

NOA & SNOW LEADS US HERE,
TO THE INSTITUTE OF REST(S).
IT HASN'T HAPPENED YET.
AS OF NOW, IT EXISTS IN THE FORM OF
AN APPLICATION, A SPELL:

INSTITUTE OF REST(S),
A SHADY DANCE

RESEARCH QUESTIONS

What concepts and practices of rest can we mobilise, 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 (or rather: to re-exist in better conditions) 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 re-instate cycles of violence, oppression, exhaustion?

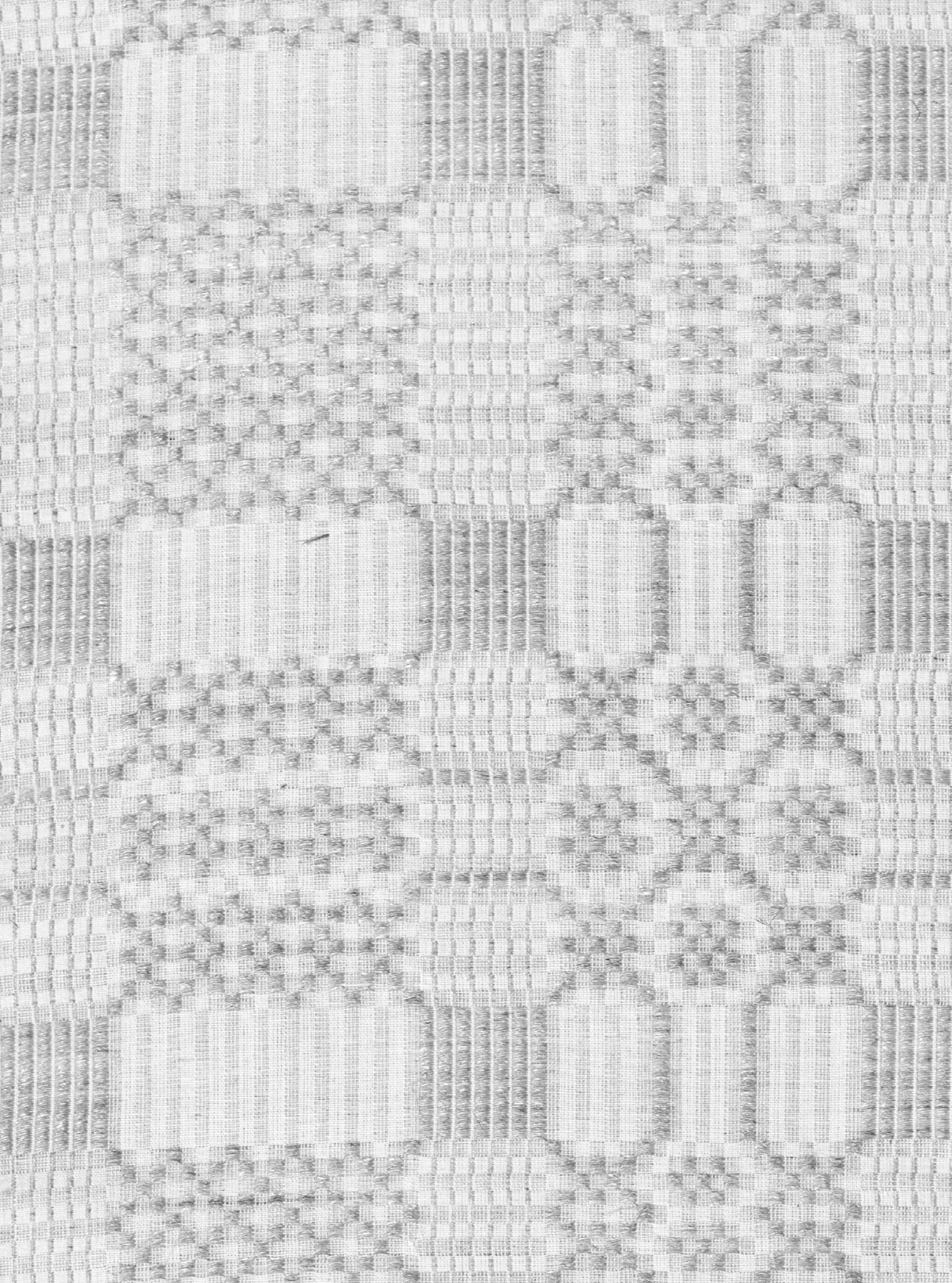
SUMMARY

A three-year research programme, Institute of Rest(s), a shady dance, will unfold as a varied ecology of practices implicating diverse habitats and surroundings, which will require specific formats of encounter, study as experimentation, presentation and publication. Institute of Rest(s) embraces study as a choreographic practice, and choreographic practice as study, that is to say: it is practically a study; it delves both in the inside(s) of a practice as a form of studying, and in the inside(s) of study as a form of practising. As a study in practice, it focuses on the production of indeterminacy, incompleteness and interruption, so as to actively slow the quick jump to representational thinking and evaluative critique.

A research institute rather than a research project, Institute of Rest(s) intends to interrogate and complicate notions of rest as they are practised – reimagined, romanticised, 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, 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.

REST PRACTICES

Institute of Rest(s), 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 forms of violence that language contributes to perpetuate; REST from using language as a conveyor of clarity; REST with history (discomposed, re-artificialised, re-imagined, re-heard...); REST in indeterminacy; REST in a



text (in a word, in a spell); 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 in scriptlessness.

UNDER THE FOLIAGE

A shady dance, one that works in the undergrowth, that works to under-grow.

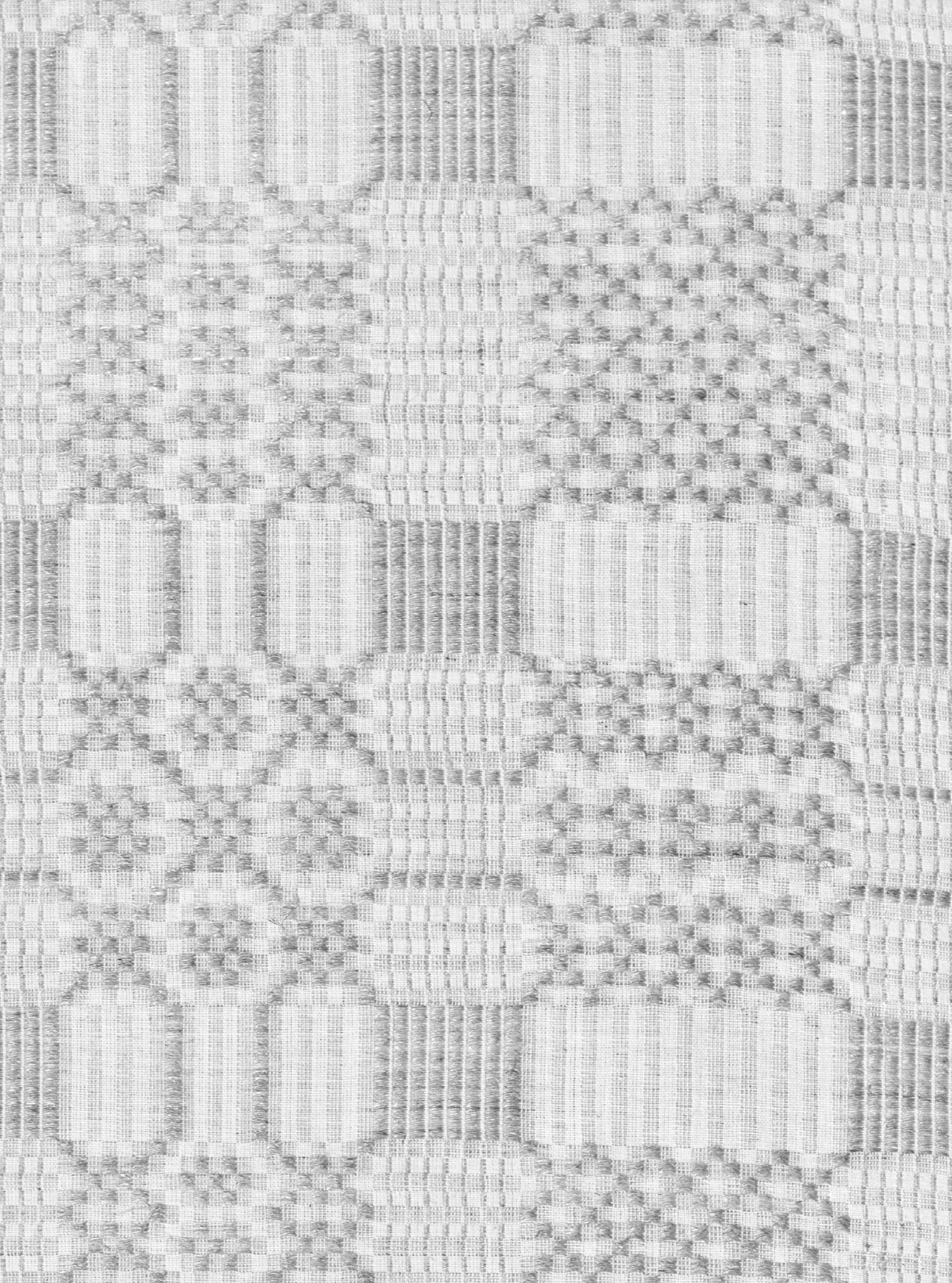
Shady, the word, its many meanings and the many references it calls, feels almost like an obsession to me, something to hold on to, an-obscure-attraction to which more can be attached: is the attachment the choreography?

Lingering in a choreographically-imagined lexical field surrounding combined notions of rest, 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. Noa & Snow had just started when the pandemic unfolded its umbrageous tentacles. The interruption it suggested, the im-mobilisation, this existential and political leap of the angel described by Quentin Hardy in his article published on Terrestres.org, without romanticising it (-yes we could suddenly hear birds in the cities, observe plants growing in the cracks of our cities' crusts but for a big part of humanity and beyond, the world was already halted by the white racist hetero-patriarchy that imposes capitalism on bodies and lands since the Plantationocene), gave some inspiration, some respiration, some place for us/me to imagine resting practices in the suburbs of our (mis)doings. Throughout Noa & Snow we slowly, 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), constituting a sort of somathèque, a catalogue of almost-exercises, of deep hanging outs. Through/with/against Institute of Rest(s), we will insist on enfleshed ways of sensing-thinking-moving, in complicity with one 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 an indetermined kind – committed to the obscurity of transindividual assemblages, committed to gathering for no other purpose than to gather, and to doing things in vain. We will loiter in bushy shades that at once protect us from blinding identities, obscure and unzip our sentences in the undergrowth of our studies.

OBJECTIVES

Develop choreographic knowledge and choreo-somatic tools to live on better terms than we are offered.

Disengage artistic and knowledge production from the burden of originality, individual authorship and perpetual innovation.



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.

Slow and postpone quick jumps to representational moving, thinking, and saying – and to evaluative critique – that still predominates in Western cultures (Stewart, 2007).

Rehearse low, ex-centric and counter-epistemologies (Halberstam, 2011), as well as irregular epistemologies of erring and loitering (in the shade), getting lost together (Moten, 2021), of calculating wrongly and missing the point, as rigorous methods of research (Lepecki, 2011 and Parkinson, 2010)

Explore the choreo-potentials of immobility, caressing the ~~(under)~~ grounds of our practices, and experimenting refuge in shady silence, so as to undo virilist notions of resistance; it includes rehearsals of strike in connection with rehearsals of sleep, self-abandonment (se mettre en vacance, according to Catherine Contour, referred to by Emma Bigé), falling and dreaming.

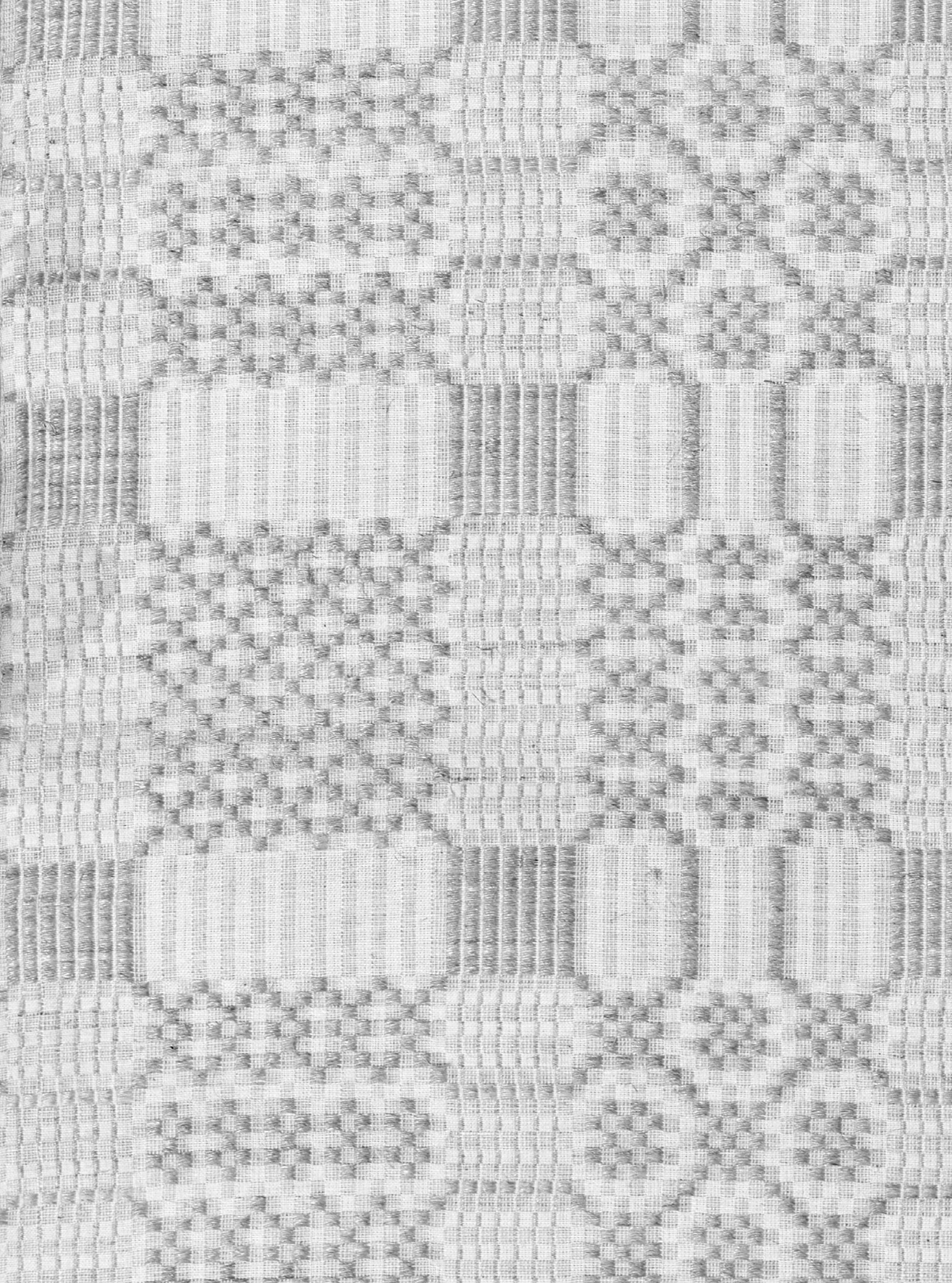
Experiment with forms of collective (discursive and nondiscursive) interruption, intercession, indeterminacy, incompleteness.

*Use language choreographically: poetry and (m)other tongues
Practice forms of artificialisation – de-naturalisation and re-fictionalisation – of language, so as to trick the many prejudice-tainted rhythms and incorporated ideologies that linger in our common uses of discourse.*

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.

Experiment and rehearse corpo-realities of rest and kinaesthetics of disengagement (from self-performance, from productivity, from violence).

*Activities organised as temporary institutes of sorts
*(Im)mobility Salons *Restshops (enactment of a somathèque)
*Choreo-somatics of Resting Dissidence *Choreo-language under-cover operations (poetry writing)*



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