

**REPORT on
Erasmus mobility for training**

at ImPulsTanz Festival between 11 and 13 August 2017.

by Petra Péter

The main focus of the training program was an enquiry about the state of contemporary dance in artistic, cultural and political context. One of the oldest cultural network supported by the EU dealing with contemporary dance – namely Life Long Burning (earlier Jardin d'Europe and Danceweb) - has offered different kinds of approaches to investigate into the topic 'Crisis' in the frame of symposium titled *Crisis? What Crisis?! Dance & Aesthetic – Dance & Labour – Dance & Politics*.

The symposium offered a wide range of approaches to the core topic 'crisis': practical workshops, lectures, round table discussions, performative practices, lecture performances. The divergent sessions were supposed to be connected by wrap up and talk back gatherings where chosen experts tried to summarize and think forward the thoughts emerged during the previous hours. For me the goal of the symposium was not clear. In my opinion its position was between a network presentation and an academic conference and this undecided identity did not make it easy to find the way to contribute. I had the feeling that the big-circle discussions got stuck on a general level; the three subtopic – aesthetic, labour, politics – did not gain particular attention. I had the feeling there are very different understandings of the notion 'crisis' which basically depends on the cultural, political and existential background of each speaker. I would highlight three events which common point is that all of them are concrete reactions to a situation realized as crisis.

First of all the lecture of Gurur Ertem about why she think that the adequate answer for Turkey political changes is to discontinue their iDance festival and recalibrate their cultural organisation as a research centre. Secondly Anne Breure from Veem House, Amsterdam who after their support was cut, decided to make a '100-day house' because they did not want to play the old game which is about to pretend realizing the original plan on a half price. Both of these examples are about how ethical, aesthetical and political considerations intertwined and how important it is to be responsible - i.e. to be able to response – not only in theoretical discussions but in our daily, existential life as well. My third example is emerged from an institution – namely Ponderosa – which basic ethical-aesthetical-political attitude is based on its non-central position and interest in building community. Maria F. Scaroni led a warm up session and introduced 'Totentanz' practise, which I considered as a proper answer for the crisis-experience.

The central notion of the symposium for me was the 'institution'. The question 'How can we radicalize our institutions?' came up several times and it implies the responsibility of leaders working on the cultural field. Not to react, not being response-able, getting stuck in the position we already reached is also acting: silence implies consent. The decisions – even continue or discontinue a practice – always have ethical, aesthetical and political layers, which form our cultural-political environment.

Above the symposium I saw Takao Kawaguchi performance titled *About Kazuo Ohno*. With reconstructions of extracts from Ohno's classic repertory the performance was an homage and a historical exploration at the same time.

Thank you for the support of Erasmus and Budapest Contemporary Dance Academy.

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