

Daniel Mang - Contact improvisation, politics, society

By „politics“ I don't refer to the sphere of „official“, „big“ politics. What I'm talking about are the relations of power that bind together and structure small units such as families or peer groups as well as institutions like hospitals, factories, brothels, churches or armies, and also large structures like social movements, social classes, gender systems, nations, ethnicities...

Power is spread out through social space, it „crystallizes“ into structures of domination. It is bound up with systems of ideas that serve to protect and perpetuate these structures of domination, conserving the privileges of those benefitting in one way or another from specific types of exploitation or violence or objectification.

Contact improvisation engenders some values that militate against the dominant ideologies of the racist patriarchal class societies we live in. But ci is not a political statement. A dance is no manifesto, art is always open to manifold interpretations.

So, my interpretation of contact improvisation as rife with radical political potential is merely one possible choice, albeit, i claim, a well-founded choice.