

**Laura Kirshenbaum**

**Thoughts, observations and words about WILD CARD 2017 – Uferstudios Berlin  
“Tour through Tanztage”**

‘Wild Card’ provided me the opportunity to place myself in the position of a spectator and observer. There, I was able to sharpen my observation skills and by discussing the performances with my colleagues I was open to other approaches of spectatorship.

The value of sharing thoughts, methods and personal aesthetics among other dance makers in the frame of ‘wild card’, opened up several doors in which I'm curious to step into and apply on my own work.

At first, we were busy with the questions of HOW- how do we watch performance? How should we watch contemporary dance \ art today? What are the cultural, social, historical lenses through which we see? Are expectations included or should we leave them outside of the theatre? And how much we can do so?

We were able to re-think and re-consider those questions every day. Through this endless process of sharing, doubts and interests were put upon table of discussion and nourished the discourse.

I truly appreciated Anna Mülter's curation approach.

Throughout the festival, one could be exposed to a diversity of the contemporary dance field has to offer. During one night I was profiting two performances which presented two different strategies within the dance-choreography- performance filed. Dance manifested itself in many different ways and forms - movement, action, durational act, lecture-performance, documentary dance, “dancy dance”. As a result an extended map of the Berlin dance scene was unfolded.

The theme of contradictions was the thread which bonded all performances together.

Although i found great interest in the way Mülter put together the festival program, i was concerned with the content of the performances. It made me wonder and re ask about the role of dance these days. It raised such questions; what are the relations between body in the craft of choreography? Can we make choreography without body? Is choreography without dance still considered as choreography?

Through the eye of a choreographer, in my artistic research the body remains the main instrument to generate landscapes. In my perspective the body contains textures, gestures, pedestrian movements and abstract movements etc. Therefore the body could tell another story, which words wouldn't. The use of the body allows accessibility to fundamental history, and at the same time a door to our deepest desires. And that was lacking in the works presented in the festival.

Though I'm aware that choreography is about crafting an organisation, it can formulated and appears in many ways. Dance is only one element to the endless possibility that can be apply on stage in choreography.

As oppose to that, I also share the same point of view as Marten Spangberg when he described dance as a way to get out of himself, to become someone else. Nevertheless, a decision must be taken in order to clarify the path in which the artist interested to follow. And by following something an aspect of urgency must exist in the process of creation- what are the issues I'm interested to reflect upon when I'm creating? Am I engaging with political topics and if I do, then how do I do it, what are my methods and tools to perform it? How can I elaborate the questions I'm busy with?

As an evolving choreographer, I'm facing the same responsibilities as such. Those “responsibilities” can be translated into different departure points relating to the craft of choreography- How do I consider body and space? What are the other mediums with which I operate (sound, video, language)? etc.

I see a great importance in visiting different dance scenes and watching the world of other choreographers. Therefore, ‘wild card’ experience was a great chance to do so, while being in constant reflective process on my own artistic path.