

## Summary iCoDaCo residency 1

### *What is community to you?*

In the first iCoDaCo residency of November 2024, the focus was on the question of what community means to the artists in residence. At SHIFFT, each residency week of iCoDaCo has a leading choreographer, and from their practice, we begin shaping the studio period. The pioneer of this residency week was choreographer Ruben Chi. With his Chinese-Dutch roots and his background in the Dutch HipHop scenes, he naturally moves between different communities. Cultural and artistic communities, dance communities, and communities from various backgrounds. The central theme was how he could connect with his cultural background as a choreographer. For this, he had previously made a journey to Tibet to connect with the culture of his deceased mother. During this trip, his view on his artistic practice changed, and he wanted to approach dance-making in a different way. He is searching for a form where spiritual practice and themes are part of his processes.

During the iCoDaCo residency and open studio, he shared this development with the creators and the audience, together with his creative partner Bob Sizoo. It was special to notice that Astrid Boons, as a creator within the iCoDaCo collective, had many similarities with the way she approached her processes. The main question for all participants was: *What does community mean to you?* The collective thought here was that everyone brings their own communities and moves between communities with their body and their practice. But also that communities change, or the need for a community for an artist may shift as their practice progresses or as different needs arise. The need for exchange per iCoDaCo residency in the Netherlands is therefore different for each creator. For example, Faizah Grootens is searching for a way to make her Caribbean roots and the music of this region, which often connects communities, a lasting part of her working process. For other creators like Astrid Boons, community is a more international question: how does she connect her international practice and the communities she meets there with the Flemish-Dutch community she has built? And how does one safeguard the objectives of artistic processes when working with diverse communities?

This first period has given the creators at SHIFFT ample food for thought as they relate to work package 4, in which they all come into contact with the local (Utrecht based) community.