

## **KRoki 2016**

### ***The Body Is (Not) Enough***

The body: a micro- and macrocosm of dance. Everything starts and finishes with the body. Whether muscular or sick, full of energy or motionless, liberated or shaped, while on stage, it is an autonomous empire, the last resort beyond which there seems to be no more dance.

However, dance is sometimes a journey not to the inside of the body, but to the outside. This happens when artistic reflection focuses not on the inner physical processes, but on transgressing them, going beyond the body into the interdisciplinary and multimedia space of new opportunities.

What do artists search for in this space? Those who “betray” their limiting bodies and favour cooperation with a machine, and those who crave for a human factor in the cold digital world? What is behind this deficiency, this need for complementation?

In art, the desire to expand the physical abilities of humans has always been present. Like in classical dance, which could be called an analogue technique of transgression; or like in bioart, in which transgression involves a direct invasion of technical gadgets into one’s own body. In many ways, contemporary dance also creates its own, exclusively bodily techniques in response to the transhumanist trends.

But can the body express everything? Is it a material metamorphic enough, plastic enough to express every idea born in the mind? Thanks to digital tools, the dancer attains qualities that are physically inaccessible. Accompanied by intelligent technologies, the dancer formulates a new kind of an attractive and sometimes very creative partnership. Many people, however, see the presence of multimedia gadgets on stage as a simplification and a threat to the physical presence that is fundamental to dance, and perceive the apparent symbiosis as a sign of man’s defeat.

The fourth edition of the KRoki International Contemporary Dance Festival intends to confront the two creative concepts, two standpoints, two different practices present in contemporary dance: the one that seeks new techniques in the body, and the one that produces “new technologies” in collaboration with the digital media. What benefits and losses do they offer to the art of dance? Does the postmodern world’s increasing fusion of humans and machines translate into their coexistence on stage, or is it rather a fight for dominance? Who will survive? What will be the result of this confrontation? We will learn soon.

**Curator:** Katarzyna Bester

**Katarzyna Bester** – a theatrologist, critic and curator, PhD student at the Performativity Faculty of the Jagiellonian University in Cracow. She is interested in intercultural dance, contemporary dance, and contemporary Japanese theatre. Bester has written for a range of publications, including *Didaskalia*, *Odra*, *Scena*, *Teatr* and *Fragile*. Author of a monograph *Konstrukcja i dekonstrukcja widza w teatrze interkulturowym* (Cracow 2009) about the construction and deconstruction of audience in intercultural theatre. At the Performativity Faculty, she ran original classes dedicated to the changes in contemporary Japanese theatre and dance. A member of the Association for Asian Performance (AAP) and the Center for Performance Research and Cultural Studies in South Asia (Cpraxis). In 2013, together with

Jadwiga Majewska she developed the concept and founded the KRoki Contemporary Dance Festival which she co-curates.