

Fičo Dance Journey

founded by Sandra Anais Dorem & Goran Bogdanovski (dec. 2014)

<http://www.ficobalet.org/>

NGO founded by
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<http://sandraanaisvidim.wix.com/dance-ecology>

Dance Ecology founded by Sandra Anais

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**artistic advisor and curator for Slovenia of modul-dance project (multi-annual cooperation project 2010-2014 with participation of 20 dance houses from 16 european countries. It focuses on the development of independent professional dance artists. Its aim is to create the optimum production conditions for artists, dancers and choreographers throughout Europe in order to facilitate their mobility and promote the dissemination of their work)*

being mobile by being your own border



About the Fičo



■ What is Fičo?

Fičo (Zastava 750) is the first economically accessible car that we have all been able to afford in 70ies in ex-Yugoslavia. It is the smallest car ever produced by Zastava and today almost rarely found. Graceful, aerodynamic and capable to drive incredible distances, it has room for everyone! A true symbol of our region!

Zastava 750 is widely known by its nickname "Fiča" (*Фиџа*) or "Fičo" (*Фиџо*) in Serbian, Montenegrin, Croatian and Bosnian, by "Fičo" or "Fičko" in Slovene and by "Fičko" (*Фиџо*) in Macedonian. The nickname "Fiča" comes from the main character of a comic published by the newspaper [Borba](#) during the first years of the car's production. The car's popularity has started increasing in the last years, partly from the low fuel consumption and very cheap price as a second hand vehicle. Also it starting to become a symbol for nostalgia, and many youngsters that need cheap utilitarian vehicle with a bohemian status symbol are buying this car as a second hand vehicle. Because of that prices have risen in the last couple of years and many fan clubs have emerged.

About Journey

- Journey is not a festival. It is traveling and discovering your inner - self, relationships with people, nature, culture and society. It is not a place for expectations. It is a place of surprise, wondering, gratitude and being totally open for new experiences within a temporary established community. It is about questioning your friendships, identity, spirituality in relation to improvisation of every day habits. Building up a camp. Helping in kitchen. Being compassionate in critical situations. Sharing. Accepting the gifts of nature and putting them in advantage to your needs. Opportunity for listening and clarifying. Being fragile and show that in front of others. Finding out what is sacred to you.

About Mobility

discovering different formats of festivals

- we were moving with a van, but a challenge for upcoming years would be to start moving according to ecological principles - by feet, bike or with horse?
- moving through countries & different natural habitats / mountains vs. sea; countryside vs. city
- moving into ourselves - inner journey - spiritual practices - taboo??
- questioning the meaning of holidays ? ...holly days? holly activities?
- mobile cooking & guerilla eating solutions
- moving ideas

About Borders

....We have borders to be crossed....

- 1.)widening borders of defining **what is dance**
- ▣ putting it in a wider context of a “lifestyle” and not just another activity or art form with focus on final product - performance
- ▣ moving from PRODUCT to PROCESS
- ▣ by being concrete, it means :
- ▣ not always having perfect conditions : studio, theatre, producer & audience
- ▣ within this new framework and perspective it becomes a practice of approaching relationships, society and natural habitat around us

About Borders

2.) political borders

- are invisible borders that can affect peoples lives, such as f.e. getting a visum for artists&participants from other continents

3.) intimate borders

- sharing an intimate space : a tent, food, plates, spoons&forks, toilet, shower..
- sharing an intimate time : spending all day with a group; no time for isolation and shortened time for personal reflection

About Borders

4. cultural borders

- how does a society READ dance? How does a society READ touch?
How does a society READ bodies?...

- *"Touch is one of the most important sensations that we have. It helps us achieve deeper awareness. When somebody touches us, our body parts, bones, muscles...we can differentiate sensations and at the same time we stimulate body for greater collaboration with bodies around it. We can read and feel sensations. Body is like an information carrier."*

- <http://www.zurinstitute.com/touchintherapy.html>

- Based on Cohen (1987) and Hunter and Struve's (1998) work, following are short descriptions of these cultural, mostly unspoken, taboos:

- "Don't touch the opposite gender!" This taboo is based on the belief or worldview that sexualizes all or most forms of touch.
- "Don't touch same gender friends!" This boundary is primarily based in the homophobic fears prevalent in our culture.
- "Don't touch yourself!" This injunction stems, in part, from some religious and puritanical doctrines and phobias around self-pleasure and masturbation.
- "Don't touch strangers!" This command is based on a cultural fear of "the other," a paranoid attitude towards unfamiliar persons and those who are outsiders of one's own group.
- "Do not touch the elderly, the sick and the dying!" This reflects a negative attitude in American culture towards the elderly, the sick, and the dying that manifests itself by segregating them from the rest of the population. The sick and the elderly are often housed away in specialized board and care facilities, where much of time hospital staff do not

About Borders

Recent research done by the Touch Research Institute has demonstrated that touch triggers a cascade of chemical responses, including a decrease in urinary stress hormones (cortisol, catecholamines, norepinephrine, epinephrine), and increased serotonin and dopamine levels. The shift in these bio-chemicals has been proven to decrease depression.

In spite of the numerous therapeutic approaches, theories and practices that systematically and effectively use touch in therapy, touch has nevertheless been marginalized, forbidden, called a taboo, often sexualized and at times, even criminalized by many schools of psychotherapy and ethicists.

Anthropological data reveal mainstream American mothers as being less affectionate toward their children, more likely to touch their children in public mainly as a means of control, and to expect children to entertain themselves.

- 🚩 CONCLUSION : it is very important to adapt to local codes of cultural interpretations or at least being aware of possible consequences
- 🚩 f.e. : Georgia experience / Tbilisi
- 🚩 5.) linguistic borders
- 🚩 body language is universal language and we are experiencing that in practical terms, not only in a politically correct context& circumstances such as : conference, performance,...

About Borders

6. professional borders

- Why does a dance performance have to be presented in a respected venue in order to be treated as a piece of art? **Does dance need audience to exist?** ...this kind of questioning could provoke a great paradigmatical shift in currently established dance production

- How to capture a site - specific piece?

7. financial borders

- applying **gift economy**: can my art be a gift for society and at the same time remains integrity and is treated as a professional art piece?
- can we exist if we are not part of funding system?
- does artist have to question his/ her motivation of participating in such a project, which does not promise any relevant & established reference?

About borders

■ 8. environmental borders

- traveling from one place to another - with less expenses than being on a tour and with possibilities of meeting and interact with local communities
- extreme weather conditions - challenges the perception of time&productivity

■ 9. ecological borders

- ecology in terms of relationships...co-working, co-living, community building, co-decision making

■ 10. learning borders - the best learning happens out of “dance studio”, out of institutional context

Art is all about questioning, right?

▣ Conclusion

▣ “REPLACE AMBITION WITH
CURIOSITY” Hugo Leonardo Silva

is it still about borders or is it about challenges?

- what is art and why?
- who is you to determine my art & being?

INSPIRATIONS

- **Nomad Dance Academy** (example of academy on the road, 15 people travelling 3 months to 6 countries exchanging knowledge and doing their own creations in interaction with local communities) _ "ALL is education"
- **Sacred Economics - Money, Gift and Society in the Age of Transition / Charles Eisenstein**
- **The Book** traces the history of money from ancient gift economies to modern capitalism, revealing how the money system has contributed to alienation, competition, and scarcity, destroyed community, and necessitated endless growth.

Today, these trends have reached their extreme - but in the wake of their collapse, we may find great opportunity to transition to a more connected, ecological, and sustainable way of being.

VIDEO (6minutes) : <http://sacred-economics.com/> _ *gradual steps to GIFT ECONOMY*
- **Ethics of Art - Ecological Turns in Performing Arts - Guy Cools**
- The book focuses on the European contemporary dance scene, but it embeds this in the larger context and history of eco-art practices, while also providing some striking examples of best practices from the USA and Canada. In The Ethics of Art the singular voices of individual artists, discussing their own creative practices, are equally important as the more scholarly contributions.
- <http://www.modul-dance.eu/2014/10/20/guy-cools-and-mala-kline-present-the-ethics-of-art-in-vienna/>
- **NO BORDERS - Vangelis Legakis** _ interdisciplinarity & spirituality
- **Contact Journey** _ <https://www.youtube.com/watch?v=qH2niZ1mHM>