

Score for Joanna Kotze
2019/4:10
a film in three parts

A dance score must explicitly or implicitly take into consideration space. Its size and feel. The resulting dance will fill the space with temporary movement and sound. This ephemeral activation costs effort, but doesn't provide tangible results or residue – the outcome of the energy isn't food or useable goods. The bodies leave the stage; the stage is left empty. Before this, the audience is trapped in this built space, typically blank, though often tricked out with lights, for a duration of time. What is the dancers' job? Is it the dancers' job to make the audience forget this?

This space, these movements, may refer to other spaces and trajectories. It may even bring to mind what we call the terrain of 'nature', this misnomer, this imaginary, now most often spoken about with a discomfort. This word thing, which we no longer know what it is, named at the moment of the start of the so-called referent's disappearance.

There is a voice that accompanies us, the possible us. It is calm, almost mechanical. It enunciates each word clearly, as if the blocky repetitive words can conjure – can build a room, and then go forth and bring an actual object, which is us or something like us, into this room. The voice is without body or flesh. It is a sound wave, which hits hard and soft surfaces, willing an imaginary, a there there. We sit and say nothing.

If Beckett wrote a dance score for the science channel or the travel channel, it might go something like this...

Shelly Silver, NYC 2019