

Disturbing Thoughts. Manipulating the relationship between
sensing, perceiving and reflecting in performance.

"Don't think, just do!"

"Performance itself is a kind of thinking and philosophy."

When we are performing, the activities of dancing and thinking are often perceived to be in opposition to each other. In the workshop we will question this very distinction and investigate their interrelatedness, exploring ways how to live and enact the space between the two, and how to make their connection productive.

We do not need to be afraid of thinking when performing: thoughts, ideas, reflections, associations, moments of lucidity and intuitive knowing, sudden and unexpected insights – these are happening anyway, so we may as well look for ways how to examine the polarity between thinking and doing in order to test its creative potential: What effect does consciously altering one's physical state and awareness have on one's way of thinking? How does the process of thinking and reflecting in and through experience affect the dancing/moving body's perception in relation to itself and its environment?

We will approach these questions from the perspective of the performer-as-researcher, drawing on practical tools and tasks developed by *Body Weather*, a training and performance practice that evolved from *Butoh* and that investigates the intersections between bodies and their environment.

Joa Hug studied History, Political Science and Sociology at the Universities of Freiburg and Oregon/Eugene (US), and Choreography at the *School for New Dance Development* in Amsterdam. He worked as independent dancer with *Body Weather Amsterdam* a. o. and completed his M. A. in *Artistic Research* at the University of Amsterdam. Based in Berlin, he currently follows the doctoral artistic research programme at the Theatre Academy Helsinki. His investigation into the processes of sensing, perceiving, and reflecting connects practice-as-research grounded on *Body Weather* with a theoretical exploration of epistemological and methodological issues of artistic research.