

Without quite knowing looks at change, uncertainty and instability through performance as a means to explore and share states of vulnerability. I focus this piece on the notion of transliteration from a medium to another, revealing how content can change form and be translated across means of expression such as voice, sound and physical expression through movement, maintaining consistency and being enriched by its metamorphing. Both live and pre-recorded aspects of this work revolve around a dialogue between physical and psychological experiences of the artists involved.

How do we practice precariousness?

contradictions: till we lose grip with reality and start doubting givens;

simulations: to invite the audience to think of what may be a simulacrum (eg. a sound made by an object resembles rain);

interruptions: from an "other" reality, breaking in to disrupt a fiction, revealing fragility and vulnerability with out of context interventions;

alterations: repetitions through loop to create effects (eg. of obsessions, distance..);

not telling 'about': dramaturgy relays the narrative without spelling it out (audience uses imagination)

listening: to stimulate awareness, leaving moments of silence and voids for an inner journey, to look beyond what is seen and create something more personal.

The project originated in my interest in the notion of loop consisting of elements of movement, word, sound, and physical experience through a methodology I designed, based on what I call "accountable temporary expedients" (are tasks designed to respond to a choreographic situation, but are only temporarily valid and do not apply to all circumstances — accountable means considerate of the consequences it will have on the current circumstance; temporary stands for not applicable in all circumstances at all times (disposable or case sensitive); expedient implies that it is practically useful in a situation of action).

I focus this work on the translation from a medium to another of elements that are generated by performing and are fed back into the performance. The project looks at practicing change and instability as a way to find imagination and permission to express. Through this choreographic piece I explore shifts of perception in a dialogue between movement and thought to question narratives, norms and logics. Through the articulation of body and of thought, I am looking at ways to share vulnerability, to stimulate doubt and assertiveness through communication, and to practice change and instability through creation. How do we see things? from which perspective? who is the protagonist which ears we borrow? by creating gaps, voids, or misunderstanding, the work challenges which stories we tell, which assumptions we have, which fictions make this creation possible.

To address the role of the audience and encourage their critical thought, I focus on identification, intimacy and imagination. I address this through the use of sound, designed 3d thanks to binaural recording, which makes the listener feel much closer to the performers.