

The starting point for this dramaturgical reflection is an unused photograph taken during the *Political Bodies* residency at the end of April 2025. It captures a situation that was not intended as a scene, but rather as a secondary, almost accidental moment within the photographic documentation of a research process.

The dramaturgically active agents include the two figures depicted — the one handing over and the one receiving — as well as the person taking the photograph and the photographic device itself, the tunnel, the spring environment, air, humidity, and wetness and the wider ecosystem surrounding the studio where the residency took place. Wet conditions, slippery mud and the different vertical levels demand heightened attention, while asphalt provides relative stability — which creates tension and imbalance that must be temporarily negotiated within the act of transfer.



The situation is embedded in a specific cultural and institutional framework: the iCoDaCo project, Prague, Czech Republic, and the context of artistic research in public space within the field of performative art. It is a specific situation shaped both by the collective and by our own artistic practices.

The central operation of the situation is transfer — specifically, the handing over of an uprooted celandine. This operation unfolds alongside other actions such as maintaining balance, waiting, observing, and receiving, forming a dramaturgy based on the convergence of micro-decisions responding to the conditions of the moment.

The missing element is time. The two-dimensional medium of photography freezes it, while simultaneously opening questions about what preceded the situation, what followed it, and whether the gesture of transfer is a singular act or part of a broader chain of relations — or whether the transfer occurred at all. This also raises the question of whether the object of interest is the photograph itself or the situation and context in which it was produced. The photograph's incompleteness thus becomes a source of further interpretative possibilities.

In the reenactment, we reinterpreted the gesture of transfer through improvisation with closed eyes. The agents in this case become non-vision, two people in space, a smooth floor, and hearing and touch as the primary orienting senses, as well as a camera functioning as a tool of documentation and framing. The search for balance shifts from unstable terrain to hindered spatial orientation within the studio.

Attention, perception of the partner, and the use of the body and space transform in response to these conditions, producing a specific movement quality. Dramaturgy here does manifest as a network of relationships and micro-decisions formed in the moment between human and non-human agents acting within unstable conditions.