

the endeavour

exploring a phenomenon beyond theoretical discourse. undertaking research in order to destabilise conceptual evidence by aesthetic experience. giving the sensuous a chance and time to be relevant without utility condition. stimulate world-openness. reflection within the medium of art, reflection aiming for a mutual stimulation between aesthetic and conceptual practice. on the basis of trust in the pertinence of the interplay between heterogeneous types of insights.

the question

is being active being passive, and vice versa? once we realise to be passive – are we still passive or only actively engaged in avoiding action? and what about the factors of action and impact – disregarding ‘intention-driven doing’ – what is the context of doing or being done beyond the concept of the ‘person-actor’ – what about the agency of things?

the practice

a choreographic practice that explores philosophical problems, a body that challenges the precious products of the mind, a time–space configuration that is emancipated from everyday governmentality both in the academy and in art production. becoming through obligation, let oneself become, let things become. becoming. freedom by ritual, liberation through ritual. quantity based practice. always the same empowers differentiation, unfolds the density of moments. using time and space for being in time and space. falling in love with attention and appreciating the floating of an attention towards the present.

the slogan

it’s doing it.

we only have to respect becoming to become active-passive, passive-active – to cultivate respect for being simultaneously acted actors and individual prisms reflecting and coining the world in specific ways.