

# Invitation to a collaborative workshop on the issue of **feedback** by Mariella Greil and Lilia Mestre

There will be unforeseen connections, provocations and responses in this collaborative experiment as two workshop proposals meet and feed back on each other; the perform back score feeding into moderated exchange, both approaches aim to tackle response-ability and responsibility in feedback processes.

## **Mariella Greil: Feedback: a tool for dealing with blind spots?**

*The blind spot – a biological-anatomical as well as psychological concept – a site in the field of vision, where no light is perceptible.*

*Dealing with one's blind spots has turned into a methodological approach - eminently in artistic work. The active challenge of „no-nos“, precisely in contemporary, choreographic concepts conduces the quest for elasticity in forms of expression, working methods and concrete, physical material.*

*„I don't know, what I have said, before I hear the response of the other.“*

*Paul Watzlawick*

*Open form of communication, transparency concerning the space of action and conscious thought about ethics and politics, values and norms, form the base for the constructive practice of feedback.*

*Giving and receiving feedback performs the idea of a self-actualising process, a mutual, interpersonal concept that advocates a participatory principle of learning and teaching. Especially for places of education, which significantly (in)form the future of the art forms of dance, choreography and performance, it seems crucial to scrutinize the complex entanglement of perceiving – conceiving and understanding in the body-based field of dance practice alongside a practice of critical-affirmative reflection of current feedback culture.*

*How do we (as educational institutions) deal with values and norms? What does autonomy, empathy and sensitivity mean in the midst of a competitive professional field that suffers from scarcity of resources? How do we create potentialities, ideas, experiments and which role does feedback play for their future developments?*

*Embarking beyond representation needs trust and consistency, so that we can make the attempt to actively and affirmatively collaborate in order to illuminate one's blind spot, this „invisible/hidden“ site.*

*During this workshop we will collect a range of currently practiced feedback- methods in the form of a moderated exchange of experiences as well as observations around the topic of quality and evaluation.*

*In the field of tension between criticality, clarity and complexity we will try to articulate self criticism concerning the current status of this „ongoing work-in- progress project „education“.*

## Lilia Mestre: Perform Back Score

*Perform Back Score is an invitation to practice a discursive exchange through performance where attention, concept and performativity are the central tools.*

*The focus is on performance as a communication medium for the exchange of performance concerns between practitioners. How to introduce exposure, playfulness, risk, generosity, blind spot, fuck fear, contamination and precision in our way of communicating about and with performance practice? How does this communication produce criticality? What is the intensity/quality of it? What is the political agency of it?*

*The aim is to practice the staging of aesthetics, critical exposure and the rhetorics inherent to any performance. This score is a working score, which takes as a principle the fact that the artwork raises questions and doesn't give answers, it rather creates situations for open dialogue.*

For this context, we would like to propose a sort of Q&A in 2 performance sessions. The participants will see each others 5 minutes performances prepared before hand and will reply to each other with another performance of 5 minutes that will be prepared during the workshop itself. The reply performances will function as proposals that raise (an)other(s) question(s) or problematic(s) and not as answers.

Aside to this practice we'll collect key words related to what we have perceived from each others performances in order to gather a number of concerns that will be clustered, discussed and problematized at a later stage.

Perform Back Score was developed in the context of the post graduation a.pass (advanced performance and scenography studies in Brussels) where Lilia Mestre is a program co-curator.

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Workshop timetable:

11.15 /11.30 introduction  
11.30 /12.30 performances sharing  
12.30 / 13:15 preparing replies  
  
14:15 /14.30 organizing  
14:30 / 15:30 performances sharing (responses)  
15:30 /16:00 collecting keywords  
16:00 / 18:00

Event timetable:

Saturday

9.30-11.00 training / contemporary

11.15-13.15 workshop

13.15-14.15 lunch

14.15-18.00 workshop

Sunday

9.30-11.00 training / ballet

11.15.-13.30 Meeting 5. Biennale Tanzausbildung

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**Mariella Greil** is a performer, choreographer and researcher living in Vienna. 2014-17 she is Key Researcher in the research project “Choreo-graphic Figures. Deviations from the Line” where she examines the choreographic means in its expansion. Previously, she was Associate Researcher in the artistic research project “performance matters” (2009-2013) and senior editor for the e -journal “activate”. Since 2002 she has worked on various research and laboratory projects and has taught at universities in UK, US, Mexico and Austria. Currently, Mariella Greil is a PhD fellow at the University Roehampton in London in the field of dance / performance. In the years 2006 and 2007 she received the danceWEB scholarship and 2008 and 2010, the foreign scholarship for dance of the Austrian Ministry for Education, Arts and Culture. She is involved in the artists’ initiative “Sweet and Tender Collaborations” and in collaborations with Lisa Hinterreithner, Werner Moebius, Doris Stelzer, Martina Ruhsam, Emily Sweeney, Emma Cocker and Nikolaus Gansterer.

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**Lilia Mestre** is a Portuguese performing artist and researcher living and working in Brussels. Since 1994 she has been a freelance dancer and performer, has developed a number of collaborations with several artists and has created her own work. She was one of the founding members of Bains Connective Art Laboratory in Brussels where she took the role of project dramaturge in 2006 and artistic coordinator in 2009. She has been working at a.pass (advanced performance and scenography studies in Brussels) as curator, mentor and workshop leader, and is currently Associate Program Curator (2013-2016). Along with this she has been a dramaturge for several projects, teaches workshops on choreographic composition and also mentors occasionally in other education institutions as PARTS and Master of Chorography Amsterdam. In all her professional variants she is interested in choreographic systems where the relational becomes an active social and political tool. She believes shared experience is a ‘must’ on the process of individuation. In her research on the social body she gives special attention to the agency of all things and has been working with assemblages, scores and inter-subjective set ups as an artist, curator and teacher.

[www.hiros.be](http://www.hiros.be)

[www.bains.be](http://www.bains.be)

[www.apass.be](http://www.apass.be)