



A BODY AND OTHER OBJECTS

- an object-oriented approach to the human body -
by Ana Jordão, in collaboration with Vincent Kollar

ARTISTIC TEAM

concept, dramaturgy
performance
research facilitator
rigging research

Ana Jordão
Ana Jordão, Vincent Kollar
Andrea Salustri
Vincent Kollar

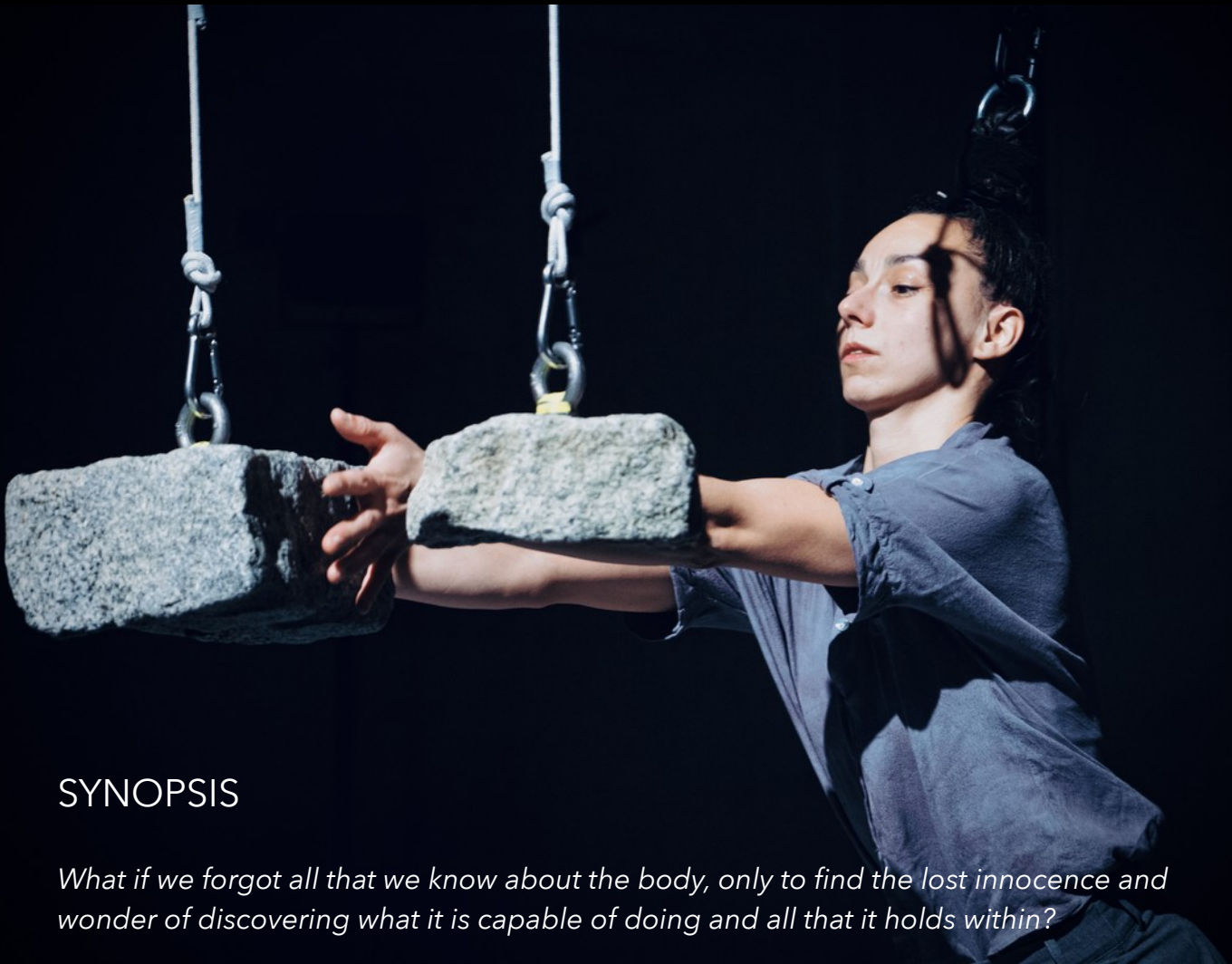
STAGE OF DEVELOPMENT

currently a 30 min. w.i.p. to be developed into a full-length (60min.) stage work

SUPPORT

Fonds Darstellende Künste (DE)
Espaço do Tempo (PT)
Pfefferberg Theater (DE)
Berliner Senat (DE)
Mais Imaginarius (PT)
Spoffin Festival (NL)
Festival Circolo
CIRQUEON (CZ)
Panama Pictures / Where Dance Meets Circus (NL)

research grant in 2022
residency support in 2022
residency support in 2022
research grant 2023
w.i.p. showing in 2023
w.i.p. showing in 2023
w.i.p. showing 2023
residency support in 2023
residency support 2024



SYNOPSIS

What if we forgot all that we know about the body, only to find the lost innocence and wonder of discovering what it is capable of doing and all that it holds within?

A BODY AND OTHER OBJECTS redefines the body as matter, as object, as container, and seeks to unravel some of the intricacies and capabilities of this vessel. The piece creates a poetic and thought-provoking space that celebrates the diversity and ambiguity of the self, blurring the lines between body and object, between the animate and inanimate.

Using suspension as a powerful symbol of body objectification, the human body is manipulated, explored anew and interacts with other elements. Two human bodies enter a dynamic relationship, contemplating topics such as agency, surrender, manipulation and the pursuit of freedom within constraints.

At the heart of the artistic exploration lies a dynamic interplay between the human body and inanimate objects, both becoming equal protagonists in the story. With objects ranging from a vertical rope to a simple stick, from a heavy stone to a delicate frame, this piece will orchestrate a delightful symphony of comical, surreal and mesmerising scenarios. These moments not only amplify the unique qualities of both the human form and the objects themselves but also transport the audience away into a whimsical world where the boundaries between body and object blur, creating an enchanting tapestry of discovery and illusion.

The unique repertoire emerges from the dialogue between hair-hanging, partnering, hand-to-hand, martial arts, object work and new magic.

ARTISTIC APPROACH

A CONTEMPORARY APPROACH TO HAIR-HANGING

The practice of hair-hanging has seen a resurgence in recent times, and has become quite present in contemporary circus performance. Yet, this discipline usually takes place as a solo act, where virtuosity in flexibility, height, and speed are central. When executed as a duo, it often involves two individuals suspended in counterbalance.

My distinctive approach of connecting this discipline with dance, by partnering with another body which is not suspended, has not yet been significantly explored (to my knowledge). We are connecting the suspension qualities of hair-hanging with partnering techniques inspired by contemporary dance, contact-improvisation, hand-to-hand acrobatics, and martial arts. This exploration is driven by a curiosity about how the unique "advantage" of suspension and weightlessness can fundamentally reshape the language of partnering, introducing an entirely new dimension to it.

In particular, the philosophy and technique of the *Play-Fight Practice*, as developed by Bruno Caverna, have been instrumental in shaping our research and movement quality. This journey is leading us toward the creation of a hybrid practice at the crossroads of traditional circus, dance, and martial arts. In this way, I persist in my pursuit of blurring the boundaries between circus and dance genres, forging an innovative path where artistic disciplines seamlessly converge.



ARTISTIC APPROACH / REFERENCES

NEW MAGIC

To further explore the themes of suspension, levitation and floating, I will employ new magic techniques. In the initial segments of the performance, the rigging apparatus (ropes, carabiners, head ring, etc) will be invisible, focusing the viewer's gaze onto the intricacies of the moving and levitating body. This will be achieved through the use of specialized equipment and lighting techniques.

OBJECT ORIENTED ONTOLOGY

Inspired by the framework of Object Oriented Ontology and New Materialism, the piece embraces the idea of "*performative rigging*": acknowledging the presence and essentiality of the rigging apparatus and exploring the ways in which the interaction with these functional objects transforms the space, the atmosphere and the human gesture.

FEMINIST PERSPECTIVE

In alignment with the current cultural discourse on Feminism, I am acutely aware that the theme of 'objectification' can evoke strong emotions, especially when it pertains to the objectification of the female body, manipulated by a male. Within this piece, I intentionally create a nurturing environment where this objectification serves to illuminate the infinite strength of the female spirit, enabling it to ascend to a near superhuman level.

As the creator of this work and a committed Feminist, I consciously embrace the exploration of my physical body. This exploration draws inspiration, in part, from Marina Abramovic's most radical performance, "Rhythm 0" (1974).

<https://vimeo.com/71952791>

QUESTIONS

What does one body hold? How does this object want to be held?

What is my skin a container for, and what permeates through this membrane?

How can I objectify my body and how can an object become a subject?

How can the human body gain new meaning by the dialogue with an object?

What happens when we extend the principle of care beyond our species and into something seemingly inanimate, such as a stone, a stick or a rope?



BIOGRAPHY

ANA JORDÃO - author and performer

WWW.ANAJORDAO.COM

Ana Jordão (PT/DE) is a versatile performer with expertise in contemporary circus, dance, improvisation, and artistic research. Her creative work blends circus and dance skills, and is fuelled by a pure curiosity for experimentation.

After having completed a BA (Hons) in Media and Cultural Studies in (Edinburgh, 2006) and a course in Circus Arts (Berlin, 2011), Ana takes part in various creation projects across Europe.

In 2017, she presents her debut solo piece I AM (K)NOT, marking her emergence as an author of full-length stage works. This self-produced project toured extensively in circus, dance, street arts, visual arts, and experimental music venues throughout Europe.

In 2018, she initiated her second creation, CAN A SHADOW HAVE A PERSON?, which earned her recognition and a shortlisting by Circus Next (FR), a platform for emerging authors in contemporary circus. The piece premieres in 2021 with the support of Neustart Kultur (DE).

In 2022, Ana begins her new project, A BODY AND OTHER OBJECTS, exploring the interplay between hair-hanging (a traditional circus discipline) and other disciplines such as partnering, martial arts, object work, and new magic.

Ana's artistic endeavours extend beyond her own works, having been commissioned to create two notable pieces: FLAME OF THE SEA created for the first edition of Festival LEME (PT) and ASSOMBROSAS CRIATURAS created for Goethe Institute's Night of European Literature.

Her works have toured extensively across Europe and have occasionally unfolded into video art, performance lectures, site-specific formats, performative installations, and published articles. Ana also collaborates with other fellow artists, taking on roles as performer, outside-eye, co-researcher, and mentor.

Driven by her passion for nurturing a thriving artistic community, she engages with BUZZ (bundesverband zeitgenössischer zirkus), Zirkus On (kreationsbündnis für zeitgenössischen zirkus), and KulturRäume Berlin (Bündnis Raum für künstlerische Arbeit der Freien Szene). Through these endeavours, she aims to foster meaningful dialogues between artists and programmers/policy makers, advocate for the needs of the artist community, and enhance the visibility of contemporary circus in Germany and beyond.

In the past few years, she has worked with teachers such as Sharon Fridman, Ricardo de Paula, Jozef Frucek, Bruno Caverna, Alexandre Fray, Tom Weksler, Aragorn Boulanger, André Hidalgo, Bauke Lievens and Jean-Michel Guy, who have greatly influenced her in her journey of continuously blending the boundaries between circus and dance.



BIOGRAPHY

VINCENT KOLLAR - performer

WWW.VINCENTKOLLAR.COM

Vincent Kollar currently works as a performer, as part of collective projects and is also an avid teacher and rigger. He is an expert in the art of Meteor manipulation, a traditional Chinese circus discipline. His performative work lies in the intersection of circus and dance.

In 2008 Vincent starts his formal education in the field of the arts in Berlin. While studying at Die Etage he specialised in dance acrobatics and object manipulation. He dove deep into the study of Meteor manipulation, which led him to develop his own ground-breaking contemporary approach to the traditional discipline. He continued his higher education in the Netherlands, and in 2015 graduates from CODARTS University of the Arts with a Bachelor in Circus Arts.

Besides his own solo work, he is one of the founding members of Collective Penguin Productions and Company Pile en Face, with whom he has developed shows and toured throughout Europe.

Vincent has recently been working with Scapino Ballet Rotterdam (cast of The Great Bean) and is currently working with Cie Marta & Kim (in their piece FASE).

RESEARCH VIDEOS

Teaser:

<https://vimeo.com/796105481>

Research with vertical rope:

<https://vimeo.com/786269266/207ed134a7>

Research with a stick:

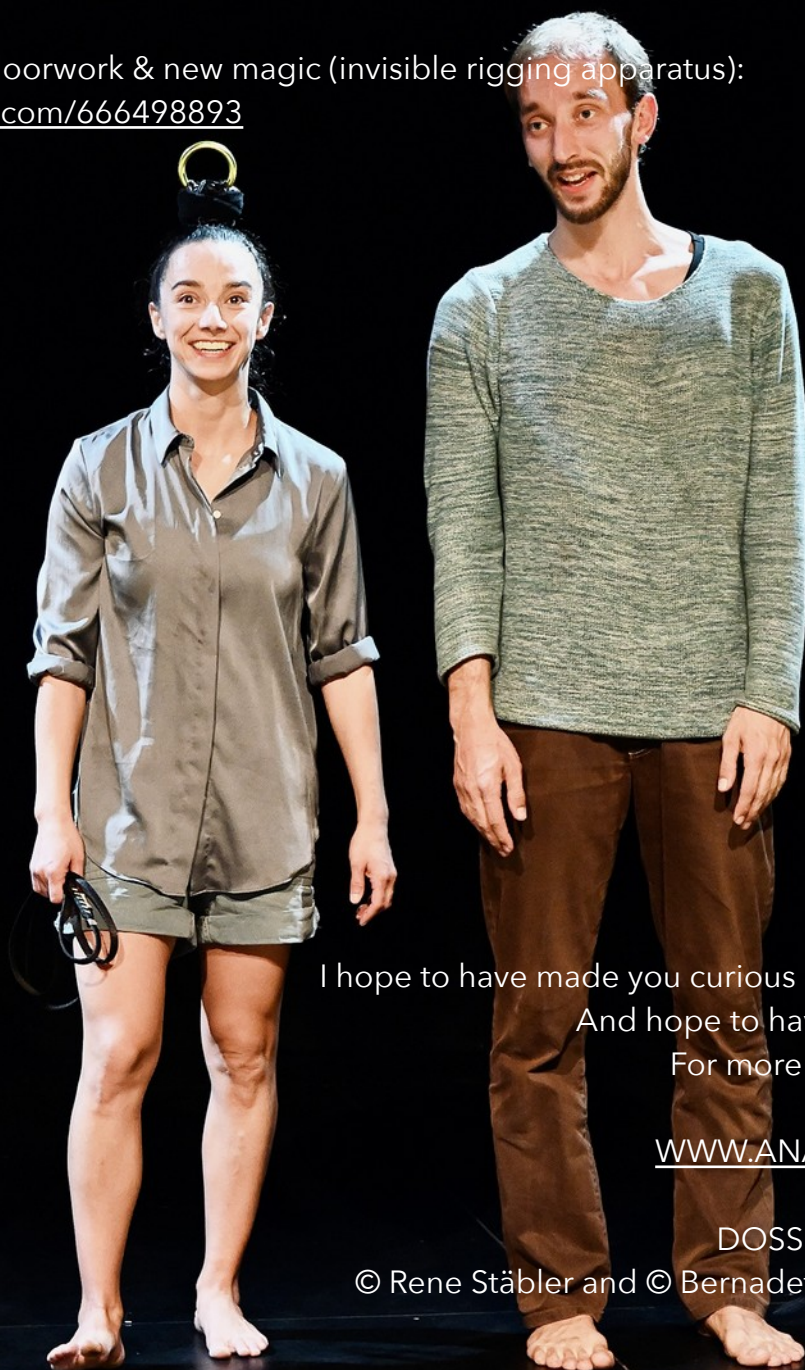
<https://vimeo.com/671645805>

W.I.P. showing at Festival Imaginarius (PT):

<https://vimeo.com/836927730/28ce95f5dc>

Research for floorwork & new magic (invisible rigging apparatus):

<https://vimeo.com/666498893>



I hope to have made you curious about this work.
And hope to have your support!
For more info please visit:

WWW.ANAJORDAO.COM

DOSSIER PHOTOS BY
© Rene Stähler and © Bernadette Wozniak-Fink