

Abstract

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In the Master thesis *Entangles Agencies – Scoring Kinaesthetic Empathy in Contemporary Dance Practice*, I lay open my research on how the movement of two individual performers, within a particular set-up, can create a third entity between them - a corporeal materiality that would not exist without either of the two involved. Revolving around Karen Barad's concept of Intra-action, and Donna Haraway's Diffraction, I am looking into the entanglement of two seemingly separate agencies and the creative act of both experiencing and producing meaning in a bilateral exchange between two bodies in motion. This is achieved by means of a task-based score with which the performers engage, targeting their agency (in the sense of their ability to act).

Within this research, I aim to make visible and tangible the interconnectedness of ourselves and the human as well as the non-human environment around us, by means of a choreographic movement practice that is based on the concept of kinaesthetic empathy. One is constantly negotiating boundaries in an attempt to remain connected to one's own agency, whilst in exchange with the other. I am investigating the parameters and potentialities of such curated encounters in the context of times and places we practice in.