

## Repurposing object strategy

During the week of this residency, I brought in a focus on working with an object. In my upcoming performance, I work with an object that I use in a way very different from its intended purpose. I'm interested in how I can think about things, situations, and people as if I didn't know them — to keep my perspective fresh. The question is: is that even possible?

If we form concepts and relationships with objects, subjects, family, friends, or authority figures from a very early age, can these concepts later be redefined so deeply that they change their nature, function, and potential? How can I look at things through a lens of discovery, before convention clouds my judgment?

My thinking has also been inspired by the architectural concept "*A lot with little*" — using local and recyclable materials. I also brought something from my own "locality," my home — a pair of Rollerblades that have been in my way for a while — and gave them a new breath, a new use, a new form. I never learned how to skate, so I began exploring how to use them in my own way. The fact that I don't know how to use them properly allows me to approach them like an untainted child — discovering, playing.

This initial phase of the project is quite rare for me. Usually, I begin with questions — about a topic that feels meaningful to me, something I find worth communicating, something that resonates not only personally but also socially. Now, I'm entering the process through a more random, almost Dadaistic approach — I take an object and only through working with it do I start to uncover parallels with my own life.

The performance *The World That Can't Stop Talking* explores the current tendency of capitalist society in which we are forced to sell ourselves in order to survive. As artists, as human beings... What happens to us in this extrovert, capitalist setup if we are introverts? And what kind of friction arises when you're an introvert who appears like an extrovert?

Suddenly, the skates have become a metaphor for instability — something I deeply feel in this global context. I can't skate. It's a vulnerability. I feel fragile, I can't control my body — and all of that reminds me of moments when I have to perform, promote, convince a theatre to co-produce, find sponsors, persuade a grant commission, look confident, believe in my "product." and sell it eventually.

How can the independent dance scene expect all this of me? Isn't it enough that I have stage fright? Isn't it enough that I get nervous whenever I have to speak? Do we have to keep talking and talking just to be heard?

This is what I explore in my new work.