

Baiame, the creator Spirit Emu, left the earth after its creation to reside as a dark shape in the Milky Way. The emu is inextricably linked with the wide grasslands of Australia, the landscape managed by Aboriginals.

Europeans stare at the stars, but Aboriginal people also see the spaces in between where the Spirit Emu resides.

Dark Emu by Bruce Pascoe

So what do we do with this skill?

We have to stop talking about saving world – it is too abstract, moreover, **is this world worth saving**? We have to get our hands dirty and start focusing on changing our place and our communities.

We cannot sit in theatres anymore, **we have to get out**, reach out to the furthest corners of the society, work in schools, hospitals, prisons, churches and shopping malls; we have to go to places where we have never been before, we have to stop re-producing, entertaining, pleasing and compromising.

What do we do with our time, energy, means, however small or big they are? What do spectators do with the energy our work has produced?

Performing arts

Performing art is never fixed and finished, it is open, fluid and always – in motion. Thus, also experience of artist, curator, producer, spectator is never fixed and finished.

Two core elements essential to performing arts are time and space. It is time- and space-based art. How do we approach time and space in what we do?

Every artistic practice or institution is related to a very concrete individual, their biography and context, where they live, explore, work. There is not and there should not be standardised approach.

Why performing art matters to me?

- The scale of human potential and imagination
- Dark, hidden side
- Freedom
- Voluntary collective experience
- Elusiveness rather than commodity
- Potential to ignite change
- Empathy, opposition to fear and preparedness for unknown

Zarema Zaudinova (Teatr.doc):

Theatre is “a method, an instrument with which to get through to being, because you don’t know how to live. It is a never-ending process because as soon as you know how to live, you are finished.”

“Reality is much more interesting than any fantasy, absolutely any.”

Co-creating with space,
co-creating with city

















In the street, a form of spontaneous theatre, I become spectacle and spectator, and sometimes an actor. The street is where movement takes place, the interaction without which the urban life would not exist, leaving only separation, a forced and fixed segregation.

The street is a place to play and learn. The street is disorder... The disorder is alive. It informs. It surprises.

Henri Lefebvre, Urban Revolution, 1970

A city is the accumulation of meanings we ascribe to a place. Everything else is just bricks and concrete, *Andy Field*

- From building to shared space
- From space as a neutral platform to space as a co-creator
- From zooming in existing elements to total re-imagination and re-creation of the space
- Confirmation of our rights to the city
- From host to guest

Improvised installation, Camille Boitel, Riga 2011





Snyegurochka, Vladislavs Nastavševs, Riga 2011





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#PROYECTO PREGUNTA

¿QUE SE PUEDE ASER
PARA QUE LOS NIÑO
NO SE HETANEN LA
DROGA ?

¿QUÉ LE PREGUNTARÍAS A TU VILLA?

NOMBRE

MARK

EDAD

HORA

WILL

HUMANS BE

THERE ?



Is it possible to forgive?



Bivouac, Philippe Quesne, Riga 2015











Ciudades paralelas, curators Lola Arias and Stefan Kaegi, 10 cities, 2010-2013



STATION
Mariano Pensotti



FACTORY
Gerardo Naumann



HOUSE
Dominic Huber



COURT
Cristian García



SHOPPING CENTRE



LIBRARY



HOTEL



ROOF

- Do you work with the story of the place or create one for it?
- Combine macro- and micro levels
- Use potentiality of the space and pay attention to details
- The convergence of composition, meaning, structure and experience
- Time dramaturgy

- What kind of perception of the city it will produce?
- What different possibilities of publicness it will offer?
- What kinds of narratives of or about the city it will construct?
- What kind of memories will it produce?
- What will remain?



Benjamin
Verdonck

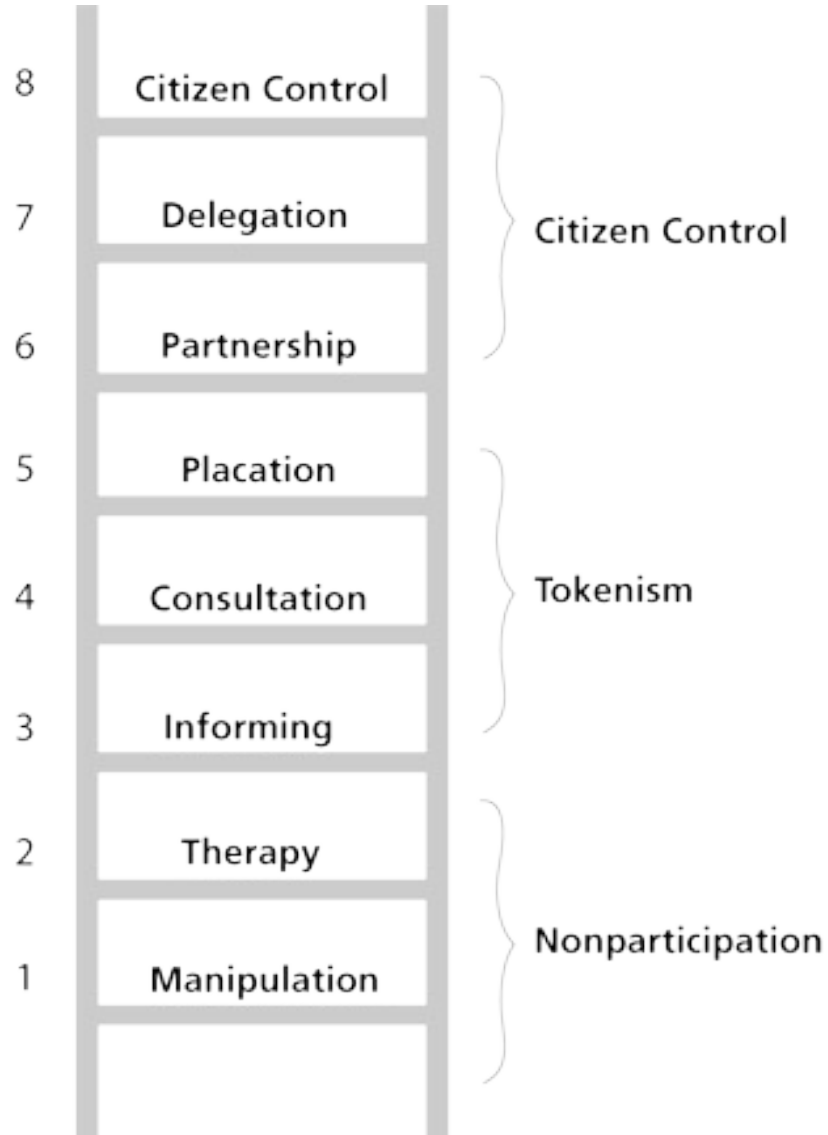


Co-creating with communities

To make the private into something public is an act
that has terrific repercussions on the pre-invented
world, *David Wojnarowicz*

Art's relationship with the social is either underpinned by morality or it is underpinned by freedom, *Claire Bishop*

Ladder of citizen participation by Sherry Arnstein (US, 1969)



Power to lead the process

Power to take decisions

Redistribution of power

Judgement is in the hands of power holders

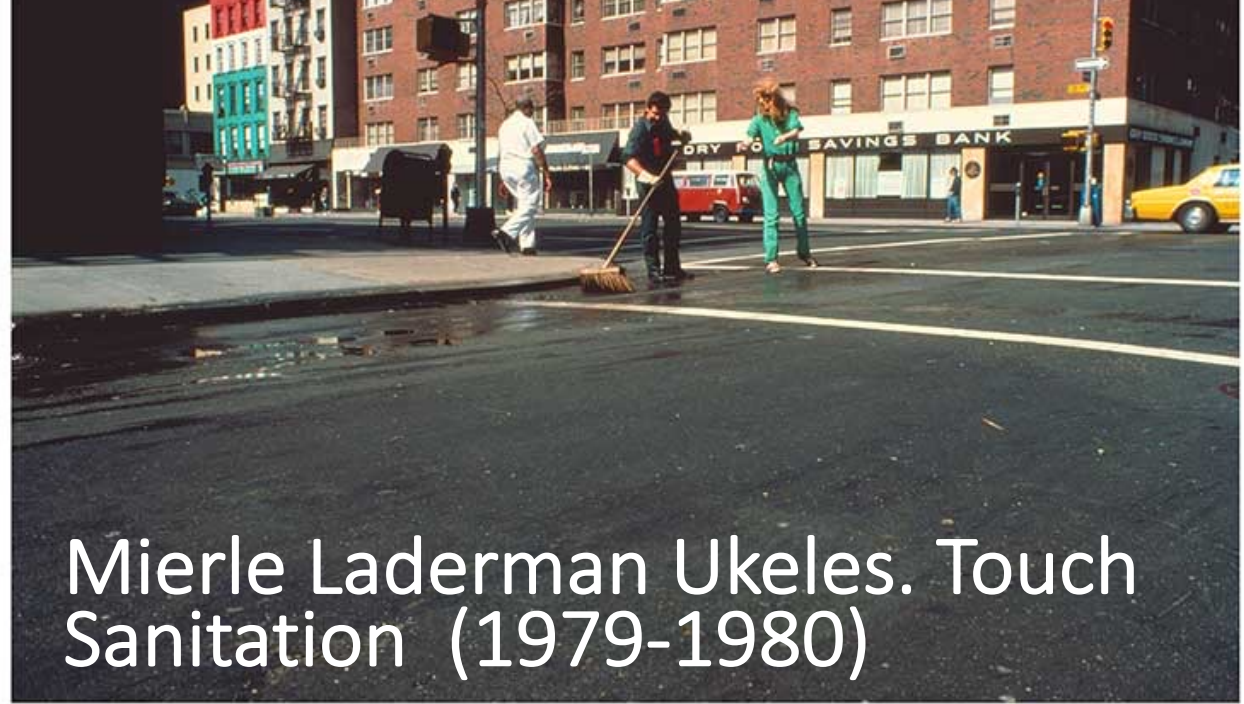
Too often – just a ritual

Too often – one way flow of information

Aim: to cure or educate participants

- Very specific collaboration with both – artist and community
- Lasting process with unpredictable course and result
- Very often involves site-specific conditions / audience participation (Claire Bishop would ask – is the audience becoming co-creator, as well?)
- Ethical aspects – is the focus on individual or social body? Artist choices vs community choices. Who holds the power?
- Relevance of anthropological / sociological methods

- Social work / mission vs equal partnership
- Everybody is an expert
- Conversations and mutual agreements, collective decision-making vs saving, enlightenment, educating
- Loving the people and trust in everybody's agency and potential
- Authorship – who is the author?
- Equal attitude, payment
- What happens after?



Mierle Laderman Ukeles. Touch Sanitation (1979-1980)



Thank you for keeping New York city alive!



Lost Gardens, Christine Umpfenbach and Katrīna Neiburga, Riga 2013









I really would like to come back home,
Anna Rispoli, Riga 2010

<https://vimeo.com/18096122>



Nightwalks with teenagers,
Mammalian Diving Reflex, Riga 2015



It's not where you take things from, - it's where
you take them to, *Jean Luc Godard*

Co-creating with non-human /
more-than-human communities

- In the conventional drama theatre the relationship to non-human agents is hierarchical. Everything is in service of the play and the characters. Things are taken for granted, 'used' and often abandoned.
- In post-dramatic theatre the light, the movement, the objects, the space, the clothes – all became elements that perform in less hierarchized way, using their own qualities – the color, the textures, the histories, the weight, the movement...
- contemporary performance often points to the agency of non-human entities, it uncovers it, focuses on it. We enter in new relationships with things and acknowledge that agency is always entangled with other agencies, that we are neither beginning nor end, but part of larger network of things, beings, relationships.
- Everything becomes active when entering those relationships.

From anthropocentrism to posthumanism

From passive to active relationships

From *non-human* to *more-than-human*

From *responsibility* to *response-ability*



Romeo Castellucci "Rites of Spring", Ruhr Triennial 2014

Philippe Quesne "Microcosm", Prague Quadrennial 2019





Kate McIntosh
“In Many Hands”
and “Worktable”



Bridget Polk "Balancing Stones"



Ingri Fiksdal "Diorama"

David Weber Krebs "Balthazar"





Station House Opera "Dominoes": 7 000 pieces, 3 km