

Application for CM1 Shira pliskin

This year, I am interested in working with materials and with assemblages of the body that move beyond the human.

How does attaching material to the body affect the imagery of the work? Can the body become accustomed to what is attached to it? I am interested in the process between foreignness and belonging, and in our relationship to the material.

I am interested in how abstract images can evoke memories and sensations—how they activate the nervous systems of both the performer and the audience, and connect us to intergenerational memory. In the same way that a material is attached to the body and, at a certain point, we decide that it is flesh of our own flesh, how much are we willing to claim as part of ourselves the history of our parents, the land we were born on, and the shared fabric of humanity?

When does the “self” stop? Should it stop at all? And what are the boundaries of my expansion into the world of another—and into my own world?

More specifically, this year I am interested in working with metal and the world of imagery it offers me. Among these are images of hostility, rigidity, and resilience, alongside its ability to bend, adapt, and take on new forms.

I imagine metal attached to the body, taking on the forms of a thorn, a horn, or a sword. I imagine the performers in a constant dialogue with the material attached to their bodies, testing their boundaries, embracing the material as part of themselves, and wondering: why do they have thorns?

And what about the body?

From our bodies, we created metal. We carved and scarred the earth, we boiled it and struck it, in a survival-driven pursuit. We created something that we are not able to break,

and here we are,

so fragile,
so soft,
and trembling.

And in direct contact with the metal, our flesh becomes a comforting pillow. We give it a bed and warm its body, and give it a pulse, all of this despite its ability to pierce our flesh.

I would like to join specifically the cm program because i want to be part of a creative space together with my fellow students. I believe in a collective creative environment that is nourished by different and changing life experiences. I feel that the creative space at SEAD, with its strong human-centered approach, creates a depth of research that is truly unique.

I also see great value in receiving mentoring from different professional perspectives. I believe that a process like this can help me refine my creative mechanisms and find inspiration through different sources and approaches.

In addition, I believe that the CM process succeeds in bringing young artists and performers towards professional creation that deserves to be presented on stages both within SEAD and beyond it. As a young choreographer, knowing that I can create a work that can provide meaning and professional opportunities for both myself and the performers I will work with is extremely important to me.

Thank you for listening, for your investment, and for this opportunity.

See you at the beginning of the academic year.