

A Choreography Called DANSEatelier

DANSEatelier

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Imagine

11 birds

Imagine

a dance home

Imagine

a container

This choreography with all its details, aesthetics, formations and paces is made today. I moved past you. You picked up the coffee cup. We all sat down in the circle at the same time. You sang my song, She finished it. We laughed. I cried. Then we flocked to the kitchen in different individual trajectories.

This choreography is a thing we can look at, side with and witness. In order to tell a different story than the one we keep telling. In order to see what it actually produces, and not what it was intended to produce.

I and I

Is it easier to be many?

At the beginning, the shape of DANSEatelier was that of a single-celled organism where we gathered together around each other within a flat hierarchical structure. Along the way we have discovered that the flat structure was actually littered with small invisible structures and that although we share many of the same values, we each tell an individual story. We

want to create a space where we make visible these structures in order to understand what they are doing and how we want to use them. From here we are able to work with multiple hierarchies when they are needed. We try to maintain a space that holds the multiplicity of our perspectives and that carries the myriad of contradictions and confirmations. When we accept and understand our different perspectives we can enter into each other's thinking and start to be there for each other, not just alongside each other. Then 11 people can become a collective, a platform, a labour ease off, a group of separate artists and a force.

Delegation, distribution of responsibility and rotational systems are some of the key principles that we employ in the structure of DANSEatelier. We come together for a regular bi-weekly meeting and we take time to be together in the emotional and the practical labour. These are all tools that come from experiences of both working and living collectively, from texts such as "The Tyranny of Structurelessness" by Jo Freeman and engaging in activist and feminist initiatives. All these experiences give us more complex languages and different contexts to situate our work within.

You tell me about me. I tell you about you. You tell me about me. I tell you about youth. Youth tells me about dance. Dance tells you about living. Living tells creatures about heartache. Heartache tells you about gender. Gender tells us about structures and about structures and about support. Support might tell about friendship. Friendship tells about continuity. Continuity tells fluidity about difficulty. Difficulty tells time about density. Density tells about fusion. Fusion tells some about contamination. Contamination tells both of you about crisis and dance terminology. Dance terminology tells appropriators about innovation whilst Innovation tells productivity about capitalism. Capitalism tells art about protocols. Protocols enlightens the privileged about systems. Systems tell something about some things. Some things tell whoever about shades and summertime in cold Hawaii that tells you about leisure. Leisure tells dancers to stay away. Stay away tells some to come that eventually tells emotions about contradiction and ambiguity. Ambiguity tells the rest about subjectivity that tells loneliness about friendshipping.

Misunderstandings of words.

Spelling mistakes.

Trendy words we repeat until the trend changes.

The language within DANSEatelier is constantly challenged and transformed. We are influenced by terms from academic research, nature phenomenons, different artistic fields as well as the choreographic discourse in general (often finding ourselves working with terms we think are brand new, just to discover that other artists have been working with the exact same words the last 50 years), in order to understand our position in, and relation to, the collective and our own choreographical work. Sometimes words and phrases are used to the extent of exhaustion. We can roll each other's tongues. From the help of language we try to develop a diverse vocabulary, change patterns, and return to them again when time is ready.

Words we have been spending time with:

Rhizomatic - An image used during the process of making the group piece 'the tectonics' by DANSEatelier. The term comes from a philosophical concept developed by Gilles Deleuze and Felix Guattari, and is used to describe theory and research that allows for multiple, non-hierarchical entry and exit points in data representation and interpretation. In 'the tectonics' we worked with the idea of a 'live mapping', a rhizomatic landscape, where we as performers were moving between, next to and side by side each other, layering and adding information through bodies, sound, screens and telepathy. We also use the rhizomatic image as a way to see and practice the infrastructure of DANSEatelier.

Circlusion - The antonym to penetration is a term coined by Bini Adamczak that has been key to the thinking behind 'thecarrierbag festival', a feminist festival for dance, choreography and performance. Thinking with Bini Adamczak's 'On Circlusion' and Ursula Le Guin's 'The Carrier Bag Theory of Fiction'

, the festival puts into question how we gather around, carry and circulate works by activating not only the works, but also the context and the situation carrying them.

Siphonophorae - A hard one to pronounce and the newest word in our collected dictionary. A siphonophorae is a mass of several individual organisms attached to each other. The image of a colony of different zooids can be an illustration of DANSEatelier's being.

Imagine

a purpose of having a purpose
relations being an extra body
confirmation
being away
coming back
expectations
impact in an environment
the importance of being many
the future with many

Collectivity has weaved my history, given material to the present and revealed strategies for the future. Later I escaped. For a very long time silence was preferred. I have been disappearing and stopped responding. I think I would have given in. I dissolve into the mass of the collective. All the moodswings exhaust me. Mostly my own. The other takes over. My body needs you to be close, my mind is exploding. I think I'm just a bit tired actually, it's also spring and it's so sad. I can stand here in the near of you and I can hear what you're thinking. I'm thinking the same. You help me dance when I take you down into the body that is mine. .

We live and last through DANSEatelier as a work and as a plastic and pliable state. It's plasticity gives it a potential to both give and receive form. Like a mass balancing in between our hands, it has the ability to change from within as well as by us. DANSEatelier is shape shifting, not as a response to neo liberal capitalist forces that want us to be flexible, new and good at everything, but because we don't yet know what form dance and choreography can and could take. Just as DANSEatelier can change and so can our relationship to DANSEatelier and each other.

Sometimes we can disappear as individuals within the mass of the collective. Like the chameleon we change

according to each other, getting swallowed by the plasticity of our own creation. We make individual compromises, consciously or unconsciously, and have to remind ourselves that we are not only we, but also I and I.

We take time and find a great value in that. We take time to listen, open up and to ferment ideas on our own and together. We allow what we do together to unfold over years and years and for slowness to be a political place full of potential. Decision making as a group also takes time and our experience is that our surrounding society does not always allow for that. Time is spent in common beliefs of togetherness and not being alone in a socialist wet-dream of trust,

[Essay]

respect and solidarity in the frame of a basic income guarantee and a time span longer than all the short term contracts.

We constantly critique ourselves. Sometimes being so critical that producing ideas or thoughts is a problematic action in itself. Overproduction is not our interest.

Imagine

Slowly overthinking
re-activating
re-using
re-developing new knowledges
Saying yes
Letting go
Giving in
Giving up
Stretching it
Flexing it
Giving it attention
Alliterating

a long-term open relationship
between 11 people
emotions
frustrations
confusions
doubts
differences
illusions

When forming a group and working collectively, we find it important to open up, take part and contribute to the local dance and choreography community, as well as letting the community guide, inspire and shape our work within the collective. By insisting on our own individual artistic pathways and crossover collaborations we collect experiences that feed our continuous collective work. This also enables us to create a foundation for inviting colleagues and friends to take part and form the initiatives hosted within DANSEatelier.

Some of these initiatives have been a series of performance events, such as Performance Feasts , DANSEatelier feat. Friends , 'thecarrierbag festival', Openings , Reflections , Drama and Weavings , where we invite local and international artists to present work within the convivial dance-home of DANSEatelier. We find it important to support a sense of belonging within the community; which for us means making space for continuously meeting, sharing and dancing together.

It's a hell of a work to stay unsolid. Always feeling the weight of failure and the light explosion of potentials. Keep it to a gentle touch of compromise. I dare you... The place is pumping whilst people are internationalizing, at home or not. That's the strength in numbers. Many many mutations

1 23 4 5 678 9 10 11

Dear you out there floating in outer space, Gravity does strange things to you and I'm floating in the most peculiar way. Adrift an ever changing sea, ferociously unpredictable, with stormy emotions and excitement. The maybe-landscape of things-that-might-happen slides around me. It's built of slippery rocks, dissolving sand and potentially crumbling bricks. You forge something that doesn't rest on potentials. Threads of wool. Wool of care. Care taking. Taking it slow. Slowly linger. Linger on the way. Wayfinding. Finding out. Outsource. Sources that are woven. Woven tapestry. Tapestry of voices. Voices of many. Many polyrhythms. Polyrhythmic madrigal. Madrigal of parts. Partner dance. Dance me on. On and on. On a wave. Wave to me. Me and you. I've been waiting, think I'm gonna make that move. I hope for more relations, alliterations, stories, sagas, pathways, possibilities, constellations and crossings to appear. And with that, I thank you for last time, for today and for the times to come.

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DANSEatelier

founded in 2015, is a place and a group of 11 colleagues, dancers and friends working in the field of dance in Copenhagen, as well as internationally. The initiative originates from a need for continuity, a space for sharing of knowledge, as well as social and artistic support – to stand together in our relationship with dance, dancing and choreography. A large part of our work consists of finding ways for how to deal with the 'thought-action' of rhizomatic structuring and multiple hierarchies. By insisting on togetherness and taking time, we want to take steps away from individualization and loneliness, whether it is through hosting, sharing or making work. It is an ongoing organizational and creative research in collectivity, morphing with time and needs. DANSEatelier consists of Sandra Liaklev Andersen, Ingvild Bertelsen, Marlene Bonnesen, Isolde Daun, Stine Frandsen, Meleat Fredriksson, Emilia Gasiorek, Snorre Jeppe Hansen, Nanna Stigsdatter Mathiassen, Olivia Riviere and Karis Zidore.

[Essay]

- ⁱ <https://www.jofreeman.com/joreen/tyranny.htm>
- ⁱⁱ <http://www.kareneliot.de/downloads/Deleuze%20Guattari%20A%20Thousand%20Plateaus.pdf>
- ⁱⁱⁱ <http://www.maskmagazine.com/the-mommy-issue/sex/circlusion>
- ^{iv} <http://danseatelier.dk/work/thecarrierbag-festival/thecarrierbag-2019.html>
- ^v <http://www.trabal.org/texts/pdf/LeGuin.pdf>
- ^{vi} <http://www.siphonophores.org/SiphOrganization.php>
- ^{vii} <https://vimeo.com/199139077>
- ^{viii} <http://danseatelier.dk/work/featfriends.html>
- ^{ix} <http://danseatelier.dk/work/openings.html>
- ^x <http://danseatelier.dk/work/reflections.html>
- ^{xi} <http://danseatelier.dk/work/drama-1.html>
- ^{xii} <http://danseatelier.dk/work/weavings.html>