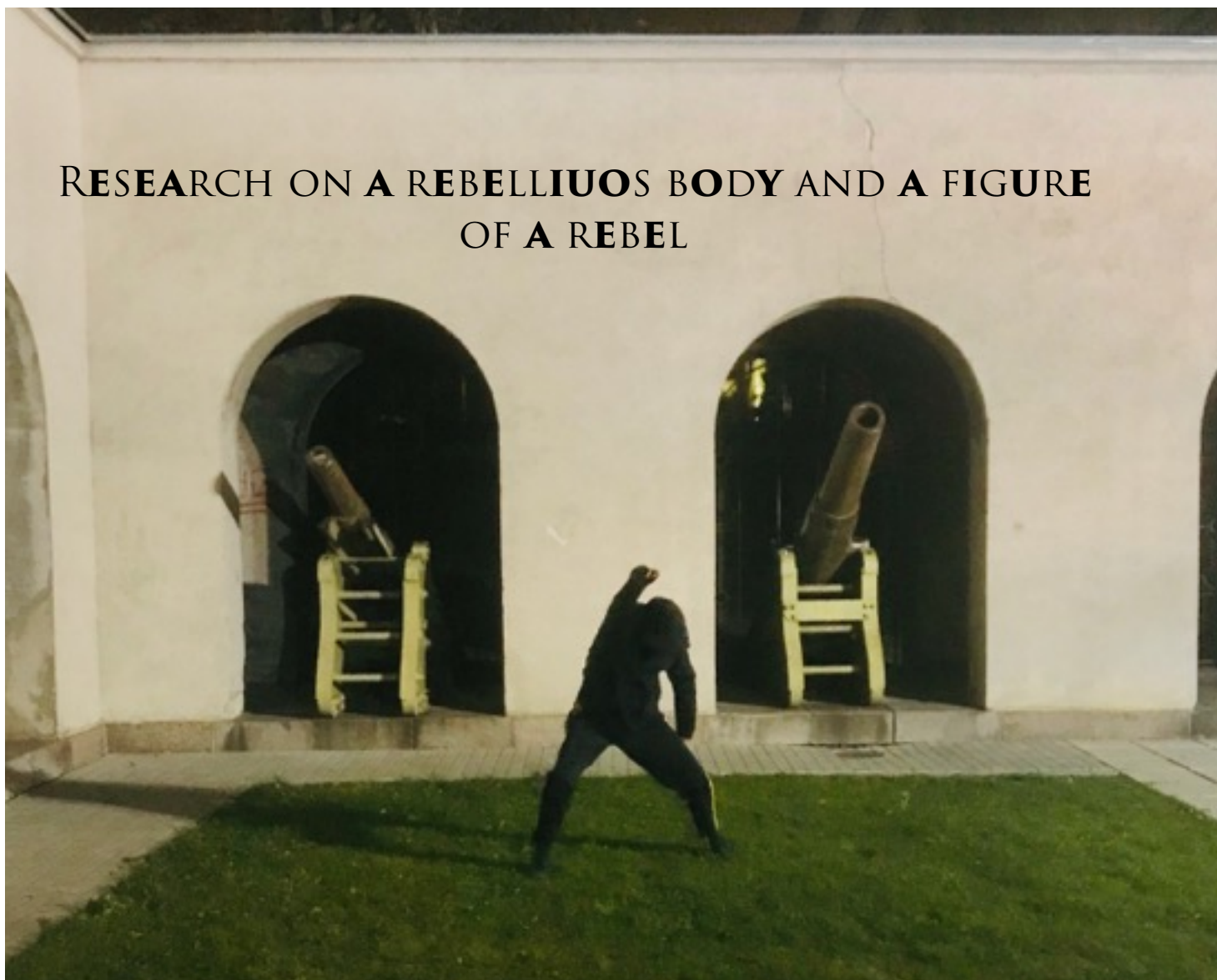


RESEARCH ON A REBELLIOUS BODY AND A FIGURE OF A REBEL



I want my dance to be political

The topic of this research is a figure of a rebel and rebellious body. First of all, after my first attempts to become an author of my dance, I've observed that my choreographies contain a lot of text, documentary images and that they were sometimes described as being "political". I was always very intrigued by this denomination - I thought about it, I read. And, recently, while reading André Lepecki, I encountered the writings of Hannah Arendt, who knows how to unravel the concepts. In her unfinished book "The Promise of Politics" (section "Introduction into Politics"), Hannah Arendt makes the following observation: "[...] we have arrived in a situation where we do not know — at least not yet — how to move politically." For Arendt, the notion of politics has always been closely linked to the notion of freedom. She writes: "The sense [meaning, but also direction] of politics is freedom." For Arendt, this entity or thing she calls freedom, is nowhere inscribed as that which defines, or centers, or founds humanity. "The adjectival "political" defined as the movement of freedom is a difficult, ever-evolving commitment [...] that, moreover must be learned, rehearsed, nurtured, and above all experimented with, practiced, and experienced. Again and again, and again and again, and in every repetition, through every repetition, renewed " notices Lepecki. The encounter between this thought that stroke me and my practice as a dancer and choreographer encouraged me to undertake a research on a figure of a rebel and rebellious body.

As well as the sense of politics according to Arendt, the sense of my daily training routines is freedom – freedom of body and mind to be able to shape a new reality that I offer to the view of a spectator.

My intention is to explore how, focusing myself on this encounter, I could bring together - or perhaps drive apart - politics and poetry. I have set this research in motion very intuitively. The idea was to rehearse the movements that could have been produced in the context of a protest, a demonstration or another less organized gathering. I made an attempt of observing, then studying and detailing the actions of “Nuit Debout” in Paris. By this kinetic analysis, some of the concrete gestures were becoming abstract and poetical: fast-moving steps seemed to be a game of a balance or a dance; some overexposed gestures were gaining emotional weight or different meaning, such as poses that remains for too long as if they were suspended in a doubt, the violence of repeated falls, body fighting the oppression and becoming dense as if it was in slow motion in a thick air. Kinetic analysis became a method for observing how gestures loose their sense or on the contrary, gain weight and meaning.



A figure of a rebel

In parallel, I undertook research on a figure of a rebel in different historical and fictional contexts. And I have come to the conclusion that, if we sum up the ideas of neoliberal capitalism, the omnipresence of the society of control and the growing fear of otherness, the figure of the rebel has acquired a negative connotation. Among young people, the social networks are replacing the alternative culture and the revolt (and even it can serve the same cause the energy of any cyber-revolution is different). In Lithuania, where I am originated from, the climate of anti-communism impels that the ideas of community and cohesion cannot be popular and the culture of protest is almost non-existent as well as a taste of the revolt. Yet I believe we need it. My intention is to rehabilitate the figure of the rebel. There is a certain creative and positive energy in rebellion. It is not only the ideas and ideals, or, on the contrary, the romantic image of the “rebel without cause” which leads a resistance movement, but also the need not to submit and keep the faith in a possibility of a better life.

“The pursuit of individual happiness has been recognized as a universal right. However, existing social conditions make the individual helpless. He saw a contradiction between what he is and what he would like to be. Either he becomes fully aware of this contradiction and the causes and thus joins the political struggle; or else he lives, continually subject to a desire, which, aggravated by his feeling of helplessness, dissolves in recurring daily dreams” observes Stephen Duncombe in *Journal of Aesthetics Protest*.

And of course, political struggle can be a lot of things. Dancing for example ?

Would you like to live in another reality?

I was looking for forms of rebellion that made sense to me, ones that could be transformed to a kind of a personal ritual. And it was obvious that I will need music. From Janis Joplin to the feminist punk movement like Bikini Kill to the Pussy Riot, each generation had songs of revolt, as an escape or the fortress of the rebellion. I have started to write some texts and lyrics.

Though it was in the cyberpunk movement that I found the most contemporary aspect of rebellion. As I mentioned before, it has a perspective of a young generation, but also a completely different notion of the solidarity. If political solidarity is traditionally thought of on the basis of a common underlying nature, cyberpunks think of solidarity on the basis of difference. The protagonists of cyberpunk stories are socially marginalized and de-legitimized people, who subscribe to this position and organize themselves with hackers and guerrillas, on the basis of human nature but through the various machinist connections allowing to liberate their potential. I think the recent film "Joker" by Todd Phillips reveals the same reality, but from a more nihilistic and dark angle. So it's sure that the Donna Haraway influenced this research is as much as Hannah Arendt. Any cyberpunk fiction, I take it as a field of investigation and I am looking for a way to appropriate it.

Video link, extracts from previous residencies: <https://www.youtube.com/watch?v=cFcuHkptZco&feature=youtu.be>



Past residencies: PDSW - Pavilion Dance South West, Bournemouth, UK, with the help of the Lithuanian Council of Culture; Kaunas Chamber Theater, Lithuania

Upcoming residencies and options: Charleroi Danse (Charleroi, Belgique), La Bellone (Bruxelles, Belgique), PACT Zollverein, BUDA Kortrijk, Centre Culturel Jacques Franck, Garage29

Creation 2021 - 2022