



Institute of Rest(s)

How to trouble productivity through dance and its spaces of communality

Un projet d'Alix Eynaudi

Début du projet : 1er Février 2023

Soutenu par la HES-SO, en partenariat avec Tanzfabrik (Berlin), Tanzquartier (Vienne), Impulstanz (Vienne), Xing (Bologne), Centro de Estudos de Teatro (Lisbonne), La Grange (Lausanne), far° fabrique des arts vivants Nyon.

Résumé du projet

Institute of Rest(s) intends to interrogate and complicate notions of rest as they are practiced – reimagined, romanticized, allowed or disavowed – in “the age of performance”. It articulates rest(s) alongside a choreographic practice of collective study, where ‘rest’ figures both as a mode of inquiry and a methodological stance, more than as an object of study. Moved by the need to find conditions “for living on better terms than we’re offered” (Gordon, 2020), Institute of Rest(s) is to be taken as a wide-ranging field of studies regarding specific modalities of resting, according to what they allow us to rest from (in, against, among, along), and with whom, for what reasons and to which effects.

Institute of Rest(s) embraces study as a choreographic practice, and choreographic practice as study, that is to say it is practically a study. As a study in practice, it focuses more on the production of indeterminacy, incompleteness and interruption, than on production proper, so as to actively “slow the quick jump to representational thinking and evaluative critique long enough” (Stewart, 2007: 4). Situated in the field of expanded choreography, it unfolds in complicity with epistemological stances and methodologies that combine socio-political awareness with sensuous situated knowledge, mainly from the fields of dance and performance studies, poetry and philosophy of language and translation, experimental writing.

1. Contexte du projet

I feel today an attachment to constituting a choreographic ensemble which has in common the articulation of investigations around notions of release, rest(s), with incompleteness, indeterminacy, and what I call *protentions*. *Protention*, a term coined inside of Noa & Snow¹, puts us under the spell of already existing texts, ideas, choreographic works and various objects of study which present us with forces that can be re-practiced. But let me start by briefly presenting Noa & Snow, my preceding research, to which Institute of Rest(s) is largely indebted.

¹ Noa & Snow is a project funded by the FWF (the Austrian Science Fund) via PEEK, program for arts-based research, project AR 553 (2019-2022).



1.1 Noa & Snow, a team, a time spent together, a choreographic enchantment, a prefatory charm

Although concomitant to the pandemic (2020-2022), and despite the sanitary situation (where we tried to live the collective despite everything, where we trained our imagination towards ways of being together), the project came to look at various systems of organizations of thoughts and body, such as language, choreographic events or the indexing of a book, through poetical acts of collecting, borrowing, re-compos(t)ing via our collective (mis)readings. Noa & Snow has been the realization, as we danced in & out of confinements, that a space of study could be *frictionned* into life, *tel un génie*, up and alongside other writings, writers, translators, dancers and other intercessors. Through an engagement with the poetic, we -literally- slid swords into words into libraries & dances: annotated texts², misquoted, under-understood, (re)mixed, we borrowed stances and, if only for one beat, colored them. Some lexicon appeared, a (dys)lexicalisation of sorts, that conjured words-concepts such as *protextions and extracreditorialisation*. These bundles-of-a-word were attempts at lending shape to the sensation of resting from the need to be original, or rather to lend shape to the idea of travelling with, through and against the different legacies that we/I are constantly borrowing. Noa & Snow became a sensation that nothing that comes out of our/my mouths, fingers, keyboards, (mother's) tongues is ours/mine.

1.2 Domestic of performances: an institute rather than a project?

Working on the semantic ambivalence of the term, this approach to the "institution" does not refer to the formally constituted structure but rather to the *action of instituting*. Working as a dancer (and choreographer) means always and very directly to be in the company of others. The notion of friendship, kinship, thus politics of care, has always been key in my work, or rather in the back of my work, in the wings and shady alleys of its (mis)doings. It is often a discreet sort of work, invisible; one that doesn't get to be valued, recognized, paid, one that shapes the things that we are doing when we are working together, that shapes the dances that we are dancing.

If we/I, alongside Giulia Palladini³, consider the word *domestic* as a substitute for the word *political*, it helps me/us contemplate and amplify the fact that "the set of activities associated with organizing, maintaining and inhabiting a house constitutes a category in its own right, and that, as much as the organizing, maintaining and inhabiting a *polis*, this category is not a given, but a field of struggle and imagination."⁴Applying this to choreography making, the shift it implies, brings me/us to consider all of the parameters (money, institutions, the sculpting of a work atmosphere, the communication around the project etc...) as many elements of a larger dramaturgy, or rather as many elements of many dramaturgies that can be choreographed, cared for, attended to and that are inseparable from the work itself. Here I would like to precise that questions of care, the social, biological and emotional conditions necessary to take care of and repair our communities and our devastated environments are part of the domestics I am referring to. These considerations have been part of my work since I started making pieces, in 2005, but also, more subterraneanly, as I was part of Rosas, the company of Anne Teresa de Keersmaeker in my early career (19-26 years old). If I look further back, I am suspecting that

² Available at the following address: <http://noaandsnow.at/biblio>

³ Giulia Palladini is a researcher and critical theorist. Her work focuses on the politics and erotics of artistic production, social and cultural history. She explores relations between labor and pleasure, work and free time, temporality and affect, historiography and the archive, addressing both contemporary performance and performance history. Her approach is informed by historical materialism, Marxist and feminist theories, and queer theory.

⁴ Giulia Palladini (2019). "On Coexisting, Mending and Imagining: Notes on the Domestic of Performance". In A. Vujanovic, & L. A. Piazza (Eds.), *A Live Gathering: Performance and Politics in Contemporary Europe*, Berlin, b-books Verlag, 2020.



this concern arose even earlier by being confronted at an early age with the brain-washing-machine of the Paris Opera school and its wrongdoings, its ethically (very) dubious choices and the cruelty it cultivated as a natural apanage to dancing. I always kept a suspicious eye half-open so as to flush out the conditions in which our dancing, our dances, were wrapped in. I remember trying to ravel out the certainties that were thumped on me, on us; one of them being that dance is cut out from the world and only happens in dance studios, on stage, and in the (available!) history books. The ideologic consequences of such affirmation gave me something to chew on, to obsess with, a taste for what develops in the shades, among the ferns of western, and later contemporary, dance, in its undergrowth. These thoughts are not only conscious preoccupations in my choreographic but also in my pedagogic work; if we agreed that the major knowledge that is passed on is often more an attitude, a way of dealing with things than the things themselves, then the door opens for considering teaching/studying as performance, and to apprehend dance or performance as a behavioural skill, ways of behaving that we artificially, artfully select, work on, develop: an aesthetic engagement, to paraphrase Jennifer Lacey writing à propos TTT⁵.

1.3 Lingering in a choreographically-imagined lexical field: a shady dance

Shady, the word, its many meanings, feels like an obsession almost, something that I hold on to, an obscure attraction to which more can be attached: is the attachment the choreography?

Explaining Voguing terminology in the documentary *Paris is Burning*⁶, Dorian Corey (American drag performer and fashion designer featured in Jennie Livingston's 1990 documentary *Paris Is Burning*) says: "Throwing shade is reading at a refined level; it's the curve to the pitch. If someone says they won't call you ugly because you already know, well, you just got thrown a shade." Shady also reminisces of the undergrowth, the less visible, the tingling under the brushwood; of a place to rest in, a place to nap in, à l'abri des arbres, discreetly.

Developing ideas, careers in the shades of ourselves, of each other, spending time, (deeply) hanging out together, resting under the influence of words and other dances... These occupations - methodologies- became more and more assumed as valid artistic practices in my work over the years. Together with Paula Caspão (associated researcher)⁷, with whom I have already worked in the past on various projects, such as *Supernatural* (2007), *Long long short long short* (2009) and then later on *Noa & Snow*, we aimlessly, plotlessly, started to intertwine our activities, conversations, inviting each other into other invitations, working in the shade of each other (Expended Practices All Over meetings, Lisbon, 2019-2022), constituting a sort of immaterial catalogue of almost-exercises, of deep hanging outs that inspires the assemblage proposed by what we will call the *Somathèque* (see chapter 2.2.1). I want to insist, and re-exist, on en fleshed ways of sensing-thinking-moving, in complicity with one

⁵ Teachback (Jennifer Lacey, Alice Chauchat) was an experimental space of exchange and undoing for dance artists who teach. A yearly six day gathering, Teachback continued the TTT project initiated by Jennifer Lacey and danceWEB in the context of ImPulsTanz - Vienna International Dance Festival in 2009. In 2015, Teachback acted as the mentorship collective of the danceWEB Scholarship Programme 2015. Its actors were Jennifer Lacey, Alice Chauchat, Alix Eynaudi, Anne Juren, Keith Hennessy, Mark Lorimer, Mårten Spångberg, Philippe Riéra, Raimundas Malasauškas and Valentina Desideri.

⁶ *Paris Is Burning* is a 1990 American documentary film directed by Jennie Livingston. Filmed in the mid-to-late 1980s, it chronicles the ball culture of New York City and the African-American, Latino, gay, and transgender communities involved in it, an exploration of race, class, gender, and sexuality in America at that time.

⁷ Paula Caspão works at the intersection of artistic and theoretical research in the expanded fields of choreography, performance, dramaturgy, cinema, she is an associated researcher to Institute of Rest(s) (see chapter 4).



another (*à l'ombre les uns des autres*) and with the surreptitious capacities of barely perceptible light variations across pine-trees and meteorological fictions of in-determined kind – committed to the obscurity of trans-individual assemblages (committed to gathering for no other purpose than to gather) and to doing things in vain (rather than to “not doing” per se); loiter in bushy shades that at once protect us from blinding identities, obscure and unzip our sentences, keeping us company in the under-growth. A dance that works in the undergrowth, a dance that works to under-grow.

1.4 indeterminacy and poetry

The (social) skills of attuning to an atmosphere, of reading rooms, of attending to the throwing itself together of a group, to the snapping into place of events, is a continuous thread of activities/activism. I dance between craft & chaos, between languages, I dance in the trying to unfix, un-choreograph: How weak do we have to render a dramaturgy so that we do not organize a conspiracy to capture attention but rather a conspiracy that doesn't have a plot⁸? One that doesn't seize, that doesn't want to possess the attention of the spectator. Dis-owning. As we are dancing with each other, tendencies take on consistencies, a transformative force field presses itself into rhythms and sensory habits. Or something sags, shifts tone, dissipates or fails. The ordinary hums, the quiet encroachment⁹ of a canopy, an occulting device, falls next to a dance, almost becomes a dance. Resting in the lines of Nastassja Martin¹⁰: “It's hard to let meaning float when we are faced with a semantic void, an outside-field, hence the eagerness of each and every one to stick labels, to define, delimit, give shape to events.” What if we filled this semantic void with our dances, our poems? Poetry has the ability to shape something without it being precise, this is the contained blur, the opacity that hopefully our project Institute of Rest(s) will surf throughout.

1.5 to use language choreographically: poetry and (m)other tongue choreographies

While the fact that dance is a field of experimentation where one can exercise acute critiques of the current conditions of existence (Lepecki, 2016) became tangible (or the realization that any exercise, movement, phrase of movements is symptomatic of - at least - one ideology); what concepts and practices of rest can we mobilize, that do not simply relapse into the choreographies of neoliberal productivity? What corpo-realities, what movement sensibilities, what discursive practices, what (hi)stories, what (meta)physics, what forms of assembly do we need to rehearse, to resist in the kineticist societies of control and self-performance we live in? How to rehearse forms of disengagement from everything that, in our daily forms of living and relating, working and instituting, continues to reinstate cycles of violence, oppression, exhaustion?

Thinking about dance and choreography as a field of expended practices, the correlation between how language speaks, and more specifically writes, of in and around dance has turned into an intriguing field of activities for me in the last years. The project Institute of Rest(s) plans to develop these reflections throughout its different activities: *Restshops*, *Somathèque*, the reading and translation group *Poetry without Poets*, as well as their public counterparts: *Insomnia* and *(Im)Mobility Salons*.

⁸ Valentina Desideri & HARNEY Harney, “A Conspiracy without a Plot”, in Jean-Paul Martinon (ed.), *The Curatorial: A Philosophy of Curating*, London, Bloomsbury, 2013.

⁹ borrowed and remixed from two different books: Asef Bayat, *Life as Politics: How Ordinary People Change the Middle East*. Stanford University Press, 2009 & Kathleen Stewart, *Ordinary Affects*. Duke University Press, 2007.

¹⁰ French anthropologist Nastassja Martin, in *Croire aux fauves*, Paris, Gallimard, 2020.



2. Objectifs

1.6 Conceptual goals/objectives

There are four main objectives, to:

- Develop choreographic knowledge and choreo-somatic tools to live on better terms than we are offered.
- Rehearse techniques of disengagement and refusal – forms of resting from the current economy of individualist creativity, self-performance and self-improvement – which resist backsliding into neoliberal productivity.

The two above objectives will be implemented within the framework of a studio practice called Restshops (see § 2.2.2 and 5.1.) with two different groups of students: the promotion G of the BA Dance of La Manufacture and the free attending students of the regular training program at Tanzquartier Wien.

- Slow and postpone any quick jump to representational moving, thinking, and saying – and to evaluative critique – that predominates in western cultures.
- Rehearse (s)low, ex-centric, as well as irregular epistemologies of erring and loitering in the shade (derailing the script, getting lost together), of calculating wrongly and missing the point, as rigorous methods of research.

The two above exercises/commitments will be implemented as part of the (under)developments of Institute of Rest(s): during the Restshops (see § 2.2.2 and 5.1.) the writing of the Somathèque (see § 2.2.1. and 5.2), during Poetry without Poets (see § 2.2.3. and 5.3), the *(Im)Mobility Salons* (see § 8.1.) and *Insomnia* (see § 8.2.). As well, this objective will stay in the background of all discussions and invitations extended to the associated researchers.

And there are 3 auxiliary objectives that will allow to reach the above-mentioned objectives:

- Experiment with forms of collective (discursive and non-discursive) interruption, intercession, indeterminacy, incompleteness.
- Practice forms of artificialization – de-naturalization and re-fictionalization – of language, so as to trick the many prejudice-tainted rhythms and incorporated ideologies that linger in our common uses of discourse.

The two above exercise/commitments will act as mantras that need to be repeated, rehearsed, exercised throughout and within all of the activities of Institute of rest(s), such as internal communication, published texts, writings around the public events: *(Im)Mobility Salons* (see § 8.2) and *Insomnia* (see § 8.1).

- Study and exercise the choreo-sociopolitical aspects of trans-quotation, trans-annotation and translation practices of many kinds (inter-, infra- and intra-linguistic), across different fields and situations.



This objective will make particularly sense in the frame of the laboratories Poetry without Poets (see § 2.2.3. and 5.3) and any writing production pertaining to the project; a certain kind of choreo-linguistics engaging with forms of reparative reading, writing and speaking, to reinforce supportive grounds and surrounds for experimental uses of discourses, terms and translations.

1.7 Practical goals/objectives

2.2.1. The Somathèque

Throughout the process, we will draw up a **Somathèque** which will take the form of a written document and that will act as an archive of the abandoned, existing and invented practices revolving around notions of rest(s) that we gather.

While we intend to establish a thorough catalogue of our findings, we will pay particularly close attention to the language we use in order to do so by resorting to poetry, word-games, and other dyslexias so as to shake/question what our (mother or not) tongues make us say despite ourselves, so as to rest (away) from our restless languages

The above objective will be developed within the framework of the studio practice called **Restshops** (see § 2.2.2 and 5.1.) with the two different groups of students: the promotion G of the BA Dance of La Manufacture and the free attending students of the regular training program at Tanzquartier Wien. The actual writing of the Somathèque will unfold adjacently to the pedagogical experiments, together with Auguste de Boursetty.

2.2.2. Restshops

The **Restshops** are a series of workshops organized around the project Institute of Rest(s) and its problematics.

Borrowing from existing gestural traditions of interruption, refusal and resistance spotted in the alleyways of our practices, along with the participants - the students, the associate researcher(s) - we will test, rehearse and exercise our collection of (non)exercises that revolves around notions of rest(s), each of us collecting from the soil that constitute our practices: dance and choreography, medical studies, as well from literature around social movements of resistance. Following, and inter-related to the previous activity, through the pedagogic component of the project and along with the BA students of La Manufacture and the professional dancers following the training program at Tanzquartier Wien, infused by these already existing practices, we will set to develop our own exercises that will take the form of a series of collective dance practices experimenting and rehearsing corpo-realities of rest and kinesthetics of disengagement from self-performance, from productivity, from violence and from (self)possession.

2.2.3. Poetry without Poets¹¹

Poetry without Poets is a multilingual translation group.

¹¹ Poet and educator Eunsong Kim coined this title in a collection of essays published in 2015 under the title "Forms of education: couldn't get the sense of it". Inca Press. Poetry without Poets comes from the article "Art without Artists" which she co-wrote with Maya Mackrandilal for the online platform *Sixty Inches from the Center*.



As a way of studying and (re)practicing some *dispositifs* of trans-individual, trans-languages assemblages, to create conditions for alternative forms of relationality and agency, Institute of Rest(s) will organize a multilingual translation group exploring the choreographic, affective and socio-political stakes of collective translation, reading and (re)writing practices. This part of Institute of Rest(s) will be developed in collaboration with associated researcher Paula Caspão working at the Centre for Theatre Studies / Lisbon University.

3. État de l'art

3.1. Situation actuelle dans le domaine des travaux projetés avec mention des principales réalisations / publications

Institute of Rest(s) is largely indebted to a thorough critique of performance as predominant mode of production and existence, which started to arise by the beginning of the 2000s with the much quoted book *Perform or Else* (McKenzie, 2001) and has been intensifying since (Lepecki, 2016; Bojana Cvejic, 2018; Bigé, 2021). Institute of Rest(s) also benefits from a recent line of decolonial critique of art institutions (Kunst, 2015a and 2015b; Azoulay, 2019; Quackels, 2021, to name a few), which addresses the different kinds of performativities implicated in the institutions that currently support the arts. Examples of this line of thought can be found in the two editions of “Fantastic Institution” (2017 and 2020), a conferences of Art Centre BUDA about the role of the art institute (see, in particular, Bojana Kunst’s approach: “The Institutionalisation, Precarity and the Rhythm of Work”: <https://www.kunsten.be/en/now-in-the-arts/the-institutionalisation-precarity-and-the-rhythm-of-work/>); or in the June 2021 edition of the *New Alphabet School* (with the title #Instituting), which “studies ‘instituting’ as an incomplete, fugitive and thus continuous process that constantly seeks out ways to interact with evolving structures of the here and now” and asks what processes of self-organizing and collective making could look like in the current landscape; in what ways they might affect public processes of social improvisation, and how such forms of “instituting” might give rise to other forms of institutions¹². Over the past two decades more and more authors have formulated concerns about the tricky paradoxes of “the age of neoliberal performance” and the (mostly extractive and exhaustive) “experience economy” that constitutes the globalized grounds of the lives we live and of the artistic works we do – from their creation processes and the practices they engage to their public performances and beyond (Verwoert, 2007; Cvejic and Vujanovic, 2012; Crary, 2013; Jackson, 2014 and 2019; Von Hantelmann, 2014; Brown, 2015; Moten, 2015b and 2021; Lepecki, 2016 and 2020; Tolentino, 2017; Cvejic, 2017 and 2018; Citton, 2018; Da Silva, 2019). In a similar vein, several artists and curators related with the fields of dance and choreography have been addressing the question of how exactly the very material and affective conditions of production of dance and performance, the very forms of working and living they entail, engage with and/or disengage from the fundamental issues of our advanced neo-capitalist age. On the one hand, deepening the acknowledgement that our practices are channelled to turn non-stop to exhaustion and move on, around the production of highly competitive (self)performed exchange value; on the other hand trying to (re)invent tools to refuse rest-deprivation, to reclaim time and conditions to interrupt production stress, to sleep enough, to recover and reflect properly, away from the constant pressure to realize and show something; away from the pressure to be creative and on the move no matter what (and especially where and when conditions are lacking). A situation that has ironically been aggravated by the imposed ‘pause’ brought about by the pandemic, as André Lepecki (“Movement in the Confinement (or: choreopandemia)”,

¹² For further information, see: https://www.hkw.de/en/programm/projekte/veranstaltung/p_163830.php.

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2020), Emma Bigé (*Nap-ins. Politiques de la sieste*, 2021), and curator Agnes Quackels (“The Jello, the Nothing, the Something and the Rest(s)”, 2021) have made clear. Institute of Rest(s) is thus deeply indebted to artists reflecting on the implications of the rhythms we and our institutions live/work by and with; to artists articulating rest(s) as a form of collective care and as tools for liberation, and practicing rest(s) of many sorts at infrastructural and ethical levels. Of which: Maja Kuzmanovic and Nick Gaffney (FoAM.Earth, 2002 onwards), Valentina Desideri and Denise Ferreira da Silva (The Sensing Salon, 2011 onwards), Jennifer Lacey (Teach Back & Teach The Teacher, 2007-2018), Emilie Gallier (“Papier multiforme, Papier comestible”, 2016), Julien Bruneau and Anouk Llaurens (“Say”, 2016), Anne Juren (“Fantasmical Anatomies”, 2016 onwards), Tricia Hearsay (Nap Ministry, 2016 onwards), Navild Acosta and Fannie Sosa (“Black Power Naps / Siestas Negras”, 2018-2019), Mette Edvardsen (“It could be that the saddest thing is not knowing that one is sad”, 2019), Clara Amaral (“When I write dialogues I always know which voice is which voice even though inside my head I could say that all the voices are the same (voice)”, 2019), Litó Walkey (The Circulating Book Project 2017-2020), Paula Caspão (ICPs / Iconographic Critical Poems, 2019 onwards). Last but not least, IoR is also greatly indebted to the way in which anthropologist Natassja Martin insisted on the need to embrace “indeterminacy” instead of always enclosing things and beings in a given frame (*Croire aux fauves*, 2020) and to the way Maggie Nelson insists on the need to dedicate ourselves to “more understated practices” by which it is possible to develop “greater tolerance to indeterminacy, as well as for the joys and pains of our inescapable relation”, that is: “if we want to divest from the habits of paranoia, despair, and policing that have come to menace and control even the most well intentioned among us” (*On Freedom: Four Songs of Care and Constraint*, 2021: 4-5). Conceptually, Institute of Rest(s) borrows directly from the notions of “rehearsals of disengagement” and “strike” proposed by Ariella Aïsha Azoulay in *Potential History: Unlearning Imperialism* (2019), as well as from a poetics of “non-action” (Boyer, 2007) and “refusal” (Moten & Harney, 2021) that can – at the very intersection of the somewhat paradoxical concept of “practices of rest” with “rest” (as in ‘what is left behind’, a leftover) – make place for not yet re-imagined (hi)stories, for all those disavowed pasts and *laissées pour compte*, that the present hasn’t yet caught up with (Gordon, 2020). Fundamental for IoR are also the notions of “non-performance” (Moten, 2015b), “under-performance” (Cvejic, 2017) and “pre-performance” (Moten, 2021), palpable conceptual signs of the inventiveness of the currently ongoing critique of (self)performance and of how it is trying to give voices, terms and tongues to other forms of living, moving, working, and loving which refuse a “well-organized world of persuasive self-performances” (Cvejic, 2017: 114-115), while transforming it from within.

To be sure, the concerns about the situation artists (as workers, as citizens) find themselves in today, about the governing neoliberalist rationality that infuses the practices of the institutions and discourses that constitute their everyday life, go hand in hand with an understanding of ‘performance’ not only in its artistic (and broadly cultural) senses and commonly associated creativity, but as a “whole new political condition of power” (Lepecki, 2016: 8) and the surreptitious injunction to constant “self(ie)” expression (Lepecki, 2015). Through the very incorporation of ‘performance’ as some kind of ideal idiom for permanent action and self-expression, that “new political condition of power” reifies the purpose of life as nothing other than a never-ending sequence of retraining to improve one’s (self)performances. Now if ‘performance’ is not only the predominant *dispositif* of artistic representation but also the predominant ‘mode of working’ and ‘being’ of globally expanded neoliberalist societies, then it should be understood more as an injunction to self-exploitation (Palladini / Kaluza, 2019), to intense self-governance (Bigé, 2021) and normativity (Crary, 2013), than as the deliberate choice of a practice that could eventually generate sociopolitical change. It seems indeed that “the art of being a ‘sleepless creative worker’ (artist, researcher, performer, consumer) that seems to be the new art ethos, is first and foremost a ‘new model of normativity’ (Caspão, 2019). A model of normativity of the generation of those that sneakily govern and manage the citizens’ behaviour and subjectivity around the clock, as if they were granting them liberty – what Irit Rogoff



(2017), resonating with Wendy Brown (2015) and André Lepecki (2016), has called “neoliberal conditioning” by means of surreptitiously “hijacked subjectivity”. In short, a normativity devoted to fabricating human subjects that can coincide “more intensely” with “the 24/7 markets” and “the global infrastructure for continuous work and consumption, that have been in place for some time” (Crary, 2013: 3-4, quoted by Caspão, 2019).

Faced with this model of never-ending pro-creative self(ie)-activity where stability has the bad reputation of amounting to ‘inaction’, a model whose (conditioning) conditions have recurrently been diagnosed – by Gilles Deleuze (1990), Jonathan Crary (2013), Yves Citton (2018), André Lepecki (2020) – many artists, researchers and curators have been asking themselves where exactly their very complicity with the economy of art-as-never-ending-self-performance stands. In other words, in the face of the homogenising “duration without breaks, defined by a principle of continuous functioning” (Crary 2013: 8), questions like the following started to abound: how can we provide for significant non-performative interludes? (Caspão, 2019); which antidotes to that insomniac logic of permanent solicitation can we dream about? (Bigé, 2021); how can certain kinds of uses of creativity fuse with specific uses of the body so as to generate “unintegrated life”? (Povinelli, 2011); how do we reinvent “a mindset for living on better terms than we’re offered; for living as if you had the necessity and the freedom to do so; for living in the acknowledgement, that despite the overwhelming power of all the systems of domination which are trying to kill us, they never quite become us”? (Gordon, 2020); how can we, in the midst of exploitation, create other modalities for living in what Alexander Weheliye describes as “the breaks, crevices, movements, languages and such found in the zones between the flesh and the law”? (Lepecki, 2016: 17, quoting Weheliye, 2014: 11); how can we train ourselves to take breaks, invent vacuoles and gaps, “grooves” where we can “run, dance, write, study, make love, live, and permeate back to infiltrate and undo the conditioning”? (Lepecki, 2016: 3); how do we “use the gaps and the pauses as ways to think more clearly and more effectively with one another and by way of another and past the separation of one and another”? how can we train ourselves to get “lost together, where the loss of self does not lead to selflessness alone but to a new state of being lost together, a shared state of (non)self”? (Moten & Harney, 2021); and how do we extend that, how do we defend it, how do we protect it? (Moten & Harney, 2015b)

Importantly, towards the end of the years 2010 a poignant critique of the neoliberalist reiterations of performance, performativity and self-performance has also been consistently articulated by Fred Moten and Stefano Harney (first in *The Undercommons*, 2013 and, more recently, in *All Incomplete*, 2020), as well as by Denise Ferreira da Silva (for example, in the interview “An End to ‘This’ World”, 2019). Another case of acute critique is Cvejic’s text “Notes for a Society of Performance: On Dance, Sports, Museums, and Their Users” (2018). Jane Odell’s book *How to Do Nothing: Resisting the Attention Economy* (2019) is another case in point, with practical proposals to experiment living otherwise than by the rules of the overarching “attentional capitalism” that surrounds us. Important inspiration to IoR also comes from works that study the multiple layers of our interdependency, our mutual indebtedness and the support structures that sustain our existences; all the infrastructural and maintenance (mostly invisible domestic) work that has to happen, for so-called creative work to come to be. Of which, Anne Boyer’s *Garments Against Women* (2015) and Shannon Jackson’s *Social Works: Social Works: Performing art, supporting publics* (2011) and her talk “Performance, Publics, and Infrastructures of Participation” (2019). Giulia Palladini’s text “On coexisting, mending and imagining: notes on the domestics of performance” (2019), Kathleen Stewart’s works (*Ordinary Affects*, 2007, and *The Hundreds*, edited with Lauren Berlant, 2019), as well as Vinciane Despret’s *Au Bonheur des Morts: récits de ceux qui restent* (2017) and *Autobiographie d’un poulpe et autres récits d’anticipation* (2021), have been fundamental to generate and organize an increased sensitivity to the entwined (human and nonhuman) affective textures of everyday life – providing inspiration to (re)invent some kind of slow



daily ethnographic practice that can help us deviate from the temptation to fall back on representational thinking and models of liberal intentionalist subjectivity (Berlant and Povinelli, 2014).

In connection with this renewed sensitivity to the domestics of performance and of work in general, there have been major critiques regarding the notions of 'study' and 'research' (both recast as 'practice', i.e. as forms of thinking and being together that never come into their own). Following already mentioned groundbreaking works like *The Undercommons* (Moten & Harney, 2013), we re-became able to conceive of 'study' as a set of relationships with no clear ends and with no clear names, a complicated interdependency between places, people, and resources (or lack thereof). A life form that can only take shape and endure as friendship, a shared duration, a lived endurance with one another, an understanding of our "mutual indebtedness" (instead of our being subjected to national and global debts), in the terms Randy Martin formulated in the lecture "Dance and Finance" (2013). Irit Rogoff, in turn, talks about a transformation in the notion of 'research' that seems to be taking place, and that is why she proposes to understand research "not as something that happens in the academy as such, but as an absolute existential necessity for the pursuit of life [...], research as a matter of survival" that is not a less important one, "not a secondary form of research". On the contrary: it is "a primary form of research"; "the figuring of where you are and what you can and can't do; where you stand in the scheme of things – that's research"; "a process by which we go through something together" (Rogoff, 2017).

3.2. État des principales lectures / réflexions / expériences / réalisations / publications effectuées par le(s) requérant(s) dans le domaine des travaux projetés.

I will hereby list the different artistic endeavours that lead to what has now taken the name of **Institute of Rest(s)**.

EXIT (2011)

"To be or not to be, (...)

To die, to sleep, no more (...)

To sleep! Perchance to dream (...)"

William Shakespeare, Hamlet, Act III, Scene I

EXIT is the title of a research project that Kris Verdonck and dancer and choreographer Alix Eynaudi carried out together, in collaboration with Rutger Zuydervelt (Machinefabriek).

The basis of this project is a question: in a traditional theatre set-up, using all the media at the theatre's disposal (lighting, sound, movement, language, images, stage design, etc.), what influence can we have on the sensory perceptions of an audience? To what extent are artists capable of manipulating the spectator's consciousness (and subconscious) using these theatrical means?

An audience comes to the theatre to 'undergo' or 'experience' something. What stimuli do our brains absorb in the course of everyday life, and how do they differ from those received during a performance? In theory, the audience enters the theatre in a state of openness and receptiveness. They sit, immobilised, in seats in the darkness of a heated theatre. Physically, they are forced to remain passive, and mentally, as a result of the concentration they need to take in what is being shown, they are in an 'altered' state of consciousness, a state of attentiveness different from that of every day (before and after the performance). These conditions can be manipulated, for example by making the darkness even more complete, by raising the temperature in the theatre, increasing the comfort of the seats, and so on.



But what sensory stimuli that can be produced onstage are able to induce sleep? We know from our experience of the cinema and television that sound can create tension, but can certain sounds also bring about complete relaxation? Are there particular types of light that can weaken our attention or even shut it down? Do narrative structures have a greater impact on our alertness than abstract forms (cf. dance and music) in which repetition plays an important part? Do concrete conflicts, situations and characters hold our attention more? Do we follow a line of dramatic development consciously, unconsciously or subconsciously? And what about the language, which we try to understand but which can also have the effect of an incantation, or bring about a stupor or intoxication

In addition to generating all sorts of experiments with theatrical parameters (costumes, lights, the twiggling of the artist's presence), Kris Verdonck and Alix Eynaudi also involved the knowledge of scientists and parascientists in their working process: they contacted sleep specialists, brain researchers and hypnotists.

EXIT premiered on August 18th 2011 during the Über Lebenskunst festival in Haus der Kulturen der Welt in Berlin. Über Lebenskunst is an initiative project of the (German) Federal Cultural Foundation and Haus der Kulturen der Welt.

Concept: Kris Verdonck & Alix Eynaudi Dance: Alix Eynaudi Dramaturgy: Marianne Van Kerkhoven Music: Rutger Zuydervelt / Machinefabriek Light design & technique: Luc Schaltin Costumes: An Breugelmans Internship: Noriko Beyens Production manager: Hendrik De Smedt Production: A Two Dogs Company Coproduction: ÜBER LEBENSKUNST an initiative project of the Federal Cultural Foundation in cooperation with Haus der Kulturen der Welt, Berlin DE With the support of: the Flemish Authorities, the Flemish Community Commission Thanks to: Dr. Jan Lehembre

BRUNO (2021) emerges from the mist like a stranded ship, a sigh left there. It cascades away into a pause. A piece of hole. Something that doesn't happen. A breeze of what didn't take place. A haunting. To let ourselves be haunted, to let ourselves be singed, to sigh, together, to stop, to blow, to turn around, to be sad, together. To not do much. To step aside, to let a rumbling moment pass, to weave our thoughts against a break, to nestle inside of a break. To brake, together. To rest, to be absent from an event, together. To caress a thought. To rest, to stay there. To not worry about a flow, to do things in vain. To not write scores, protocols, to wait, to cry, to stop, to not fill, to hold back the filling, to dance next to our shoes. To open a hand and let go, to not hold back, to lighten, to tenderly support, to relieve. BRUNO is an emanation of a piece without an end, a cloth of friendships, of loves cobbled together. Located in a recently (or perhaps never) uninhabited linguistic space, BRUNO unfurls, unfolds its over-exposures. A performance by Alix Eynaudi with Hugo Le Brigand, Mark Lorimer, Alix Eynaudi artistic advice Cécile Tonizzo Costumes An Breugelmans Light design Bruno Pocheron Sound design Paul Kotal. Special thanks to Clara Amaral, Samuel Feldhandler, Sabina Holzer production management Eva Holzinger / mollusca productions for boîte de production coproduction Tanzquartier Wien, Kaaitheater residencies MDT Stockholm, Kunstencentrum BUDA boîte de production is supported by Kulturabteilung der Stadt Wien, BMKOES / Bundesministerium für Kunst, Kultur, öffentlichen Dienst und Sport, ACT OUT, einem Projekt der IG Freie Theaterarbeit, gefördert aus Mitteln des BMEIA, co-funded by the Creative Europe Programme of the European Union through Life Long Burning thanks to Bears in the Park for the gracious gift of a floor

The Rehearsal, a shady dance (2022), performed at MACRO, Rome, inside of Cut a Door in the Wolf, an exhibition in the form of a single site-specific artwork by artist Jason Dodge (January 2022).

The Rehearsal, a shady dance, a name crafted like a passed-on charm, a quick-change displacement of dances, *à cheval* between mother tongues, mini tributes across fields of confluences. The piece unfolds



its over-exposures in the dim lighting of a rehearsal, with pieces obscurely woven together, cascading away into time spent together in the shadow of rooms (in bloom), in the shadow of ourselves and our inner meteorologies, in the shadow of other works. Dances flicker into not-taking-shape, precisely. They shimmer and nestle themselves inside of an elbow, cutting the nails of literality, caressing a thought in their undergrowth. Hugo, Cécile, Mark, An and Alix assemble their movements (in vain) with dedication, re-practicing those forces that already exist, resting under the influence of the things we dance with. With Cécile Tonizzo, An Breugelmans, Hugo Le Brigand, Mark Lorimer, Alix Eynaudi. A production by boîte de production in cooperation with Macro Museum, with the kind support of the Austrian Federal Ministry – for Arts, Culture, Civil Service and Sport.

Noa & Snow, (2019- 2022) - At the crossroad between curating, writing and choreography, Noa & Snow became an organization of working, studying together, an event that skirted already established modes of artistic production and that organized its own poetic encounters.

The project aims at exploring the capacities of poetry to ignite imagination across several writing modes and genres in order to shed some light on the possible articulations between performance practices, writing practices and poetry; it wants to spot the cultural and political stakes of practicing poetry-writing-choreographing collectively. In this project, poetry is both an aim and a method; Noa & Snow uses poetry as a generative tool for thinking, behaving, learning and choreographing in patterns different from those established by habit and inertia.

Noa & Snow fosters transversal thinking and living, by creating conditions/situations for dialogue between artists and/or theoreticians from different fields of knowledge, by implicating various sites of cultural experience/production, sharing and circulation.

The public occurrences of Noa & Snow take the shape of writing ateliers: the hosts/artists/team design notebooks, each of them unique, for their guests; as the performance unravels, the audience is invited to write – be it applications, e-mails, long forgotten instant messages, shopping lists, letters maybe-draw, doodle around, pen in hand, pen-siveness deployed. Everything taking place in the space is to be considered poetry.

Project dealer Alix Eynaudi, close accomplices Paula Caspão Quim Pujol, accomplices from afar Lydia McGlinchey Joachim Hamou An Breugelmans Cécile Tonizzo.

Project funded by the Austrian Science Fund (FWF) via PEEK Program for Arts-based Research, project AR 553, co-produced by brut Wien – Volkskundemuseum Wien – Wien Modern – Tanznacht Berlin – boîte de production – ICI-CCN de Montpellier – Occitanie, supported by Le Far^o Nyon – XING Bologna, boîte de production is supported by The Creative Europe Program of the European Union through Life Long Burning – Kulturabteilung der Stadt Wien – the Kulturkommission Josefstadt and 'DANCE ON TOUR AUSTRIA – a project by Tanzquartier Wien in cooperation with the Federal Ministry for European and International Affairs'.

4. Présentation succincte de l'équipe impliquée dans le projet

Alix Eynaudi – applicant

She is situated within the field of expanded choreography as a choreographer and a dancer. She was trained as a ballet dancer at the Paris Opéra, worked in various ballet companies before entering PARTS in Brussels when the school first opened. In 1996, Alix joined Anne-Teresa De Keersmaeker's company Rosas where she worked for 7 years. Since 2005 she has been creating numerous pieces, alone and in collaboration with other artists; **Crystall** (2005) with Alice Chauchat, **Supernatural** (2008) and **Long Long Short Long Short** with Agata Maszkiewicz (2009), **Exit** (2011), a solo in which she puts the audience to sleep, a collaboration with Kris Verdonck. Then came **Monique** (2012), **Edelweiss** (2014), **Chesterfield** (2017).



In 2019 Alix received a research grant, PEEK, from the FWF (the Austrian Science Fund) for her project **Noa & Snow, a gentle experiment between the everyday and the event**. This project aimed at exploring the capacities of poetry to ignite imagination across several writing modes and genres in order to shed some light on the possible articulations between performance practices and writing practices. Although concomitant to the pandemic, this project led to wonderful experiments of collective studies through the sharing of works, (digital) workspaces, as well as to many wonderful leakages of practices with co-researchers Paula Caspão, Quim Pujol and many others basking in dance as a space of study. Parallel to **Noa & Snow**, a piece was made, together with long term collaborators Mark Lorimer, An Breugelmans, Bruno Pocheron, Cécile Tonizzo, Paul Kotal and Hugo Le Brigand, called **BRUNO** (2021), a tribute to the light designer Bruno Pocheron.

Fall 2022 will see Alix performing in Elizabeth Ward exploration of ivy's properties in relationship to modern dance in **Hedera helix**, and the piece **To Sing in The Wind, Pipes And Bones, A Dance Choral**, commissioned by Tanzquartier for the project Parasol will premiere in December 2022.

She continues to develop projects with other artists, both as a collaborator and as a performer i.e. Jennifer Lacey (**Lieux Historiques**), Anne Juren (**Komposition, Tableaux Vivants**), Boris Charmatz (**Manger**), Sabina Holzer (**Fluvial**), Elizabeth Ward (**Hedera Helix**), among others. Her work has been presented in various international venues and contexts, such as Kaaitheater, Brussels; Xing, Bologna; Macro Museum, Roma; Biennale di Venezia; CAC, Vilnius; Tanzquartier Wien; brut Wien; Le Far, Nyon.

Alix's artistic practice involves teaching e.g. at PARTS, Brussels, ImPulsTanz, Vienna, HEAD, Geneva, La Manufacture, Lausanne, KASK (Performance), UGent (S :PAM), Tanzquartier, Vienna, festival Le Far, Nyon (CH). She works alongside and is deeply indebted to Mark Lorimer, An Breugelmans, Cécile Tonizzo, Paula Caspão, Paul Kotal, Jennifer Lacey, Sabina Holzer, Quim Pujol, Jason Dodge, Lydia McGlinchey, Joachim Hamou, Raimundas Malašauskas, Anne Faucheret, Anne Juren, Bruno Pocheron, Alice Chauchat, Ujjwal Kanishka Uttkarsh, Mette Edvartsen, Litó Walkey, Frida Robles, Han-Gyeol Lie, Clara Amaral, Valentina Desideri, Christian Kosmas Mayer, Olia Sosnovkaya, Serena Lee, Elizabeth Ward, Han-Gyeol Lie, Virginie Bobin, Elizabeth Ward, Agnès Quackels, Silvia Fanti, Jacopo Lanteri, Samuel Feldhandler, Mzamo Nondlwana, Goda Budvytytė, Litó Walkey.

List of publications:

EYNAUDI, Alix. "Duplex" in BROWN, Jericho. *Duplex (translations)*. Berlin and Moscow: Five Hundred Places and V-A-C Press, 2021, p.24

EYNAUDI, Alix. Neology Issue 37, February 2022, p. 42, 44, 45, 48, 51–53. Berlin: ztsrpt

EYNAUDI, Alix. "Somewhere along the lines." *Misted*, 01/05/2022, <https://misted.cc/text/somewhere-we-stay-a-collective-bruise-a-team-a-time-spent-together-a-choreographic-spell-a-prefatory-charm-a-sensation-that-nothing-that-comes-out-of-my-mouth-fingers-keyboard-mother-tongue-language-is-mine>.

EYNAUDI, Alix (Ed.) *Noa & Snow*. Berlin: BOM DIA BOA TARDE BOA NOITE, 2022.

Auguste De Boursetty - assistant researcher

They began their studies with a bachelor's degree from HEAR (Hautes Ecole des Arts du Rhin) where they developed their practice of video, costume and performance. In 2017, they joined the Bachelor in Contemporary Dance at the Manufacture - Lausanne. Graduated in 2020, Auguste is now based in Lausanne where they now work within the Foulles collective. At the same time, they collaborate with different artists such as Nicole Seiler, Natazsa Gerlasch, Alix Eynaudi, Regine Chopinot, Vidal Bini.



Paula Caspão – associated researcher

She works internationally, at the intersection of artistic and theoretical research in the expanded fields of choreography, performance, dramaturgy, experimental cinema. She holds a PhD in Philosophy (epistemology and aesthetics) from the University of Paris Nanterre and is currently a researcher and invited lecturer at the University of Lisbon, Centre for Theatre Studies, as well as associate researcher at the Institute for Contemporary History of the New University of Lisbon. She has been a Visiting Scholar at the department of Performance Studies, Tisch School of the Arts, New York University (2018). Her current academic research and artistic work both address the infrastructural ecologies, poetics and dramaturgies implicated in the (im)material labour that constitute the Museum, the Archive, and History making at large, all addressed as socio-choreographic endeavours. Since 2005, Paula has been presenting work in several artistic and academic research venues across Europe, the USA, and Australia, intertwining choreographic with discursive practices,

and experimenting research formats that merge dissimilar kinds of (un)knowing. To emphasise the forms of life (and death) implicated in any circumstances of research and/or composition, as well as the very dramaturgies of study, research and theory-making, Paula has founded T-Fi (Theory-Fiction) Cabinet, an exploratory work-field of underground attachments between fictional and theoretical practices. With theoreticians and artists Ivana Müller, Bojana Bauer, and Joachim Hamou, she co-founded INSTITUT, a Parisian platform for critical thought across artistic practices and collective research (2014). Since 2013, Paula is part of the collective baldio|Performance Studies with Lisbon peers. She is the author of *Relations On Paper* (2013), editor of *The Page As a Dancing Site* (2014) and *Pièces Assemblées* (2017). She is currently editing the book *Expanded Practices All Over: Reading-Writing-Dancing In (Mis)Performance* (forthcoming 2022) and joining forces, resources and accomplices to launch an inter-institutional Centre for Experimental Reading.

Guest Researchers

Cécile Tonizzo - Visual artist and performer, she creates multidisciplinary installations that question the relationship to the notion of good taste, modes of consumption, artisan gesture. She builds combination games, polysemic readings using techniques of assembling with drawings, textiles, collages and sound.

Catol Teixeira de Oliveira - They are a dancer. Their body is shaped by classical dance, aerial circus, contemporary dance, as well as the various collaborations with companies and choreographers with whom they have worked. They followed the Bodhi Project at SEAD-Salzburg and worked with Mala Kline and Rosalba Guerrero (2016-2017), the intensive performance program ROAR in Berlin (2017), and the promotion E of the BA danse at La Manufacture. Catol started their own artistic practice by creating the collective Anbaca Coletivo with artists and friends in 2017 around Rio de Janeiro. For the artist, dance is a way of learning and of perceiving. It is communication, and a mean to deploy fictional fields in order to bring back to one's own subjectivities, relationships and interactions that have always existed but which have no place and/or space to unfold. For them, dance enables forms of empathy that can be activated and is a tool for reimagining how to inhabit individual and collective bodies.

Geoffroy Solelhac - MD Chef de Clinique Certifié en Médecine du Sommeil (SSSC) Centre d'investigation et de recherche sur le sommeil (CIRS) CHUV, BH 06, 1011 Lausanne

Marc Breviglieri - Chercheur au Centre de recherche Ambiances Architectures Urbanités (ENSAG/CNRS). Docteur en Sociologie (EHESS) et Habilité à Diriger des Recherches. Maître de Conférences à l'Université Paris-Descartes, responsable de séminaires à l'EHESS et enseignant à l'école de design industriel Strate College Designers. His research themes relate to the various



configurations and arrangements of human habitation, to the learning of common life, to the dimensions linking body and space and finally to the affective, ethical and political questions posed by the experience of care. He develops a sociology of phenomenological inspiration nourished by the opening of methodological perspectives linked to the image (photography-video).

Lucia Bordone is a socio-anthropologist and holds a PhD in urban studies from the Swiss Institute of Technology, Lausanne (EPFL). She is currently working as scientific collaborator at the Federal Office of Culture (Switzerland) where she is in charge of implementing the Strategy for a high-quality Baukultur (building culture) at the national level. The Human Being relationship to its natural and built environment, as well as memory and transmission processes represent the common threads of her work. Having evolved in transdisciplinary contexts both within and outside of the academic world, she aims at contributing to methodologies centered on sensitive experiences as the starting point of a new ecological ethics.

Emma Bigé - PhD, digs, writes, translates, curates, and improvises with contemporary experimental dances and transfeminist philosophies. She used her PhD in philosophy (*Sharing movement*, ENS, 2017) as an excuse to curate two dance retrospective exhibitions on the histories of Contact Improvisation (Musée de la danse, Rennes, 2018) and on the life & works of dance improviser Steve Paxton (Culturgest, Lisboa, 2019). She is the co-editor of *Steve Paxton: Drafting Interior Techniques* (Culturgest, 2019) and *La perspective de la pomme. Histoires, politiques et pratiques du Contact Improvisation* (Piretti, 2021), and her forthcoming solo book, *Mouvementements. Écopolitiques de la danse* will be published at La Découverte in 2023.

5. Méthode(s) de travail prévue(s), étapes du projet

5.1. Restshops

The **Restshops** are the educational component of Institute of Rest(s), a series of workshops organized in different contexts, and in company of Auguste de Boursetty (assistant researcher) and Cécile Tonizzo (for 1 week). As well, three guest researchers will be intervening during our working period at La Manufacture: Geoffroy Solelhac, Marc Breviglieri and Lucia Bordone (see § 4).

-**Restshop #1** with the students of the promotion G, BAD La Manufacture, 2 hours a day on April 18th 19th 20th 21st and May 2nd 3rd 4th 5th 8th 9th 10th 11th 12th 2023

- **Restshop #2** in the frame of the program Body & Performance curated by Linda Samaraweerová at Tanzquartier Wien. 3 hours a day for 1 week. February 27th - March 3rd 2023

- **Restshop #3** in the frame of the program Body & Performance curated by Linda Samaraweerová at Tanzquartier Wien 3 hours a day for 1 week. May 22nd - 26th 2023

- **Restshop #4** during the festival ImpulsTanz in Vienna, summer 2023

- **Restshop #5** in the frame of the program Body & Performance curated by Linda Samaraweerová at Tanzquartier Wien. 3 hours a day for 1 week. October 9th- 13th 2023

This part of the research will include reading, studying and rehearsing techniques of dissidence related to the somatic paradigm of 'release' (for example comparing the somatic capacities at work in Contact Improvisation with the *Freedom Rides* of the Afro-American activists of CORE [Congress of Racial Equity] in the 1960s) and its strategic uses to explore the political potentials of non-doing or doing by reducing action, rather than enhancing it. Access to existing practices will be through practicing, (mis)using, dance scores imagined by Lisa Nelson, Deborah Hay, Simone Forti (News Animation), as well as scores that I developed in the recent years (The Spell of The Sensuous, Habitual poetics).



Together with Auguste de Boursetty and the students/artists/professional dancers attending the different Restshops, we will set to develop new exercises that will take the form of a series of collective dance practices intertwined with the readings of texts (see bibliography), experimenting and rehearsing corpo-realities of rest and kinesthetics of disengagement from self(ie)-performance, from productivity, from violence and from self(ie)-possession.

5.2. Somathèque

Adjacent to the Restshops, Auguste de Boursetty, Cécile Tonizzo and myself will constitute a Somathèque. This Somathèque is a written document, that will repertory the different practices collected during the Restshops, a space to carefully borrow from an assemblage of gestural traditions of interruption, refusal and insurgency, as suggested by Emma Bigé in “Nap-ins. Politiques de la sieste”, 2021, a text published as part of *Pour un atlas des Figures*¹³. The Somathèque will be written partly during the Restshops and partly at a later stage together with Auguste de Boursetty and Cécile Tonizzo during an online working period.

5.3. Poetry without Poets¹⁴

Starting by translating fragments of *All Incomplete*, by Fred Moten & Stefano Harney the multilingual translation group Poetry without Poets, will be organized in collaboration with associate researcher Paula Caspão at the Centre for Theatre Studies, Lisbon University and with guests Catol Texeira and 3 guests living in Vienna (to be determined at a later point).

In this part of the project, we will look at a certain kind of choreographic study of language that we could perhaps call “expanded philosophy of language” or simply “choreo-linguistics”. It will include practices of collective (inter-, infra- and intra-linguistic) translation, reading and writing. It will proceed by linguistic transition, displacement, intersection and overlapping, paradoxically combining literal approaches with forms of artificialization and re-fictionalisation. It will include exercises of trans- and re-quotation, of trans- and re-annotation, with an ear for polyphony – a practice of inter(re)mediation that brings to the fore the collective apparatus of discourse and knowledge production, detaching them from alleged individuality and re-situating them at the pass between complex temporalities, places, bodies, affects.

- **Poetry without Poets #1** in Vienna at Tanzquartier Wien the week of the 6th of February 2023.
- **Poetry without Poets #2** in Lisbon the week of the 2nd of October 2023 (space to be determined later).

¹³ www.pourunatlasdesfigures.net La Manufacture – Haute école des arts de la scène, 2017

¹⁴ poet and educator Eunsong Kim coined this locution in a collection of essays published in 2015 under the title “Forms of education: couldn’t get the sense of it”. Inca Press. Poetry without Poets comes from the article “Art without Artists” which she co-wrote with Maya Mackrandilal for the online platform *Sixty Inches from the Center*.



6. Répartition des tâches entre collaborateurs du projet, partenaire(s) de terrain et institution(s) partenaire(s)

Alix Eynaudi - **main researcher** - For each project activity, her tasks are described in § 5. Method.

Auguste de Boursetty - **assistant researcher** - For each project activity, their tasks are described in § 5. Method.

Paula Caspão – **associated researcher** - For each project activity, her tasks are described in § 5. Method.

invited researchers

The invited researcher Cécile Tonizzo will have the task of intervening as an extra researcher in dance during the first Restshop at La Manufacture (spring 2023). She will also be consulted for the writing of the Somathèque (one week of online working in autumn 2023) and will join the team of Insomnia (see § 8.1). Catol Teixeira de Oliveira will be invited in their quality of performer and alumni of La Manufacture also busy with research in their own work (they are currently studying at HEAD, Geneva), they will join the Insonia team as well as being invited to the Poetry without Poet events (see § 5.3).

Geoffroy Solelhac will be invited once into the Restshop at La Manufacture and in his quality of expert on sleep during the (Im)Mobility Salon in Lausanne at La Grange de Dorigny in 2024.

Emma Bigé will be invited into the (Im)Mobility Salons in their quality of philosopher closely accounted with dance practices.

Marc Breviglieri and Lucia Bordone will intervene in their qualities of researcher in sociology for one or two (Im)Mobility Salon (still to be determined).

Partnerships with the following institutions:

Tanzquartier:

Poetry without Poets #1 – February 2023

Restshops #2 #3 #5 - 2023

(Im)Mobility Salons – 2024

Impulstanz

Restshop #4

Le Far

Insomnia – august 2023 or 2024 (to be determined)

CET Center for Theater Studies – Lisbon University

Poetry without Poets #2 - June 2023

La Grange de Dorigny

(im)mobility Salon 2024 (date to be determined)

XING - Bologna

(im)mobility Salon 2024 (date to be determined)

Tanzfabrik - Berlin

(im)mobility Salon 2024 (date to be determined)



7. Intérêt du projet pour l'école, pour les partenaires extérieurs, pour la création ou pour la pédagogie

Institute of Rest(s) is a project where the research happens in and through the teaching. It includes the students, it teaches through researching: it seizes societal issues from the field of dance/choreography and tries to foster possible answers together with the participants to the Restshops. The project prioritizes the development of the link between teaching and research, more specifically in close connection with the program of La Manufacture through teaching the current students as well as working with assistant researchers alumni to the Bachelor Program. The project aims also at forging new local (Festival Le Far, Nyon and La Grange de Dorigny, Lausanne) and international (Tanzquartier Wien, Impulstanz Wien, CET Lisbon University, Tanzfabrik Berlin) partnerships; and focusses on developing pluri -and inter-disciplinarity at its core. Fields such as expanded choreography, dance and performance practice will run adjacently to Philosophy (Emma Bigé), sociology and anthropology (Lucia Bordone and Marc Breviglieri), media research (Geoffroy Solelhac), epistemology and aesthetics (Paula Caspão).

8. Valorisation du projet

In addition to the pedagogic workshops (Restshops) with the students of the BA as part of the basic training at La Manufacture, along with the participants in the continuing training program at Tanzquartier, and the intensive workshop (Restshop) during ImpulsTanz festival, two forms of a public sharing of the research, organized as temporary institute of sorts (resorting to inter-, extra- and para-institutional partnerships), will unfold under the following titles: *Insomnia* and (im)mobility Salon:

8.1. *Insomnia*

A miniature forever recessive, cruising the edges, the riverbanks, the banks, the margins of theatres and or festivals, *Insomnia*, like earthly tremors, welcomes and encourages the formation of lines and fissures along a shared library. The library will be composed of the books and texts that are our sources visited during the Restshops (see bibliography). *Insomnia* will be a way to dance and rest with and against a library in the undergrowths of public events. There, we will forage through books together: a bootleg poem orchestrated by a change of index. A joyful act of bibliomancy. Books do things in spite of themselves. They get along with each other, they get in touch across activities, readings, translations and (mis)interpretations, together they hold a (social) space where we will talk to, dance with, each other.

Insomnia will be a small form composed of 4 persons (Auguste De Boursetty, Carol Texeira, Cécile Tonizzo and Alix Eynaudi). A form that is easy to travel with: a library plus some of the exercises designed during and after the Restshops, exercises that will be translated by the researchers into public occurrences. *Insomnia* will unfold in the 2024 edition of the Far festival in Nyon, as well as in Vienna in 2024.

8.2. (Im)Mobility Salons

These public events will be organised together with the hosting structures: Tanzquartier in Vienna, La Grange de Dorigny in Lausanne, Tanzfabrik in Berlin, Xing in Bologna.



The *(Im)Mobility Salons* will take the form of symposiums-in-practice around notions of rest, convoking practices and findings from Institute of Rest(s) together with inviting existing projects busy with akin preoccupations. The *(Im)mobility Salons* will take place in 2024 (precise dates to be determined later).

- *(Im)Mobility Salon* salon in Vienna (3 days). In collaboration with Tanzquartier Wien. With Fred Moten, Stefano Harney, Paula Caspão and Alix Eynaudi. (May/June 2024)
- *(Im)Mobility Salon* in Lausanne (3 days). In collaboration with La Grange de Dorigny. With Paula Caspão, Auguste de Boursetty, Catol Texeira, 1 guest researcher and Alix Eynaudi. (2024)
- *(Im)Mobility Salon* in Berlin (3 days). In collaboration with Tanzfabrik. With Paula Caspão, Auguste de Boursetty, Catol Texeira, Emma Bigé and Alix Eynaudi (Summer 2024)
- *(Im)Mobility Salon* Bologna (3 days). In collaboration with Xing. With Paula Caspão, Auguste de Boursetty and Alix Eynaudi. (Fall 2024)

8.3. Publishing of an article in

La Revue des Chercheurs en Danse

Sinais de Cena - <https://revistas.rcaap.pt/sdc/issue/view/951>

Le Journal de la Recherche de La Manufacture

The article will be based on a glossary-repertoire of REST PRACTICES, speculating on the socio-political stakes of specific senses and sensations of resting.

REST from the current economy of creativity and novelty

REST from performance (of the self)

REST from a number of forms of violence that language contributes to perpetuate

REST from using language as a conveyor of clarity, fluency and transparency

REST with history (discomposed, re-artificialized, re-imagined, re-heard...)

REST in indeterminacy (in “things-in-themselveslessness”, Moten, 2018)

REST in a text (in a word, in a spell, in a library)

REST in the rests, the ruins, *les invendus* [the unsold / the leftovers]

REST in prefaces, prologues, prefatory discourses

REST in gestures, movements

REST in poetic non-action (Boyer, 2010)

REST between languages (in the shade of our shady mother tongues)

REST under influences (feeling how past and present affect one another in ways that force us to embrace the hard labour, the movement and discursive sensibilities required to “maintain the past [and the present, and ourselves, and the future, and everything] incomplete” (Azoulay, 2012)

REST under the radar (disengaging from the pressure to perform).

8.4. Future wish, a book in 2025

I would like to extend this project into a book which will be the subject of an additional request later on.



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