

Report
Tour Through Tanztage 2019

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Life Long Burning

France / Brazil

1. Can you share one or two topics / performance-related impressions we discussed you found the most important or interesting for your current practice?

One of the questions I raised at Tour Through Tanztage was about the relevance of discussing the idea of community in the context of dance production. We had different impressions on this topic: some of us felt as part of some kind of community, some did not, and others had not reflected much on this question.

As I am interested in the idea of collective memory, the above question is very relevant to my work as it looks into post-colonized nations and the effort to keep a continuous memory of their different peoples: the invaded natives that were there, the black slaves who were forced to go there and all the other colonizing people who went there to do something. In my research I draw a lot from biographical histories in my family which is mixed-race.

In dance I always feel that we communicate with a community and that we go from community to community when we spread our works. Each community accompanies the work of its artists, supported by its institutions like festivals, universities and even by its region (neighborhoods, districts).

In the case of Tanztagen festival, we were inserted in a community of emerging choreographers elaborating thoughts, impressions, research on dance and performance. Through the HZT BA and MA dance programs, from which many students are also festival participants, spectators and artists are connected directly or indirectly with the university and are exposed to the works of the students. That provides a network for the performers, or even a filter of attention, built over the years, which I believe that the curatorship of the festival is also based on.

It was interesting to notice what attracts people's attention through this invisible filter, as well as how we construct our attentions collectively and not individually in our experience as spectators and artists.

2. Can you give a short statement on how you experienced the Tour Through Tanztage? What you gained / „learned“ from it, what was good or could be better?

This exercise of discussion allowed me to broaden my aesthetic notions and understandings as a dance spectator and as an artist.

With it I could clearly see the stance from where each of us is "talking", not so much in the sense of what our identities are, but more for being able to situate myself in relation to the other artists - and to measure the geographical and conceptual spaces that form between us. It is very interesting to see how different experiences generate different works and how each artist sews their own plots through it. We are agents of these artistic plots and to share my own work practice helps me to realize what tools I use to research and create. As a spectator, it also provided me with tools for my perception.