



DANCE FLOOR

POLITICALITY OF PERFORMANCE / PERFORMATIVITY OF POLITICS

**MICRO MAGAZINE
OF PERFORMING ARTS.**

ARTISTIC RESEARCH

Bartosz Ostrowski
Fernando Belfiore
Magda Ptasznik
Anna Majewska
Antonia Baehr
Andrew Wass
Koo Jeong A
Laila White
Emma Bigé

Artistic research in itself can be, and often is, a goal. It leads to certain conclusions, observations, manifestos. Despite appearances - as the term "artistic" may suggest - their finale need not be an artistic activity. You can publish them in the form of a book, a single text or a podcast, do a workshop, an installation or - how about that! - a show of process work, for example.

In the case of choreography and other performative practices, a sensitive form of sharing the results of artistic research is a workshop or laboratory work with others whom we want to bestow our practice. Then it is up to us to decide what and how much we want to share with others and what we want to leave in the shadows of our own intimacy. Because in addition to working with sources and archives, research work in the (dance) studio is very often an intimate journey into ourselves.

p. 2 **Bartosz Ostrowski**Democratizing structuring

p. 4 **Fernando Belfiore**Non-Conforming Bodies. Collectivity. Pluralism. Ancestral Futures

p. 6 **Magda Ptasznik** Research work does not happen in isolation

p. 8 **Anna Majewska**On the peripheries

p. 10 **Antonia Baehr**The score "Holding Hands"

p. 12 **Andrew Wass**Real-Space Composition

p. 14 **Koo Jeong A**Invention of space

p. 16 **Laila White**The pair woman

p. 18 **Emma Bigé**For an ecopolitics of dance

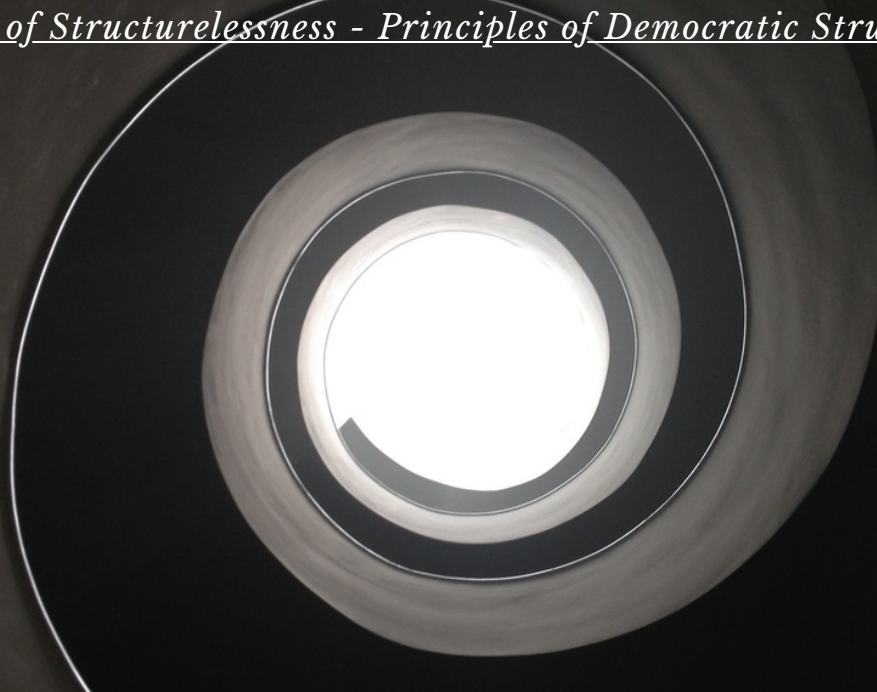
choreographer
dancer
performer
actor

BARTOSZ
OSTROWSKI

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To make visible is political action. To make accessible is political empathy. To make visible the structures of collective work makes it possible to consciously create the conditions for artistic research that becomes a political manifesto.

The two-week residency "Blurrylingualism - encounter in between languages" at the Workshop Foundation in Budapest was an opportunity to work together as an international team, consisting of a visual artist, a curator and two choreographers, at a politically difficult moment for independent art in Hungary (there was a withdrawal of all state subsidies for all cultural organizations). The multiplicity of actors involved in the project, which is artistic research at the intersection of choreography and linguistics, includes per se a multiplicity of languages of artistic expression and ways of working, needs, competencies, skills, as well as personalities. The following seven principles of democratic structuring have made this melting pot less likely to spill out. Quotes are from Jo Freeman aka Joreen's text "The Tyranny of Structurelessness - Principles of Democratic Structuring":



- 1 **Delegation of specific authority** to specific individuals for specific tasks by democratic procedures.
- 2 **Requiring** all those to whom authority has been delegated to be responsible to all those who selected them. (...), but it is the group that has the ultimate say over how the power is exercised.
- 3 **Distribution of authority** among as many people as is reasonably possible. This prevents monopoly of power and (...) gives many people an opportunity (...) to learn specific skills.
- 4 **Rotation of tasks among individuals(...)**
(...). People should be given an opportunity to learn skills they do not have, but this is best done through some sort of 'apprenticeship' programme rather than the 'sink or swim' method. Having a responsibility one can't handle well is demoralising. Conversely, being blackballed from what one can do well does not encourage one to develop one's skills. (...)
- 5 **Diffusion of information** to everyone as frequently as possible.
- 6 **Information is power.** (...)The more one knows about how things work, the more politically effective one can be.
- 7 **Equal access to resources** (...) Skills and information are also resources. Members' skills and information can be equally available only when members are willing to teach what they know to others.

The thought of another residency within the framework of this project, with an even expanded team, this July, thanks to the structures already produced, causes less palpitations of the precarious heart.



Non-Conforming Bodies. Collectivity. Pluralism. Ancestral Futures.

escrever, to choreograph. ler. levantar, dançar collections of notes. to fall, to love without the fall, to stand, to stand for. review your actions, your incorporations, cleansing your channels of perception, to encounter, to search, singing together, moving together. Collaborate. Cooperate. Construct. Nourish. Imagine. To re-forest. The reforestation of imagination. The potentialities of social change. of structural change. of collective plural imaginaries, conscientização. To go beyond slogans and pre-fabricated thoughts. The privatisation. The privation. Of exchange beyond incorporated monetary pyramid scheme of vantages and privileges golden bull dictated by colonial patriarchic capitalist crisis disasters. Ode to odd. to facts. The alienating performance of Titan-ic entrepreneurship. Ta-lento? To politicise movements. Social movements. Público. Neuroplasticity. Psychedelics. Micro-dosing. Radical Change. Investigatory doors and process of collecting, questioning and transforming. Prática and Action-base performance. To encounter the materiality of labouring together, sharing body knowledge and producing experiences of collectivity as an ignition transformation process. Qual é o próximo passo? Corpo. What shapes history are the material conditions. Movement affects the body. In the search for

collective, other modes, plurality, other modes to experience to produce change. Environment touches the body. Transformation of the material world. My body is touched. Materiality. Healing touch. Incorporated change. observation. perception. Unfamiliarity Risk Unpredictability.

Vida

Viadagem

Vadiagem

Viagem

Loka

Weird

Sinistro

Sense

Everything is alive and connected

Break funk pop disruption distance-engagement

Where your mind goes?

To practice how to listen

The network of the spiders

The tentacles

Po(l)vos

Ovos

The power of transformative materiality

Holding letting it go moulding shaping sculpting dialogical non- fixed non-rigid non-binary

Perform is how. O corpo em ações. Construção. Devir.

Fala

We fluid

the struggle between the various politics

To Unfold

Is Taste subjective? Mundo Material.

Repetition

Erotic

Meu Cool

Slavery wages

Food for thought

Formations

Nos/outras

O corpo é tocado

O toque. O tocar.

A língua.

Cartography of commonalities that are not sameness. Diferente. Entities.

Despacho. Non-hegemonic materials. Como se liberar da estrutura de (re)produção devastadora racista destrutiva expansionista. Mu/dança.

Collectivism without structural change is still individual narcissism. O evento que toca novos mundos possíveis, plurais e imagina-ações e explode com padrões, contradições expostas da norma-atividade burguesa. Prática, pensamento, resistência.

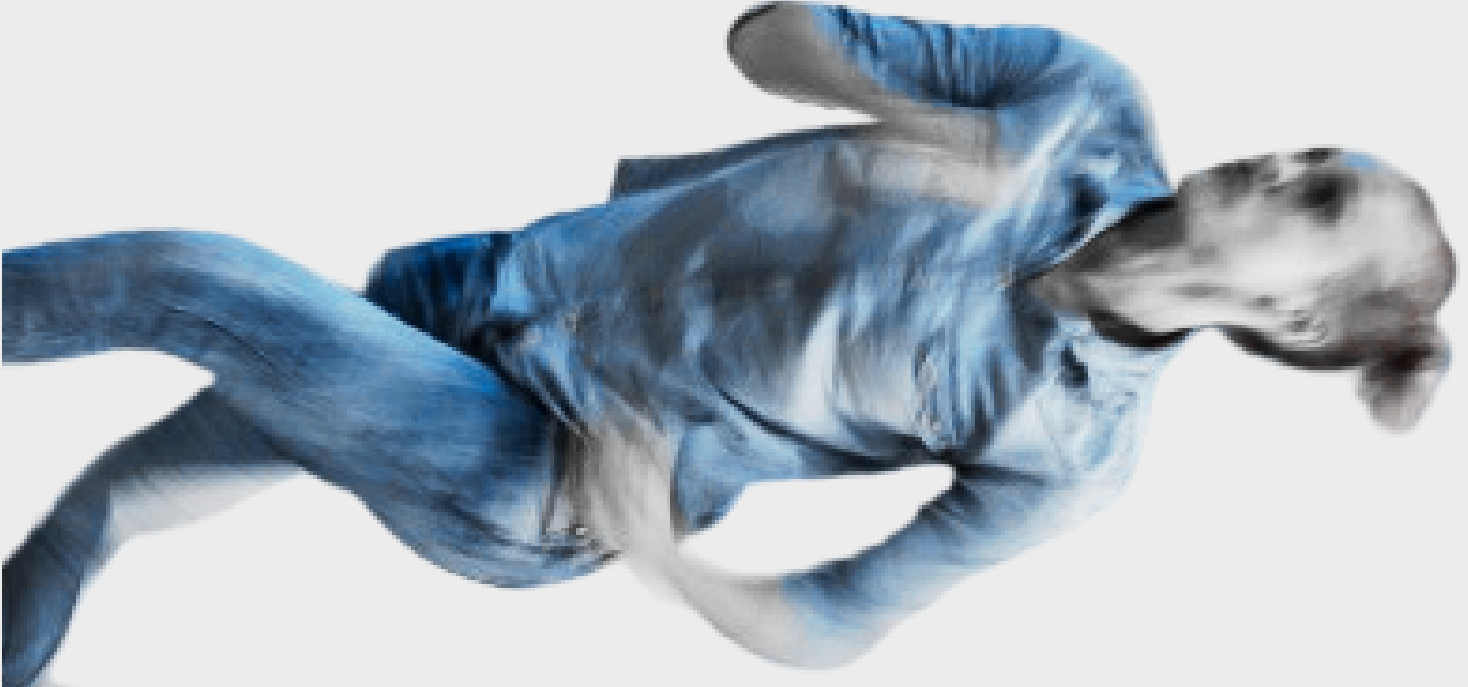
Cartography of commonalities
Despacho. Non-hegemonic
(re)produção devastadora
Collectivism without
que toca no
padrões
pe

makes performances through working with choreography and dance.

MAGDALENA PTASZNIK

magdalenaptasznik.wordpress.com/

Magdalena Ptasznik approaches choreography as a generative practice. She uses it to speculate about the futures for a world in a crisis. Her work circulates around scores and reflects upon the network of relations with other-than-human existences. By using somatic practices, site-specific materials, storytelling in self-practice formats, and workshop or performance settings, she seeks to empower change through activating collective imaginaries with the participants or audience. She has been developing a writing practice that uses choreographic tools (scores) to move attention, sensation, and imagination. This practice studies the performative potential of the situation of reading, looking into what kind of performance this work can produce with a reader.



The practice of art as research work (this is how I translate the Polish "badania artystyczne") is a confrontation with the question you ask and a commitment to work with it. It is a path that accepts doubts and bifurcations. It observes with curiosity the related problems that emerge. It does not seek to close chapters. It observes which doors swing open as we move. The opening of a door is sometimes the discovery of a new area. Sometimes the researcher enters it and stays there.

Artistic Research opposes the process of capitalist production. Although its manifestations take forms similar to other cultural products (performances, texts or exhibitions), they have a different meaning for the creator, and the audience offers a different point of access. Perhaps, they won't fit into a familiar convention or give the impression of being understated, but their goal is not to dazzle anyone. Perhaps they will invite confrontation, pose a question. Perhaps, they won't satisfy the expectations of those who and which "know they are going to the theater to WRITE WHAT YOU WANT." Because perhaps, they will be dealing with something surprising or just looking for a method that does not replicate the pattern of relationships at work. Perhaps.

By making the research aspect public, I am looking for a form that not only documents the results, but creates an active situation. One in which the study continues in the process of sharing it. Publication is also a form and method of research. The work I propose operates in the space of affect and imagination so it is important to know what feelings, ideas, thoughts and relationships activate its manifestations. Some of this knowledge comes back to me in various kinds of feedback, some shoots out of my reach.

Research work does not happen in isolation, it is work with others - human and non-human beings, with phenomena or cultural texts. It takes place in relationships, dialogue, cooperation. Even if I undertake it individually, I look at who and what is involved. If I draw from literature, for example, it is also a dialogue. The text I read comes from a context, it has its own hierarchy of power. Today, thinking about the relationships we engage in is an inherent feature of research practice. Artistic research is a space noticing and particularly sensitive to the existence of hierarchies. It observes relationships and asks twice about how it itself gets involved in it, what consequences this has. This "how" is part of its methodology, but also an ongoing theme. The research paper studies what meanings flow from the "how" it takes up, and what meanings are produced by other "hows" it rejects. By engaging with the topic, I am joining into the broader current of thinking. I do not use found resources to create my own work. I become a particle participating in the movement of thought, action - I seek to move myself and opportunities to move others.

ANNA MAJEWSKA

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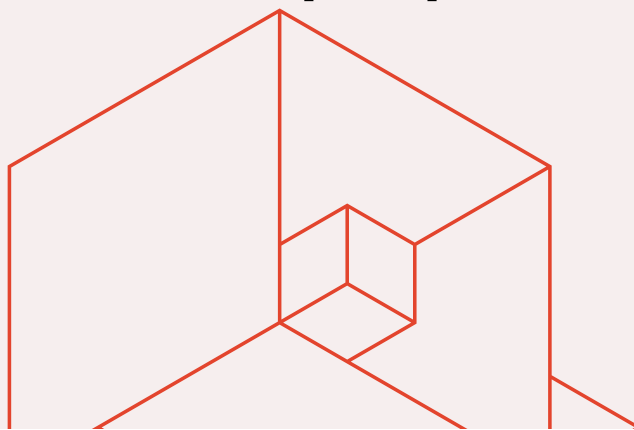


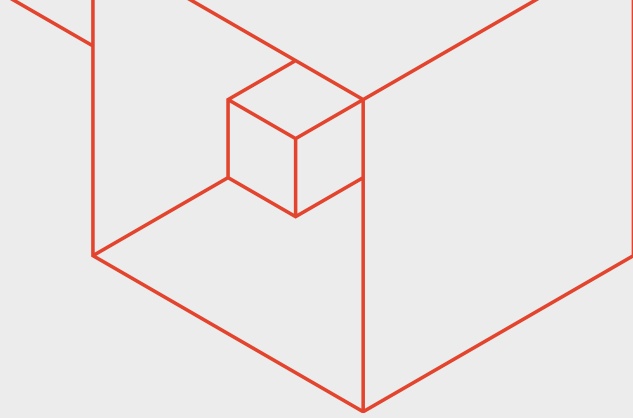
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Photo from author's archive

**performing arts researcher and curator of artistic-research
processes**

On the peripheries





My artistic research developed on the margins of the university and institutional theatre. It started with an attempt to address ecological crisis by creating spaces for artists, activists and scientists to meet, think together and experiment in search for alternative futures. In the first projects that I cocurated the emphasis was put on the relationality of disciplines and ways of thinking as well as the processuality of knowledge creation. I quickly realized that such a practice doesn't really fit in the frames of most culture institutions in Poland. While the academia hasn't yet recognized artistic research as a scientific approach, art institutions have remained reluctant to support it, given its main focus is not on the production of artworks that can be sold or toured around festivals. In effect, maintaining those practices involves a lot of unpaid work within the cracks in the public financing system.

As it often happens, the precarious work done on the peripheries creates new knowledges and alternative research approaches. I have experienced repeatedly how artistic research viruses institutions, prompting renegotiation of their dominant norms and hierarchies of knowledge creation practices. Both at the universities and art institutions it resists the neoliberal pressure to overproduce and empowers collective, ecological, embodied, queer-feminist ways of thinking together that have been pushed away to the margins of scientific practice as "not serious enough".

It is about time to recognize artistic research in Poland as an equal practice of both art and science, to support it financially and institutionally. I believe that to do so we need a solidary network of artistic research practitioners.

How about building one?
How about building one?
How about building one?
How about building one?
How about building one?

Excerpts from an interview with Antonia Baehr conducted by Myriam Van Imschoot and Ludovic Burel in 2005. The occasion for this nearly one hour talk with Antonia Baehr was the publication *What's the score*, a special issue in the French philosophical, political and artistic journal *Multitudes* (Nr. 21, Spring 2005) that dealt with scores and notation systems.

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ANTONIA
BAEHR

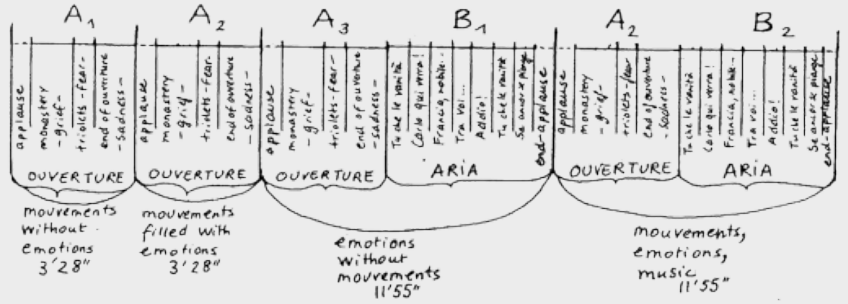
Antonia Baehr is a choreographer. What characterizes her is a non-disciplinary work and a method of collaboration with different people, using a game-structure with switching roles: each person is alternately director / author / host and performer / guest for the other one. In 1994 she co-founded the Berlin-based performance group „ex machinis“. She graduated in Film- and Media Arts at the Hochschule der Künste Berlin with Valie Export (1996) and obtained a DAAD-grant and a Merit Scholarship for the School of The Art Institute of Chicago. There she completed her Master in Performance with Lin Hixson of the performance group Goat Island and began collaborating with William Wheeler. Since 2000 she is based in Berlin.

A summary of the interview in English and the entire interview in French, respectively, can be read and listened to at:

http://olga0.oralsite.be/oralsite/pages/Antonia_Baehr_on_Scores/

<<The thing was to do it to see what it produces in an audience. We also realized that it needed a very naturalistic representation of emotions. It had to be very small, actually>>.

The score of "Holding hands"



Baehr explains that working with scores started with *Holding Hands* performance. She sketches the context of working collaborations with William Wheeler, the system of alternating roles of leading and the need to devise collaboration differently through working with scores. *Holding Hands* was part of a trilogy together with *Un après-midi* and *The Misses and Me*. Baehr surveys the general theme of the trilogy: a research on emotion and the effect on the audience.

Description of the score of *Holding Hands*, based on an aria of Maria Callas in concert at Convent Garden.

The entire aria is used, from overture to the applause by the audience. The score shows in four sections four reworkings of this aria, isolating every time different parameters. Baehr did not aspire mere representation or mimicry, but an analytical dissection of head movement, posture, emotion, etc, before mixing them in the full-on playback.

Baehr sums up three major reasons why she uses scores: avoiding classical dramaturgy based on narrativity that is not indebted to collage aesthetics in dance theater; a practice of writing; and collaboration.

Usually Baehr starts the performance with a short introduction that mentions that there's a score and that the performers have never rehearsed it. Everything what is seen by the audience is all happening for the very first time.

The instructions given [the performers] on the minidisc are complex and very difficult to perform precisely. The more detailed you think about the instructions, the more possibilities and/or difficulties arise. Baehr explains that the idea of collaboration is often accompanied by the notion of freedom. Albatoning is a counter method to method acting or Stanislavski-based approaches, working with emotional memory. Baehr started to use this method when working on *Holding Hands*.

Baehr Drag Kings queerness piece relates collaboration Antonia William in contrast opera "high art" material *Holding Hands* the choice work pulp material counter heterosexual normativity

ANDREW WASS

WASSWASSWASS.COM/

I have been investigating movement and its uses as a performance medium and as a medium for cogitation for over 20 years. By experimenting with aleatoric processes, I find that movement reveals an inherent awkwardness, a humor that echoes our own vulnerabilities. I formalize the coincidental and emphasize the conscious processes of composition that are the generative source of much of my performance works. Influenced heavily by my undergraduate studies of Biochemistry at U.C. San Diego, I create works using defined, almost crystalline palette in order to generate a myriad of possibilities. The possibilities are reduced and concentrated in the moments of execution and reception.

MY AREA OF RESEARCH IS THE NEXUS OF PHILOSOPHY, COGNITIVE SCIENCE, AND IMPROVISED DANCE-MAKING. CURRENTLY, I AM INVESTIGATING WAYS TO DESCRIBE CHANGE IN THE ACTIONS OF THE SOLO BODY WHILE IMPROVISING. ALSO I AM CURIOUS ABOUT THE INTERSECTION OF NEGATIVE AND POSITIVE FREEDOMS AND GENDER IN RELATION TO PHYSICAL CAPABILITY AND LANGUAGE.





The number of contact surfaces between individuals can vary.

REAL-SPACE COMPOSITION

THE DISTANCES BETWEEN ELEMENTS CAN VARY

IMPROVISED DANCE - MOVEMENT
ABSENT OF TELEOLOGY AND NOT
BEHOLDEN TO ITS PRECEDENT

The number of floor contacts per individual can vary.

A HABIT IS A STYLE

a style is a habit you like

YOU DON'T LIKE

If ballet is the "negation of weight" (Petra Kuppers), I would say that Contact Improvisation is the negotiation of weight.

CONSTANCY HYPOTHESIS $P = F(XE) + F(XI)$ THE CONSTANCY HYP

possible different dance choreographies if we are to look at moments of change in movement material

1 350 851 700 000 000 000

www.koojeonga.com/

KOO JEONG A



all texts from Koo Jeong A's website

Koo Jeong A is working mainly on the invention of spaces. The major intention of her interventions is to put the soul in that space. The work always includes architectural elements, big circle of drawings, fictions, poetries, publications, installations, sculptures, interventions in urban spaces, films, audio works and architecture projects. Koo's most recent project is a skatepark pavilion in collaboration with l'escault which is the first version of many other to be realised in else where another part of the world.

● ● ● The work of Koo Jeong A incorporates intersubjective ● ● ●
phenomena, digital features and timely imaginaries ● ● ●
● ● ● with the capacity to transform into large-scale sculpture ● ● ●
and painting, as well as film, animation, sound and ● ● ●
● ● ● scent, to reinvent the architectural space. The artist's ● ● ●
● ● ● site-specific reconfigurations open up narrative portals, ● ● ●
● ● ● where the various media are combined with natural ● ● ●
● ● ● elements such as wind or gravity and the ● ● ●
● ● ● electromagnetic field. In this way, alternative realities ● ● ●
● ● ● are conjured not only geographically but also in an ● ● ●
● ● ● astral sense, tracing the poetry that permeates their ● ● ●
● ● ● unique universe. ● ● ●

The artist's projects refract the viewer into different continents, states, personalities, and other forms of intelligence, drawing from a wide spectrum of concerns that has developed over the years, ranging from the human cognition that underpins our transient approach to our earthly environments and cosmic constellations that simultaneously connect and expand.

Koo Jeong A's installation works trigger a regeneration and dynamism in the area in which they are situated. Projects like the *Glow in the Dark Skatepark* series are situated in the public arena and become part of the infrastructure of the city or the cultural destination in a wide collaboration with local citizens and governments that encourages different generations to create various communal events or attractions through autonomous self-organisation.

Koo Jeong A's interest in the concept of the void also plays an important role. Installed in a site without the interaction of human beings, and affected only by the changing light of day and night, the large-scale sculptures still have depth of meaning, as if they are characters in time and space.

Art is seen by Koo Jeong A as a convergence with collective knowledge, and with the natural activities of life. To the artist, art is as an act of reverence that constantly incites the surprise of discovery, extending towards an unstoppable state of dynamism a perpetual becoming that is always oscillating, trembling and vibrating.

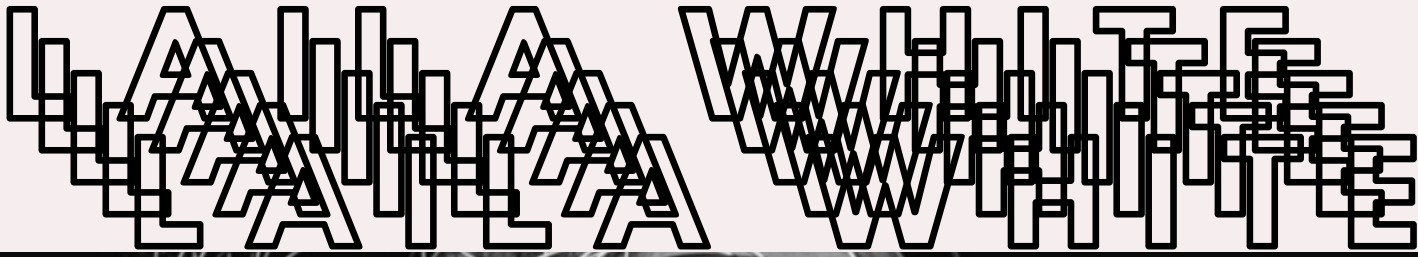


Photo: Laila White

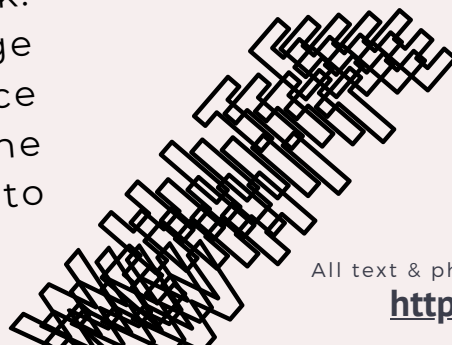
Laila White is the woman of two lives. The pair woman: The woman with two names, two mothers, two crutches, and a twin sister.

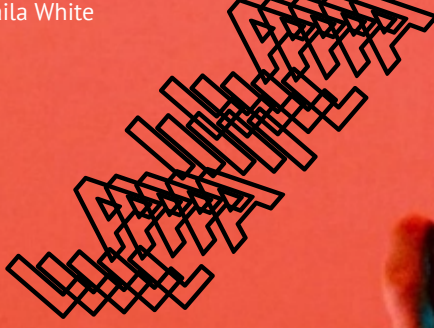
She was born in the inhospitable desert of the refugee camps of Tindouf (Algeria), where, at seven months of age, she contracted poliomyelitis.

At the age of eight, she was fostered by a Swedish-Catalan family in Girona (Spain).

She began to dance, letting herself go naturally in the dark. Her room became the refuge where she would find peace and eliminate the pain she suffered at school due to bullying.

After some time dancing without light, a person came into her life which allowed her to start dancing from the light. She began to explore further, looking for the creative and artistic plasticity offered by other tools such as photography, painting, sculpture, and video composition. These helped her to find another form of parallel expression.





She began to paint and make sculptures years later. In her painting works, she rarely used a brush; she chose objects such as sticks, crumpled paper, and a ruler to substitute the brush. She was also very interested in exploring mixing paint and other materials such as flour, coffee, and glass...

In some of her works, half of her body and half of her face is reflected, that is how Laila White tells us about the absence and experience of her "unknown twin sister" who she was separated from at a very young age, and where the illness is part of her photographic story.

La Declaracion /

Me veo reflejado. No somos iguales pero hay algo de mí en ella

Retorno / Madrid



Emma Bigé

digs, writes, translates, curates, and improvises with contemporary experimental dances and transfeminist philosophies.



Source: website

Emma Bigé is a co-editor of anthologies on improvisation (*Steve Paxton: Drafting Interior Techniques*, 2019; *La perspective de la pomme. Histoires, politiques et pratiques du Contact Improvisation*, 2021), and author of *Mouvementements. Écopolitiques de la danse* (La Découverte, 2023), she is currently working with trans*ecological studies, investigating the potentials for movement practices to undo modern/colonial binaries and to celebrate alliances with other critters of Terra.

more about Emma on her website:
cargocollective.com/sharingmovement

The following excerpt is from the introduction to Emma's fresh published book "*Mouvementements. Écopolitiques de la danse*":

for an ecopolitics of dance

There are in me movements that are not of me, movements that pre-date me and that, for some, institute me: movements of breathing, movements of the fluids streaming in my blood vessels, movements of my posture that maintains itself erect without my conscious assistance, movements of my eyes following the contours of the things which surround me. Ceaselessly, i am moved, from within and from without, by other movements than mine.

There exist many ways to learn and recognize and inhabit these movements. Ecology, for example, teaches us to take note of the

intricacies between human and more-than-human movements, teaches us our participation in the breathing of trees, as well as in the life of quantities of living beings that inhabit our digestive tracts, our homes, and our environments. For several decades, the commitment of activists, philosophers, and artists on this path has modified sensibilities at a remarkable speed. There are less and less of us, human mammals of Terra, to ignore that, as philosopher Donna J. Haraway says, “we are compost”. That is to say: there are less and less of us that ignore that we, terrestrial creatures, are the site for the blossoming of movements, of species, of lives other than ours.

In the arts, somatic and choreographic practices have contributed to this tuning of sensitivities to other living beings: by showing human beings capable of lending themselves to the ways of moving of other entities; by systematically undoing the privilege of erect posture; by studying the agile ways of weighing, falling, sliding, merging with other movements—with tenderness, with attention, with care. Numerous dances show that there are other motivations to move besides human sociality. These dances develop a unique form of compost-humanism: post-human, they abandon the all-too-humanist vocation of celebrating the victory of the human over the forces of gravity or animality. Composting the human, they aggravate our earthly, living, soil-bound condition.

Thinking with these dances is an opportunity to unlearn our ideas about what and who is the subject of our movements. With them, we get to create alliances with the more-than-human worlds that we inhabit.

They contribute to opening the ethological and geological windows through which communication and sympathy towards other living beings and other earthly movements pass.

25 - 30 JULY.2023

ŚWIĘTO RUCHU

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Workshop: **FROM SIGN LANGUAGE TO CHOREOGRAPHY**

Manzi Caleb - Afro-Dance dancer from Refugee Dance Club in Warsaw.

Workshop: **AFRODANCE**

Becia Kulgajuk - dancer, performer, acrobat from the Olsztyn Street Theater.

Workshop: **LET'S FALL IN DANCE!**

Lukas Wójcicki - independent dancer, performer, mover

Workshop: **TURBO SOMATICS RADICAL RELEASE**

Mariia Lozova - dancer, choreographer, performer from Kharkiv

Workshop: **PARTER MOVEMENT TECHNIQUE. IMPROVISATION**



F B E V E N T

IN THE NEXT ISSUE:

DECOLONIZATION

Hana Umeda

Ulduz Ahmadzadeh

Waeli Wang

Sarah Crowell

Gurur Ertem

Jozef Chua