

COLLECTIVES

Hollow
Tati&Pati
Taring Padi
Analog Collective
Centrum w Ruchu
Holobiont Collective
Berlin Strippers Collective
*foundationClass*collective

POLITICALITY OF PERFORMANCE / PERFORMATIVITY OF POLITICS

DANCE

FLOOR

**MICRO MAGAZINE
OF PERFORMING ARTS.**



I wanted to write "late issue", but maybe just in time the autumn/winter #8 issue of micro magazine DANCEFLOOR hits your hands. The entire issue is dedicated to the topic of art collectives. It's hard to write about everyday life and create art in times of brutal wars and occupation. However, I have long wondered whether to devote this issue to occupied Palestine and Gaza, where genocide is just happening via Israeli guns, rockets and bombs. And it's not anti-Semitism I abhor, but a criticism of the government of the state of Israel and a helpless attempt at solidarity with the exterminated Palestinian people. Nevertheless, I decided to go with the planned issue on collectives, which I am very happy about and consider it an important voice, and the next issue of the magazine - around March/April - will be entirely devoted to Palestine and resistance to the Israeli occupation through artistic tools and strategies.

In the current issue you will find texts about selected art collectives. Some of them - Tati&Pati, Hollow, Centrum w Ruchu, Holobiont and Berlin Strippers Collective - answered my questions about the motivation for founding the collective and how this decision translates into artistic work and the interplay between work outside the collective and work in the collective (uff:). Analog Collective, these are excerpts from my conversation with them on the "Któreśy do wyjścia" broadcast on Kapitał Radio and the texts about Taring Padi and *foundationClass* collectives are translated from their websites and from the Documenta Fifteen website (you'll find all the links in the articles). Have a good read and enjoy! (Lukas Wojcicki)

[#FreePalestine](#)

Hollow

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HOLLOW

Hollow embodies the shared hallucinations of dancer/choreographer **Viktor Szeri**, media artist/game designer **Tamás Páll**, and curator/writer **Gyula Muskovics**. They have been working collectively since 2018, combining their visible and immaterial forces with sound and game mechanics to **create immersive environments and cross-reality experiences**. They merge the methodologies of contemporary dance with poetics, new media, augmented reality, and live role-play to build world prototypes where the **dominant systems of consensual reality can be questioned and modified**.

Hollow has provided access in various forms to the land of obscurity, investigating topics and contexts such as queer cruising, the hyperspace, millennial cults, the radicalization of the gamer subculture, eco-anxiety, nature as a black box, and walking as a psychoactive substance. **Hollow is constantly becoming**, and most of their performances and installations are ongoing. Moving seamlessly across virtual terrains and the corporeal and **blurring the line between fictional and consensual realms**, they distill personal domains into collective experiences. **Hollow is a shape-shifter**; they melt and mutate in the moment and the space they occupy; they are a magic pot where **identities and narratives dissolve and bleed into each other**.



In 2018 we had the opportunity to work together in a residency program in Budapest. At the time, the three of us were interested in the relationship between the body and technology and how they affect each other. We started to explore this in the context of online cruising in the gay community, as we found it very interesting how dating apps are transforming our relationship to intimacy and our bodies. With the help of two musician friends (András Molnár, Tamás Marquetant) we built up an immersive environment that resembled a dystopian rave in the not so far future. The title of the work was Phoenix, the location was an abandoned supermarket where, thanks to an Augmented Reality game we developed, the audience could see themselves on projection screens among cruising virtual creatures, while there were various performances in the space. We liked what we did, so we've been working together ever since.

Recently, the fact that we are a group, that we have a history and our own narrative(s), has become more and more apparent in our work. For example, in our meta-project called The Archive, we are looking at what kind of connections are or could be between the different game worlds and characters we have created (and will create) over the years. In our latest work, entitled Aura, we deal specifically with how a community or a group can create alternative realities. During the creation process, on the one hand, we were looking at utopias, social resistance, the way grassroots and underground communities function and the world-building capacity of shared imagination. On the other hand, we were analyzing how the three of us as a micro-community actually create something together. Needless to say, this was the least spontaneous thing we have created so far, but it also confirmed that we are doing well as a group.

INSTAGRAM

**TATI & PATI:
TATIANA CHOLEWA
PATRYCJA ALENKUĆ**

TATI & PATI

**AROUND THE WORK
"THEN IT HAPPENED
NOW" / SHORT ART
MOVEMENT VIDEO
/ PATI ALEN &
TATI TATIANA**

**TATI TATIANA, AN INDEPENDENT ARTIST
AND AN ALTERNATIVE-MOTOR PERSON
FOR 20 YEARS, A PERFORMANCE
DANCER FIGHTING FOR THE PERFECTION
OF THE NON-NORMATIVE BODY.**

Tatianacholewa.pl

**PATI ALEN, DANCE HUMAN
WHO COMBINES ARTISTIC,
EDUCATIONAL, PRODUCTION
AND MANAGERIAL ACTIVITIES.**

fb.com/pati.alen.artist

TATI →

The decision to work together was the result of our interest in the idea of an art collective and our desire to implement it. This was accompanied by a desire for a new experience. At first there was an exchange of ideas, careful listening and looking for common creative elements in our different ideas. Then there was working on a common concept taking into account our individual visions. For me, the group creative process is about proposing ideas to each other and enhancing it by collectively working out a common element.

Working in a collective offers great opportunities. Working individually, we are somewhat limited by our own emotions and reactions. It is a way of seeing everyday life and ourselves in it. Working with another person / people we have the opportunity to learn other points of view, to open up to something new. Each person allows us to open up to otherness in our work and approach to the project, as well as teaches us how to work out compromises (if we really want to create in a team). In our case, working on the project, we complemented each other. The basis of such work is the skeleton of the idea and individuality in movement implementation, which turned out to be super material for creating common elements. We also complemented each other in our skills in realizing the vision of the whole (ideas for film effects) and its realization (image editing). Thanks to good cooperation, our project was noticed. →

Individual work is more personal. We match only our emotions and our visions. We work under our own name and any disappointments affect only ourselves. Working in a team means respecting the other person and their vision, having long conversations and working out joint actions. It's very developing, but also fraught with collective responsibility. We no longer think only about ourselves, but we have to keep in mind that we take creative responsibility for the co-author. Such experiences make me very open to criticism, because I think I prefer constructive criticism to "patting on the shoulder." Learning about other points of view of the same situation is very developing and allows for personal growth.

PATI

We met at a workshop. There was a palpable similar energy. After the workshop we kept the acquaintance alive. First Tati suggested working together on a duet. This project required raising funds. There was also an opportunity to realize with our own resources a certain other concept as a competition entry. I proposed the idea, Tati agreed, got involved and then everything went smoothly. I don't know if we can talk about a collective, because one work was created so far - a three-minute film. Maybe in the future there will be a chance for another work.

For me, artistic teamwork, even in a small group as a duo, is a valuable space to exchange ideas, tastes, experiences, perspectives. A collective is the joint work of people who share the same goal. I understand a collective formed from the bottom up as joint conceptual work at every stage of production. Of course, no one is required to be knowledgeable in every area of work, but the opinion of every of the creators counts. It happens that one person comes with a specific idea and some outline for depicting it. Even if it is already quite concrete, other people in the collective have the opportunity to suggest changes, what can be improved, expanded, added or subtracted to make it more interesting. This was the case with the film "Then it happened now". I believe that this film would not have been so interesting and varied if I had pursued this idea alone

We are definitely both perfectionists, have different experiences and a different sense of aesthetics, but similar musical tastes. One is more harmonious and technical, the other more energetic and looking for a breakthrough. It's not a fixed rule, but personalities like me and Tati complement and draw from each other. This is the key to cohesive and harmonious performance.

Frame from the video "Then it happened now"



The Institute of People Oriented Culture Taring Padi was founded in 1998 by a group of progressive art students and activists in response to the Indonesian socio-political upheavals during the country's reformation era. As such, Taring Padi's artistic practice is always part of and contextualised within their socio-political and cultural solidarity and action.

TARING PADI
is an art collective
based in Yogyakarta
Indonesia that uses art
as a tool for political
expression and
education for all.

TARING PADI



Recently, Taring Padi produced a series of woodcut posters campaigning for a fair Indonesian general election (2018/2019) and two large scale banners on Papuan and human rights issues within the Black Lives Matter movement (2020).

In 2019 Taring Padi participated in the Polyphony: South East Asia exhibition at the Art Museum of Nanjing University of the Arts. In 2022, Taring Padi's works were shown at the prestigious international contemporary art exhibition "Documenta Fifteen" in Kassel (Germany)

Street protests, woodcutting workshops, art carnivals, and exhibitions in unorthodox spaces are typical of Taring Padi's practice of producing collective and individual works. Diverse ad hoc political alliances, farming and fishing communities, as well as their own localities are places where Taring Padi work and learn together. Banners, woodcut posters, and wayang kardus (life-sized cardboard puppets),



as well as the ever popular Dendang Kampungan music group are Taring Padi's artistic formulas to agitate, educate, and organise themselves, their community, and diverse solidarity actions they are involved in. In 2002 Taring Padi became a collective in order to further inclusivity and to facilitate personal dynamic of its members, whilst maintaining its progressive and militant character in realising the potential of art as a tool for social change.

***Text is a translation from the [Documenta Fifteen website](#).
Graphic images are from the DANCEFLOOR editorial archives.
For more about Taring Padi, visit their website at Taringpadi.com**



Analog Collective

Analog Collective

[FUNDACJAANALOG.PL](https://fundacjaanalog.pl)

ANALOG Foundation was established in 2019 in Warsaw, Poland, on the initiative of Malwina Czekaj, Izabela Zachowicz and Marek Zimakiewicz graduates of theater schools in Wroclaw and Bialystok. The first joint performance "MINUTKA", which was created under the BAJ Theater in Warsaw - telling the story of struggling with the idea of one's own old age - it was a great success at festivals in Poland and abroad. Wanting to realize further joint artistic ventures, we decided to formalize our activity by establishing a creative collective, the ANALOG Foundation, and inviting Elżbieta Chowaniec and Miłosz Konieczny to cooperate.

WE GROW OUT OF THE THEATRE OF FORM AND DRAW ON THE PUPPET TRADITION

THE STATEMENTS MADE BY MIŁOSZ, MALWINA AND RAFAŁ COME FROM A CONVERSATION IN THE #31ST EPISODE OF THE "KTÓRĘDY DO WYJŚCIA" BROADCAST ON RADIO KAPITAŁ ON SEPTEMBER 29, 2023. THE ENTIRE BROADCAST CAN BE LISTENED TO HERE: [RADIOKAPITAL.PL](https://radiokapital.pl)

Malwina

Rafał

Marek



Miłosz

Iza

Miłosz: In general, the slogan "collective work" sounds attractive, and then, from the inside it turns out to be difficult, because we are taught a different model. We come from institutional theater and at school we were also told all the time that there is no democracy in theater and it turns out, however, you can be on an equal footing and everyone can voice their opinion and be heard. And we can create together, that we don't have to suddenly divide ourselves into someone more important and someone even more important and for god sake, but we can create together, although it's not easy because it takes time to let go of the whole process, so that it goes step by step and in its own rhythm.

Rafał: I have a great deal of experience in scouting, and I have this sense that in different groups there is a great deal of evaluation, working with group processes, you write down contracts before, during and after. There's a lot of over-working and group processes that get messed up to the max in the theater and no one does that. We go from project to project, we don't summarize them, we don't talk about them, we go into the next one with the same mistakes and the same thoughts that no one said. And that's probably what I miss most about institutional theater and theater work in general, that we don't draw group conclusions. A lot of things are received very personally and because of that, subsequent projects don't move forward.

Malwina: And also without pushing the responsibility to the director, but also basically in every division because we also deal with logistics and such joint decision-making.... Because we are aware simply, how many divisions we have to cover. These are not just artistic issues. Often people think that we are such a super getting along collective, and indeed we are because we are also friends, but in every group sometimes you need supervision and in our case it was Justyna Czarnota, whom we highly recommend.

Miłosz: We're trying to build shows without hierarchy, so that everyone can have their voice and there isn't some grand figure of a director who tells you from the beginning what to do, we just want everyone to give a lot of themselves, so that everyone is heard, seen and speaks their own language on stage, and so far we're succeeding. Now only the premiere of "Milk in a Tube" was with director Agata Biziuk, but this performance is also created collectively. That is, Agata met with us, listened to our stories, wrote them down, and we created everything completely together without hierarchy.

Instagram

It is an association of female choreographers. It is a proposal to build new opportunities for creative work. Created and managed by ourselves, it is built from the need, from the inside, from the center. Centrum w Ruchu is supposed to motivate us to allow ourselves to do more, not to be held hostage to the grant-project system. Centrum w Ruchu is to stimulate the development of the dance and performing arts community and increase the presence of these fields in the cultural life of the capital. Centrum w Ruchu was established in March 2013. It is a reaction to the existing situation, to the lack of centers where one can develop one's work - create performances, conduct workshops. Despite our different interests and artistic languages, we decided to stick together to provoke change.

Centrum w Ruchu is a space for performing arts in Warsaw, which was created on the initiative of the Foundation Burda. It is located in the building of a former middle school, the current headquarters of the Wawer Cultural Center.



W Rehearsals for performances, workshops and previews of works are held here. It is a permanent workspace for independent choreographers in the capital. The Center in Motion offers free workshops for the local community, professionals, as well as open "work-in-progress" shows, which are an invitation for dialogue about dance.

RUCH

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www.centrumwruchu.pl

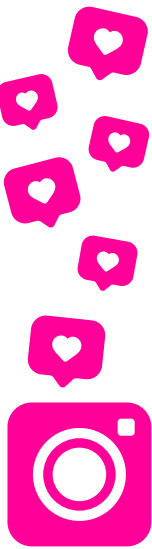
Centrum w Ruchu are: Aleksandra Borys, Izabela Chlewińska, Karolina Kraczkowska, Daniela Komędera – Miśkiewicz, Ramona Nagabczynska, Aleksandra Osowicz, Natalia Oniśk, Weronika Pelczyńska, Maria Stokłosa, Iza Szostak, Dominik Więcek.

The response formulated below is the perspective of several female members of the group. It is not fully representative of each of the collective's members. It is an attempt to capture the idea behind the informal association itself.



The Center in Motion was created in response to the needed space for the community of people creating in the current of new choreography and contemporary dance. A space that would permanently and continuously would meet the needs and create conditions for the development of the creative workshop of this group. Our collectivity is the result of our chosen goal - we sublease together with the Burdağ Foundation 180m² in the Wawer Cultural Center. Here we create choreographies, dance, improvise, teach and meet creatively. When we work, the models of our collaboration are derived from dialogue, negotiation and conversations. We are constantly learning how to listen to each other and how to support diversity in the group. We are in a place where everyone's opinion counts and where everyone's responsibility is everyone's responsibility. As a result, we enter into creative relationships, exchange roles in the group and stimulate each other individually.

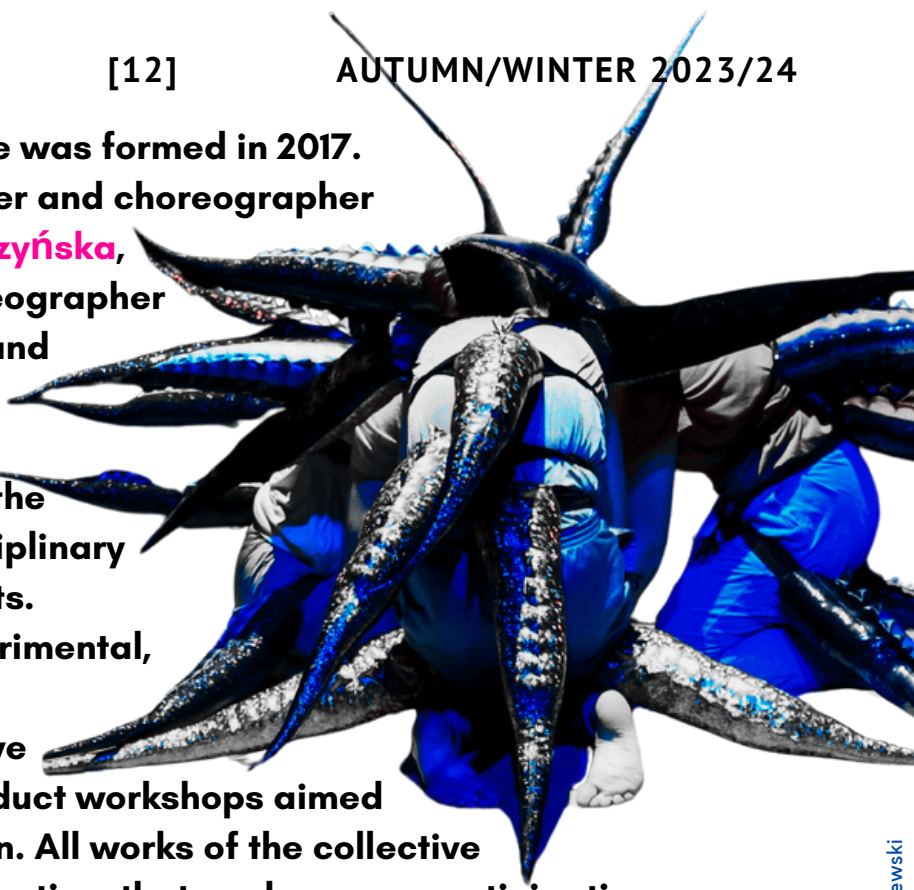
Collective work is governed by special laws that require updating and presence. It absorbs the time invested in it, commitment, forced altruism, offering community in return. We support each other, give freedom of action, a sense of security, learn to be open to otherness and build a social identity together. Sometimes we turn to each other for support or advice. This gives us a sense of separateness, and at the same time a sense of belonging.



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The Holobiont collective was formed in 2017. It is formed by performer and choreographer **Aleksandra Bożek-Muszyńska**, teatrologist and choreographer **Hanna Bylka-Kanecka** and producer and manager **Karolina Wycisk**.

The area of interest of the collective are interdisciplinary multigeneration projects. Combining dance experimental, visual arts and music, artists create interactive performances and conduct workshops aimed at families with children. All works of the collective are based on the assumption, that each person participating in a performance - regardless of age and experience - can be a fully competent recipient of art. Observing the creative and diverse involvement of the audience, the artists explore the possibilities of deepening long-term relationships through art. They made their debut on the children's dance scene with the interactive performance **"DOoKOŁA"** (2017, Art Stations Foundation, Poznań). Subsequent works by the collective include **"Moonlight"** (2018, Ochota Theater, Warsaw), **"_on_line_"** (2018, Art Stations Foundation, Poznań), **"Where shapes have necks"** (2019, Children's Art Center, Poznań), **"My tail and I"** (2021, Polish Theater in Poznań, the performance was co-organized by the National Institute of Music and Dance as part of the PolandDances/Choreographic Residencies project, co-financed by the Ministry of Culture and National Heritage). The works of the Holobiont collective have been presented at major events and festivals promoting children's art in Poland, including Sztuka Malucha, Malta Festival, Krakowski Festiwal Tańca, Scena Tańca Studio, Małe Warszawskie Spotkania Teatralne, Festiwal Teatralna Karuzela, Festiwal Korczaka and Biennale Sztuki dla Dziecka, in the programs Theatre Poland 2020 and Stage for Dance 2022, as well as in the Czech Republic and Germany.



Hanka:

My thinking about collectivity is still evolving. For the first few years, I felt that collective action was supported by the fantasy of some kind of caring bonding that helped Ola and I give birth to our first performances. With time and the development of each of us, our specialties, different needs and visions for the future began to separate. Bringing Karolina into the collective was an organic move for me stemming from an already long-standing project collaboration. Working in a three-way horizontal arrangement of people with different competencies, perceptions and dreams, allows me to expand my own sensitivity, to practice sharing what is artistically most vulnerable (not yet ready ideas, intuitions, dreams) with the trust that Ola and Karolina will support them and feedback them tenderly yet sincerely.

Ola:

Working in the collective arose from the need of the moment, but over time it became a very conscious choice. It means a lot of freedom for me, but also responsibility. We are different, we also have different experience and "specialties", so it was probably easier for us to establish areas of responsibility, which, when working in a horizontal structure I consider very important, if not crucial. Which is not to say that these areas do not change - rather, we are flexible and try to update our activities. In my opinion, working outside the collective allows us to maintain balance and gives us space in our heads for other things. It often brings inspiration and enriches this collective work.

Karolina:

Being part of an artist collective as a producer, I feel that I have the opportunity to influence the joint setting of direction - where, with whom, what we want to do next. It's a great comfort that I'm not solely responsible for executive tasks, and the other way around - I feel supported in production topics. This creates a very refreshing situation and an opportunity to use choreographic work methods during the organization of activities, but also a space of shared responsibility. We learn the specifics of our work, which requires respect and time. I feel that working together strengthens us, inhibits burnout (we take care of each other!) and protects us from - at least very common in production - loneliness at work. I appreciate, however, that we don't know each other's schedules by heart and each of us still has other topics, it's a natural ramification of our collective coexistence.

BERLIN STRIPPERS COLLECTIVE

“SEX WORK IS A HOT TOPIC, BUT YOU HARDLY SEE SEX WORKERS TAKING OWNERSHIP OF THEIR OWN NARRATIVE”

www.berlinstripperscollective.com

The collective's aim is to create a platform where strippers can organise their event and gain a source of income independent from strip club managers. The need to create this collective came from the frustration we experienced within an industry that is, on one side, highly old-fashioned and whose working conditions can be exploitative, and, on the other side, stigmatised. When the rules of the game could not be changed, we decided to play our own game instead. With our events, we want to create a space with fair working conditions and to modernise an industry still based on obsolete binary gender roles. We also stand against any kind of whorarchy and we believe that all types of sex work deserve the same respect.



By bringing our bodies and our voices to spaces outside of the sex industry, we come closer to a public who might not be familiar with our community and our struggles. Our events want to have the positive effect of humanising sex workers, and of opening up a discussion around sex work to destigmatise the industry and advocate for its decriminalisation.

On top of this, fun is an important component in what we do. The Collective is an opportunity to explore the artistic and creative side of the job and to create community and support. In a society where we are expected to be either the victims who are exploited or the activists who are shouting angry at the crowd, we believe that finding moments of fun and community is revolutionary.



EDIE MONTANA FROM BERLIN STRIPPERS COLLECTIVE:

It was a mixture of frustration with the way clubs run in our city, creative energy, and an need of a community. We wanted to tell our story in our own words; sex work is a hot topic, but you hardly see sex workers taking ownership of their own narrative. We want better working conditions; we don't want to pay out half of our earnings to clubs in commission; we want to create and manage our own projects. To be autonomous, self-organised, and make collective decisions around how and who we work with is radical. It's also a fuck you to the top-down patriarchal capitalistic systems usually found in the business world – collective collaboration is a way to challenge and overcome many of the issues found in modern capitalist societies. On top of that, having a community like this is extremely important in our environment, because we share so much stigma and frustration and that can be isolating. Together we are strong, and can demand better things for ourselves and others.

Working as both individual performers and as a collective is challenging, but enriching. Sometimes the “self” is put at the service of the community and the creative process is shared. It's a good practice that teaches you how not to trip on your ego.

Everyone has so many different skills they can bring to the table and this is how working collectively makes you grow as an individual performer as well, constantly, by learning new things.



And it's not only about skill exchange; it's also about human exchange. You don't always like everything of a person you are working with, and being in a collective teaches you to accept that. It's a constant process of negotiation and conflict resolution and, in a society where individualism is at the forefront, this is revolutionary.

Instagram



foundation CLASS

collective

**To create a space in which we
produce a connectedness and
solidarity, an attitude togeth-
er-with-the-other-person,
struggles-with-and-for-the-
other, also for ourselves.**

**Also and despite or even be-
cause of the fact that we
come from the most diverse
political and social contexts.**



ollective *foundationClass formed in 2016 at Weißensee Kunsthochschule Berlin (KHB) as an art educational platform and resistance toolkit designed to facilitate access to art academies for people who have immigrated to Germany and are affected by racism. *foundationClass embraces ongoing movements for transformation and resilience by evolving toward an environment that calls for sustainable patterns of assembly and solidarity.

The *foundationClass wants to create a critical place within the weißensee kunsthochschule, where knowledge and artistic and design practices are not consumed, but dominant views are questioned. The *foundationClass is embedded in the foundation year department at the weissensee school of art, berlin. We strive for collective processes, make exhibitions and inscribe ourselves from the margins of society into the Western white art and design landscape.

The collective is a group of artists with different experiences who met through the educational platform *foundationClass at KHB and formed the *foundationClass*collective. The group is committed to working against the isolation faced in the art world because of its exclusion mechanisms. *foundationClass* collective is in a transformative space, constantly searching and learning about what a collective could be.

An important goal of the *foundationClass is to support you in reconstructing (lost) works, images, materials, portfolios and documents and to create a strong portfolio for the application to a German art or design university. The study programme consists of lectures, workshops and excursions led by professional artists, designers, academics and activists who have themselves or their families migrated to Germany. Together with you, we want to formulate art histories that include the global South/East and your experiences without using labels like “refugee” or “migrant”.



06 - 10 MARCA 2024

GABRIELNIA



MOVE YOUR ASS

PARTNERING / IMPROWIZACJA / MIKROAKROBACJE
/ FLOORWORK / PLAY FIGHT / SPORTY WALKI

MOVE YOUR ASS is a dance and movement event for all butts regardless of size, weight, color, fitness, identity or background. The proposed mix of different methods of working with the body(s) is oriented to individual needs and challenges. The workshop is our original idea, built on the basis of various dance and movement techniques.

We source from techniques such as (contact) improvisation, partnering, floorwork, instant composition, contemporary dance, micro acrobatics, Play Fight, combat sports, street dance and many others.

Workshop lead:
[anka jurek](#) & [Lukas Wojcicki](#)

We will cover areas such as:

- **functional strengthening of the body**
- **touch**
- **self weight and in contact with others**
- **expanding body awareness in movement**
- **developing creativity and intuition**
- **integration of breath in movement**
- **ergonomic functional movement**
- **floorwork**
- **self-confidence / confidence in movement**
- **coordination and balance**

MORE INFO BY CLICKING THE GRAPHIC!

**NEXT ISSUE WILL BE
ENTIRELY DEVOTED
TO PALESTINE**

**FREE
PALESTINE!**