of performance offer an integral part of artistic experience say Colbert and St-James (in Walmsley, 2018, p. 202). It is the experience that involves cognitive, emotional, and imaginal engagement. It is multidimensional and multi-sensory.

The piece and the process of "*2GETHER/AL(L)ONE*" establishes itself somewhere between co-creation and audience as an artist. This might be a bit of a conventional admission to BeSpecACTive! Program, but the piece will still be offered as a contemporary dance performance which means that it will be led and navigated through the set material of the performer. This also has to be delivered in a form that can be repeated and it must be strong enough in the concept, tools and the execution to offer the rich experience of co-creation. Any audience engagement is demanding, can be messy, is complex, and we have to be aware that it is indeed process-based and context dependent. Therefore, it needs certain rules and leadership. What if the performance would escape and there would not be any material to watch anymore?

Then it would most likely not be a performance any more but more of an experiment, or a workshop. An offer of a planned experience of co-creation as well as organized change in the physical reality of the audience but still controlled enough that it does not have a chance to end in unpredictable consequences³⁸. According to Janša (2010) performance happens somewhere between meeting point of the performers and the audience. Each can only take segments of the “work” that has to be done. *(J11)/You come, and you do your work. / (J12)/Because without this work done the other can also not be done. / (J13)/A performer cannot do their work/job without the audience’s work. / (J14)/ It can be only one spectator snoring and sleeping there but the physical presence of the person already encourages the performer’s work. / (J15)/It is interesting why this bodily presence is important- it is like a society-based contract that was signed between the work of the audience and the performer ./*

Cvejić (2018) reminds us of the fact that from avantgarde on, the theatres started to question some of the aspects of representation. From staging to understanding of the distance between the stage and the audience. Distance or non- distance goes beyond a present encountering. It can be used to avoid embarrassment or to disavow attraction. The moment we become aware of it, and it can be controlled takes the shape of research. Distance, in a sense, is as well a form of power. It all comes down to the production of a new subject. According to Duplin-Meyhard (2018) being a part of the audience which means listening, watching and feeling already means participating also because “as long as there is an interaction between artist and a “receptor” in this sense, “active spectator” is a tautology” (p. 106).

Our perception of the world and its meaning is made, produced by the gaze of the perceiver. Our reality is constructed- “(t)he meaning does not exist in some abstract realm of thought but always involves the concrete” (S. Pierce, 2001, p. 2). And the meaning is always social in its origin.

³⁸ Unpredictable consequences like in the performance called Biomehanika Noordnung, created by Dragan Živadinov in 1999. It was performed in the army airplane Iljušin 76. The airplane was intended to train new solders in flying. The training was in the so called “parabola state” which means every 25 seconds of the flight, the gravitation reaches 0- a weightless state. This means that the body encounters different bodily experiences and realities. At the weightless moment, everyone included- performers, technicians, musicians and the audience members find themselves in same physical state. They enter one physical reality. What is probably the most satisfying is that there is no moment of discomfort that sometimes manipulative techniques in performances execute on the audience in order to get them to physically participate and take part. In this performance this just happened, because nothing else could.

Interaction in performance is compared to nonverbal social interaction and what the blurring of these phenomena means. (J27)/*This is a communicative situation.* / (J28)/ *A communicative situation on a higher meaning in this sense that is not one way, but it can happen that it is a two or more-way communication.* / Dance is not just reading or doing the technique; dance is social; dance is cultural. We are facing the results of mass development and critical changes in developed societies. New media was and still is in progress. Radio, television, cinema, ... a human being is bombarded with messages and signs as never before seen. Dance consists of all these components. It is an effort to understand that potential and implement it to the practice. Nowadays we think digitally. We created a new platform of thinking. One thought may be structured of many others; we construct and deconstruct throughout different opinions, facts, truths. We shape and reshape them regularly based on the context we find ourselves in. I am interested in creating a platform where the audience can become the performer without even realizing that they are an active part. Not all sources are applicable, and not all can be transformed into the language of movement. Consequently, one must select and decide between the numerous different art forms that may help complete the language of dance. One has to be able to borrow tools, methods, ways of researching, creating, and learning and then apply them based on interest and context of the work that is to be done.

Janez Janša (2010) writes that the twentieth century could as well be called the century of reshaping the audience from consumer to an active participant of the performance. Participation, engagement, inclusion is an offer of a certain kind of freedom. A sort of freedom that has always been and still is restricted by the theatre's chairs (p. 93- 94).

The participation can as well make the audience feel uncomfortable or excluded while they are supposed to feel included. Artaud's placement of the audience in the middle of the act happening can work in some cases but in my opinion in most it does not. Why? Because the distance that is taken away on the contrast creates the biggest distance possible showing that in this position, he/she is even less a part of the performance. Or even worse with radically distancing showing there is nowhere to

hide. A very clear example is work from the Sydney Front experimental theatre³⁹. A brief summary of some of the main actions in the short history of the theatre was represented in performances such as “Waltz” (1987), The “*Pornography of Performance*” (1988), “*John Laws Sade*” (1987), “*Don Juan*” (1991); and others includes series of extreme physical actions in order to exhaust the audience’s appetite and wish to watch the performance. Similar case happens in a performance called “*Out*” (2008) performed by Slovenian performance group Via Negativa⁴⁰ where the performers execute the concept of pride in the relationship between the audience and performers. The ten performers play the game that dogs normally play “throw and fetch” where they insist to throw the ball to the audience until the audience decides to throw back. Meanwhile they perform actions like barking at the audience, abusing their bodies, shouting to the audience, ... in order to make the audience stand up and leave being unable to take the performance any longer. Similar to that, some of the audience members are asked to take off their clothes during the performance “*Don Juan*” by Sydney Front. Then the performers leave the stage and let some of the audience members stand in front of the rest of the audience. Actions like this are sometimes perceived in the way they are not supposed to be perceived and may depict the wrong message. My intention is not to trick the audience, but the opposite. If the performance will be truly successful the audience will learn: “*to participate in the demystification of deceptions they encounter in the larger world of mass media, culture, religion, politics, and human relation*” (Kattwinkel, 2003, p. 99).

However, to specify the participation/ the object of this analysis in the research we have to understand about what kind of active participation in the process of co-creation we are talking about. Inspired by Felix Dupin -Meyhard (2018) we could as well name it “**the art of with**” which means the artistic creation/ performance is no longer a product for the audience but an experience with the audience (p.106). The

³⁹ The theatre was one of the Australia’s leading experimental theatres. In the theatre play *Don Juan* (1991) they used a typical Brecht’s notion for contemporary performance. Using the so-called seduction as a principle of performance where challenging encounters between the audience and a performer is used in order to provoke the audience written by Schaefer K. (2007). Performers, spectators, cannibals: making sense of theatrical consumption. In S. Banes & A. Lepecki (Eds.), *The senses in performance* (pp.180-190). New York: Routledge.

⁴⁰ was established by the stage director Bojan Jablanovec in 2002 in Ljubljana. It is an international platform for the research, development and production of contemporary performing arts. Their work focuses on exploration of different performing strategies. Strategies put emphasis on the ethics and liveness of the performance.

“active” that I speak about is the dynamic in the sense of sharing the same physical space, the experience of performing and co-creating the performance at the very moment. The active means that the audience takes the position and the role of a performer and co -creator of the performance. (L44)/*They have to take responsibility for themselves.* / They contribute with their physical presence, creativity, actions on stage.

3.3. AN INSTRUMENTAL DEFINITION OF THE PROBLEM AND THE CO- CREATION OF SOLUTIONS (Lüssi, 1991) - THE ROLE YOU TAKE- SUBJECT/OBJECT

“In the process, each user enters with their definition of the problem, the social worker adds their vision and thus begins the formulation of a working definition of something possible, something feasible” (Čačinovič Vogrinčič, Kobal, Mešl and Možina, 2005, p. 10). Through dialogue and collaboration, each participant explores their share of the solution. Everybody involved perceive themselves as subjects in the process.

Self-expression connects the body and the movement with the help of subjective experience. A body is not only a tool for movement, but an autonomous subject (Cvejić, 2018). The body and the movement are connected to a one organic unity. This unity expresses itself through two experiences- inside (emotional) and the outside one (physical activity, task). A dancing body is, according to Kunst⁴¹ (1999), an impossible and imaginary body. A body that always shakes the unity of each body and constantly exists parallelly (within) the body as subject (experience) and object. Body as a subject (becoming manifest conventionally in the facets of interpreting) and as object/conventionally exhibiting its technique coexisting and cannot exist without each other as they both are present in every body of a dancer. A performer's body as subject absorbs individual influences and as object memorizes and incorporates a learned technique, a historical and somatic/somatosensory technique of dance (Breuss & Jeschke, 2014). We should not forget that the audience is heterogeneous. The audience comes in many shapes and sizes. Not only that they vary geographically, in behavior, demographically and not to forget physically, but they also vary in gender,

⁴¹ Kunst, B. (1999, December). The Impossible Body. Maska. Retrieved from http://www2.arnes.si/%7Eljintima2/kunst/b-impossible_abstract.html

age, income, ways to come to the theatre (by car, train, walking, etc.), knowledge and body knowledge, etc. Bradford W. Sheafor and Charles R. Horejsi (2002) write about the need of a human being for another human being in order to recognize oneself as a subject of the situation. *“And that person’s concept of self -and even his or her survival, both physical and psychologically -is tied to the decisions and actions of other people”* (W. Sheafor & R. Horejsi, 2002, p. 4-5). The power of social relationships and interconnectedness and interdependence create the base for *“interactions and relationships – in other words, to enhance their social functioning”* (W. Sheafor & R. Horejsi, 2002, p. 5).

Kopač (2015) underlines the performer as a subject and an object of performing the performance. A performer's body/a human body represents one thing for the audience when placed in a performance place, but represents another for the performer him/herself while he/she is performing.

Kopač argues that a performer enables the body and the movement to become a communicative sign. The performer is a subject involved in the performance and the act of sharing is at the same time also an object for transferring the information. Laurence Louppe (2012) writes about the requirement from the performance to the performer which is that a performer and his/her body, especially a moving body, a performing body has to be a subject, object and the tool of its own knowledge (p.18). A performance experience from a piece called *“I will dance you till the end of...”*, an art performance created by Silke Grabinger⁴² in 2015 is an example of the subject and the object meeting. It is a one on one performance. This means there is one performer and one audience member. I want to share it because it shows the subject and the object very clearly, when people recognize themselves in someone else’s body.

“I will dance you till the end of...” is part of the series “you sense me”, which deals with the spectator, his/her role in the performance and his/her body.

How does it feel to stand opposite oneself, to discover oneself as a possible version of self? How is it to question oneself as the self that could be, or could have been? In this intimate performance, the performer appropriates the identity of the spectator and

⁴² A webpage to the description, pictures and video of the performance. Grabinger, S. (2015). “I will dance you till the end of...” Retrieved from <https://silk.at/i-will-dance-you-till-the-end-of/>

uses it. It may trigger irritation, wonder, but also deep thought on the intimacy and importance for the identity of our face. Also, to see himself/herself in a new relationship to himself/herself and to ask his/he "other" self-questions. The field of tension spans from the partial reversal of the performer-spectator relation to the mirror situation in which the mirror image is always a little distorted. Is it not so that one tends to see oneself in the other? And that this projection allows for an amount of empathy?" - Silke Grabinger.

The performance works with a concept of French philosopher Jacques Lacan. The so-called "mirror stage theory" is based on a belief that a baby starts to recognize itself in the mirror first starting at the age of 6 to 8 months. This recognition includes apperception. This means that a baby can turn itself into an object that can be viewed from outside the self. This concept underlines a representation of the permanent structure of subjectivity. Marina Abramović⁴³ took it a step further with offering her body as an object and subject at the same time. She questioned how far a public would go if an artist is "not doing anything" but just standing. As a representation of what a human can do in the piece "*Rhythm 0*" (1974), she stood still for six hours and invited the audience to do to her whatever they wanted using seventy-two objects she placed on a table.

She instructed: "*you can do whatever you want with me. I am an object.*" The aim was to understand how far the audience would go. After 6 hours of standing she started moving and deleted the distance between the performer and the audience. This led to the people leaving the performance space since they were not able to suddenly confront themselves with a subject, a person. She made her body available to be understood as a physical body and herself as a person at the same time.

Emanuel Levinas⁴⁴ argued that "*I can never "know" the other but must respond to the other's existence from a position of prior knowledge*" (Abrams, 2003, p.1). It is an encounter of the other that makes it possible for the self to develop, and the other exists before the self. It is the invitation that you give to the audience to join you in

⁴³ Abramović, M. [Il Sapere]. Marina Abramović on performing "Rythm 0". Retrieved from <https://www.youtube.com/watch?v=kijKz3JzoD4>

⁴⁴ He was a Jewish Lithuanian philosopher who studied under Husserl and Heidegger. I found few of his words and brief concepts about "self" in the article written by Joshua Abrams entitled: "Ethics of the witness: The participatory dances of Cie Felix Rucker in the book Audience participation: Essays on Inclusion in performance by Susan Kattwinkel (see in bibliography page 84).

“your” space - asking the audience member to assume an ethical responsibility to the performer, as Joshua Abrams (2003) writes. The position one takes lies in recognition of the responsibility to the performer.

Emancipation can be understood as maladjustment to any socially determined role that presupposes inequality between subjects (Janša, 2010, p. 87). *“Objectivity” can as well be a desire to keep things at enough distance from the eyes to allow whatever is it to “take shape” perceptually: to see things “in perspective” to “focus on” them* (Schechner, 2007, p. 13).

Bolens (2012) explains that interpretations of body movements, body postures, facial expressions, and gestures are defined as kinetic intelligence, that is the human capacity to discern and interpret mentioned bodily actions. Kinesthesia refers to the motor sensation that brings unifies sociocultural and neurological parameters. It underlines social interactions. The outcome and interpretation are a mixture of kinesthetic experience and knowledge. The knowledge is reshaping and changing with every impute we get. What is interesting is that we cannot feel the kinesthetic sensation, but yet, we can infer the kinesthetic sensations based on our memory, experience, and knowledge. Through the act of kinesthetic empathy, we can imagine and feel how the inferred sensation might feel like. Such a perception is active exploration. This means that one is a subject by him/her self because the body, even without the knowledge of dance movements, continually searches for links of what she or he experienced already. Emotional expressions such as smiling, tears, gestures of pain, belong to the kinetic repertoire of humans that have a social and communicative function (p. 8).

In everyday life, we repeat the sequence of movements that we are not even aware of, and we will probably never put them on the stage and receive noisy applause, yet they define our existence. This confirms that dance as such serves us in several steps and influences the performance of the movement (Warren and Coaten, 1993). Poštrak (1995, 1996) suggests an understanding of creativity in two contexts, namely, everyday creativity as an ability to develop and apply effective strategies of behavior, and another that at least in western culture is art: the form of symbolized communication. As much as we are subjects of our own life, we do have the ability to take ourselves as subjects concerning contemporary dance performance. Maybe the

key is to be clearly invited to do so. The audience is invited to a unique experience as companions of the performers. Audience become part of the creative process while being on stage. It is only then that the final creation of the performance begins because it finally receives active feedback. We (performers) need them, but they (the audience) also need us. This involves everyone on a very personal, human level of understanding.

Lea Šugman Bohinc (2016) draws attention to the epistemology in relation to social work by explaining the three transdisciplinary cybernetic views of the world. The third-order cybernetics outlined the processes of self- organization in relation to the others in a situation. *“The observer is considered part of co- developing systems in which all members mutually adapt to one another, and the developmental changes in one cause changes in others and their interaction”* (Šugman Bohinc, 2016, p.43). Meaning that a person is always a subject of the situation. There is basically no observer because the observer is being observed and involved in the situation. Once one is involved, even if only with the physical presence, he/she becomes a subject. The question is if the situation requires the self-recognition in the role of a subject. Recognition of oneself as a moving body, even while watching the performance enables the shift from the observer to a subject that is involved in the situation and co- creates the performance.

“The body acts as a receiver, facilitator, and performer when it accepts kinesthetic, rhythmic, and social stimuli” (Caf⁴⁵, 2012, p. 40). According to Warren (1993), the reintegration of artistic processes in social contexts can help and promote the health of individuals and society. Being creative is not mystical at all. What it takes is access to materials, teachers and books, lectures, exchange of knowledge and an opportunity to learn. It is also essential to understand the techniques and ideas associated with a particular expression-creative tool and the use of this expression-creative resource for the individual to enable him/her to be creative and use this creativity in different contexts. The primary sources of creativity are precisely curiosity and questioning. Questioning and understanding the world over and over again.

⁴⁵ Caf, B. (2012). Gibalno-plesna terapija pri otrocih s hiperkinetično motnjo. In K. Bucik & B. Caf (Eds.), Izzivi umetnostne terapije: zbornik prispevkov/Tretje strokovno srečanje umetnostnih terapevtov Slovenije z mednarodno udeležbo, Ljubljana, april 2012 (pp. 35-48). Maribor: Slovensko združenje umetnostnih terapevtov.

/If you manage to open their bodies, then the distance disappears./ (L18). Louppe (2012) understands the power of contemporary dance exactly in the insensitivity of the dialog between the body of the audience and the body of the performer. Furthermore, she states that the two of them are in constant common supply of interest and common wishes. The meeting of the two subjects, can happen in the dialog of the two bodies, in the dialog of two persons. According to Louppe this meeting happens in the space here and now, because the meeting cannot be postponed and carries out the experience of lasting involvement (p.32).

3.4. PERSONAL LEADERSHIP (Veries, Bouwkamp, 1995)

This is a committed communication that provides new experiences. *“[S]ocial work behaviour means leadership, i.e. leading to agreed and feasible solutions or to good outcomes”* (Čačinovič Vogrinčič, Kobal, Mešl and Možina, 2005, p. 10). A working relationship is also a personal relationship since the social worker, or the employee responds in person. They share their experiences or stories that help with possible solutions. The social worker (the principle of interposition, Lüssi, 1991) behaves empathetically and responds personally to what is happening in the relationship that arises. Leadership is personal, concrete and in the present.

It is an embodied relationship. *“Perhaps it is because I engaged with the world as a dancer first that I see the intense potential of kinesthetic relationship of bodies in performance, especially in the performer- spectator relationship”* (Adamenko, 2003, p.15).

McKenzie (2011) states that an intimate/ trusting relationship between the audience and performer can be reached when the personal connection is established. As a dancer, one undergoes specific training that helps develop a certain body knowledge. What is a dancer's body able to do compared to someone who has not received any sort of dance- related training? And most importantly what is this body knowledge able to offer and give? And how can two bodies meet on one level of experience? Sklar⁴⁶

⁴⁶ Sklar, D. (2007). Unearthing Kinesthesia- Groping among cross- cultural models of senses in performance. In S. Banes & A. Lepecki (Eds.), *The senses in Performance* (pp.38-46). New York: Routledge.

(2007) states that even though each of us has an individual bodily experience, the roots are based in our daily life as human beings. We all have structures of embodiment such as limbs, organs,... that provide us with possibilities of embodied experience (p.38-41).

(A27)/Dancers body (if it is well trained / articulated / open) offers a place to co-exist with the body of the other./ We all have a specific body knowledge that most likely comes with the profession we do and what we are interested in. A dancer's body knowledge is, in my opinion, a rather rich one, especially in the sense of experiencing the body as the main instrument to work with. It is the base of perception and the bottom of expression. *(L32)/The audience can become more aware of their bodies./* "Knowledge apparently occurs by process of ingestion or, more broadly, by taking something into someone's body and transforming and being transformed by it" (Sklar, 2007, p. 39). It is important what a dancer's body knows, but it is even more significant if the dancer knows how to transfer and share the knowledge and make the experience accessible. Most likely by our positional modes of representation. Dance is an experience that has to be bodily felt by awakening a somatic mode of attention in general (Teržan, 2003). Therefore, the audience is asked to watch the performance with physicality and not as a visual spectacle only. Dive into it with the kinesthetic mode on. A body will always respond to movement as it is created to move in order to survive⁴⁷.

We are always associating movement ways, and we all have a specific movement repertoire that we use daily and which can be more or less available in the setting of the performance. Yet, this performance is not about learning a dance repertoire. It is about an experience of co-creation, a play of roles and an opportunity to experience the stage as something accessible to anyone.

"We organize " the world" we encounter into significant gestalts, but "the body" I call mine is not a body, or the body, but rather a process of embodying the several bodies that one encounters in every day experience as well as highly experienced modes of

⁴⁷ I would like to add a remark: I do not in any way intend to make the audience member a professional dancer. This would be a very big task to fulfil in a forty-five minutes performance. This is as well not the main goal of the co-creative process.

non- every day or “extra-daily” bodies of practices such as acting or training in psychophysical disciplines to act” (B. Zarrilli, 2007, p.48).

Charels Leadbeater⁴⁸ (2009) suggests that cultural activity has undergone a seismic shift from production for audiences, to a creation with them. The vital role of the audience can shine through the concept of the audience as meaning makers (Walmsley, 2018). Participation has an empowering function. Something/ someone becomes what she/he/it is when more people join in. If we understand the range of performance as diversified as the human behavior, we understand that such behaviors include the practice of everyday life.

In such a setting, the audience has to take the role of an active participant. Richard Schechner (in Taylor, 2003, p.3) proposed to understand performance as “twice-behaved behavior”. Repeated, rehearsed, recreated, reshaped and relearned. Being a part of a social situation, we are not self-sufficient, or we do not present an isolated unit anymore. In such situations our behavior becomes a message. A message sent and received.

3.5. PERFORMANCE LECTURE AS A BRIDGE BETWEEN ART METHODOLOGY AND PEDAGOGY/EDUCATION

“The dancer as such is the experimenting and experimental subject, the dancing body forming an explicit relation to its movement”
- (Breuss & Jaschke, 2014, p. 1).

Performance lecture was first presented in 1998 with a piece called “*Product by circumstances*” created by Xavier LeRoy. Performance lecture is a form of performance that undermines the hierarchy between practice, theory, and history. Such a type of performance allows exchange, communication, sharing, and division. Such performances aim to create a space full of conditions for possibility of exchange between the event and perception. To do so, it applies many ways on the level of production and reception and in terms of the performers and the audience. Audience and the performers are continually changing roles. The practice of demonstrating,

⁴⁸ Leadbeater, C. (2009). The art of with. Manchester: Cornerhouse.

using the speech and text, telling, and offering a space and time for communication creates the possibility to experience the audience's involvement. It as well provides the "feeling of being casual". According to Breuss and Jeschke (2014), what is done and said in the performance lecture does not necessarily need to have any preset standards, but it can vary from personal statements to academic presentations and simply listing facts. In a lecture performance, the dancer overtakes the role of the performer, pedagogue, historian, and theorist (p.1-9).

The speaking happens outside the academy (a university or any other building that carries the advantage of exchanging knowledge); the dancer brings the academy to the stage. According to Franko (2017), the dancer's work does not anymore exclusively entail dancing, but it also includes the recovery of different concepts behind dance and develop the ability to adapt and adjust accordingly. *(R7)/The whole production and creation range- from studio work to books, to dance pieces, to open processes... you know this all is dance work./ (R8)/ And performance is therefore one form of dance work. /.*

The stage has the power to be a magical place, but it is also the place of concrete actions. It is a theoretical archive, a space where the research of "doing" can be carried out. According to this belief, we may understand the performance as a never-ending, varying process of research. It fascinates me that the stage can carry our three different understandings of time at once. Firstly, the past, secondly the history that connects us with the present moment and thirdly, the present itself – the here and now, the moment of doing. The dual emplacement of theory and practice becomes mirrored. It is an endless loop of coexistence and codependence. The use of speech is crucial to the achievement of the effect and words are the vital medium of such performances since they offer the bridge between the multiple roles that a performer chooses to take. Memories and narratives get exposed through spectacular-theatrical contexts that help cover a certain vulnerability of the performer. It is a space that enables to witness the interplay between craftsmanship, interpretation and creation. The performer's body memory, the technique, is activated; it is almost as if it would be explained at the moment of doing. *"The dancers access their available corporeal archive by means of exploratory movements, intentionally de-construct the relevant dance technique and its biographical and historical contexts and construct a performance"* (Breuss & Jeschke, 2014, p.5). The piece *"2GETHER/AL(L)ONE"* is not

a strict lecture performance, although it does include all of the mentioned principles. For me, the piece is delivering more of a personal situation and its explanation. In this regard, it connects well with the performance that Jérôme Bel created in 2004 which also serves as a great inspiration to me. The piece “*Véronique Doisneau*” also offers an immense inspiration because it underlines the importance of the dancer's proper physical preparation and insists that the movement is delivered with a high quality. The speech, the theatricality are not short cuts but rather on the same level as the dance itself. This is a perfect example of how a performance that is classified as a contemporary dance performance should not lose the quality of the physicality and movement. The body was trained to a certain technique and this technique should not be compromised. In the piece, Véronique Doisneau briefly introduces herself with the words: “*Good evening. I am Véronique Doisneau. I am married. I’m 42, I’ve got two children aged 6 and 11, and in 8 days I’ll be retiring*”⁴⁹. A dancer's body on stage is sometimes not even recognized as a subject, almost as if it wasn't human.⁵⁰ The performance captures a very personal story of the professional dancer Véronique Doisneau that is presented in the frame of a possible performance lecture. It captures the text and movement, her presentation of herself and her dance as well as some historical facts on the topic of ballet. This type of performance allows insights to the dancer's life, makes the dancer become an actual person again and thus lets the audience perceive the performer as “human”- something traceable and accessible to anyone. The audience can follow the process of the performance while it is happening and can as well relate to the story, because it is very close to life itself. Bel is very well known because of his statement that he doesn't want to do anything on stage that an audience member would also not be able to do.

But still, a stage is a place for watching and performers still do expose themselves to this watching. According to Janez Janša (2010) with the audience being watched, the work of an audience would be lost. We cannot place the performers in the position of de-skilling in order to bring them on the level of any audience. In such a case any person could dance at any time. The goal is to understand that we do not search for the form of dance, but dance is just a tool of inclusion. It is a medium with which we

⁴⁹ Dosineau, V. [Tatsumi14]. (2009, April 11). Veronique Dosineau 1. Retrived from <https://www.youtube.com/watch?v=OluWY5PInFs>

⁵⁰ We often forget that on stage, a dancer does not only present movement and choreography. He or she is not only a dancer, but represents him/herself, a gender, the nationality, the body type, believes, etc.

communicate in this setting of the performance. It is a substance that holds the performance together (p.93-95).

I rely on the power and on the experience of the performance to imprint a message in the audience members. I desire to offer space and time for the experience rather than a direct lecture. I want to understand the potential of such a frame of performance as a pedagogical methodology because the tools and methods it uses are close to the structure of the performance and I am under the impression that they provide a project-based structure of pedagogy. Even though it is in the time frame of a forty-five minutes, it offers a first idea.

“Participation of the audience is working on deleting the conventional and traditional ideology of spectatorship and suggests the new art form without the audience” (Bishop, 2012, p. 286). Maybe it is necessary that in such a frame of work, the performer or the pedagogue fights against the assumed privileged position. Bishop (2012) states that education comes from two motivations. Firstly, the wish to strengthen relational sociability and secondly, the development in the field of academic education.

If we take a classroom as an example, we can understand it as a performance with a so-called “fourth wall”. A teacher undertakes the role of the leader, the one that knows and performs in front of the class. In such a setting, the distance between the teacher and a student is big and cannot be bridged (Rancière, 2005). Nowadays, pedagogy is turning to something else. A pedagogue drops the role of a *“know-it-all”* and accepts that she or he is instead a *“Master of Planning”* and leading the class. Learning is a process that the pedagogue creates with the students. What is important is the process, and the process offers a frame of project work. It is essential to underline the three principals in “the method of intellectual emancipation” that Joseph Jacotot (in Rancière, 2005) speaks about. His method consists of the following principles: everyone has the same intellectual capacity, any person is able to teach him/herself and thirdly, if one wishes to learn something, it must be repeated several times. The process of pedagogy in it counts on the experience that one gets while being part of the performance. Me, as a performer, I make the freedom of participation possible in

a set frame of the performance⁵¹. In the work of Jacotot (Rancière, 2005), the pedagogue is someone that represents a will, an “authority” that leads the students to walk their path of exercising capabilities. Someone that encourages the work and does not let go of the leadership and the plan. What is essential to understand is the difference between the teaching skills and the knowledge of a teacher. The transmission of certain knowledge is related to two forms of action and recognition: it is a will to will and the intelligence of intelligence. The suggested frame of work can be used in a studio or a class as much as it is also used on stage while performing. It does not take a frame of pedagogy in a classical expected setting, but pedagogy happens just meanwhile. Which means it is freedom in a self-disciplined authority. This places the performer in the position of the leader rather than the hierarchic relation to the audience (the performer is not above or under, we are at the same level). It is performer’s responsibility to provide the content and program that needs to be followed during the performance, contrary to the utopic unleaded space which is also open for participation. The point is that education in its primary role does not have an audience, only participants that are fully involved. To have everyone fully involved one has to get their attention. Yet, they have to be interested in the first place to give attention. Simultaneously, to emancipate others, one has to be emancipated. This means one has to be fully connected to the body, mind and soul (p.11- 43).

According to Bishop (2012) if a performer or pedagogue is involved and interested, the invitation to join is the purest that it can ever be. As it works as an experience that one has to live. In order to reach the secondary audience, we would need to place videos, exhibitions, publish lectures, offer something sustainable over time and space. An approach like this has to be successful on both fields, the artistic and social one.

To understand such a way, we need to shake off the prejudices and trust in the process and dare to dive into the adventure. It is very popular to have lecture performances, lectures, workshops, open rehearsals, ateliers, etc. that give an inside view. But the danger of such a frame of work is that the performers will never have the same timing with the audience. Timing in the sense of process. There is a concept of so called

⁵¹ By the theory that Paulo Freire suggested in the book Freire, P., Shor, I. (1987). *A pedagogy of Liberation: Dialogues on Transforming Education*. London: Macmillan.

“ideal audience⁵²” that is the audience that would be included and a part of every process of performance - from the beginning till the end. From the idea until the actual performing. Because the audience or students are constantly rechecking, over checking, positioning, restoring, questioning based on the corpus of knowledge and experiences as well as their state of being. But they are encountering what they watch, see and experience for the first time now. I believe that the magic of performance lies exactly in this. In the hidden moments that surprise the audience and performers because they happen in the moment.

3.6. STRENGTH PERSPECTIVE (Saleebey, 1997)

Dennis Saleebey (2002, p. 3) writes the following about the element of strength perspective: *“Practice based on strength perspective means that everything you do as a social worker will be justified by you helping to discover, embellish, explore and use client’s power and resources as you help them achieve their goals, realize their dreams and break the shackles of obstacles and disasters.”*

We ask about resources, community support, and positive experiences from the past. We mobilize users' strengths (knowledge, talents, resources, abilities, acquaintances, etc.) to support their efforts to achieve a quality life with their quality concept, Saleebey (2002) states. Saleebey also introduces the lexicon of strengths (1998), which defines seven fundamental principles and concepts: empowerment, membership, resilience, healing and wholeness, dialogue and collaboration, and suspension of disbelief. We support the person at the individual level and in the community. Social work always affects the state of society, institutions, and systems. We include each individual, as everyone is a valued member of the community. Every human being has the power to recover. People and the community can recover from bad experiences and blows. In terms of medicine, man has an internal support system that, according to Saleebey, is independent of the external influences of treatment. Everyone has the wisdom to recognize what is good for them and what is not.

Together in dialogue and co-creation through understanding, communication, and collusion, we enable an individual, group or family to discover their sources of power

⁵² In the essay written by Janez Janša “Enakost v Gledališču” in 2010 on the page 96 as a part of the translation of the book “The Emancipated Spectator” written by Jaques Rancière.

and create new stories. At the same time, we are always careful to believe the stories we hear and refuse not to believe.

Tomanová (2018) reminds us that empowerment is being supported in many fields. From social work to education to management, dance etc. Connected to co-creation in contemporary dance performances it is understood in the sense of giving the “decision making power”. We do not speak about the conventional understanding of power. When one person has the “power over” another, here we speak about the power that follows the principles of making a decision and providing time and space to do so. Empowerment is powerful and works when we recognize close relationships and the power of collective dimension of the empowerment (p. 76-78).

Contemporary dance includes and encourages, gives strength. Contemporary dance offers the opportunity to express emotions and imagination through movement. Through a variety of movement options, the individual discovers and directs his behavior and rids it of unwanted, established behavioral patterns. Through dance an individual explores and discovers his talents, knowledge and abilities. Contemporary dance encourages the individual to make quick and concrete decisions, encourages boldness and openness to the unexpected. Throughout the movement, it teaches us how to adapt and find new solutions. According to K. Kustec (2007), dance can in itself be an important source of power, as it unleashes, cheers and opens new possibilities for thinking, integrations into a group, offers space and time for expression, etc. According to Tomanová (2018) the participatory practice has the ability to bring joy to the audience, encourages them to step out of their comfort zone and create new social relationships (p.78). Positive effects and outcomes of the participation practice and co- creation might be according to Dupin- Meyhard (2018) positive effects and outcomes of the participation practice and co-creation might be learning new tools expressions, being challenged and therefore dare more (dare to try and to express oneself), meeting new people, get familiar with artistic vocabulary and get a better understanding of a creational process. Eventually the familiarity with art creates the possibility for the audience to become new or regular audience of venues (p. 108).

3.7. THE ETHICS OF PARTICIPATION (Hoffman, 1994) - EXAMPLES OF PARTICIPATION IN PRACTICES OF BRECHT, ARTAUD AND BOAL

The social worker is not an objective observer who gives solutions and determines the truth in co-creation and cooperation. On the contrary, they give up the power that does not belong to them. This power replaces search. All participants in the interaction are equally involved. We are the observers and the observed, influencing each other and co-creating assistance processes. *“According to cyber naming, reality is therefore an agreement between involved actors/interpreters that something is true”* (Šugman Bohinc, 2004, p. 170). The importance of the need for diversity recognizes the diversity of each individual. We are constantly fighting our routine and falling into patterns, and we want to respond to diversity as diverse as possible. Knowledge of concepts, procedures, and concrete experience with their application contributes to diversity, says L. Šugman Bohinc (2004). Observation is replaced by collaboration.

Is our focus on the process or on the outcome? We are taking participation as a means like Felix Dupin-Meyhard (2018) proposes and creation as an end, or are we taking the creation as a means and participation as an end (p.113). Ideally, the creation happens through the participation and co-creation. Even more ideally, it offers the possibility for the audience to take the experience and remember it even outside the theatre setting.

Uršula Tržan (2003) writes about the spect-actor as someone who wants to enjoy and feel the performance. And to do so, the spect-actor has to dance it him/herself. He/She has to explore the physiology of it. I would say this has a lot to do with a bodily experience that each of us carries in the corporal memory. We all have a particular movement repertory that appears to us more or less available. Yet, there is a crack on the side of performers and choreographers that can offer a platform of (literally) stepping inside the performance. This has a lot to do with proximity. The three leading theatre practices, Brecht's theatre, Artaud's **“theatre of cruelty”** and Boal's **“theatre of oppressed”** deal with distance. The distance that an audience is supposed to take or lose to enter the performance.

Meanwhile, we as well loose and give up the position of the viewer as described in **BRECHT's** rather radical “**epic**” **theater**. Through his work, he proposed that a play should not produce any emotional identification of the audience with the characters or actions on stage. Instead it should provoke rational self-reflection and a critical view of the action on the stage. To recognize social injustice, an audience should adopt a critical perspective. To achieve this, he implemented techniques that outshined the play as a representation of reality and did not present reality itself. He was of the opinion that the reality on stage, just as the personal realities of the audience members, is constructed and therefore changeable at any moment. A concept of the so-called “alienation effect” distances the audience and aims to remind them of a constructed reality and points out the aesthetics of the theatre as well as it was a model of politically involved theater.

“Brecht intended to assign the audience an active role in the production by forcing them to ask questions about the artificial environment and how each individual element related to real-life events. In doing so, it was hoped that viewers would distance themselves emotionally from problems that demanded intellectual solutions” (Luebering⁵³, no date).

The actions and practices that Brecht was working on are, in my opinion, creating and sustaining distance and an audience which might lead to the audience feeling excluded even though they are asked to participate and actively take part in the performance.

ARTAUD defended the deletion of the distance with direct participation. This means the viewer should find himself/herself in the middle of the act. The theatre of cruelty is an approach that fires up the audience physically because it is a theatre practice which wakes the audience up with the experience of violent action. The aim is to shock the audience. His approach would seat the audience in the center of the stage and break the traditional setting of stage and audience space and physical separation. The

⁵³ Luebering, J.E. (no date). Alienational effect. Retrieved from <https://www.britannica.com/art/alienation-effect>

The latest update of the article was made by J.E. Luebering. He is an editor on Britannica webpage since 2004.

theatre should take a ritual form where everyone sits in a circle. He was the one to address the senses of the audience first. Also, he believed that the audience thinks first with all of the senses. The “cruelty” refers to a sensory experience, and it is a tool to shock, discomfort, and confront the audience (Tripney⁵⁴, 2017).

Through sensorial over-stimulation, Artaud broke down the meaning and the body. Artaud believed that movement and gesture is more powerful than speech. Movement is like an extension of words. In Artaud’s participatory practice, the approach of theatrical and sensory- corporal was intending to shock the audience with violent actions.

Audience participation is an agent of change in the concept of “**the theatre of oppressed**” by Augusto **BOAL**. *“Not only do spectators control the direction of performance but also the theatrical goal is one of efficacy, in which the creation and strengthening of communities are used to change society”* (Kattwinkel, 2003 p. xiii).

Theatre lies somewhere between entertainment and efficacy. Bourriaud⁵⁵ (2007) writes about the artwork that is not aiming to create utopic or imagined realities but strives to establish set models to work inside and within the already existing reality. It is not that we can catch and hold something, but quite the opposite. We are the opposite; we are entering a speed train that is moving. A continually changing world. We could perceive ourselves as someone renting the culture and art in our time and space. As mentioned before, Boal created the concept of “spect-actor”. In this participatory practice the audience members have to embody the fact that they are co-creators and take responsibility for their part of the co-creation.

I argue that there is a way that combines all three approaches- Brecht’s, Artaud’s and Boal’s, and is subtle enough to invite the audience to participate without them realizing that they participate. It is the sudden shift of changing the roles. In my opinion, it might be through the task that they are asked to fulfill. Art develops like a game. The forms,

⁵⁴ Tripney, N. (2017, September 7). Antonin Artaud and the Theatre of Cruelty. British Library. Retrived from <https://www.bl.uk/20th-century-literature/articles/antonin-artaud-and-the-theatre-of-cruelty>.

⁵⁵ Bourriaud, N. (2007). Relacijska estetika: Postprodukcija-Kultura kot scenarij: kako umetnost reprogramira sodobni svet. Ljubljana: Maska, Javni sklad Republike Slovenije za kulturne dejavnosti

the ways, functions are generated based on time (in the history) and social context (Bourriaud, 2007, p.15).

All of the above mentioned authors have one thing in common. They understood theatre as social interaction. As something that should be connected and lived in everyday life. Defiantly to different extents. For some, theatre became a tool for changes in society. Individual ones as well as locally and globally. It was about political and social activism. They understood dance and theatre as a form of progression, freedom, and change. For the development of the methodology of participatory practice it is essential to have these concepts as a background, as examples and connecting them to the methodology and practices established by the field of social work. Participation problematizes the line, distance, the fourth wall of the performances, two spaces- the audience space and the space of the performers etc. The difference is occasionally wholly breached. The quote by Augusto Boal about theatre explains it quite well: *"Anyone can do theatre, even actors. And theatre can be done anywhere, even in a theatre."*

Contemporary dance as a medium/tool can be an extension of the human being, not only in the physical sense but also in the spiritual and emotional (Kamnikar⁵⁶, 2012). For the audience, it is crucial that they understand movement material as an abstract sequence or recognize movement material as part of a narrative. To be aware that the movement can only be a tool in the function of an idea or concept, or that it can express feelings and some internal state.

3.8. DEALING WITH THE PRESENT AND THE ABSENT BODY

(J35)/ As I said, we are more on the materiality of here and now. And this is where the audience are co- workers. / This concept is extremely important because it brings us to the moment here and now. Such behavior does not leave us in the past and we do not rely on problems but strive for the desired goals. This is a time in which the conversation "[...] happens, develops and ends so that it can be continued. The experience of respect and competence requires time during which understanding, and

⁵⁶ Kamnikar, G. (2012). Zmes za ples. Ljubljana: JSKD.

communication can develop and the process of co-creation of solutions can begin" (Čačinovič Vogrinčič, Kobal, Mešl and Možina, 2005, p. 14). Co-presence (Andersen, 1994) is a concept that advocates work in the present. Andersen sees presence in listening, which also means willingness and compassion. With their presence, the listener encourages storytelling.

"The surface is where self meets what is other than self."

-Drew Leder (The Absent Body, 1990, p.11)

The situation in the performance "2GETHER/AL(L)ONE" is very clear. Veronika Tökölly is not there. She is missing. She is absent. She has to be replaced. And the audience is asked to replace her. Why would the body and the mind as a basis of experience recede from direct experience? In such a moment, the body that is ours becomes absent, even to us⁵⁷. This work- "2GETHER/AL(L)ONE" is a tryout of actions of being involved actively, rather than a space for a reflection of how the body feels or what is it going through. The body in its materiality is never fully accessible. In the practice of dance, the body is the one that we have as much as it is as we the body we already are. At the same time also the body we are just becoming. *"The body as an instrument is not unified but oscillates between the real and the imaginary/phantasmatic bodies (of dance)"* (Breuss & Jeschke, 2014, p.4).

Alice Blumenfeld (2018) states that dance exist only in the presence of the body. Only in the presence of the performer that should perform the performance. Theatre and dance performances⁵⁸ are performances that only exist in the given moment and can never be repeated exactly the same. Even the body is never the same. Nietzsche (in Banes & Lepecki, 2007) defines it as self-differencing becoming. It is unstable and always foreign to itself. The body is where the historical and corporeal can meet and create sensorial perceptual realms (p.1).

⁵⁷ This work- "2 GETHER/AL(L)ONE" is not about body awareness, nor is it about body consciousness or how one can explore their body in the co-creation of the performance. The performance strives to be an experience of inclusion with the mind and the body, but this inclusion does not require a reflection on the body's state or even a deeper understanding of one's body.

⁵⁸ Among other forms of live performances. For example, street performances, object manipulation (circus), live concerts etc.

The body is where the social meets personal, political meets cultural, and the future equalizes with the past where cultural meets biological, and corporal meets historical. A performing body, the present body, occupies the same space and time as the audience. This means that a live performance offers a significant advantage as it is happening in front of the eyes and senses of the audience.

“Contextualization and embodiment are two opposite forces in dance practice. The first externalizes, puts the individual or given problem in the wider context, relates dancer and dance material within his generation, time and space, relates him to his environment, social conditions, current themes and eventually the audience. It generalizes. The second – the embodiment – is a process of selection, filling the solid body with chosen impulses, tendencies, themes, techniques – internalizing them, personalizing” (Hriešik, 2017, no page).

Franko (2017, p. 488) writes about the reenactment in contemporary dance performances that is a result of the dancer's work and research. Understanding the idea of movement as a trace, he underlines the idea of an absent past. Such a trace is a constant indexical reminder of an absent presence. The absent but indeed very present body and person is in this case Veronika Tököly. The entire process of researching and the performance itself centers around the body's absence and its role in the present because there is the need to deliver the performance the way it was meant to be in the first place. The challenge of reinventing the material that is not mine lies in adapting a critical reflection on the hegemony of displacement, which also means that the reproduction of the movement should not fall into the habits of my way of moving. Simultaneously, the invention should not be solely based on memory. I move through the material in the moment of the performance, being aware of the past and of Veronika, whilst knowing that my body is full of habits, experiences, sensations, desires, pleasures... that are stored and always accompanying me. This process includes the qualitative translation between the absent body and my present body, there is no intention of copying the movement that was initially created in the space. *“What is historical is not the body itself, but the impressions on the space produced by the body's formal actions which the present body retrieves”* (Franko, 2017, p. 498). Drew Lader (1990, p.22-23) borrows the word “absence” from Latin to explain it. In Latin, absence means “esse” and “ab” that is “being away”. *“The absence is the being-*

away of something” (Lader, 1990, p.22). A fantasy about the presence or a person (in this case Veronika Tököly) maintains this presence even in the absence of it. (R34)/This would mean only self-evolvement creates conditions in which you recognize yourself as someone else./

3.9. ACTIONABLE KNOWLEDGE (Rosenfeld, 1993) - THE IMPORTANCE OF A COMMON VOCABULARY

This is knowledge⁵⁹ that can be converted into action. The social worker in this concept knows two things: to establish and maintain a working relationship and share expertise with the co-creator so they translate it into the personal or local language for the co-creator and then back into the language of the profession to create a new story. Contemporary dance and the art of movement are in themselves actionable knowledge. They are resources in the help process that are converted and transferred into action.

The concept of a working relationship complements the concept of an original work assistance project. Each co-creation and collaboration is original, as it is being re-designed and co-created for each individual (family, group) and co-created with and for them. Relationships are working as the emphasis lies in cooperation and activities. In everyday language and life, people concretize the agreed changes, tasks... *“Social work was created as a profession precisely to respond to peculiarities, differences and create new possibilities where the solution within the usual, the known cannot be found”* (Čačinovič Vogrinčič, Kobal, Meshl and Možina, 2005, p. 15). This knowledge is in social work shared and understood by people that are not professional in the field.

⁵⁹ In the third-order cybernetics knowledge is understood as an interactive process where all participants contribute their share. Such knowledge leads *“[...] to the creation of unique, original products, that are valuable [...]”* (Šugman Bohinc, 2010, p. 57) and applicable to all involved. We create knowledge in a language (an active and creative one as opposed to a static one) that is understandable to all. We build our experience through language, in endless interactions. It is a social construction of reality. Truths are also not universal and fundamental that would apply to all people, but we understand them as the truths of each individual (Šugman Bohinc, 2010, pp. 57-61).

A dancer has to be responsive in any situation, whether it is a choreography, performance or a set dance class. It encourages the idea of the multiplicity of responses in a particular given moment. The language of contemporary dance is not only a new language, but it is also the scene of liberation and self-expression (Macrell, 2005), it is the non-verbal communication that we use to communicate with ourselves and the world around us. It is a universal language because everyone is moving it. Movement is the central space and also the language of communication in dance co-creation.

During dance studies, each of us has the chance to develop a vocabulary of movements as well as the vocabulary of words to be able to name specific movement patterns and give clear instructions when explaining the movement while teaching. It works if we are communicating pure movement to a dancer who is familiar with the used vocabulary and is able to “speak” it verbally and physically.

Complications may occur when we try to communicate with someone that does not possess the same vocabulary that we do. Also, when trying to combine movements to emotion or stories or even further to the logical explanation. In these moments, the vocabulary seems to get blurry and vague, almost as if the dancer would not be able to express him/herself “properly”. “2GETHER/AL(L)ONE”, also faces these complications, because not every audience member is professionally trained and able to use the vocabulary of a dancer. Whether this represents an actual problem or not, I intend to provide certain methods that help ease the communication between performer and an audience. No matter in which context, teaching technique dance classes, choreographic, creative and artistic processes, or even in a context of communication with the audience, the use of quality vocabulary is essential. The efficiency and precision in using the terms that is necessary to adequately lead the person. When talking about creative/artistic processes, the vocabulary might get even more heterogeneous. These explanations might shift into an even more multilayered form. In the case of audience participation, the vocabulary, although a very multilayered one, has to be concrete and clear. This does not necessarily mean that it gets less creative or artistic. It just means one has to decide on being transparent and most importantly know what to say. (L38)/ *It is exactly like you said in your title; you need to be super alone to be together.*/ A definitely positive side of contemporary dance, on the other hand, is precisely that the structure of language does not limit it.

It offers the body as a medium of communication, since we all speak body language. We are always moving. Movement enables a person to survive, adapt, study and learn about their environment, change it, establish contacts relationships and communicate.

“This dance is comprised of caresses between the dancer and spectator; the spectator becomes aware of the contact given as an attempt to broach the gap that always exists in the bilateral relationship between those two subject positions. The changing awareness of the dance and choreographic vocabulary established by the variety of caresses⁶⁰ that one receives gives and views points to the potential of change that can be produced by ethical contact in performance” (Abrams, 2003, p. 12).

We might come across a problem of precision of the terminology. In contemporary dance practices, it is less defined than in other dance practices like ballet or even breaking, for example. This might cause misunderstandings, but on the other hand, makes the communication more colorful and richer. It is essential to use clear and rather single words while either explaining the exercise or giving the instructions. Sometimes academic terminology does not serve us best, as only people that are involved in the same field of interest might know it. In such cases, it is more efficient to use basic conversational language. In the case of “2GETHER/AL(L)ONE,” the key is definitely to go beyond dance terminology and come close to everyday life using language and vocabulary. Still, this should not mean that the words or actions lose quality. Should just offer a different approach to the explanation. It is important to understand that people think in different representational systems. Some people understand and absorb the information best by visualizations, seeing what they need to understand, some might need to hear it, and some might need to do it physically. Some people see images internally or talk to themselves; some need to have the kinesthetic sensation. It is not our responsibility to satisfy everyone all the time. Nevertheless, we should be aware of the individual needs to be able to use our tools properly. Furthermore, the emphasis is not on the words themselves, but lies in the common understanding that we establish with the involved people. How do we create a version of the English language (which in most cases is not even the mother tongue

⁶⁰ Caress, hug- physical and actual or any other form of expressed care and appreciation.

of most people involved) to transfer the information? The key definitely lies in including more sources and multiple ways of explaining one thing.

Besides, it is a matter of practice and understanding what each act communication requires. In the case of “2GETHER/AL(L)ONE” we have time to rehearse during rehearsals with the people (dancers and nondancers) in order to be ready for the actual process of the performance on stage. Embedded in the frame of the residencies during the program BeSpectActive, we will have the opportunity to work with people in Ireland/ Dublin (Dublin Theatre Festival Company), Sweden/Gothenburg (Göteborgs Stads Kulturförvaltning) and in Hungary/Budapest (Bakelit Multi Art Centre). This multicultural setting will as well serve as a base for understanding the different nationalities and cultures we are working with. Using the transparent approach can enrich our communication as well as vocabulary, leaving space for the exchange of bits of knowledge and allowing us to learn from each other.

Merleau-Ponty's⁶¹ phenomenology of connecting perception to language and both to memory supports the idea of using text and communication in the performance. He claimed that understanding always happens first within the temporality and language. It is located in anticipation of the future and the memory of the past. As contemporary dance can be for example used in the frame of the concept of co-creation in social work as a complementary tool and support in the helping process, voice plays a vital role in performances like “2GETHER/AL(L)ONE”. It serves as a support of bodily actions, time, space, and the order of performance management. Through spoken words, the situation is explained and the audience and participants in participatory practice are led.

The spoken words are grounded in bodily actions and support them. Additionally, the way of speaking determines the atmosphere in the room. Nowadays, the “*words and symbolic representations are split off from the immediacy of sensation and worked as abstraction in relation to each other*” (Sklar, 2007, p. 44). However, the emphasis on this process can help the transformation from an object to a subject in the process of the performance. It awakens the bodily intelligence and the potential of an automatic verbal flow.

⁶¹ In the introduction of the book Edited by Banes, S., Lepecki, A. (2007). The senses in Performance.USA, New York: Routledge.

The contemporary world is moving further and further away from hierarchical working relations. The know-it-all should not exist anymore in processes like this. I aim to continue working with this concept and I am sure that the voice plays a significant role in it. Simultaneously it is important/ defining how I say the things/instructions during the performance and how the color or sharpness of my voice has an impact on the message.

“Speech is performative in its way of analyzing the ways and potentials of language that operates reflexively while producing the world which is creating in the process” (Morrison, 2016, p. 258).

What has to be done is to set the rules and create a common coding, a common language, “the rules of the game” that are in the temporality of the space, in linguistic, gestural, facial expressions, in the time frame; and must be understood by all participants.

3.10. PARTICIPATORY PRACTICE IS CO-CREATION AND HAS SOME SIMILARITIES TO PRACTICE OF SOCIAL WORK

Social work is compared to art fairly often. Authors such as Šugman Bohinc (2016), R. Horejsi (2002), Poštrak, 1997, etc. compared and searched for similarities between the two practices. Many times, we lose touch with our own creativity, neglect it, or suppress it, as if we forget that we have the resources of creativity. Sometimes we do not remember that we ever had it. In such cases, the social worker's job is to encourage the person to allow herself/himself to reconnect with their own creative potential. (Poštrak, 1996). In such cases, contemporary dance is the perfect tool to reconnect with one person's creativity.

Poštrak (1995, 1996) defines creativity in the widest sense as a skill that is used in everyday life and as a potential that is inherent in every human being. In the text (Flaker, Mali, Rafaelič and Ratajč, 2013) on social work, Vito Flaker notes that what differentiates social work the most from art is not having a universally presentable product. There is nothing that can be presented to the audience, that can be exhibited in galleries, concerts, and halls, and that social work is certainly not accompanied by a wide audience. He also says that acts of social work are aimed at a very specific

audience, a very small number of people, and are virtually unrepeatable. He also says that because of this, social work is *“similar to dance; not a dance performance, but dance in which the audience also performs. The product that social work audiences take with them is their lives, the changes so they can live better”* (Flaker, Mali, Rafaelič and Ratajc, 2013, p. 13-14).

4. RESEARCH

4.1. TYPE OF THE RESEARCH

The research is qualitative, as my starting point for researching is a real and practical problem that is not only important for me, but also for the participants.

I collected word descriptions referring to a research phenomenon and accumulate the descriptions of experiences (Mesec, 1997a). The research is exploratory or inquisitive. It is a kind of introduction to the recognition of the role of audience participation practice as an offer to experience co-creation (Mesec, 1997a). Marko Mesec explains that the purpose of such research is not to analyse and substantiate every element of the research phenomenon, but to comprehensively understand this phenomenon.

4.2. RESEARCH INSTRUMENTS AND DATA SOURCES

My main research instrument is a led for an interview. A partially standardized open interview, where the essential questions were determined in advance, but I allowed myself to ask additional questions within the framework of the general guidelines, when it seemed important and helpful for the survey (Mesec, 1997a). As I interviewed artists from different fields of contemporary dance and theatre in Slovenia, I obviously had to adjust or reform certain questions. The interviews consisted of eight sets of questions. The first one dealt with a short personal presentation where the artists were asked to present themselves and their field of interest in the Slovenian contemporary dance scene. The second set focused on defining contemporary dance. In the third set, I investigated their experience of performance, i.e. what is in their opinion the power of performance and art and what do the artists want to achieve with their work. The fourth set focused on defining and explaining the distance and non- distance and the performer's tools concerning this topic. Questioning and defining theatricality as a tool was a part of this set. The fifth one focused on the audience, definition of the audience, active/passive, questioning the subjectivity and objectivity of the audience. The sixth set focused on the skills of the performer concerning creating the possibility for a co-creation. One question dealt with the role of Veronika Tököly. It was about entering the co-creation with a character and not as yourself. The eighth set focused on pedagogy and education undertaking the topics such as co- creation as a pedagogy.

The artists are coming from different fields. Therefore, the interviews vary in the extension of the topics and in some questions.

4.3. POPULATION AND SEMPLING (DEFINING OF RESEARCH UNITS)

The research consists of five Slovenian artists who are related to performance practice in Slovenia and played a big role in establishing the scene and are still present. They started with their carriers in the 20ties and they are still very present and active. The population would be the artist working in contemporary dance scene in Slovenia between 1965 and now, 2019. The samples are the artist in this frame that responded to my invitation and made an interview with me.

4.4. WHO AND WHY?⁶²

Rok Vevar is a publicist in the field of theory and history of contemporary performing arts, and a historian and archivist of contemporary dance.

He graduated in Comparative Literature and Literary Theory from the Faculty of Arts in Ljubljana and studied theater directing at AGRFT and attended GILŠ Kodum in Ljubljana. As a publicist he has published his work in a number of domestic daily newspapers and in some domestic and foreign professional periodicals in performing arts and literature. He is the author of "Deadline for Selection - Selected Critics and Articles" (2011). He directed three plays with Simon Semenič: "Polna pest praznih rok" (2001), "Solo brez tolna" (2005), and "Kartografija celovečernih slik" (2005). He has co-produced three performances with dancer, choreographer and director Jana Menger. Rok is the author of a performance-lecture on "How My Life Turned into a Festival" (2011-2013). In 2011, he established the "Provisional Slovenian Dance Archive" at his apartment and has presented it so far in Zagreb, Sofia and at Harvard University, Cambridge (MA, USA). In 2015, he hosted actors from the Eastern European EEAP network, students of the Master's Program in Choreography from the Institute for applied theater studies at the University of Giessen (Germany) and

⁶² Such a mixture of different approaches and fields of interest in one art field is very enriching and gives an opportunity for a broader picture and understanding. They are relevant at this moment in this time and at this point of their interests. Everything is constantly changing and developing, especially opinions, beliefs and knowledge. It is impossible to grasp and we should not take it for granted.

students of the Master's degree in dramaturgy at AGRFT. He published the first examples of the reinterpretation of Slovenian contemporary dance history in Maska's issue entitled Movements of Contemporary dance II (XXIX / 163-64 /2014) based on newly acquired materials and documents of ZSPA.

From 2013 to 2015 he was habilitated as an assistant in the Department of Dramaturgy AGRFT, where he led a seminar in the subjects of Theater Criticism and Theory of Contemporary Dance. At the Dance Academy in Ljubljana he taught History of Dance II (20th Century), Dramaturgy of Contemporary Dance and an analysis of contemporary dance. He is an active member of the Balkan dance network "Nomad Dance Academy", in which he initiated the project of regional archiving of choreographic practices in the Nomad Dance Institute program.⁶³

Andreja Kopač is working as a publicist, editor, moderator and dramaturg in the field of contemporary dance and theater. She graduated with a degree in linguistics and Social Communication Theory at ISH and obtained her PhD. In Sociology of Culture at the Faculty of Arts (theme: Theory of performing arts and linguistics). So far she has worked in various fields; as a coordinator of the Seminar of Contemporary Performing Arts (in collaboration with Bojana Kunst) and the organizer of the Platform of Interdisciplinary Dramaturgy, in the field of public relations, as a performer (Betontanc, Screetch Orkestra, Was Ist Maribor?), moderator, mentor, organizer and researcher. Recently she is working mostly as a dramaturge and collaborator in domestic and international art projects. Between 2009 and 2019 she has participated in more than 90 performances in the field of contemporary dance / performing arts in Slovenia and abroad. She has been a guest mentor at SEAD since January 2013, also teaching in the Department of Contemporary Dance at the High School and Academy of Dance in Ljubljana. In 2001, she was awarded with the Meta Vidmar Award for her achievements in the field of contemporary dance. In 2016 she received the Award Ksenija Hribar Award for pedagogical work in the same field. Between 2017 and 2019 she was the chief editor of Maska magazine. Since 2019 her focus has been Art and Education in the field of Contemporary Performing Arts and implementing new models of collaboration in the triangle between dance, education and participation.

⁶³ From "GESLO" a part of "WIKI" platform of CVs of artists created by Ministry of Culture in Slovenia and sustained and edited by artists in the field. Retrieved from http://sigledal.org/geslo/Rok_Vevar . Please see Online sources for more information, page 89.

Katja Somrak is a deputy director, creative producer and programmer working in Dance Theatre Ljubljana (Plesni Teater Ljubljana) for the past 25 years. Due to her interest in the performing arts scene, she has started her research in the contemporary dance scene in Slovenia and abroad years ago. Her goal is to improve the situation and possibilities in the Slovenian dance scene.

Emil Hrvatin/Janez Janša is an author, director and performer of interdisciplinary projects. He studied sociology and theater directing at the University of Ljubljana and theater theory at the University of Antwerp. Janša has created a number of solo works - including "Camilla Memo 1.0", "Miss Mobile", "We are all Marlene Dietrich FOR", "Pupiliija", "Pope Pupilo is Pupilci – reconstruction", "Fake it!" and "the Slovenian National Theater", which have been presented at major European and American venues. He also appeared in the Meg Stuart project "At the Table". He is the author and co-author of interdisciplinary, conceptual and visual works, including "The Cabinet of Remembrance - Solo Action", "Refugee Camp for First World Citizens", "Signature Event Context and NAME Readymade". He is the co-founder of P.E.A.C.E. - Peacekeepers' entertainment, art and cultural exchange (with Maret Bulce).

He edited basic collections in the field of Contemporary Theory of Performing Arts (Presence, Presentation, Theatricality and Theory of Contemporary Dance) and wrote a monograph on the Belgian artist Jan Fabre (Repetition, Madness, Discipline - The Complete Art of Fabre), which was translated into French, Dutch and Italian. He publishes discussions in the most important European and world magazines in the field of performing arts. He is a director of Maska – nonprofit organization and he was editing Maska the Performing Arts Journal between 1998 and 2006. He regularly gives workshops and lectures at European and American universities and arts centers. He has received several awards in Slovenia and abroad for his work⁶⁴.

Reaching beyond the everyday understanding of liminal corporeality, **Leja Jurišić** occupies various positions of radical performative expression, as if naturally, and almost effortlessly, belonging to the realms of dance, performance art, and political

⁶⁴ From "GESLO" a part of "WIKI" platform of CVs of artists created by Ministry of Culture in Slovenia and sustained and edited by artists in the field. Retrieved from [http://sigledal.org/geslo/Janez Janša](http://sigledal.org/geslo/Janez_Janja). Please see Online sources for more information, page 89.

art at the same time. She moves the spectator's attention from corporeality as such towards a boundary between a body in motion (text) and, what might be termed, a body within a commotion (context). No stranger to critiques of the social, economic and political distortions of individual and collective liberties, Jurišić perceives the human body as a powerful emancipative mechanism for creating experiences of revolt - for the dancer(s) and the audience member(s) alike. The last Champion of Yugoslavia in artistic gymnastics and graduate of Law, Leja Jurišić created a series of critically acclaimed and awarded pieces that have been shown at numerous venues and international festivals in Europe, USA and Mexico. As a performer Leja Jurišić collaborated with Forced Entertainment, Janez Janša and Meg Stuart. Jurišić is a recipient of the Gibanica – Slovenian Dance Biennale Award for Best performance for her piece *Together* (2019), the Ksenija Hribar Award (2019) for special achievements in performing arts in the seasons 2017, 2018, an award at the discretion of the jury Maribor Theatre Festival 2018 and the Award for best performance of the 2017/2018 season in Slovenia - Award of the Association of Theatre Critics and Researchers of Slovenia for her performance *Together*.

4.5. COLLECTING DATA

I conducted an interview with Andreja Kopač on the 2nd of July 2019 in Ljubljana at the Svetilnik Caffè. We met at 10.30 am and spoke for an hour and a half. I immediately noted the answers in a Word file on my laptop.

The interview with Rok Vevar took place on the 3rd of July 2019 at the MG +MSUM museum in Ljubljana at the exhibition place of contact improvisation. We met at 1 pm and finished with the interview at 3 pm. I recorded his answers and summarized them in a Word file home later that day.

I met Janez Janša/ Emil Hrvatin on the 15th of July 2019 at 5 pm at the coffee place Sem in Ljubljana. We finished in an hour. We made the interview in Slovene and recorded it. When I wrote the answers in the Word file, I had to also translate them. My goal was to keep meaning as original as possible in the given contexts. This interview was the most improvised and mostly led by my interest in understanding Jacques Rancière's work and the book "The Emancipated Spectator". Janez Janša

worked on it and wrote an essay “Enakost v gledališču” in 2010 as a response to the theory of Rancière's work.

Katja Somrak and I meet at the office of Dance Theatre Ljubljana (Plesni teater Ljubljana) on the 16th of July 2019 at 10 am. We went through the questions and she asked me to send her the questions via mail to which she responded on the 30th of July 2019.

I met Leja Jurišić at the Pop's Place in Ljubljana on the 6th of August 2019 at 2 pm to have lunch. I recorded the interview in English and rewrote it later at home. The interview lasted for an hour.

4.6. ANALISYS

I analyzed the interviews using the qualitative research analysis, which can be broadly divided into material editing, determining coding units, open coding, selection and definition of relevant notions and categories, related coding and formulation of the final theoretical formulation. I copied and edited the basic empirical material into a computerized version using Microsoft Office Word. I recorded some of the artist and interviews and I transcribed them. In some interviews, I had additional questions and I added the answers. I marked the interviews with the initial letters of interviewee names, for example, A, K, L, J, R. I segmented the text so that I got coding units (sentences, words, phrases, thoughts...). I separated the parts of the sentence/unit using two slashes /.../. I wrote down the selected sentences in a separate row and enumerated them with consecutive numbers. I created a five-column table listing the statement numbers, transcripts of statements, concepts, categories, and topics. Then I used the open coding. *“Open coding is a process of conceptualization from empirical descriptions, units of text as defined when parsing text”* (Mesec 2012/2013, p. 30). Open coding consists of four procedures that I systematically followed. I attributed terms with an empirical description, using a direct description. Open coding, according to Mesec (2012/2013), follows the style of “brainstorming” by writing down all the concepts that come to mind. I grouped the related concepts into categories that I coded axially, and then analysed the characteristics of the concepts and categories.

The sentences that were chosen for the analysis are the statements and remarks from the artists that connect and fit to the topic of the thesis and support the concepts and the work I am dealing with. Some of the remarks are very interesting, yet not included in the analysis. This is because those statements, even if connected to the topic, open different fields of knowledge and experiences that would open a whole new discussion and most likely lengthen the thesis. I find them extremely important in the context of the interviews, and I am certain that one could not answer the questions without referring to other or similar topics. But taking everything into account would not make it possible for me to come to a certain conclusion that is valid here and now. Therefore, the interviews are attached in the attachment (interviews) chapter pages 91-121 for more clarification.

The topics are the following: CONTEMPORARY DANCE, AN EXPERIENCE OF PERFORMANCE, AN EXPERIENCE OF A PERFORMANCE AS CO-CREATION, DISTANCE- NON-DISTANCE, AN AUDIENCE, TOOLS FOR CO-CREATION, SKILLS OF A PERFORMER, PRODUCTION OF PERFORMANCE WITH PARTICIPATORY PRACTICE, PEDAGOGY/EDUCATION

An example: "2GETHER/AL(L)ONE" – participatory practice for co-creation of performance- INTERVIEWS WITH ARTISTS- R, J, L, K, A;

CONTEMPORARY DANCE

- Definition of contemporary dance

Gives different visions, pleasures, approaches of thinking. (K1)

Makes some people stop attending theatre. (K1)

The strongest art form in the sense of changing mindsets. (L6)

Post- modern term more suitable. (L2)

Outdated term. (L1)

Has a performative character. (A1)

Cannot be defined. (A1)

Contemporary dance has a potential to explore new languages / forms / meanings / sensations. (A2)

Great potential in the future. (A3)

Transition from what it is to what it does. (R1)

A question: "What something is" requires a definition of it. (R2)

As a part of contemporary art. (R5)

Means a huge range of different possible practices that cannot be viewed as one anymore. (R5)

Dance work is production and creation range- from studio work to books, to dance. (R7)

Performance is one frame of dance work. (R8)

Art practice that deals with what is activity in the action. (R9)

Misunderstanding is that contemporary dance nowadays offers different kinds of experiences. (R23)

AN EXPERIENCE OF A PERFORMANCE

- The power of performance

Sometimes nothing sometimes hopes for future and life. (K2)

If something stays or a spectator still thinks about it after the show. (K3)

Life. (L9)

It can change the world. (L10)

Touching each other. (L11)

The extraordinary experience of a higher sensational journey. (A8)

Performance can "move" people. (A9)

Opens up the channels of emotional intelligence. (A10)

"Sharpens your senses". (A10)

What it does depends on the ambition of choreographer and format. (R4)

Intensive physical experience. (R20)

An ability to bring the body back. (R38)

Medium of "handing over". (J1)

This is a communicative situation. (J27)

Communicative situation on a higher meaning in this sense that is not one way, but it can happen that it is a two or more-way communication. (J28)

- The power of art

Teaching about life. (L34)

Art can change the world. (L4)

Art telling us about life and world. (L3)

Always addressing something or someone. (R3)

Contemporary dance in the segment of its interest can be a huge wheel for the initiative forms of cultural life itself. (R37)

AN EXPERIENCE OF A PERFORMANCE AS CO-CREATION

Deepen the engagement and provide authentic insights to artists. (K12)

- Dancers body knowledge can offer...

Feeling of an effort and a reward. See that they are able to achieve anything. (K18)

Better awareness of the body, feeling of happiness. (K19)

More awareness of the body. (L32)

A problem of fascination. (L33)

In practice -touch each other with presence. (L5)

Offers a place to co-exist with the body of the other. (A27)

A place to create a common space with the spectator, a space that could not be seen, but traced, not be graspable, but is more sensational, airy. (A28)

Huge range of valuable knowledge analytical, and potent practices informing the human condition here and now. (R40)

Sensibility that is life. (R48)

Change perception of time, body, space. (R49)

DISTANCE-NON-DISTANCE

- Causes

Fear. (L19)

- Forms of distance

Artaud: no distance. (A11)

Brecht: Distance for alienation effect. (A11)

Having physical distance doesn't mean one can't be sucked into the performance. (R24)

Distance is part of the architecture, not a part of perception. (R25)

Real distance is only possible in cases in which you are actively involved. (R29)

- Reducing the distance

Open their bodies. (L18)

Essential relationship between actor/dancer/ performer and its public. (A12)

Grotowski's viewpoint. (A13)

Seduced by the piece. (R26)

Real distance is only possible in cases in which you are actively involved. (R29)

Architecture of distance is only there to enable the closeness to appear. (R30)

Sensual experience of theatre through removing one sensation. (R31)

Stepping out of the reestablished regime. (J8)

5. RESULTS OF THE INTERVIEWS

- Contemporary dance

The definition of contemporary dance would be exactly this: it is impossible to find one.

The shift from trying to create it to talking about what contemporary dance can do and how opens a completely different dimension of the practice of contemporary dance.

(K1)/Contemporary has different meanings the dance also ...so for me contemporary dance can gives us the pleasure of different visions, approaches and thinking of the artists which can share the visions with the audience or on the other hand contemporary dance can stop some people to attend theatre and performances of this kind./ It might be the strongest art form of changing people's mindsets. It always has and still is offering different visions, pleasures, approaches of thinking. Because of its changing and adjustable nature, it has great potential, especially concerning the future. (R5)/I like to think about contemporary dance as a part of contemporary art which means a huge range of different possible practices that cannot be viewed as

one anymore. / It consists of different forms of dance work. From dance books to research to work in the studio, pedagogy, frames of performances. It has the characteristics of dealing with the activity in the action. This is what makes it so actual and present. If we continued to try finding a clear definition, we would most probably face many misunderstandings because it simply offers too many different experiences.

- An experience of a performance

A performance is always addressing somebody or something. It offers an act of communication. (J28)/ *A communicative situation on a higher meaning in this sense that is not one way, but it can happen that it is a two or more-way communication. /.* (R4) *What contemporary performance does depend on what the ambition of a choreographer or a certain kind of format is./* Once it is finished, the artist sort of “hands it over” to the audience and they are free to interpret the content individually.

It opens channels of emotional intelligence, offers an intense physical experience and can sharpen the senses. It has an ability to awake the body. Tell a story about life itself. In the frame of co-creation, it can deepen the engagement and provide authentic insights to artists. In participatory practice, a dancer’s body knowledge offers a place to co-exist. (A27)/ *Dancers body (if it is well trained / articulated / open) offers a place to co-exist with the body of the other./* It offers the audience body awareness and the feeling of happiness. The performers touch the audience with their presence. (A28)/ *It certainly offers a place to create a common space with the spectator, a space that could not be seen, but traced, not be graspable, but is more sensational, airy./* The ability to bring the audience in here and now creates the possibility for co-creation and sensibility. If the audience decides to accompany the performers on their journey, the perception of time changes. (R49)/ *Change perception of time, body, space, ... this is what dancers and systems do. /.*

- Distance/non-distance

Distance is part of the architecture, not a part of the perception. The distance and playing with the proximity are the essence of the relationship between actor/dancer/performer and its audience. The real distance is only possible when being involved actively. (J8) / *For this you don’t need a physical manifestation, it is enough to just step*

out of the regime of the format that is established. / The distance can be reduced or even erased if the performer manages to open the body of the audience. (L18)/If you manage to open their bodies, then the distance disappears. / In participatory practices the audience becomes a part of the performance and the distance might disappear. (R28)/This means you are so much a part of it that you cannot tell the difference between the performance and your own function as a spectator. /.

- The audience

The audience is an essential part of the performance and an essential part of the co-creation. It is always very particular. *(L17)/The audience is your best friend or your enemy. / According to Rok Vevar we could distinguish between audience and public. In a certain cultural context, people usually start to talk about audiences when the public gets eroded. When the public starts to disintegrate. (R13)/ And for me the audience is a commodified version of the public./* The reasons for less audience attending contemporary dance performances in Slovenia are economy related. *(J40)/Because there is so little money invested in dance from the financiers' side, people perceive it as cheap./* There are also not enough resources and systems to support the free scene, even though the scene is growing and more venues are starting to get involved. Unfortunately, the amount of people watching stays the same. Additionally, the artists do not support each other enough or show interest in each other's work. Nevertheless, contemporary dance is not main stream. In Slovenia, it is still present and pieces are presented in an alternative, underground form. Such a format also entails lesser audience. In these cases, the artists must decide for whom they want to produce. Certain solutions to attract more audience are very organisation-oriented, i.e. better communication between the venues to avoid overlapping of dates or different performance frames targeted at families and children. Also, a performance that is created based on a participatory practice might be a good proposition. In general, we are all a potential public. *(R18)/For me the crucial thing at the moment is that these circumstances empower a certain kind of physical state, so to say the circumstances empower/enable a physical state of the public where they open themselves up enough to realize the need/urge to consume art/contemporary dance./* When audience attends the performance, there is a certain part of the work they are expected to do. Basically, to enable the performers to deliver the performance. The

physical presence of the audience is a pre-condition. (J37)/*In a way: without the presence of the audience the performer's activity is different or less. /.*

(J38)/*One could say, the presence of the audience is so active that it as well activates the performer. The audience is not just active but is the "activator". /* Already Rancière (2011) stated that there is no such thing as passive audience. An audience is always active. If not, the medium, the performance makes them active. They are always perceiving. In co-creation processes, the audience has to take responsibility for itself and its engagement. They do recognize themselves as subjects that are involved in the performance. (R28)/*This means you are so much a part of it that you cannot tell the difference between the performance and your own function as a spectator. /* Because being watched already makes you act differently.

The absence of Veronika and the task to replace her in the performance might encourage the audience to join as co-creators. People might dare to do more when acting as a different personality. Veronika serves as their shield in this case, they can "hide" behind her. (A24)/*In that case certainly happens; the "imaginary person" really worked as an absent place in which spectator could "install" himself / herself somehow./* Yet, on the other hand some people might not have the appetite to act or to hide behind the character. (R53)/*Some can barely wait to get into the role and others are not comfortable at all with these kinds of proposals. /* This should definitely be considered when inviting the audience to co-create and replace Veronika. It is important to leave the decision whether they want to participate or not in the audience's hands. Nobody should be forced to co-create, neither as oneself, nor as Veronika. It is the performer's responsibility to offer enough information about Veronika and enough reasons why the audience should participate. Moreover, the performer needs to guide the audience through the participation. It is completely the audience's decision if they want to participate.

- Skills of a performer

There is a thin line between professional and amateur performances when working with participatory practice. Therefore, it is a necessity that a performer ensures quality in the performance. In order to do so, the performer must possess certain abilities. (A22)/*It definitely requires lots of things; **physical, mental and emotional***

intelligence, good dance skill, certain life experience, a good planning, reliable and good collaborators, some time, effort, good nerves and – a big amount of curiosity./ The performer must know him/herself and their abilities. Also, to predict and foresee the potential steps in the performance and prepare for more different reactions of the audience. The performer has to lead and therefore be prepared in advance to do so. This is also necessary to predict and foresee potential steps in the performance and prepare for the audience's different reactions. Since it is the performer's task to lead, he/she must prepare to do so in advance.

- Tools of participatory practice for co- creation

The performance must be entered with no expectations on either side – performer's or audience's. *(R22)/Because people are disappointed when they are not able to have any different experience than the one, they expect. /*

While creating the performance and preparing it without the audience one has to choose the right **methodology and method**. In the case of “2GETHER/AL(L)ONE” the methodology is based on the concept of **co-creation** in social work and serves as the basis for creating the material that invites the audience to join the journey. It is necessary to follow recent researches in this field. What seems very useful is the methodology of collecting interviews from potential audiences in order to understand what encourages them to become co-creators.

Furthermore, the process of creation consists of **many different tryouts and a good planning. Framing, presupposing**, planning are the actions one has to ensure. Series of tryouts and a **good dialogue partner** or partners in order to receive encouraging and exact feedback. **De-construction** of the “fourth wall” means working on the possible relationship with the audience. While creating the performance one has to be very careful about the dramaturgy and conceptual work. Andreja Kopač spoke about the importance of **adding**. Slowly approaching the audience, rather than overwhelming them with information. Giving time and space to get used to the situation, offering the information step by step throughout the whole performance. The **rhythms, the compositions, structures, numbers** (counting and points), or the question of **lasting** has to be noted and documented. A video or taking notes may be helpful.

(R39)/ For any human solidarity **a body is a precondition** because it evokes **empathy**. / Becoming a community with the audience is important and gives the feeling of importance. Opening the body of the audience means taking the responsibility to prepare them for co- creation.

The audience needs to understand that they are an **input** and that they **are important**. There is no forcing, ever. Only an invitation. The audience still has the possibility to decide. There is no manipulation of the audience because through the **transparency of the performance** the rules of the “game” are clear. (J35)/As I said, we are more on the materiality of here and now. And this is where the audience are co- workers./ The **trust** and **respect**. Hosting is a vital component. The audience has to be acknowledged. To make sure they feel good, be nice to them. A performer can ensure to be interested in the performance and consequently, the audience will be as well. (L27)/You have to be super emancipated, to make people participate./ A clear transparency of the performer and willingness to share the experience and the knowledge.

- Reasons to produce a performance using a participatory practice

According to producer Katja Somrak, the performance working with participatory practice can offer diversity and different approaches, it has the power to challenge the artist and audience at the same time and surprise each with what is possible if one dares to participate. Such performances also show a potential of growth of the audience because through the experience of co- creation it brings art and performance closer to the people.

- Participatory practice in a frame of performance as a pedagogy and education

(A32)/Yes, certainly. / Art field knowledge and skills are still connected with the concept of craftsmanship, but we are not making art to materialize it.

Instant / “ready to do” knowledge seems to always be recognized as more important than abstract knowledge which is used in majority of art fields and practices. A participatory practice offers process of creation and project-based learning. It underlines togetherness. Movement and dance experiences of the performane can

help to integrate the physical and emotional part of oneself and helps to train more appropriate responses to the environment (Kroflič, 1999). This kind of activity can be gratifying, relaxing and comforting.

6. CONSLUSION AND THE TOOLS OF PARTICIPATORY PRACTICE

Taking **group work** into account means that we are also taking group composition, positive and negative factors affecting the group, goals, purposes and limitations, basic rules, semi-openness or complete openness of the group into account (Šugman Bohinc, 2004). The audience and the atmosphere in the performing space is never the same. No group will react the same to similar tasks and propositions. Therefore, **adjusting to the needs** of the group is essential. Adjusting, but not losing the intention of the performance. For the most part, a performance is a group meeting and socialization with others. In contemporary dance, we distinguish between two different rhythms. Firstly, an internal rhythm that is born within us and affects the overall functioning of the body. We follow this rhythm as we move through our own sensation. Secondly, the external rhythm, that is, the rhythm created by someone else for us which we listen to and follow (Rupnik, 2014). According to Rosemary Randall and John Southgate (1988), a group that has a common desire, appropriate knowledge and resources can embark on a journey called the “creative orgasmic cycle”. In such a cycle, the creative process takes four stages: the nurturing phase (handshake, blinking, drinking tea, presenting basic facts and information, ideas), the energizing phase (proposing ideas, increasing activity and encouraging each other), the summit phase (when the group solves a problem and creates something new in the process) and the relaxation phase (calming down, satisfaction with the accomplished, evaluation and further planning). In the creative group, there is a unity between desires and actions to achieve those desires. At the same time, there is unity between planning and organizing tasks. External factors are always present and always affect the functioning of a group, although perhaps completely unconsciously (p. 6-9).

*“Artistic practice becomes participatory if affords **social interaction**. In participation there is a bundle of social interactions happening unexpectedly. More specifi- cally, in*

our ethnographies we look for distributed typifications, joint attention and artistic gossip as evidence for interaction. Distributed typifications, joint attention, artistic gossip are all indicators of interaction and, thus, of participation” (Muntanyola-Saura, 2018, p. 65)

While creating the performance, the showings of work in progress are very important, in order to get **feedback** and see the progress. Also, according to Alan Brown and Jeniffer Novak (2009) an open rehearsal might as well encourage the audience to come to the performance. This helps to involve them and build a connection beforehand.

One of the emerging concepts in performance arts is the so -called “**audience warm up**”. Visch (2016) writes about different game possibilities to awake social inhibition and offers cognitive and physical preparation.

It is also important to remind the audience about their bodies in order for them to be prepared and ready to perceive the performance through their bodies. A possibility to do so would be an approach while they are waiting to enter the performance and shift the attention to their bodies. In the performance they are asked to present Veronika. They all represent the same person which makes them a group. Therefore, it might be helpful to connect the audience members to each other. The tool would be to give them different tasks, i.e. greeting and hugging each other, playing a game. A game in which the rule is that both hands should always hold someone’s hands. No hands are free. We could as well ask them to walk in the lobby and greet everyone, first by holding hands and later on by hugging one another. Hugging especially works because it is also included in the performance. With some of the movements already introduced to the audience before the actual performance the co- creation or the decision to join could be easier. According to Alan Brown and Jeniffer Novak (2009), **an introduction of the performance** on stage done by the artist or the producer also increases the probability of participation. It could be done outside the performance space in the area where the audience is waiting.

A transparent dramaturgy or a concept developed by Janez Janša⁶⁵ (2010) called “vzdrževanje predvidljivosti” (**maintenance of predictability**). The concept deals with the dramaturgy of the performance. Contrary to the narrative dramaturgy which tells a story (that develops through time and space of the performance and works with the magic and the illusion of the performance) the mentioned concept works with the transparency of the dramaturgy. Meaning that the rules and the principles of the performance are revealed at the beginning and there is nothing to hide and nothing to reveal throughout the illusion or narrative of the performance. You don't have the chance of manipulation through “the logic of magic”. You don't work with illusion. According to Janša we could call it a transparent dramaturgy. Theatre is open and because of it the whole situation is more real. It does not aim to make the audience suspend the reality he/she is living. This does not mean that the performance will be more or less real. Working closely with a dramaturge who can help us develop the **steps** and **foresee** the possible reactions of the audience is therefore essential. A performer has to be **ready to react**, adjust to the audience's reaction. For this purpose, the steps of rehearsed options might come handy.

(L29)/*Theatricality for me comes from the performer* ./ **Theatricality** can work as a tool for the performer. The term theatricality is used in many disciplines and also more frequently in dance. The paradox is the fact that one could understand dance as a theatrical form. Examples from people's daily life of a human being serve and are inspiration for theatricality. Féral (2002) explains theatricality as a “*tool that pervades all aspects of everyday life*” (p.6). Such examples can sometimes be placed as the main character and are performed in every aspect of the performance, we recognize them in the setup as much as we recognize them in the movement of the dancers. The power of freedom of contemporary dance performances lay precisely in its power to play with it. It can paint the text with the movement, for example, destroy it and put it together again in a different way. At the same time, dancers who are only trained in movement might have a problem in mastering it and knowing how to work with it. To avoid complications, one needs to be experienced in that matter. Féral (2002) explains theatricality as a part of performativity and performativity as a part of theatricality. They are both connected to each other. “*Performativity is at the heart of what makes any*

⁶⁵ Janša, J. (2010). Enakost v Gledališču”. In J. Rancière, Emancipirani gledalec (pp.85-98). SLO, Ljubljana: Maska, Javni sklad Republike Slovenije za kulturne dejavnosti.

performance unique each time it is performed; theatricality is what makes it recognizable and meaningful within a certain set of rules and codes” (Féral, 2002, p.5). The proximity of interpretation is offered through the theatricality, and paradoxically, it is precisely the removal of the theatrical context that offers access point to the dance’s creative potential. There is not only “one” form of theatricality. If there was only one form, it would be dead according to Féral (2002).

It is either linked to a mode of behavior or expression or it is connected to a mode of perception. The theatricality can also be understood as a dynamic of the performance. It might be connected to the perception of the audience or it can be linked to the process and creation of the performance (p. 5-6). According to Cheng (2016), the theatricality is more than the process of intersubjective recognition. The process of it connects time, space, the performer's action and the audience. *(A25)/Theatricality is for me when a certain theater image takes control over the whole piece and somehow avoids the spectator’s point of view.* Féral (2002) concludes the chapter with the thought on theatricality as something to be yet discovered. She also states that it is always reshaped according to the circumstances and goals of the creation.

Clear and intentional language and vocabulary has to be provided and the performer has to feel comfortable and secure with the text. The language we use in the performance is the language we communicate with. Koblot (2004) specifies certain tips for language and leading. She writes about exchanging communication and talking clearly. She underlines the rule “if you don’t know what to say, don’t say anything”. Always taking care of the **tempo of the process**. In the process one has to be careful and detect any resistance of the co- creators. In order to achieve that, the leading person needs to get involved into the process of co-creating on a cognitive, emotional and behavioral level. During the process, the leading person also has to overcheck how the others feel and adjust to different groups.

At the beginning of the process the responsibility of the leader is of course bigger. Later when co-creators are a part of the process the reasonability gets allocated and is divided between all co-creators. Co- creators have to be in the center of attention. Body language is a strong indicator of how the person feels. Be very careful about it (p. 38-40).

(K14)/Hosting is a vital component of audience engagement and it encompasses a duty of care./ According to Ben Walmsley (2018), **hospitality** is one of the key factors. It offers the possibility for a stranger to become a friend during the process of creation. In such understanding of hospitality, arts become transformative (p.204).

Breaking the fourth wall literally by using light design or by rearranging the space. Marco De Marinis (1987) mentions the experimental theatre after the second World War as an example of playing with the audience's reception. The goal was to make the audience's reception more creative and active. The Leaving Theatre was one of the most famous theatres breaking the traditional space setting. It was also one of the first that gave the audience a role. For example, in their play *Antigone* (1967) the audience became the citizens of Argos (p.104-106).

A relationship between the audience and performers is built through the **guidance of a selective attention** of the audience (De Marinis, 1987, p. 106). De Marinis underlines the importance of leadership. Because when the audience experiences a performance that allows the experience of co- creation, they have to be led in order to not lose directions. Grotowski called the effort to direct the attention of the audience “an itinerary for the spectator’s attention”. For example, in a movie the camera takes care of such directing. Furthermore, he explains that it is not only the attracting of the attention but that working with the attention at the same time also means distracting the attention from something else (p. 106-107). The tool is to play with the **expectations** of the audience.

Creating a **workshop** using participatory practice in order to research the possibilities of **co- creation**. The workshops might be based on the practice and have the structure of warm up and sharing the repertoire of the performance, individual work and creative work where one can try out what the group is willing to do.

The creative work includes co- creating possibilities for participation and researching those. Certain concepts from practice of social work can be used in order to make the co- creation easier.

Performance can take the **frame of a performance lecture** by using the principles of performance lecture such as demonstrating, text, speech, exchange or even blurring the roles. The performer performs and uses principles from pedagogy and social work

to encourage the co-creation. Simultaneously, he/she performs and takes the role of a pedagogue and the leader of the process. Participation means co-creation. In order for the co-creation to take place, the performer has to step back from the position of a “know it all” and rather lead the performance in a way that the co-creators feel they are part of the performance and what they say matters.

The creation of a **safe place** happens through a dialog and clear roles and rules of co-creation.

Post- performance discussions and sharing the experience of co-creation, conversations and dialog could be compared to the process of **supervision** in social work. According to Kobolt (2004) supervision fundamentally consists of the following methodical elements:

- **a process** (it is arranged as a series of arranged meetings where employees evaluate their professional experience)
- **goals** (are determined depending on the orientation of the process⁶⁶).
- **reflection** (means to look again on what was done from the distance and retrieve emotional and the experimental from professional happenings at work⁶⁷.)
- **rules of the process** are agreed in advance based on the needs and expectations of the participants (p.35).

The practice of supervision is important because it helps distinguish the personal from professional life, over checking the communication and understanding of communication, to achieve harmony in certain work problems, to overthink the reactions of oneself. Learning from the other people involved is essential according to Kobolt (2004). According to Brown and Novak (2009), post- performance sharing is most efficient in person.

⁶⁶ The process can be didactic which means that new knowledge will be transferred to the participants. When the process is supportive, the emphasis is on relieving and searching for support mechanisms. The mechanisms should help to decrease emotional and other workloads (Kobolt, 2004, p.35).

⁶⁷ It enables an analysis of what is and was happening, searching for new ways of working, forming new explanations and understandings and ideas for new actions (Kobolt, 2004, p.35).

The above mentioned tools represent only the beginning of a collection of tools which will appear and be developed through the creation process of the performance “2GETHER/AL(L)ONE”. They are the basis for praxeological method- participatory practice for co- creation of the performances. Performances that are understood as platforms that offer the audience the experience of co- creation.

*“Never the less there is no meaningful path without a meaningful objective. Unachieved objectives and missed steps simply mean that we need **to explore** them more thoroughly and **try again** with what is realizable” (Čačinovič Vogrinčič, 2016, p. 30).*

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8. ATTACHMENTS (INTERVIEWS)

8.1. AN INTERVIEW WITH ROK VEVAR

1. Please introduce yourself shortly and describe your fields of interest as well as your work in the contemporary dance scene in Slovenia.

My name is Rok Vevar and I identify as a dance historian and archivist. In the frame of my work, I founded Slovenian contemporary dance archives. The historical perspective is my entrance to contemporary dance. In my opinion, this perspective is crucial to understanding the scene. Based on this view point, I am also an active part in Ljubljana's dance scene as a co-curator of the "Co-festival" where I sometimes teach history and theory. Furthermore, I have already been involved in various aspects connected to creativity and production in contemporary dance with the only exception being choreography. I identify the most with the Ljubljana dance scene. Nevertheless, my identity is also very much connected to the regional space of ex-Yugoslavia. In my opinion this is a big part of Slovenia as well.

2. What is a contemporary dance performance for you and what can a contemporary performance do? What form does dance take in your field of work and practice?

For me this is a kind of tricky question. I think that the question what dance is, is very fundamentally connected to modernism. In modernism the question what dance is was usually connected or answered by different individual styles. Some of those styles managed to form some kind of technical base in order to be distributed to different bodies. But still, these styles were somehow connected to the names of certain choreographers: Marta Graham, Merce Cunningham, Jose Limon, Mary Wigman and so on. (And this question may still be relative and ligiid question, but it has its limits.) I very much like the proposal of a Bulgarian philosopher and theorist Boyan Manchev, who proposes that the question "what dance is or what the body is" has to be transposed or reformulated into "what contemporary dance can do and what the body can do and how". He as well claimed that this is fundamentally also a political question since it is connected to a certain kind of action which always intervenes in a certain space and context. The question of what something "is" is always connected to the need to a definition. Rephrasing the question to "what it does" places the discussion in another field and it is not that important whether this is a certain type of dance or

not. With whether it is able of producing or generating something or not. Boyan Manchev claimed that when we ask the question what something “does” also connects us to certain kind of political imagination. Every form of art always addresses somebody or something. Consequently, this question than opens whom and with what am I addressing. What contemporary performance does depend on what the ambition of a choreographer or a certain kind of format is. In the 20th century was at some point even possible to define what contemporary dance is because it was more or less clear what it has to be. It took a certain form of production. I like to think about contemporary dance as a part of contemporary art which means a huge range of different possible practices that cannot be viewed as one anymore. Also, I like to think of contemporary dance in a sense of what dance work is because it is usually connected to the product/ performance that one makes. The whole production and creation range- from studio work to books, to dance pieces, to open processes... you know this all is dance work. And performance is therefore one form of dance work. I would also say that the range of theatrical forms got wider after the 1960ties and it can be many things. But if I go back again to Boyan Manchev, he said that contemporary dance is occupied with different modes of action in terms of activities. Contemporary dance is the only art practice that deals with what is activity in the action. And this is for me also very interesting.

3. What would you say are the reasons for less audience in contemporary dance performances in Slovenia? Why doesn't it appeal to a broader population? What could be done in the frame of the performance so that it would?

I will distinguish between audience and public. For me in one certain cultural context usually people start to talk about audiences when the public gets eroded. When the public sphere, connected with the public spaces and so on. Listen, it is a very concrete concept of very abstract things. When the public starts to disintegrate. What I have in mind with the public is that a certain kind/part of life that is present in a specific cultural context where a certain kind of information is in constant development. And this knowledge and information is as well available. So, when this (sense of the information, knowledge, cultural context etc.) starts to disappear, when it becomes weak, then usually producers start to talk about audiences. And for me the audience is a commodified version of the public. Audience is always very particular. This is why it is possible to target. Because they are, I guess certain identities, maybe they are

certain consumers, certain interests that appear in the social sphere or in life that they can identify with and put a finger on. So, you can pair them with a certain kind of strategy. The public tends to be unstable in these circumstances the audience always behaves like some kind of tourist. Audiences always function as if they were to experience the event only once and then never again. The whole focus of this productional brunch has to be shifted towards reaching new target audiences.

orientated getting new and new target audiences. When the public exists, you don't have to do that because these are exactly the people who are repeatedly coming to see pieces/works of arts. Because they are very fundamentally motivated to do so. They are interested in art. Basically, I think we are all potential public, but the circumstances must align in order for us to recognize it. It is connected to the concept of cities, states, regions etc. And of course, it is connected to the cultural policies. There are some kind of historical circumstances connected to social political and cultural dynamics that make it possible for the public to appear. For me the crucial thing at the moment is that these circumstances empower a certain kind of physical state, so to say the circumstances empower/enable a physical state of the public where they open themselves up enough to realize the need/urge to consume art/contemporary dance. I think many things have to coincide in order for this body to occur and to start to exist. Every now and then it happens. It may happen anytime and can be compared to the shift a dancer experiences in the studio when they repeat a certain kind of movement over and over again. As you know there are certain days when everything just makes sense. This is exactly what I call potentiality. Things start to connect at a certain point and the audience starts to behave like the public. But many things have to come together, I think.

4. What kind of experience does dance in the framework of performance offer for you? What are the goals?

Very different ones. Dance pieces are led by the very intensive physical experience. When you talk about it with the people who tend to go to see contemporary dance performances you realize that they can usually name one particular performance that they would like to experience again. And then there are people who are willing to develop this experience. Perhaps to something different more intense than that first performance. In the spectator's history there is always an event at the beginning that turns you into a "dancegoer". Sometimes the attraction also starts with dance films.

But I would say that is not the case for every dance film. Because not every dance film is an event for the “contemporarydancegoer”. It very much depends, but there are these kinds of initial points. Now that I am writing Ksenija Hribar’s biography, it became evident for example that one film about Martha Graham’s studio called “the dancers world” was crucial for many dancers. Concerning films... for my generation there were films of DV8 that we were all fascinated by. Films or performances have the power to trigger the desire to experience performances over and over again. Nowadays, in order for someone to have a positive experience, it is very important that no expectations are implied. Because people are disappointed when they are not able to have any different experience than the one, they expect. The biggest misunderstanding is that contemporary dance nowadays offers different kinds of experiences. And usually there is one crucial experience for me... with some contemporary dance practices that are usually technically very automatic. And these are in the most cases demonstrations of a certain technique. These experiences are for me sometimes physically the most intense, invasive and very unpleasant. My body usually reacts to it with the feeling of having a panic attack any moment. It is very suffocating to know after watching the piece for 2min that it will continue to make me feel this way. I just know that it will go like this for the whole hour. Dance is in this case technically like gymnastics. You know that it will not change, it only will be a bit different throughout the performance. You will see variations, but you immediately recognize a body as a style, and you know that it cannot develop. It can only offer different variations of the same. Usually in such cases I take my glasses off. My body resists.

5. How would you describe the distance or non-distance between audience and performers in performances nowadays?

When I teach, I usually give examples of few conceptual distinctions of let’s say, distance. One is from Michel de Certeau book “The Practice of everyday life”. He is talking about walking in the city and he gives two examples how one may perceive the city. In one example he is describing how he is standing on top of the Twins before 9/11 and how he is observing the city. And he says: “in this case I have an overview and a kind of necessary distance to have this overview. But I am not a part of it. When I am walking in the streets of the city, I don’t have an overview, but I am a part of it.”. The presupposed very classical theatrical setting of a spectator sitting in an auditorium and observing the performance from the distance is a very abstract position and rarely

ever happens. Even though there is the physical distance to the performers, one can still be sucked into the performance. Like for example in the very classical theatrical performance that create illusion or in the film, if you are watching the film you are just sucked into it. So, you don't realize anymore, the space in which you are sitting. The distance is part of the architecture, never really a part of perception. This is the position of a god- watching from above. This position was transformed at some point in the Greek theatre to auditorium in which the distance should generate a kind of certain overview of the world that you should perceive. The totality of this world. In this regard – no matter how hard one tries – distance usually does not happen. You are seduced by the piece. The subject that observes the object is erased in the participatory practices, in which as a spectator you have to perform. This means you are so much a part of it that you cannot tell the difference between the performance and your own function as a spectator. These are the two very opposite situations. I've been to a few participatory pieces where the situation is already proposed and once has to participate for the performance to happen. Sometimes the problem is that people are not prepared to collaborate, to get involved.

6. What can be done to reduce or erase the distance and what would be the perfect moment to let the participation/co-creation happen during a contemporary dance piece?

For me personally, the contradiction is to be found in the situation in which you actively participate. I am sure that one could think about that the real distance is being really possible just in cases in which you are actively involved. Hard to explain. With this safe position of sitting and watching and being sucked in and seduced in this kind of production of illusion. I believe the architecture of distance is only there to enable the closeness to appear. To make the sensual experience of theatre possible, one type of sensation must be removed – the direct tactual closeness /touch. Žižek once claimed that self-awareness is not a subject but always an object. Because he claims that in order for one to be self-aware there has to be an object in which the truth about you is articulated. I think finding yourself in the situation in which you are active, in which you are kind of certain an object of your perception. This would mean only self-evolvement creates conditions in which you recognize yourself as someone else. There is a certain kind of gap in this. Sometimes the position of a spectator sitting on a chair is privileged, but at the same time, he or she can be thrown into the piece at any moment. One has

to deal with the possibility of being an active part in the performance. Sometimes reality knocks on the door and informs you (the object comes and informs you) about the truth.

7. I am talking about a performance frame that offers an experience of co-creation (where the audience loses the position of the audience, the so-called 4th wall does not exist, and they become part of the performance as co-creators on stage). What would, in your opinion, be the tools to make such a co-creation possible?

For example, if I think about contemporary dance, I think you have many different tools that can help you see how choreographic situations initiate certain forms of life. Or different forms of life itself. So that people who are participating recognize each other as living and social beings. This opinion is connected to books I like very much. The author is Roberto Esposito an Italian philosopher. The books are called “Communitas” and “Immunitas”. He is developing a thought about conditions of community and conditions of immunity. This in my opinion has a lot to do with conditions of how we watch contemporary dance nowadays. We can connect the “Communitas” with the community and “Immunitas” with the immune system, but he also mentions different kinds of examples. There is nothing calm or easy in community.

Nothing is stable in community, he writes about negotiation, re-defining yourself, identity, always in a shift of difference. There is nothing calm or easy in community. Immunity nowadays is fundamentally connected with virus protection. It has a thick skin. And protected from any influences that could come from the outside. Contemporary forms of life have so many negative effects on a human being and body, people are all the time in some kind of medical process because they have to protect themselves. It is the process of closing oneself to oneself. In this kind of situation, the concept or the existence spectator of contemporary dance is almost kind of impossible. Because nothing is let in. When you have virus protection system in your body with everything you do, nothing can be let in. Including no other body which is a pre-condition for a spectator of contemporary dance to exist. Forms of life are sacrificed for the bare survivor. In bare survivor there is no place for dance, art, life... so, this is why I think contemporary dance in the segment of its interest can be a huge wheel for the initiative forms of cultural life itself. Because it has an ability to bring the body back. In order for any political change to happen we need the body. For any human solidarity a body is a precondition because it evokes empathy. It develops a

huge range of valuable knowledge, analytical, and potent practices that can inform the human condition here and now. The body cannot be forgotten. The contemporary dance is older than one century, but I believe its potential has never been this promising. Over the years it has developed a huge range of very valuable knowledge and potent practices that inform a body/ human condition of her and now. When there are more than 10 people on stage, a social aspect is involved. It connects as well through the social and political aspect of practice.

8. What would you say is the work, skills, and tools that a performer needs to possess to make such an exchange/ co-creation possible? What are the dangers in the process of performing in such a setting?

Conceptual or dramaturgical work is the most important. Framing, presupposing, planning. Almost like architecture planning. Behavioural aspects connected with social. Something that I call »Choreo-re-public« which means reforming the public. We are currently trying to apply the mentioned project for an EU-project. Artist should understand that their knowledge has already a huge amount of social and political implications and be aware of it. That sometimes sharing this knowledge is already completely enough. Nothing else needed.

9. Would you say that the participation might be more comfortable if the audience members are asked to participate as “someone else” like in the piece “2GETHER/AL(L)ONE” where they are asked to be Veronika Tökölly? If yes, why?

When given a role, people dare more. Some can barely wait to get into the role and others are not comfortable at all with these kinds of proposals. Depends on the appetite for acting. Some people like this social game. Like to get into the role, participating in masquerades, to act and play a little bit...

10. Theatricality in contemporary dance performances. What would you say is it, and how can it help with the engagement of the audience?

Sometimes it is the short cut to the effect of dance or choreography. The paradox here is that basically dance is a theatrical form as such. I think that after contemporary dance developed its autonomous medium it has to be as good or better than theatre or literature in order to generate or produce a certain kind of deference, identity. Theatre dance in 20th century was the best in some forms of Tanztheater. I mentioned

Pina Bausch because her approach was unique because of the way she used narratives. She in my opinion used principles similar to the one's literature uses. She was a story teller. All the elements, dramatical, narrative, costumes... that usually in Aristotelian theater serve for the character. In such work they come together. I believe narrative forms of contemporary dance are currently facing a little bit of a crisis. The novel did not really invent anything new since a while- anything so radically new. Narratives are in some kind of crisis. Dance might offer something new though. But I have to say that I haven't seen anything really good in this regard for some time now. It is the short cut because the story telling with the narratives, the literature is the strongest art institution there is. It was very obvious 50 years ago, today it is not that obvious also because of new technologies.

11. What can a dancer's/ performer's body knowledge offer to a body that does not have such knowledge and experience? In what way can a dancer's body invite a non-dancer's body to co-create and participate?

Can offer a lot. Different dancers. The ones I have in mind are the dancers who sense/ feel the body and the movement and at the same time analyze and tend to think while dancing. Who are not doing the techniques but rather systems like BMC, etc., the once who are eager to understand how and what happens in the body. What is not necessary to do. That have the intelligence, know that every training or exercise is at the same time "exhaustion of the body". Well aware to do things in a way that you don't exhaust. Human life and body are directed to a certain point... that every action is also doing harm. Sensibility that is life. Change perception of time, body, space, ... this is what dancers and systems do. Perhaps the effects are not so immediate and intense compared to taking drugs, but basically a dancer needs to evoke the same things in order to be a dancer.

12. Can an artistic proposal like the mentioned performance be as well a way of pedagogy and education? If yes, how and why?

Yes. Of course. Everything is education. In the 20th century with recognizing that the production and creation of art is also a cognitive process. Always also production of knowledge. If there is a certain kind of knowledge it can of course be distributed and passed on. Also, because some kind of state institutions as educational systems also erode to a certain extend... as the art field is sensitive enough to step in. And take

over certain functions in public. This doesn't mean that the art field has to be the only field taking care about the educational system but the educational system that we have right now is not offering any competent or inspiring thoughts anymore. Sometimes it offers just products. But this kind of program/ performance/ would offer a process and this is a crucial thing.

8.2. AN INTERVIEW WITH JANEZ JANŠA

1.What can a performance do and what would you say it is/ what is an outcome of it?

There is nothing wrong with bad tryouts. Not at all. Once I was watching a duet and the dancers worked a lot with the distance or non-distance with the public. At some point... they decided to let the audience decide. And this caused disintegration of the performance. For me, this was one of the purest forms of how a performance is a medium where something is being "handed over". It could be compared to handing over a newspaper to its readers – let them create it, let them be the editors if you just give them the chance, even one minute. Of course, this must happen without any expectations. I am telling you this because there was no force/ coercion, they gave space, and no one forced anyone. But still, the situation where someone performs first and only after, the audience may participate. There is no teasing, because there is no forcing, ever. And the performance as a medium is still so strong that the audience will respond. And from this perspective (Rancière maybe could not really articulate this in the best way) we can understand that the medium, the performance makes you active. And then there is just a question of manifestation. And for example, the critic on the bourgeois spectator is that he/she always processes everything inwards. The Greek theatre treated this already- an experience gets individual. This is with a dance performance being a mass medium of course a paradox. With reading a novel it is clear and understandable that the experience gets individualized. But with the mass medium and even a life mass medium (it is different if you watch TV at home) as a performance is, I insist that the individualization is a paradox. This one question Rancière could not solve. He saw naivety of ideology that wishes to see emancipation in participation. You cannot equal this.

2.We sometimes talk about the audience who don't know they are an active part. How could we encourage/ stimulate them to be aware?

There are many projects made where in the moment of watching, you become aware of the fact that you are watching. “Aha, I am actually a watcher of this performance” moment. For this you don’t need a physical manifestation, it is enough to just step out of the regime of the format that is established. For example, another bad example is a performance “Terror”. They introduced a dilemma (soldier enters after they announced that the plane with about 150 passengers had been kidnapped and it is flying towards the football stadium full of spectators. The soldier then illegally decides to blow up the plane). The public gets to decide as it is being transformed into the jury if he is guilty or not. And for me and my understanding I had way too little information. So, I did not even want to participate. This case is an imitation of an already existing format. This is absolutely not interesting for me. You imitate this format without any critical approach or reflection of what and how you are doing.

3. In the essay “Gledališče enakosti” you write that a performance happens in-between the work of the performers and the work of the audience. So, the segments are sharable, and each should do a good job being responsible for their segments. Can you please talk and describe this space “between”? Is it even possible?

These two parts never really touch. When you watch a performance, you know the scenario of it, even if it is improvised. And an audience, when they decide to go and see the performance, they know what their function/their role will be. When you go to the restaurant for dinner you know you will eat there. And you won’t dig a garden there. We talk about this: You come, and you do your work. Why do you do this work? Because without this work done the other work can also not be done. A performer cannot do their work/job without the audience’s work. It can be only one spectator snoring and sleeping there but the physical presence of the person already encourages the performer’s work. It is interesting why this bodily presence is important- it is like a society-based contract that was signed between the work of the audience and the performer. A work/ job of the audience starts with the moment when they buy the ticket to see the show, or when they sit in the performance space. And this work triggers the work of the performer. This can as well happen on a total phenomenal base. I led a workshop in Antwerp. We went to a shopping mall with a group of ten students and just placed ourselves close to the cash desk in the store

and stared at the costumers. We were just watching how and what they are paying/buying. The behavior and the presence of the people being watched changed in a second. The second you are exposed to the looks of others; you feel forced to act differently in everyday life. In professional performing this is a pre-condition -no one will never play in front of an empty hall.

4.What can a dancer's/ performer's body knowledge offer to a body that does not have such knowledge and experience?

Yesterday, I read that the doctors will be able to prescribe dance as some kind of form of therapy. I don't want to go into detail about this topic, because I don't know much about it. I understand this question can be about the validity of knowledge and skills. The art field knowledge and skills are connected with the concept of craftsmanship (in the sense of building a house or teaching someone to write nicely, draw beautifully, sing nicely or move very coordinately). Some "knowledges" are still reduced to "crafts", to skills. And then the secondary type of knowledge that is useful and used secondary – such as dance as therapy. We are searching for benefits- I want that art does something to me and for me. So, I can materialize it instantly. And this is actually very strange because we are not making art so we would be able to materialize it. I don't go to watch a dance performance to see moves and learn them while watching the performance. You can do such a thing maybe in a craftsman's workshop place- how to build a table and the next day you build your own. You as well don't read a novel to see how the writer writes and speaks the Slovenian language. Ok ok, off course if you wish to write a novel in the Slovenian language, of course you have to speak and write the language very well and be familiar with it. As well, if you want to make a good performance you need to be qualified to do so. It is about a hierarchy of knowledge. In the society that we are living in right now in, the instant/ ready to do and use knowledge is always before an abstract knowledge that is used in majority of art fields and practices.

5. I am talking about a performance frame that offers an experience of co-creation (where the audience loses the position of the audience, the so- called 4th wall does not exist, and they become part of the performance as co-creators on stage). What would, in your opinion, be the tools to make such a co-creation possible? Can you talk a little bit about the concept "vzdrževanje predvidljivosti" (maintenance of predictability)? Could this concept be a tool as well?

This concept applies a different way of dramaturgy, that is different from the narrative one. Narrative dramaturgy works like this that eventually through the process of the performance you arrive to some kind of conclusion, situation or story. So, a transformation through time and space- the story was like this at the beginning and it finished like this at the end. With the concept of maintenance of predictability all the parameters of how the performance works are already given. This means the rules are clear. And it is not just that the rules are clear, but you as well do not manipulate the audience. You don't have the chance of manipulation through "the logic of magic". You don't work with illusion. We could call it a transparent dramaturgy. Theatre is open and through this the whole situation is more real. It does not intend to make the audience suspend the reality he/she is living, the way it might happen when we work in the frame of narration or a story... I mean these things are hard to generalize, but just now to clarify them methodologically. When you are in the theater and an actor comes dressed as a king, you have to suspend the reality of you sitting in the theatre, you bought a ticket for 10 euro, ...And you don't even arrive to the moment of being so much in the performance that you would scream or comment, like it was in the old times in the theatre. With this concept- maintenance of predictability, nothing will go anywhere. No narrative connotation. And because of this we are very present in the here and now. The materiality of here and now creates all what we like to attribute to art- poetry, metaphysicality, abstraction, etc. And the tools that can be very classic: the rhythms, the compositions, structures, numbers (counting and points), or the question of lasting. These tools are normally hidden in the logic of illusion and narration becomes evident.

6.What would you say is the work (physical and mental), skills, and tools that a performer needs to possess to make such an exchange/ co-creation possible? What are the dangers in the process of performing such a performance setting?

This is a communicative situation. A communicative situation on a higher meaning in this sense that is not one way, but it can happen that it is a two or more-way communication. Once I was watching a piece in Berlin and it also included participation. And I was interested in exactly this: how many steps and options do they have prepared. One skill that they do not teach you at any art school is the question of steps. I am talking about the ability to predict and foresee the next steps before they

actually happen. And with two or more-way communication this is even more important. Because it can happen that the public starts to interpret actions differently than they are meant to be. It could then happen that they decide to leave the performance. And the skills... First you have to know why you want that the people come on stage and why you are doing this in the first place. What will this involvement bring to your work? You need to know what the work should be. The best experience was "Pupiliija". We made a reconstruction of the performance from the original that was made in 69. The last scene is the murder of the chicken. Back then they of course killed the real one. Then there were no sanctions and no problem with this. In our case, the theatre did not allow such an action. Back then they killed the chicken to disturb the illusion of the theatre, with a real death: with real death there is no illusion. And I was thinking what our problem is: It is not the disruption of illusion but censure. So, our solution to the "problem" was that the audience got to choose between the four ends. 3 were videos of murder and the 4th one was the actual one. As we were not allowed to do it, the reasonability was on the public. And of course, the fourth option was the most popular one. I am sure they did not choose it to see the murder of the chicken but to test if the actors will really do it. They did not believe it. And then they realized what they just did. We filmed the public and you can really see the change in their mood. This was the moment when I realized how powerful theatre still is. You can still create things that move people. And the story gets even more complicated because then the audience members got asked to kill the chicken if they had voted for it. Sure, you have a short moment of relaxation because the audience now thinks, we really won't kill it. But for us, what if there really is an idiot in the audience that would volunteer to do it? Then this practice of steps comes in... the steps in this case were mostly in the function of demotivation of the person that would come to the stage. All in order to extend the time. In this case the stretching of the time is not to bore anyone, but it actually creates tension. And this is the time that you give to the rest of the audience to act. Because this is not a joke anymore. This would then be a situation that the audiences produced through the performers' guidance. As an example. There is no time to analyze who manipulated whom, but we need to save the chicken! In this performance it was very important to predict the steps and working on how to prevent the final step. This is what no one will teach you at any school and this is a pity.

7. Effect and experience that you wish the audience to have while watching your work?

This depends on the work. There is no clear or only one. Producing a contradiction within a person is very close to me. I like to work with it. Confrontations of two effects. In the performance "Republic" I managed quite well I think- the performance is relatively fun, you are laughing while watching, but if you think for a moment of what you are laughing at, it is very scary and horrible. An immediate reflection. This contradiction can be in the content or in the form. In this way I might be a bit "Rancièrish". I would not take the position of the audience for granted. The work of the audience still does not mean some kind of activity. They can be active and subject, but they as well cannot be. It is important for me that the audience may carry the performance with them even after it finishes. Because in the content of the performance there is something that one has to solve alone.

8.How would you describe the distance or non-distance between audience and performers in performances nowadays? Are the concepts of Boal, Brecht and Artaud still very present today?

Brecht is in my opinion very present in the concept of maintenance of predictability. This non fascination is very present in the art now. As I said, we are more on the materiality of here and now. And this is where the audience are co- workers. In a coffee place for example they need a cook to prepare the food. It is chain work. In a performance the performer doesn't need the audience for the chain reaction, but to enable the work itself. If there is no one in the cafe a waiter has nothing to do, but he has to be there just in case someone shows up. A theatre made a coffee place would be interesting – if someone comes, I perform if not, not. When do you activate yourself as a performer? We would need to process Ranciere's thoughts a bit. On active or passive. In a way: without the presence of the audience the performer's activity is different or less. One could say, the presence of the audience is so active that it as well activates the performer. The audience is not just active but is the "activator". They activate you.

9.What would you say are the reasons for less audience in contemporary dance performance in Slovenia? Why can't it open to a broader population?

Economic reasons. People, if they pay, they like to come to watch what they invested in. Because there is so little money invested in dance from the financiers' side, people

perceive it as cheap. But people do give money for free time! The phenomenon of football games is very interesting. It is entertainment. The social dimension is very important here. The tickets for such events are very expensive but some people even organize their lives around it. People want to be part of something spectacular. I say if the budget for contemporary dance would get ten times bigger than the audience would also get ten times bigger. It is the claim of social relevance. Like ok, money gets invested in this, so this is important. This can be compared to why people don't take the train in Slovenia – because they are horrible. The stink, are old, slow, delayed. But if you look towards Germany, Austria, trains are on time. They have WIFI, are comfortable and clean. It is just economic reasons. Of course, there are also different reasons: self-confidence, democratically, social, ...I was writing about how we can see a level of democracy in Slovenia through the development of contemporary dance. For example, in socialism the preferred dance forms were folklore and ballet plus military parade. Contemporary dance was bourgeois. It was understood as something individual, something uncontrolled, deformed, wiled. Was even called a free dance. Was “too” free.

10.Would you say that the participation might be more comfortable if the audience members are asked to participate as “someone else” like in the piece “2GETHER/AL(L)ONE” where they are asked to be Veronika Tököly? If yes, why?

Ohhh, do not wish for that. It is like amateur theatre or dietarian (don't know how, not professional, but they think they are professional). We had this when I worked with Meg Stuart, we performed in Brussels. We were improvising and a performer got caught up in a dialog with an unsatisfied audience member. And he gave her the option to direct the show. this sort of “taking over the lead” from the audience in order to produce something cannot happen. See, I worked on the “Življenje v nastajanju” a performative installation. You get 50 instructions for mini actions. From romantic actions to having drinks there... The interesting thing was that there was no leading. A platform for options was created to do what you wish to do. We had so called motivators (they just had to do them all) - because you never know if people will be up for it and as we had work in progress in Berlin in the summer and we brought the installation to Ljubljana in the winter...plus you know the people in Ljubljana (you can never know how they will react). Later we saw that they are not needed. What was

interesting was that we construed this installation as a performance and an exhibition. The difference was just in organizing the time. The opening was in the evening and it was open during the day. More aggressive tasks (such as “a golden fish will fulfill your wish if you save her from dying” and what you had to do was to put it out of the water, wait till it fights for its life and put it back in. You won’t believe the joy of people doing it) were executed most in the time and frame of the performance. Also, because there are more people at once, and the group encourages to do such things. Also, to show how brave you are, it is all a joke, etc. It is like a sort of fun park. While the softer, romantic ones were happening in the time of the exhibition, when people are alone. Theater is a mass medium that is closer to a football game than an exhibition. And the laws are similar. Spectacular laws.

11. When does a concept appear as a needed concept?

No concept has a permanent value. Right now, we have a bit of a negative vibe when it comes to participation. People take it as manipulation. It is necessary to see the broader context – political, social and in culture and realize when there is a need for certain concepts. I am for example very interested in how to give the audience the space for their own interpretation of participation and to decide. There is a certain time when an audience searches for their position in the performance.

8.3. AN INTERVIEW WITH LEJA JURIŠIĆ

1. Please introduce yourself shortly and describe your fields of interest as well as your work in the contemporary dance scene in Slovenia.

If I am very honest, I am curious if there is any possibility/situation that men ever respect a woman. In life, generally. Sure, it happens between two people in some relationships, but I am doubting the general, social and global level of respect. Why can’t I see this respect? In this case it doesn’t matter that we have already developed and that we are in a much better position, emancipated through all the work on feminism, etc. I am interested in the relation between the genders. I really believe that men don’t respect women, which is horrible. And us women, we don’t trust the men. This is something very relevant at the moment and I’m very interested in it.

I have been always interested in dance. What dance is. What is possible through dance and what dance can be. What kind of dance I like or don’t like and why. Right

now, I feel like I can use everything, I am not limited on certain styles. All forms of dance become very interesting in relation to other forms of dance and I am able to work with many of them – ballet or other forms of expressing oneself through movement. If you put them in a relation to each other, they work really well together. I am interested in what the body is. I think it is crazy that nowadays we don't use the body fully (with all the sitting), in my opinion, the body is not used to its full potential. A dancer knows from experience that thoughts don't have to originate only from the mind, but also from the body. I am interested in how we communicate.

2. What is a contemporary dance performance able to do to the performers, audience and culture. What is the power of performing?

I think that "contemporary dance" as a term is a bit problematic by itself. It is also good to define what contemporary dance is. I think it is a format that is kind of "pase"/ outdated already. The term of post-contemporary dance would maybe be more suitable. It is important to mention that something is going on with the name. What can it do? Nowadays, more and more forms of art have a social role/ are used in a social context. I think that aspect can be a great addition to an art field, but for me dance is overwhelmed with this role. Especially when it comes to financing...this topic becomes too important. Social workers are in my opinion more suitable to work in this field.

Art is something that is telling us about life and the world in general. It can change the world, it always has. In practice we touch each other with our presence. I think it can be the strongest of all art forms in the sense of changing the mind sets of other people.

3. What would you say are the reasons for less audience in contemporary dance performances in Slovenia? Why can't it open to a broader population?

I recently went to "Impulstanz" in Vienna and everything was sold out, there were many more people interested. It is very interesting because this festival is about dance and it is sold out which means that there is a positive vibe towards dance. Like a positive vibration. If you have 300 people in Berlin watching a show, the equivalent in Ljubljana would be 50. The cities are different sizes and have different number of inhabitants. This should be taken into perspective. 50 is a cool number for Ljubljana. But we think we live in New York. In the 80ties we had a boom of something new and people were interested. It was the vibration of creativity, also Yugoslavia was a bigger country. Now, contemporary or post- contemporary dance is still an alternative art

form, it is still underground. It is not main stream. Mainstream dance pieces have enough audience. I guess this is also a decision of what art field you want to work in and what kind of pieces you want to produce.

4. What kind of experience do you wish to deliver with your work? How do you transfer the information and the feeling to the audience?

Life in general. It can change the world. It is the way to touch each other. I want to achieve that the people still think of what they saw when they go home. I want them to take my work home.

5. Can you please describe your stage language of creating and performing. It keeps on changing and developing for sure, but if you had to describe the current one?

The performance "Together" is a good representation of the way I create and which art form I like. I always talk about intimate questions and I think the more intimate you go the more general you can go. The solutions I propose are therefore much deeper than generalizing of what should I do, how to solve social problems. I approach the research and creation from the body and movement. This is the start. The content comes from the movement and searching in movement, in dance. I think dance suits me best. Dance and choreography are different terms, so when dance happens, life is happening. Dance and movement structure never stay the same, it keeps evolving. It comes out of the structure, from the set proposals. And this is when you start to talk to the audience. About the language, in "Together" there is me, as a dancer and Marko as an actor. And I am dealing with how I can actually communicate with dance and this is also what I was working on in the piece. This piece can be a dance piece, a theatre piece or performing art piece. For me the language is always the same, no matter in which form you want to place it or define it. If the body is not working, it is dead anyway.

6. Who is an audience, and what role does it play in a contemporary dance performance?

The audience is your best friend or your enemy. A person that you want to talk to and share the world with.

7. How would you describe the distance or non-distance between audience and performers in nowadays performances?

If you manage to open their bodies, then the distance disappears. You can get there with different tools. For me there is actually no distance. Distance can be the fear. Impact of the audience being present is huge. You know, when I am interested in the piece the people will be interested in the piece. I like to communicate very directly to them. This is life in an art form you have the opportunity to share life. You cannot ignore it and you actually cannot plan everything in advance. And I think this is the magic of it. In this sense magic can happen and I would say that this is probably also why I do performing arts.

8. What can be done that the distance is less or non, and what would be the moment when the participation/co-creation is possible to happen in a contemporary dance performance?

Actually, I don't like participatory pieces that much because I prefer to be a spectator of the piece. I am old school- let me sit in the dark and leave me alone. Spending time with someone I choose to spend time with is very different to spending time with strangers. I think it is actually interesting to think how we communicate as an audience. So, the participatory performances are used out. If I was to work like that, I would try to find new methods and approaches. I like to see professionals on stage.

I am the host of the Festival Spider and I like inviting people to it because it is like inviting people to your birthday. You want them to feel ok, even if you shock them is because you want to shock them. Art is not easy; life is not easy; it can happen that a performance is not easy to handle. The key is to be nice to people. Acknowledge them. Even if we didn't work with participation in the piece "Together", I like to work for the audience and with the audience.

9. I am talking about a performance frame that offers an experience of co-creation (where the audience loses the position of the audience, the so- called 4th wall does not exist, and they become part of the performance as co-creators on stage). What would, in your opinion, be the tools to make such a co- creation possible? Can you please tell me a bit about your experience with audience participation in the performance "Fake it" 2008 by Janez Janša?

First, we created short performances based on choreographers. Mine was Trisha Brown. Afterwards, people were invited to participate in a workshop based on our

work. It is incredible that people want to know, people want to learn. Everybody just came in. For me this set up of workshops was fake, I did not agree with it but still did it and did it very professionally. Because how can I teach Trisha Brown's material? I cannot. The audience is anyways always participating, even if they are sleeping.

10.The differences and similarities between participation and emancipation?

You have to be super emancipated, to make people participate.

11. Would you say that the participation might be more comfortable if the audience members are asked to participate as “someone else” like in the piece “2GETHER/AL(L)ONE” where they are asked to be Veronika Tököly? If yes, why?

Probably. If you clearly explain who Veronika is and what happened to her. It would not be easier for me. Because I do not understand acting. I can act, but is based on a form of performing state that I am in.

12. How would you describe theatricality in contemporary dance performances and how can it help with the engagement of the audience?

This is funny because one of my friends told me after the performance “Together”: “you can act very well”. I probably learned from Marko. By interacting with him I adapted his way of interacting. We dancers, we can research terms (for example “What is touch?” and then we go and research in the body and we try things out), but for them, the actors, they enter their roles. They are always in relation to someone and always in the content. Theatricality for me comes from the performer. From the personal stage. It is hard to defined it. In my work I tend not to make definitions. Everything is anyhow way too defined. When it is defined it is already “pase”/outdated/ gone. I try to mix. I try to be allowed to do everything. I don't care about the rules of what is allowed and what is not. Also not following what is theatricality, theatricality in dance, etc. Could be that if you engage the face the dance becomes more theatrical. When the personality of a dancer starts to come out, the theatricality starts to come out.

13. What can a dancer's body knowledge offer to a body that does not have such knowledge and experience?

The old methods (like Feldenkrais) are becoming new again. Practicing with these methods supposed to enable you to learn just by observing. The body is just becoming what you observe. The audience can become more aware of their bodies. The problem is that the fascination is creating a block. People are fascinated by the movement of a body and the dancer's abilities. So, they tell themselves "I cannot do that". And this might block the information. They are not receiving anymore. Many times, dance has to be super fantastic to be interesting, but I think this is the mentality of great impression, experience, fascination... But I think this is very strange because life is not like this. Life is just much less spectacular. Art is there to teach you about life.

14.What would be the break of this fascination?

This year I was teaching small children and then also their teachers. And I used the same methods, stories, information and vocabulary for both groups. And it was interesting that both groups reacted the same. Giggling with the coccyx, anus ... it is the same. The body is still something we are not connected to. A tool to have sex with or a tool to go to work. Then I said once "Everybody can dance, some people on the rhythm and some out of it" and then they relaxed. People are afraid to make mistakes. You have to make it clear that they are there to give you an input. They are important. Whatever they are.

15. Some tricks in vocabulary?

Yes, I always talk about qualities. There is just quality that we are searching for. Not better or worse, not good and bad. Just quality. Nothing is better than the other. It also does not matter how you are: small, big, fat, skinny, etc. You are. And for example, shaking is very interesting. The quality of fat shaking is very welcome here and actually also what we are searching for. First you break the taboo and then you work with it.

16. How do we create togetherness (between performers on stage and between the performers and the audience)? Can you please make some examples based on the performance "Skupaj/Together" 2018 created together with Marko Mandić and Bojan Jablanovec? What was the effect on the audience?)

It is exactly like you said in your title; you need to be super alone to be together. You can be together if you can be who you really are. Regarding to the performance, it means a lot of investment, a lot of risks and less beautiful feelings. Togetherness is

not always something nice. It is not easy. Maybe you don't want it. We share everything and then everything is possible. We have very strong communication between us and then the audience communicates very strongly with us. We become a community in a way. Because of our strong togetherness the audience becomes a part of us. And it is interesting how they feel we become friends and it can happen to me that people stop me on the streets and start talking to me like we have been old friends. Asking me if I saw them in the performance. Very nice.

Jablanovec and Marko work together a lot and Marko is an actor so he needs this kind of communication that they had from before. He joined us for documentation, and we worked on the concept together, he also joined some rehearsals as the audience. We were an artistic team.

17. Is the audience feeding you?

Yes. Certainly. But I also give a lot to them. I take care of them all the time.

18. Can an artistic proposal like the mentioned performance-“2GETHER/AL(L)ONE” be as well a way of pedagogy and education? If yes, how and why?

Yes. We research so much. It is really about research. Research teaches you how to do the steps. Research teaches you a lot in general and you may use that knowledge in the piece or not. Every show should change the concept of people's understanding of life in some way. This way it can be pedagogy of course.

19. How to approach people in nonconventional pedagogy?

People actually like that you push them, that you scream to them because then they start to really work. And I do not do that. Especially if I am dealing with a female group. They have to take responsibility for themselves. This is all. I am showing you the way. I can scream very well, you know. But I refuse to do so. I said 100% and this means 100%. You can go 95% for your safety. But I said 100%. If you don't want to give it, that is on you. Then they have to ask themselves why they don't want to do it. Why they don't they want to share. It is also ok to not want to. But then there are no excuses. And time, you need time and consistency with a group, so they start trusting you.

8.4. AN INTERVIEW WITH KATJA SOMRAK

1. Please introduce yourself shortly and describe your fields of interest as well as your work in the contemporary dance scene in Slovenia.

I am deputy director, creative producer and programmer working in PTL already for 25 years. As I am interested in performing arts scene and I started years ago researching contemporary dance scenes in our country and abroad in order to improve the situations and possibilities in our contemporary dance scene. That is why I am trying to bring different artists and pedagogues as much as we can to share the experiences between them. And consequently to open the platform for diverse contemporary artist to show their quality and potentials.

2.What is a contemporary dance performance for you?

Contemporary has different meanings, dance also ...so for me, contemporary dance can give us the pleasure of different visions, approaches and thinking of the artists which can share the visions with the audience or on the other hand contemporary dance can stop some people to attend theatre and performances of this kind.

3.What kind of experience does a performance offer?

It always depends on the performance – sometimes nothing sometimes hopes for future in performing art or in your life. If there is something what can stay or give the spectator to think about after the show the performance meets its purpose. It can be unpleasant or make people angry or if it is good it can bring you a nice memory or recognition from your past.

4. What would you say are the reasons for less audience in contemporary dance performances in Slovenia? Why doesn't it appeal to a broader population? What could be done in the frame of the performance so that it would?

Firstly, I observe that new generation is not supporting the others and there is a big non-interest all over. The situation and scene changed a lot during the years as before dancers and choreographers were interested in each other's work and in the

performing arts itself. The situation in performing art scene changed a lot in Slovenia and all comes in waves. The scene has grown a lot and the competition for money is bigger. Consequently because of that the scene changed but the amount of audience regularly attending contemporary dance performances is not growing so fast. There are also more venues which are presenting or producing contemporary dance performances in Ljubljana. That is the result for less audience in most of the venues. There are few more factors that I can bring up also why it has changed: more performances, more artists, more venues, the same audience which didn't grow so much, less interest from the artists..., no free access for people – MK regulations, different contemporary dance performances – more conceptual ones. How to change that is a huge question – audience development in all parts of contemporary dance but this is a long term goal which is achievable if the whole scene works together and collaborate; no planning at the same dates, perhaps bringing new genre, family theatre, presenting performance which are understandable for broader audience, perhaps we need to bring contemporary dance more to the streets...

5. How would you describe the distance or non-distance between audience and performers in performances nowadays?

It depends on the audience – sometimes the audience is non-active or active, actually I think that the audience supposed to be active if the performance interest them. If not they are just there with no interest at all or bored. Nowadays, what I am observing everywhere in the world that there is a big amount of performances produced where the active participation is needed, which can be good or not, it depends on the performance, but I think we shouldn't lower the quality of the performance with that.

6. I am talking about a performance frame that offers an experience of co-creation (where the audience loses the position of the audience, the so-called 4th wall does not exist, and they become part of the performance as co-creators on stage). What would, in your opinion, be the tools to make such a co-creation possible?

I am not in favor of participation in the performances because the audiences shouldn't be pushed to do something if they don't want to. I think people in Slovenia would participate if it would be naturally done if not, they will run away and never come back. Giving the power to the people that they can be co-creator can be smart, but it can

also be a problem if you don't regulate it properly. I think these performances are similar to the solo's. They are quite hard to make as there is a thin line between the professional and amateur's work and sometimes it can be stuck or wrongly lead and the result in not something what you expected. Great concept, preparation for all different options, huge research, respect and trust are the tools to make a good participatory performance I would say.

7. Who is an audience, and what role does it play in a contemporary dance performance? Would you say the co-creating frame of performance is very present in Slovenia?

Not yet. Performances in Slovenia are not so often produced for this purpose – this is partly because of national connotation – we are not a loud nation – we never complain and we don't like to make a fuss if it is not crossing the limits... and partly because we are not used to work with audiences on the other hand. So, for now what is produced are performances where the audience are not active at all. People like to come and see the performance perhaps they have a discussion afterword's and that is it. I would say it is a safe one – enactive audience is therefore a strategic win-win situation.

8. What does it take for the audience to accept and place themselves in a role of a subject, active (with active I mean physically stepping inside the performance, sharing the same physical space with the performers and becoming a part and co-creators of the performance) participant and co-creator, rather than an outside observer?

Process of participation in and co-creation have been shown to deepen audience engagement and provide authentic insights to artists. But it needs to develop well. Artists and organizations that choose to engage in co-creative activity need to clearly define their objectives: sustainability, engagement with their participants both ethically and authentically. Hosting is a vital component of audience engagement and it encompasses a duty of care.

9. What would you say is the work, skills, and tools that a performer needs to possess to make such an exchange/ co-creation possible? What are the dangers in the process of performing such a performance setting?

Participatory artists require a particular skill set and they should conceive of themselves as facilitators and conducts of creativity as enrichers of artistic

engagement or as enablers of cultural artistic meaning. Like I mentioned before, there is always a danger of dislike but the mean fear or limit which needs to be taken into consideration is that the active audience shouldn't feel embarrassed or pushed into something what is out of their comfort zone. What can also appear is too eager or engaged participants which can lead the artists out of their comfort zone...so be prepared for action in order to succeed.

10. Would you say that participation might be more comfortable if the audience members are asked to participate as “someone else” like in the piece “2GETHER/AL(L)ONE” where they are asked to be Veronika Tököly? If yes, why?

I would try both because I think the combination can be more valuable than the prepared one perhaps...Sometimes unexpected actions can bring more fruitfulness to the performance.

11. What can a dancer's/ performer's body knowledge offer to a body that does not have such knowledge and experience?

The feeling that they made an effort and it is rewarding for them even they didn't expect that they are able to achieve anything before. It can also bring better awareness of their bodies and happiness of the good feeling about themselves for perhaps even just trying.

12. Speaking from the point of a project manager and creative producer... Why is it necessary to produce such pieces? What would you say they bring to the dance scene and the culture? What were the reasons that you offered it to BeSpectACTive cooperation program?

Why not? I think the diversity brings more out of the artist and the spectators...different approaches also. Why I decided? Because it was the rare performance seen in quite some time that the audience enjoyed, and I honestly had fun. I think there is the potential to make the contemporary dance performance for adults or family out of it which can be tour able everywhere. I see also the huge potential to bring and grow the audience in our venue and abroad. If we want to make changes, we need to step further and in a good way, smartly and well prepared. We will always depend on the number of audience and I think with this kind of projects we can bring the dance,

performing arts and participation to the upper level and closer to the people....also because of the quality of the artist. I hope I can trust and build up a great new project.

13. Can an artistic proposal like the mentioned performance be as well a way of pedagogy and education? Would it, for example, make sense to create workshops based on such frame of performance and offer them as a part of a program in Dance Theatre Ljubljana (Plesni Teater Ljubljana) ? If yes, how and why?

My profession is pedagogy for adults. Therefore, all my programming and creative thinking about the projects are made in correlation to the education. I think it is a good idea to organize the workshops which would help to clarify the purpose and the tools you would like to share with the participants. You can think about totally diverse technics, tools, with different age groups, with professionals and non-professionals and perhaps sometimes academics, or mixed. Why? To attract people which are not interested in dance or contemporary art itself, to explain the technics the movement, differences and to figure out what works and what not, what interest them and what is uninteresting...and much more.

14. Would you say that such a frame of performance might attract more audience or/and at least make the ones that had an experience of such performance come again to watch a contemporary dance performance?

Definitely. I believe so! Otherwise, I can stop working in this sector as without them we are lost. I am searching for such performance since we produce performance for kids (Juri Muri in Africa dances) which is still sold out all the time and after 7 years people with whole family are still coming to see it several times...I would like to make this kind of performance also for adults and hope we can make it together.

8.5. AN INTERVIEW WITH ANDREJA KOPAČ

1. Please introduce yourself shortly and describe your fields of interest as well as your work in the contemporary dance scene in Slovenia.

I will just subscribe a short CV in order to represent myself. I am working as a publicist, editor, moderator and dramaturg in the field of contemporary dance and theater. I have obtained degree in Linguistics and Social Communication Theory at ISH and a Ph.D. of Sociology of Culture at the Faculty of Arts (theme: Theory of performing arts and linguistics). So far I have worked in various fields; as a coordinator of the Seminar of

Contemporary Performing Arts (in collaboration with Bojana Kunst) and the organizer of the Platform of Interdisciplinary Dramaturgy, in the field of public relations, as a performer (Betontanc, Screetch Orkestra, Was Ist Maribor?), moderator, mentor, organizer and researcher. Recently I am working mostly as a dramaturge and collaborator in domestic and international art projects. Between 2009 and 2019 I have participated in more than 90 performances in the field of contemporary dance / performing arts in Slovenia and abroad. Since January 2013 I am a visiting mentor at SEAD, teaching also in High School / Department of Contemporary Dance in Ljubljana and at the Academy of Dance. In 201, I was awarded with the Meta Vidmar Award for the achievements in the field of contemporary dance. In 2016 I received the Ksenija Hribar Award for pedagogical work in the same field. Between 2017 and 2019 I was the chief editor of Maska magazine.

Since 2019 my focus is Art and Education in the field of Contemporary Performing Arts and implementing new models of collaboration in the triangle between dance, education and participation.

2. What is a contemporary dance performance for you, and what form does dance take in your field of work and practice?

Contemporary dance has – as the field of itself – performative character, because you can not define it at all. In the world where species are disappearing – contemporary dance has a potential to explore new languages / forms / meanings / sensations. That's why I strongly believe it has a great potential in the future (worlds).

3. What would you say are the reasons for less audience in contemporary dance performances in Slovenia? Why doesn't it appeal to a broader population? What could be done in the frame of the performance so that it would?

The reason is because we have no resources and no system to support it. There are no system solutions how to approach / promote a full potential of contemporary performing arts as such, although artist from Slovenia are strong and well-articulated. The reason for un-population is systematic, but on the other hand it is true that contemporary dance was never "an entertainment for masses", but more connected to the key philosophical issues. I think the reason is not in the frame of the performance, what does not mean that it could not bring extra visibility.

4. What kind of experience does dance in the framework of performance offer for you?

The extraordinary experience of a higher sensational journey. But it happens rarely and you never know when it is going to happen again. That's why you "follow it" somehow. Referring to Laurence Louppe – a dance performance could really "move" people in the different way that language- based performance. Instead of rational intelligence it opens up channels of emotional intelligence, which will be more and

more needed in android-based world. It definitely “sharpens your senses,” but on the other hand there is also a lot of “crap.”

5. How would you describe the distance or non-distance between audience and performers in performances nowadays?

According to Artaud there should be no distance, according to Brecht there is always a distance that provides “Verfremdungseffekt”... Personally I strongly believe that in the whole field of contemporary performing arts there is an essential relationship between actor/dancer/ performer and its public. So, I believe in Grotowsky's viewpoint somehow and there is so many things to explore And so big space to open ... which is yet to come...

6. What can be done that the distance is less or non, and what would be the moment when the participation/co-creation is possible to happen in a contemporary dance performance?

This is your job, dear Jerca. A job of dancer / choreographer / maker! You tell me!

7. I am talking about a frame of performance that offers an experience of co-creation (where the audience loses the position of the audience, the so -called 4th wall does not exist, and they become a part of the performance as co-creators on stage). What would, in your opinion, be the tools to make such a co- creation possible?

It is always about the method – in a way – how to “invent” or “take” a right methodology. So, I think there is a big “hole” of different try-outs and a good planning. It is important to know what exactly you want to achieve and how to name that; is that a specific feeling / journey / emotion / dreams/ forgetting / participation (in what exactly?). The next step would be a series of tryouts and a good dialogue partner or partners in order to give you a thorough and exact feedback in order to “de-construct” this 4th Wall and construct the 5th Element ...And that is a secret of every artistic process ...

8. Who is an audience, and what role does it play in a contemporary dance performance? Would you say the co-creating frame of performance is very present in Slovenia?

Audience / Spectator is for me an essential part. (As I already mentioned). Co-creating frame is rarely present in Slovenia, and even when it is, it is mostly wrong. Either in the way that treat you as an idiot (who does not think about world's problems at all) even as a kinder garden child (who wants just to play in its own playground). It is very rare that participating pieces actually became co-creating. It is much easier to talk / write then do. In this case theory is two, three steps before practice.

9. What does it take for the audience to accept and place themselves in a role of a subject, active (with active I mean physically stepping inside the performance, sharing the same physical space with the performers and becoming a part and co-creators of the performance) participant and co-creator?

It is important, the first and genuine impression, that public feels that they are invited, not challenged or forced. It is also the issue of a good “timing”; in which part of performance you could actually go further and where to step back ... or stay on a line / prolong situation ...

10. What would you say is the work, skills, and tools that a performer needs to possess to make such an exchange/ co-creation possible? What are the dangers in the process of performing such a performance setting?

Everything that he / she is and what potential he / she has. It definitely requires lots of things; physical, mental and emotional intelligence, good dance skill, certain life experience, a good planning, reliable and good collaborators, some time, effort, good nerves and – a big amount of curiosity.

11. Would you say that the participation might be more comfortable if the audience members are asked to participate as “someone else” like in the piece “2GETHER/AL(L)ONE” where they are asked to be Veronika Tököly? If yes, why?

Yes, it could happen. In that case certainly happens; the “imaginary person” really worked as an absent place in which spectator could “install” himself / herself somehow. I think the “next try would have to deal with really artificial situation, so it would be a bit harder than the first time, when the situation was real and all that followed seemed to be really organic. Now the organic situation will have to be achieved through totally different methodology.

12. Theatricality in contemporary dance performances. What would you say is it, and how can it help with the engagement of the audience?

Theatricality is for me when a certain theater image takes control over the whole piece and somehow avoids the spectator’s point of view. That means that something took over the interpretation – what makes things all over artificial / fabrical / fictional ...not real / organic.

13. What can a dancer’s body knowledge offer to a body that does not have such knowledge and experience?

Dancers body (if it is well trained / articulated / open) offers a place to co-exist with the body of the other. It certainly offers a place to create a common space with the

spectator, a space that could not be seen, but traced, not be graspable, but is more sensational, airy.

14. How do we create togetherness? What are the tools that make everyone included?

That is also a job of a dancer or / and choreographer. You tell me! The whole world is waiting / searching new ways of that with different methodologies and strategies. It is important to feel togetherness, not separation! To feel that we are together in this moment in this space and that we have potential to do something together. The real question is – what?

15. Can an artistic proposal like the mentioned performance be as well a way of pedagogy and education? If yes, how and why?

Yes, certainly. In many different ways. Actually, it connects to the previous answer – the most important is to teach the children the key of solving problems in the future is to solve them together. We have to learn how to hear each other and start to collaborate with all our differences – without egos, without envy, without contempt. Small touch always helps.

16. Would you say that such a frame of performance might attract more audience or/and at least make the ones that had an experience of such performance come again to watch a contemporary dance performance?

This is not really a question that is important for me. If the performance is good, it will attract the people. The only concern should be that we do our job good. Everything else follows. It is always like that that we cannot work for many people, but we can do things sincere and thorough and believe on it. That's enough.

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Jerca Rožnik Novak