POLITICS OF TOGETHERNESS IN DANCE: THE AFFECTIVE PERSISTENCE OF SOMATIC COLLECTIVITY UNDER POST-FORDISM

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Abstract. The last decade of scholarship in dance has produced a number of literary contributions which account for the need to theorize the radical potential of dance as a site for political activism in the context of global social and economic crises. As a practitioner, teacher and theorist in dance and performance, working in a UK university, I am interested in exploring the potential of somatics to resist a seemingly utilitarian incorporation of somatic principles into the agenda of neo-liberalism under post-Fordist conditions. This research has been informed by my previous theorization of collaborative performance practices from a range of interdisciplinary perspectives including philosophical, political and performative. In this article, I refer to somatics as an umbrella term to discuss practices related to the dance field including protests, walks, flashmobs and choreographic explorations of performative participation. While these practices might not be widely recognized as somatic practices, I argue that all operate at a somatic level and point to an ever-shifting relationship between the individual, the collective and the social environment. I reflect on a number of theoretical ideas pertaining to the relations between the development of somatics and the intensification of cultural capitalism in contemporary western society. In doing so, I aim to theorize somatics as critical and political practices of collective forms of being and working together. Drawing on instances of collective embodiment, I argue for the politicization of somatic practices as it relates to ideas of affect, ethics and time. I suggest that embodied expressions of collectivity as politicized somatics can develop valid tactics to counter what I observe to be a mimetic phenomenon between dance practices and capitalism. A situation that has been only exacerbated by the Covid 19 pandemic. I propose the concept of *somatic collectivity* as a way to describe the critical potential of collective embodiment found in dance and its expanded field of practices.

Keywords: somatics, collectivity, togetherness, ethics, affect, post-Fordism.

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Introduction

If at the beginning of the new millennium, togetherness was observed as a problem of global proportions (Massumi 88), almost twenty years later — in the midst of growing international social polarization — the challenge that this phenomenon offers for rethinking and re-experiencing the individual and the collective has become even more manifest. Local and international developments with regards to environment, technology and migration have informed a politics of togetherness whereby collective and individual socially engaged actions have become vital to reassess the ways we breathe, communicate and move. Recently, dance has been at the forefront of this reassessment of the public sphere. It is evident in the expansion of the field of dance and politics (Kolb; Cvejić and Vujanovic; Kowal et al.). Similarly, somatic discourses including those that intersect with dance practices have also been foregrounding the critical potential of bodily knowledge and practice in the face of neo-liberalism (Ginot; Firth; Fortin). Neo-liberalism refers here to a political regime that has dominated western economy for over three decades. It promotes individual entrepreneurship and skills, free market and free trade. Neo-liberal logics challenge the production of culture in society as its policies aim at privatizing public services into commercial ventures including in the fields of education, health and social care, and the arts. Moreover, in the context of post-Fordism, working practices emerged during the shift from the production of goods to the production of information and services. In this new economy, artists have become the role model for contemporary workers described as multiskilled, flexible and resilient (Kunst). In these terms, dancers represent 'ideal' creative subjects. However, the political economy of the dancing body, subsumed into the global forces of the market, can also be seen as being exploited by post-Fordist capitalism. For Kowal et al., dancers 'are disciplined, self-controlled', and become 'expert in self-promotion to avoid the risk of precarity that is the downside of the loosening of social bonds in times when global markets replace nation-states and their systems of social security' (12). The tension between the blurring of artistic strategies into contemporary life and labour and a resistance to neo-liberal agendas informs the discourses that traverse the field and practice of dance including its education, training, and its places and modes of production. For example, the eclectic aspect of technical styles and skills requested by the industry reflects the nature of the neo-liberal worker as multiskilled and flexible. While the conditions of dance production and education are increasingly formatted by market forces (as seen in increases of short-term project-based creative processes, freelance remuneration for creative workers and consumerist universities), one of the consequences of this regime for embodied practices — including dance and somatics — is the undermining of the concept of community and collectivity by the accentuation of self-individuality.

In the field of somatics, parallel to these developments, a shift of focus from the internal process of self-awareness to the external processes of social awareness has been observed. Kirsty Alexander and Thomas Kampe, as editors of a recent special issue for this journal, explored the ways in which 'the processes of undoing existing patterns' and creating new ones in somatic practices 'can be extended beyond the body of the individual to the body politics or the social body' (3). In the following issue, Sylvie Fortin theorizes the notion of social somatics as one of the pathways of somatic practices which counter balances its inward-looking aspect. Fortin describes social somatics

as a call from somatics educators in the 1990s for 'an expansion of awareness, from the internal to the external, from the self to society' (146). As examples of social somatic practices, she discusses a range of action-research projects addressing issues on eating disorders and depression and focused on working with specific community groups. Drawing on the work of somatic practitioner and theorist Isabelle Ginot, Fortin observes the need to adapt somatics approaches such as Feldenkrais to the need of marginalized groups with diverse socio-economic and cultural backgrounds. She defines these practices as 'politicised somatics' capable of reuniting 'a focus on oneself and on others' (Fortin 148). This argument resonates with Ginot's reminder that somatics can represent, 'an "alternative", even subversive discourse' in relation to culturally dominant understanding and practices of the body (18).

Methods

This research has been informed by my previous theorization of collaborative performance practices from a range of interdisciplinary perspectives including philosophical, political and performative. I have previously examined how the critical potential of cooperative processes of creative practices might be assessed with consideration of the scope for such strategies to be adapted towards utilitarian and profitable purposes by the institutional order (Colin and Sachsenmaier). I propose to focus here on the notion of collectivity, collectivus (to collect, to gather) in the light of the recent application of the notion of the common in academic dance and performance discourse (Cvejić and Vujanovic; Laermans; Lepecki; Burt). In this writing I refer to somatics as an umbrella term, which encompass practices that might not be recognized as somatic practices but which, I argue, all operate at a somatic level and point to an ever-shifting relationship between the individual, the collective and the social environment. While Fortin's 'social somatics' refers to the work of somatic educators working in the community, I want to extend this concept to the idea of embodied collectivity as manifested in the expanded fields of dance and social choreography including protests, walks, flashmobs and choreographic explorations of performative participation.

Examining the underlying ideology around the production of the contemporary body is crucial for the continuing development of alternative discourses on the practice of the body. This research is particularly pertinent against the backdrop of current on-going international crises including in relation to health, race, migration and the environment. In the United Kingdom, a growing awareness of the need for solidarity, and development of a politics of belonging based on altruism, empathy and connectivity had been already widely argued within social commentary in the aftermath of the 2016 Brexit referendum (Monbiot; Klein). Today's catastrophic global pandemic wrought by COVID 19 complicates our understanding and practice of togetherness. In this article, I consider the affective value of somatics as creative and social practices capable of fostering change.

I begin by problematizing the relationship between affect and embodiment in the context of post-Fordist society. Examining discourses on affect, I discuss the ways in which the intensification of self-responsibility for innovation and well-being in post-Fordism reveals the use of somatic strategies by neo-liberal agendas concerned with resilience to the anxiety created by capitalism. The second part of the article draws on the notion of ethics and the concept of enjoyment to explore the conditions for the development of an ethics of engagement in affective

practice of embodiment. I argue that within a post-Fordist context, there remains scope to re-orient affective practices towards the development of a somatic and ethical 'responsiveness', which might in turn allow for the formation of an alternative model of political relations.

This article is intended as a theorization of the concept of somatic collectivity and it is beyond its scope to offer extended ideas of practice. Nonetheless, I examine specific aspects of collective bodily practices — such as affective and temporal qualities — in order to illustrate another potential direction towards politicizing our thinking about somatics. I point to the ways these social somatics — based on improvisational principles such as flocking, walking, scoring and task-based performance and public interventions — can be understood as radical social practices that persistently rehearse alternative forms of collective embodiment. If framed as a social dispositive of the service economy — and one that does not only reflect this economy (Harvie 61) — these practices are capable of performing a critical resistance.

Results

The intensification of cultural capitalism

The term 'cultural capitalism' refers to the application of a capitalist logic of consumerism and profit to cultural and arts activities; and the sale of attitudes or lifestyles (Žižek). This application has promoted the notion of creativity as a central force of the market economy. The new context facing us is a politics that has elevated the post-Fordian principle of creativity as a rule of society at a time of cuts to public funding. As Andreas Reckwitz observes, 'the tension between an anti-institutional desire for creativity and the institutionalized *demand* for creativity' *(The Invention of Creativity: Modern Society and the Culture of the New)* has now reached a peak. Workers are responsible for a continual production of innovation. Creative industries are at the centre of an 'innovation economy' that promotes an ideal of creativity where economic and personal growth conflate.

Dance theorist Gabrielle Klein (1) highlights the ways in which contemporary forms of political participation differ from those of 1970s social movements. If previous artistic initiatives supporting civil protest were focused on human rights (including the politics of gender, ethnicity and warfare), Klein argues that current protest movements (demonstrations, flashmobs and some participative choreographic projects) are reacting against the corruption and the management of politics itself. Klein argues, 'in their creative practice, political acting does not exclusively take place as a resistance to, but also as part of the post-Fordian regime of creativity' (197). The implication for somatic practices and its ethical value is significant. As Emilyn Claid highlighted at the *Dance and Somatic Conference* in 2015, somatic informed dance practices value an 'Ethics of Otherness' whereby exchanges between practitioners might be experienced as unknown and 'as something creatively uncertain and logically impossible'. This process, Claid argues, 'interrupts' the production process of the dance market (117–26). Yet it remains necessary to examine the extent of this interruption within the current advanced phase of neo-liberalism and how somatic practices in dance can establish their value within and beyond the multiplicity of techniques offered in vocational training.

From the perspective of media theory, the philosopher Franco 'Bifo' Berardi offers a thought-provoking statement about the notion of disruption and its relevance to contemporary politics including the ones unfolding during the Coronavirus pandemic. He holds that:

- we call disruption a break in the circulation of information, and in the circulation of power.

> In the modern industrial age [...] disruption could be easily turned into revolution and revolution brought about change in social relations, the creation of a new form of the social environment and so on. Now we are facing the opposite effect. [...] Instead of resulting in revolution, disruption is resulting in the consolidation of power (31).

In the context of public dance interventions, unexpected or sudden movements of groups of people working together can have an unsettling effect on established control. But the ways in which capitalism has embraced ephemerality as the ultimate quality of cultural production might undermine the effect of this disruption. For as the anthropologist and geographer David Harvey argued towards the end of the twentieth century, 'the relatively stable aesthetic of Fordist modernity has given way to all the ferment, instability, and fleeting qualities of a postmodern aesthetic that celebrates difference, ephemerality, spectacle, fashion and the commodification of cultural form' (156). The efficacy of ephemerality to operate as a rupture, a break, an interruption to the static of over-determined structures of the everyday needs to be critically re-assessed under such conditions.

For people working in somatics and dance this raises questions about our time together. How do we resist a fast, fragmented, interrupted sense of time in our coming together in the studio, onstage, in the streets and on screens? How do we question the flickering duration of our practice together? How do these decisions impact on the heightened crisis of belonging whereby privilege afforded to some bodies increases the risks that burden others? These questions are bound to the economy of production of artistic labour (including, e.g., project-based conditions, freelance contracts and networking pressures) that informs creative and logistical decision-making processes in dance. Equally, there are related questions concerning the degree of autonomy underlying pedagogical approaches (including training and techniques in dance). As Randy Martin warns us, togetherness in the context of a politics of precarity will position the 'need to dance between a ceiling of debt that has become punitive, and a floor of forgiveness that does not interrogate what we want to be liable for' (11). The precarity of the dancers' work has been recognized by Equity, the United Kingdom's trade union for creative practitioners, which recently formed a dance committee to defend the interests of independent dance practitioners faced with challenging labour conditions. Equity found increasing anxiety amongst dancers due to a lack of contracts, low pay, unfunded projects and unsafe conditions ("Dance Committee"). This situation has also been exacerbated by the Covid 19 pandemic.

Affective practices under post-Fordism

If examining the politics of time in relation to social somatics reveals an intertwinement of bodily practices with current political systems, another driving force of this mimetic process in post-Fordist society is the capitalization of affects by neo-liberal agendas. Post-Fordist working practices in the fields of information and digital communication have been described by a number of scholars to be constituted of intangible sources such as intellectual, creative and social skills and the affective services (Lazzarato; Negri and Hardt). These services are based upon the exploitation of the bodily capacity to affect and be affected or, in other words, upon the lucrative utilization of the ways in which bodies are able to act, to engage and to connect (Massumi). At the same time, this phenomenon has been

extensively theorized and criticized within academia by what has been called 'the affective turn' (Clough and Halley).

From a historical perspective, we can note that a re-emergence of affect theory in western philosophy coincides with the development of somatic movement practices in the 1970s and an emphasis on 'body–mind thinking' in dance training (Eddy 7). The somatic viewpoint refutes the Cartesian mind–body separation and foreground. The notion of affect is paramount to the establishment of a different relationship between the mind and body. Indeed, affects are based on bodily experiences that account for changes in the body, which include the mind.

Affective workers, including dancers and performers and somatic practitioners, are modelled according to the flexibility of the market because the flexible, autonomous, self-reliant and disciplined aspect of capitalist labour inscribes itself into our bodies. Flexibility is one of the main characteristics that differentiate post-Fordist from Fordist methods of production (or the mass society of Fordism from the flexible socio-economic organization of post-Fordism). Furthermore, the affective turn is linked to a wider political context whereby the state uses discourses of affect to produce resilient individuals capable of managing the uncertainty pertaining to the current era of neo-liberal globalization. Under post-Fordism, the nature of affect has changed. While Fordism was characterized by the *boredom* of the mechanization of our relations in the first part of the twentieth century, the anxiety created by the precarious nature of our contemporary existence represents the dominant affect in the post-Fordist era. The World Health Organization (51) projects that depression will be the primary cause of burden of disease in 2030. This trend is reflected in UK universities where the number of students withdrawing from their studies due to mental health issues has trebled over the last decade (Marsh). Berardi argues that the speed of information flows, combined with the fragmentation of life, leads to a constant bodily excitation without release, which marks the presence of the body in society in an aggressive way. He observes that the repressed and denied energy – created by economic exploitation and virtual communication in the last two decades – 'is coming back as aggressive energy (37). The cuts to public funding in the UK pre-Covid era led to a cultural sector being awarded the role of supporting society's social needs. A number of policies have pointed to that function. For example, in 2018 the then Culture Secretary, Matt Hancock announced a Social Prescribing Scheme whereby doctors are able to refer patients to arts and social activities such as dance classes, art therapy or gardening sessions for health reason. Hancock introduced the scheme as a way to 'help save money for the NHS and social care system by using artistic and social activities in order to 'help meet major challenges facing health and social care – ageing, loneliness, mental health, and other long-term conditions' ("Social Prescribing Speech").

In this context Somatics could be seen to be assimilated to a system of market value which leads to an instrumentalization of its practice. For example, Joanna Cook in her investigation of the role of mindfulness in public policy accounts for its practice as a neo-liberal tool. She argues that:

- mindfulness not only aligns with neoliberalism, but it also provides the motor for it: learning practices of emotional regulation and reflexive awareness 'responsibilizes' practitioners, who are simultaneously 'resilient' enough to remain unaffected by the emotional and psychological effects of neoliberal uncertainty and individualism (Cook 148).

Similarly, in her examination of somatic pedagogies, Rhiannon Firth points to examples in education where emotional literacy and well-being are being measured to identify vulnerable subjects while academic subjects are being developed to promote resilience and flexibility. Firth also observes that the focus on Well-being in the UK research agenda is linked to promoting 'willingness/ability to work, meeting corporate interest and the desire to reduce welfare expenditures' (125). Moreover, the rhetoric around ideas of 'well-being', emotional support and self-help has gained increasing currency in mainstream education and in popular culture. Klein observes, 'in *liquid modernity* [...] more and more of dance — is being called on to find solutions for the damage done to the social' (206). The main argument concerning the neo-liberal appropriation of discourses of affect is that it leads to individualist and depoliticized behaviours, or individualized *care for the self*, supporting entrepreneurial capital (Brannelly et al.). This discourse on neo-liberal *self-care* theorizes subjectification and self-governance under post-Fordism and denounces the ways in which individual responsibility for 'well-being' may deflect attention from a wider socio-economic dimension. 'Any viable resistance to state structurations of affect', Firth argues, 'needs to critically reveal existing structures of affect, and resist these through a reconceived understanding and the creation of new affects at an embodied level' (122). If affects foreground an embodied subjectivity, what would be the nature of an embodied practice capable of resisting the affective discourses under neo-liberalism?

The benefit of somatics as a peripheral practice to dance training has achieved widespread recognition amongst dance students in the United Kingdom. Students value its practice as an assurance for health or as preparatory to the technique class and performance. However, learners are generally less likely to refer to its social dimension, let alone its potential value as a political tool. While dance students might, through practice, experience an enhanced sense of connection with others or an increased sense of openness, there remains a risk that the practice is still frequently experienced by students as what is more fundamentally an individualized experience. In the discussion part of the article below, I aim to foreground the relational aspect of somatics in order to demonstrate its potential for an alternative experience of political responsibility to the dominant self-care model. According to recent critical examinations of the role of somatics in contemporary society, the appropriation and subjectivism of these practices by neo-liberalism is not total (Firth; Kinnamon; Cook). Collective relations embrace different forms of contemporary responsibility which intersect with neo-liberal logics of self-responsibility and self-care but which can also be shaped by interpersonal responsibility and obligation. From an ethnographic perspective, Cook points out that there is still scope 'to explore the practices of people who recognize collective and structural causes of suffering at the same time as seeking practices of subjectification for improving wellbeing' (149). It is with this wider understanding of contemporary responsibility that I examine the conditions for the development of an ethics of engagement in affective practice of embodiment. I refer below to three aspects of the politics of somatic collectivity, which I argue account for a resistance to a contemporary aesthetics of individualism.

Discussion

The first aspect is bound to a specific practice of time in collective movement-based improvisation — as found in many

somatic classes but also public interventions — which involves the synchronization of participants' duration as an alternative to unison practice. I want to link this capacity of synchronization with the idea of social participation — as an instance of practices of the collective 'we'. Synchronization does not point here to perfect uniformity but rather to an attention to difference of rhythms from which synchronized patterns can form but remain transitory. This 'flocking' aspect of embodied collectivity can be seen as a kind of participation which is bound to specific somatic understandings of attention. For example, 'thinking in movement' in improvisation develops an embodied 'interactional' mind that points to this 'attentional practice' (De Spain 167). I have argued elsewhere (Colin) that the distribution of attention and presence in movement improvisation can be understood as a collective thinking which embraces the temporal indeterminacy of our multiple selves and thus intensifies the process of 'becoming plural' inherent to what I am referring here as a somatic embodied collectivity. While this process might be experienced in a number of improvisation-based dance practices such as Contact Improvisation or Skinner Release Technique, I suggest that the skills developed during such practices can be oriented towards a political production of attention. Embodied collectivity in the context of artistic cooperation and 'communing' can be found in the expanded form of dance as social choreographies. Defined as non-normative relational assemblage, these choreographies have been interpreted within the field of dance as offering a new model of social relations whereby political participation and civil protest can intersect. (Sabish; Cvejić and Vujanovic; Klein) Klein's analysis of German-based collective LIGNA's performance *Radioballet* is a good example of this political potential of social choreographies as public interventions. Set in Hamburg's main train station the piece is read as a protest against the privatization of German railway station space. Klein examines how the performance generates a production of attention through the choreography of bodies, movement and costumes.

The notion of social choreography is useful for thinking about a public 'choreographic' practising of collectivity as a way to rehearse an alternative community. Following Jean-Luc Nancy, Rudi Laermans argues that collective creation can be seen to be a significant manifestation of the crucial aim of politics for 'achieving the common' *(Moving Together: Making and Theorizing Contemporary Dance)*. A recent rise in the use of the term 'choreography' beyond the field of dance and performance points to the procedural functions of choreography as a regulator of processes including the scientific, political and artistic (Hewitt; Cvejic & Vujanovic; Klein; Kliën). Although in dance research the meaning of the term 'social choreography' has had varied interpretations, a theoretical model was provided by Andrew Hewitt *(Social Choreography: Ideology as Performance in Dance and Everyday Movement)* in his book *Social Choreography: Ideology as Performance in Dance and Everyday Movement.* At the heart of Hewitt's theory is the idea that the connection between choreography and the social is based on how the aesthetic is bound to the social order itself. He considers 'dance as the production and presentation of social order; and dance as the articulation and disposition of bodies at work and play' (19). Cvejic and Vujanovic's analysis of Hewitt's theory emphasized on the conditions for social choreography to disrupt its normative function — exemplified by historical mass

dancing[1] — towards a more critical model of performance. For choreographer Michael Kliën 'Social Choreography permeates the tightly knit fabric of socialization, for other potential realities to be sensed and experienced, and for new relational fields amongst human and non-human to be forged' (5). Notwithstanding the normative aspect of dance, as a performative self-organization of bodies in time and space, social choreographies can allow for the reclamation of the public space but it also points to an idea of community that does not define itself in something shared prior to its establishment — but rather something defined in the action of continuously practising its understanding of the 'we'. As such, practising collectivity might be understood as a self-organizing embodiment of a coming together; but a coming together that does not impose its own rhythms or seek to implement its own laws. Instead it uncovers 'underlying social relations and patterns' (Kliën 5). While I further discuss below some examples of this practice mainly from the last decade, many examples of these choreographies of the social have emerged from the recent context of social distancing and face masks wearing during the pandemic when personal, public and private spaces were constantly having to be negotiated to forge new ways of relating to each other in both physical and virtual spaces.

Affective persistence

My argument for the relevance of somatic collectivity in the face of neo-liberal forces is based on the understanding of the importance of a persistence of its practice. If we return to the politics of time in post-Fordism and its emphasis on state of impermanency or temporariness, somatic collectivity can offer a resistance to the dominant fleeting qualities of contemporary life by the persistence of its relational repetition. The persistence of embodied somatic practice is understood as a repeated 'insistence on going against the flow', to borrow from Sara Ahmed's feminist metaphor of wilfulness as creativity. Ahmed ("Feminist Killjoy (And other Willful Subjects)") advocates a 'wilful politics' as a collective politics: 'wilfulness is a collecting together, of those struggling for a different ground for existence'. The persistence of somatic collectivity offers ways to continuously reformulate and re-invent different grounds for existence by developing wilful practices of attention together. Persisting is a quality of dance practices which adopt an 'ethics of keeping it going' to develop anarchic forms of social organization (Burt 172).

Enjoyment and ethical agility

While Ahmed ("Feminist Killjoy (And other Willful Subjects)") positively refers to wilful subjects as 'killjoys', I suggest we can extend Ahmed's idea to examine enjoyment as another condition for the criticality of somatic collectivity. Eikels argues that 'the pleasure in performing that which is easy' offers a political orientation 'towards performative equality' (17). Practising a democratic collectivity, in these terms, is about 'performing things that everybody can do' because 'the easy does not need a leader' (17).

Re-assessing pleasurable practice through the notion of enjoyment in somatic collectivity offers interesting terrain from which to consider the excess of creativity under post-Fordist production, because it points to a process irreducible to neo-liberal commodification. Alfred North Whitehead proposes an economy of enjoyment whereby the private emotion of enjoyment must be coupled with a public concern. Each occasion of practice becomes "an activity of concern" [...] with

[1] The authors offer a comparative analysis of Rudolph Laban's "choric consecreation play" and the mass celebration performed by the youth parade in Titto's postwar Yugoslavia.

things that in their own essence lie beyond it' (167). Concern for practising collectivity is in itself a kind of enjoyment. For Steven Shaviro, Whitehead's notions of concerns and enjoyment 'are so closely connected because they are both movements, (or pulsations) of emotion' (250). As such, responsibility in somatic collective relations can be understood as entailing a persisting movement between public concerns and self-enjoyment. Grasping these 'in and out' movements is part of the agility developed through attentional practices.

Moreover, in the context of dance, the egalitarian aspect of Eikels' practising of the easy, combined with the affective persistence of synchronization of bodies in somatic collectivity, might be paralleled with the emancipatory potential of a new virtuosity. Burt *(Ungoverning Dance: Contemporary European Theatre Dance and the Commons)* argues that rather than displaying conventionally marketed technical skills, contemporary choreographers may draw on alternative kinds of dance knowledge and performance experience that resist commodification. For Burt, 'Rethinking virtuosity in dance means recognizing the potential value of virtue as a quality arising from dance practice' (62–63).

Examples of instructions and scores for group practice or group versions of solo movement exploration have become more widely available in the last decade (everybody's performance scores – www.everybodystoolbox.net/ and Nobody's Business – www.nobodysbusiness.wordpress.com). The dissemination of this collective research offers a range of task-based explorations of elaborated forms of the exercise 'Follow the Leader' whereby the embodied activities of following, leading and observing are questioned in practice. A good example of performance of this collective process is the group solo performance *Togethering (Togethering: a Group Solo)* by French choreographer Alice Chauchat where dance is presented as a social activity or 'a means and an end to togetherness' *(Togethering: a Group Solo)*. In this piece which was performed at *The Politics of Collaboration European Currents* research event at Middlesex University in September 2016, a somatic collectivity is explored through the use of scores and poems. A deck of cards offers starting points for improvisation and performance. Amongst other propositions, the idea of companionship is presented as following:

- you keep your dance company
- your dance keeps you company
- your dance keeps other people company
- you keep their dance company. (Chauchat)

Composing the attention of the self (for both the performer and the audience members) is a spatio-temporal process. The time and space of the performance is proposed as a reality to experience 'here and now' while offering strategies to envisage other occasions of coming-together. As Chauchat explains, 'it is an invitation to address those occasions as experiments that are each time re-formulated and that we invent together' *(Togethering: a Group Solo)*. Distributing the self through negotiating the inherent division of attention in somatic practices develops an ethical *agility* or a *responsiveness*, which I argue is necessary for resistance. It is through the practice of this collectivity that I am able to synchronize my doing, thinking and feeling with others. A more recent example of this practice can be found in the spreading of the viral dance challenge *Jerusalema*, a South African Afrobeats music with an accompanying dance inspired by the Africanised electric slide which spread on social media at one of the worth moment of the Covid pandemic in early part of 2020. Described as a counter-contagion, the video offered a way for people to come together and synchronised their solidarity

to a hopeful future. Police departments in Africa to priests in Europe posted their own *Jerusalema* dance videos which repeated and adapted the initial choreography. Reflecting on the impact of this social media dance, scholar Ananya Jahanara Kabir beautifully stated that:

- This gift to the world is the secret of moving collectively. Not in cookie-cutter unison but through individual response to poly-rhythmic Africanist aesthetic principles that are held together by a master-structure. Dancing in this way is resistance, incorporating kinetic and rhythmic principles that circulated initially around the Atlantic rim (including the Americas, Europe, the Caribbean and Africa). It connects and revitalises by enacting an embodied memory of resistance to enslavement (Kabir).

As a social choreography, the *Jerusalema* dance challenge is an example of somatic collectivity. Practising collectivity through synchronizing our time and duration together is bound to an ethics of engagement which I suggest can be located in the self-enjoyment of this practice in concerns with others. We can think of critical practices which continuously re-assess an awareness of the underlying ideology around the production of bodies. We can also think of practices which aim to re-experience the individual and the collective by persisting in asking the question that American post-modern choreographer Steve Paxton raised in the context of another historical crisis 'what can a body do to be safe' (17).

Conclusion

While I began these reflections on somatic practices by highlighting crises of togetherness in post-Fordism, it is now clearer that the political significance of these practices resides in their ambivalent relationship with neo-liberalism. On the one hand, the constant need of late capitalism to find new sources to validate its development contributes to an appropriation of somatics by neo-liberal agendas. In turn, this may result in the fragmentation of collaborative endeavours into individual intentions. Conversely, when these practices are distinguished from a mainstream self-care culture, the persistence of somatic collectivity might offer scope — from an embodied and political perspective — for resistance to the commodification of affects under post-Fordism.

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БИДЕГІ БІРЛІГУ САЯСАТЫ: ПОСТФОРДИЗМ ЖАҒДАЙЫНДАҒЫ СОМАТИКАЛЫҚ ҰЖЫМДАСТЫҚТЫҢ АФФЕКТИВТІ ТҰРАҚТЫЛЫҒЫ

Аңдатпа. Би өнері саласындағы соңғы он жылдағы зерттеулер жаһандық, әлеуметтік және экономикалық дағдарыстар контекстінде саяси қызметтің тұғырнамасы ретінде бидің түбегейлі әлеуетін теориялау қажеттілігін көтеретін бірқатар еңбектердің пайда болуына әкелді. Автор британдық университетте жұмыс істейтін практик, оқытушы және би мен перфоманс теоретигі ретінде постфордизм жағдайында соматикалық принциптерді неолиберализм контекстіне утилитарлық енгізуге қарсы тұру мақсатында соматика мүмкіндіктерін зерттеуге қызығушылық танытады. Бұл зерттеу мақала авторының әртүрлі пәнаралық, оның ішінде философиялық, саяси және перспективтік көзқарастармен бірлескен алдыңғы жұмыс тәжірибесінің теориялық негіздемесі негізінде құрылған. Мақалада соматика заманауи би өнеріне қатысты тәжірибелерді талқылауға итермелеу үшін жиі қолданылатын термин ретінде қызмет етеді, соның ішінде наразылықтар, би серуендері, флешмобтар және перформативті қатысудың хореографиялық зерттеулері. Бұл тәжірибелер соматикалық тәжірибе ретінде кеңінен қабылданбаса да, соматикалық деңгейде әрекет етеді және жеке адам, қоғам және әлеуметтік орта арасындағы үнемі өзгеріп отыратын қарым-қатынасты көрсетеді. Соматиканың дамуы мен қазіргі батыс қоғамындағы мәдени капитализмнің күшеюі арасындағы байланысқа қатысты теориялық идеялардың жиынтығын қарастыра отырып, автор соматиканы болмыстың және ынтымақтастықтың ұжымдық формаларының сыни және саяси тәжірибесі ретінде теориялауға тырысады. Мақалада ұжымдық бейнелеу (би орындау) мысалдарына сүйене отырып, аффект, этика және уақыт идеяларымен байланысты болғандықтан, соматикалық тәжірибенің саясаттануына баса назар аударылады. Автор саясиландырылған соматика түріндегі ұжымдықтың бейнеленген білдірулері би тәжірибесі мен капитализм арасындағы миметикалық құбылыс деп атауға болатын нәрсеге қарсы тұрудың тиімді тактикасын жасай алады деп болжайды. Сонымен қатар, жағдайды COVID 19 пандемиясы ушықтырғанын атап өткен жөн. Автор соматикалық ұжымдық тұжырымдаманы би тәжірибесінің кеңейтілген өрісі арқылы ұжымдық іске асырудың сыни әлеуетін сипаттау тәсілі ретінде ұсынады.

Тірек сөздер: соматика, ұжымдық, бірігу, этика, аффект, эмоция, постфордизм.

Автор қолжазбаның соңғы нұсқасын оқып құптады және мүдделер қақтығысы жоқ екендігін мәлімдейді.

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ПОЛИТИКА ЕДИНЕНИЯ В ТАНЦЕ: АФФЕКТИВНАЯ СТОЙКОСТЬ СОМАТИЧЕСКОЙ КОЛЛЕКТИВНОСТИ В УСЛОВИЯХ ПОСТФОРДИЗМА

Аннотация. Исследования последних десяти лет в области танца привели к появлению ряда работ, которые вызывают необходимость в теоретизации радикального потенциала танца как площадки для политической активности в контексте глобальных, социальных и экономических кризисов. Автор как практик, преподаватель и теоретик танца и перформанса, работающий в британском университете, заинтересован в изучении возможностей соматики с целью противостоять утилитарному включению соматических принципов в контекст неолиберализма в условиях постфордизма. Настоящее исследование построено на основе предыдущих теоретических обоснований автором статьи практик совместной работы с различными междисциплинарными точками зрения, включая философскую, политическую и перформативную. В статье соматика выступает в качестве общепринятого термина, чтобы способствовать обсуждению практик, относящихся к современному танцевальному искусству, в том числе протестам, танцпрогулкам, флешмобам и хореографическим исследованиям перформативных участий. Несмотря на то, что эти практики не получили широкого признания в качестве соматических практик, тем не менее они действуют на соматическом уровне и указывают на постоянно меняющиеся отношения между индивидом, коллективом и социальной средой. Рассматривая совокупность теоретических идей, касающихся взаимосвязи между развитием соматики и усилением культурного капитализма в современном западном обществе, автор стремится теоретизировать соматику как критическую и политическую практику коллективных форм бытия и сотрудничества. В статье, опираясь на примеры коллективного воплощения (исполнения танца), автор подчеркивает политизацию соматических практик, поскольку она связана с идеями аффекта, этики и времени. Предполагается, что воплощенные выражения коллективности в виде политизированной соматики могут разработать действенную тактику для противодействия тому, что можно называть миметическим феноменом между танцевальными практиками и капитализмом. Вдобавок надо отметить, что ситуация только усугубилась пандемией COVID 19. Автором предлагается концепция соматической коллективности как способ описания критического потенциала коллективного воплощения через расширенное поле танцевальных практик.

Ключевые слова: соматика, коллективность, сплоченность, этика, аффект, эмоция, постфордизм.

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