

opponent's report for

Roza Pogosian

into the welcoming hour 4.0

into the welcoming hour 4.0 is a collective longterm performance project and experimental artistic research into possible more-than-human coexistence on a damaged planet.

It started in the early 2019 and concludes now in the form of the thesis project, while future plans in direction to the scale of the project, as well as a filmic documentation are already in the making.

The thesis touches upon diverse, very interesting methods of working performatively: immersive performative installation; experimentation with narrative techniques; improvisation in choreography, sound, voice and body movement, diverse human and non-human collectivities, physical experiments with interspecies communication, sound- voice and breathing technics etc. etc., where choreography and improvisation together hold a very delicate balance.

I am not sure if the historically colonial legacy of the European *botanical garden* is the right place to propagate living in diversity, but the *garden* certainly stands for ecological, social and political coexistence. The argumentation reminds of Guattaries' *The Three Ecologies* from 1989, without the research report mentioning this eminently prophetic writing. Also the main idea to structure the piece and the space into three progressive zones, that is social bodies, levels of consciousness, realms of life etc., can be interpreted as directly referring to Guattaries' ingenious proposal and are utterly convincing in their theoretical complexity, processual character and medial differentiation.

Creating an environment in which a meaningful collective event can take place is an open, engaged and truly experimental artistic statement.

Also the insistence in the preparation process as itself an integral part of the project is radical, consequent and promising.

Furthermore, the inter- and transdisciplinary character of this «Gesamtkunstwerk» - including music, dance, theatre, ritual etc. - is highly ambitious in a very good way, and truly aware of the utter importance of engaged collaboration regarding the problems, their range and scale, that we face nowadays.

To extend and transform the role of the spectator of the piece is a highly important act: in ecological environments there are no outsiders, no master view points, and no objective gaze from above, outside or afar. Every visitor once incorporated into the piece leaves being a spectator and becomes a sensible, participating co-operator, entering an eco-systemic commune which consists of most diverse forms of living. To encourage, facilitate, experiment with and provide entrance in such human- and non-human commune – to allow becoming-with – perhaps is the most noble aestheto-ethical statement of this intriguing artistic research project.

I highly recommend the award of the MgA title
with a proposed classification of a minimum of “very good” (2).

Amsterdam, September 7 2020

Christina Della Giustina