

## Laura Kalauz – CI and Performance

Cows like modern dance (try) - Or some notes about performance.

The performances i like are occurring all the time. It is for me more a matter of framing, paying attention to something rather than preparing and showing. There is indeed preparation to be done, practice, previous work and that has to do with tuning the senses and grounding physically into the earth in order to connect with the rest. And at the same time there are things you can never get ready for. An importance in training the capability of adjusting to sudden changes. If you are somewhere in the summer of the south hemisphere and you fly in some hours to the winter in the north, you'll get a shock no matter how well you think you're prepared.

I prefer the idea of letting something be seen rather than showing something. Like the way sometimes the afternoon-light unfolds a certain kind of volume in objects or softens the sharpness of things around. Then there is a sense of miracle coming out of the things we see every day. The beauty of what there is (around/inside) as well as its ugliness. .

Producing a performance and also performing means in this case creating frames in order to focus in what 'there is'. As if proposing a change, a dilatation of the perception. Bring the attention into things of different logic level. A heart beat, a memory, the sound of an ambulance far away, a head line in a news paper, the weather. Perform in order to expand the possibilities of perception through imagination.

I have been born very much like one of those trees i see. As I stood up and walked my body has been going through the world. Schools, cities, waiting rooms, bank cues, parks. I am civilized.

Now i stand 'like a tree' in the middle of the road. It's hard to root because of the cement. The ground is warm. There is some wind. The car driver is angry. There is an issue that interests me about 'what where'. I plant a tree in the middle of the road.

In the same way a piece of proper 'beautiful dance' can make a lot of sense (becomes a master piece) if performed for an audiece of 20 cows attending without blinking.

Ten performers bring dozens of chairs into a shop, sit on them and just observe what happens around. The normal scene in the normal shop is certainly modified by the watching, by framing/nameing it as a "performance". Performers are sited

in the chairs but can jump in (what ever that situation became after the intervention) and take part of the scene when they feel the inclination. As they leave empty spaces some new people sit down and watch as well.

The attention is brought towards the body in the public space. The body-animal-organism. Physicality as what 'is there'. A manifestation of something that can be perceived by our senses. Sadness is not something "physical" but within the process of perceiving it becomes as well physical. Our perceptual organs are themselves part of the physical world. So that the physical world is at the same time available and restricted by our own physicality.

The acknowledgement of meet, bones, fluids, organs, etc in the shop. Or in the bank. In those places where the physicality found is civilised and more or less predictable. Many performers come into a shop and kindly lay down on the floor. Simply breathing. A certain awareness of the body in that moment. Performers as visitors bringing something to exchange. The audience becomes a body as a performer looks into somebody's eyes, or pocket, or pass between to people, touch them if needed as when you are in a crowded party.

. If i am in the 'nature' (to name something different than the city, the culture) i perceive the body in a different way than when i am in the shop. But when i am in the shop i can imagine. There is something that can be called imagination that completes to me the idea of physicality. Two concepts being different but being part of each other in some kind of complementary relationship. There is indeed a gap between doing and imagining. they belong to different logical levels. But they can co-exist and co-operate. Imagining while doing while imagining while...

And there is the fact of the impossibility. Imagining the imposible, doing the unimaginable. The paradox.

By now i could just stay with two questions.

How to let audience see rather than show them.

How to propose a mode of perception to audience.

arnhem, july 2001