

IMRC dance collective project - DIVERT

REPORT

Research residency in Uferstudios, Berlin, 23rd July to 4th August 2019

LIFE LONG BURNING – Creative Crossroads

Inclusive Movement Research Collective – IMRC from Zagreb, Croatia, was in residency in Uferstudios from 23rd July to 4th August 2019. This residency was a part of Creative Crossroads, the project line of Life Long Burning European project, financed by the Creative Europe fund. The Croatian partner is Dance Centre Tala from Zagreb, which is a part of the Nomad Dance Academy network.

Our residency was complex to organise since we were a group of seven persons, out of which two are wheelchair users. This created more organisational demands in terms of accommodation and accessibility to venues.

The staff of Uferstudios, Simone Willet and Sonja Heller, took over the responsibility to arrange our accommodation and they managed to find apartments that met all our needs considering accessibility, budget limits, privacy needs, proximity to the studio and to accessible public transport. We had on our dispositions four different apartments, two accessible to wheelchair users and one that accommodated a dog who was traveling with us.

The IMRC artists that participated in the residency were Helvecia Tomić (performer and Danceability practitioner), Josipa Lukinović (performer and art historian), Tara Ivanišević (performer and new media artist), Silvia Marchig (dancer and choreographer), Iva Nerina Sibila (dancer and artistic director of IMRC), Leon Goličnik (performer) and his personal assistant Jure Slivnik.

Contentwise, our project *Displacement, Scar, Re-appropriation* is an interdisciplinary research project in which we aim to develop a specific performative practice of collective authorship as a base for our new piece that will premiere in spring / summer of 2020.

The practice aims to develop strong personal movement vocabularies based on each of the performers' body specificities, artistic backgrounds and personal interests. One of our focuses of this residency was to have longer rehearsals and work collectively on giving attention, developing or even pushing further the personal performative practices and recognising the wider potential of each performer. The important new tool that we included in this was the presence of several cameras and screens. This situation created a variety of possibilities to play with presence, the multiplication of time and space, augmentation of the details of the body, displacement of reflection and so on.

We also had the need to work in a theatrically equipped setup, with lights and sound to maximise the different performative challenges, keeping in mind that our practice is rooted in long, improvised sessions that we consider performances instead of rehearsals.

For this methodology, which requires time, space and equipment, Uferstudios offered their full support on a daily basis. We had large studios at our disposition, 24 hours a day, without any disturbance and including the equipment we requested, such as video projectors, monitors, microphones, lights, etc. The staff responded promptly and within the same day regarding any of our

needs for additional equipment or cables, and the assigned technician was very helpful with his assistance and his artistic input on some light design issues. Barbara Friedrich, who was assigned as an outside eye, shared many of her very insightful thoughts on the progress of our working sessions, offered a conceptual framing for many approaches and was able to trigger new directions of enquiry by asking the right questions at the right time.

All in all the communication and support of the technical and organisational staff was on the highest level, which was especially inspiring since we are coming from a context where artists' needs are rarely in the focus of institutions.

Another important part of our time in Uferstudios was the opportunity to meet other artists that were there in residency, to see their projects and to connect. All that was facilitated by the Uferstudios office that organized a lunch party for all the current residents, which was really nice and welcoming.

The showing of our work practice took place on Friday, 2nd August in the large space of studio 14. The announcement of the informal performance was shared via our network lists and Facebook, as well as through word-of-mouth to the other Uferstudios residents. We were pleasantly surprised by the number of people that came and showed interest in our work.

Our showing gave us the opportunity to test our developing methodology and to get feedback from the audience during the small afterparty provided by Uferstudios. It was especially valuable to meet colleagues that work in the field of inclusive dance, such as Prague-based Markéta Stránská and Berlin-based Bernhard Richarz, as well as very young dancers from completely different contexts such as Australia and Sweden.

The residency was supported and facilitated through LLB - CCR, Dance Centre Tala and Uferstudios, which showed a full understanding of our artistic and personal needs, thus earning our deep gratitude for this opportunity and experience.