EXPLORING COLLABORATIVE INVESTIGATION

AUGUST 14th - SEPTEMBER 10th 2017, Uferstudios

Dear all,

herewith we would like to invite you to be part of the “Month of Research”! Please find attached 16 proposals that reached us through Step 1 / Call for Proposals. We hope you enjoy reading and we are keen to hear on which proposed subject you want to collaborate.

As you will see we left the proposals pretty much the way they reached us, so they vary in form and length as well as in „openness“ or „strictness“ of the proposed research. As for the proposals that reached us in German, we translated them into English, hoping to keep language-barriers a littler lower.

Everybody who seriously wants to commit to this experiment is invited to send us a letter of interest to join the research. Please state:

− name and contact
− choose one of the research fields and shortly state why you consider the field of research interesting for your own thinking/practice (approx. 300 signs). It is also possible to express your interest for two or three research topics. Please prioritize your choice
− please signal any time restrictions within the month

Deadline: 30th July

Address: mail@uferstudios.com

Best-case scenario would be, that all interested people could be adopted by one research project/field. If too many apply for a specific research proposal, a lottery will decide.

All artists will gather for a kick-off meeting on June 7th 2017, 2 PM – o.e. in order to collaboratively elaborate a first draft of structure, rules and timeline for the final implementation of the “Month of Research”!

We hope that everybody taking part at the “Month of Research” commits to both its intensity and its openness and is aware of sharing his/her/their research progress with the fellow researches on the premises. In the end the documentation of the whole process and the single research groups shall be made available to everybody.

Background

The Uferstudios with its partners and artists involved are launching a “Month of Research” in 10 of our studios and some ateliers that follows the idea of gathering, sharing, openness and enquiry and offers the opportunity to experience the joy and the challenge of collective research - searching, practicing, eating and thinking together.

The research inquiries are already structurally conceived as collective research, going as far as giving up one’s own research interest to be worked on solely by others. While this frame set is given by us and the artists that collaborated on the idea of “Month of Research”, the exact details of content and structure of the “Month of Research” are determined by open participation: research topics were found by an open call; they were anonymized and discussed by the ones who handed in a proposal: together we decided to publish all proposals (once we got the consent of the proposer), since the number of proposals fits the availability of studio space.

Structure and workflow of the researches shall be elaborated in self-organization by the participating research groups. They will give themselves their own rules, a working method, an organizational structure, including timeline, format and intensity. The only request is to publish their research outcome or their followed traces at one point, while the timing, format, structure or form of such a publication is matter of the group - it can include showings, writings, digital, visual, physical or oral formats.
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Proposal 1

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WEDDING 2000

Uferstudios are located in Wedding, the most ethnically diverse neighborhood in one of the most diverse capitals in Europe. I propose researching Wedding itself. To get a proper look at its challenges and potential, I suggest our artists team up with 5-10 local seventeen year-olds (born in 2000) who are born and raised in the area. At seventeen, we are most vibrant – not quite children, not quite adults – and by harnessing that vibrancy we can gain valuable insight into Wedding’s future and possible lessons to be learned for the rest of the world. Together, we could take long walks in Wedding and tackle questions with the people who know the area better than anyone else. Some of the questions are serious, ‘big’ and global, yet particularly relevant to Wedding: the wealth gap, xenophobia and environmental crisis. Others are mundane, humorous and local: short cuts, great fast food and the best Ubahn station. When juxtaposed, an intimate portrait of the area, its history and possible futures, emerges. The topics need not be addressed in a traditional way but can be examined performatively or however the artists and subjects choose to.

There are no specific technical requirements or skills required apart from a coordinator who can help us find the seventeen year-old collaborators. Studio space is required, but only from time to time as the work should mostly be done in the neighborhood.

I suggest the research unfolds over the full four weeks in order to establish trust, to break down barriers and ensure that all voices are heard.

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RESEARCH PROPOSAL
BORYS CHARMATZ OR HOW Y BECAME A FAMOUS MALE FRENCH CHOREOGRAPHER
by Borys Charmatz

Given that every part of the political, public or civic sphere is now dominated by the economy, it makes sense that the art world is submitting to the same analyses. Looking at the system of production in dance and choreography, trying to make your own work, you are not possible to disconnect your artistic practices from thinking through and about economy. Our bodies as well as our bodies of work, travelling in time and space through occupying and being occupied by many places, institutions, interacting many political dimensions, create nomadic, post-national European identities.

Yet the world of choreography is not as post-national as it seems like, not as international as we would like to be and definitely not as open and free as we believe in.

Each choreographer is not an artist making art beyond the borders and coefficients. He (!) carries with him the status of a gadget that depends on many factors: he depends on the geographical body since each country offers different amounts of money for cultural funds, residencies and scholarships.

He depends on the social body and the social class of your family that can or cannot support him during the study time, as well as after. Finally, he depends on gender body – since there are more women in dance education, men are definitely more desirable in almost every project and institution by bringing the “diversity and uniqueness”. Not surprisingly that after finishing the education the percentage with the majority of women flips for the benefit of men.

The outcome of these influences coming from different bodies is a trajectory of preferable or inferior success where the proof of that is the NAME and what stands behind that: SIGNIFICANT CV. This significant CV has many times very important impact on our future possibilities, artistic recognition, prestige, work conditions as well as artistic choices.

With these benefits the young promising choreographer is ready to work on the big stage of the main residencies, supported by country, family, education, curators and art sytcsynstytutons that believe your talent and ability. Name - they well done partycypatyon yn the artystyc market ys a network of relationships. The artist and his name become a currency that belongs to a higher anonymous bureaucratic and managerial authority, the structural power of the market with multitude
of evaluative, managerial and organizational processes that he needs to be constantly subordinated to.

To demonstrate the polytical efficacy of my nomadic, post-nationalist European identity and multicultural artystyc cytwyzenshypo, y decayed to occupy a space of the CV to later become a perfect artyst. To be specific: to become a perfect successful male french choreographer. Thys ys the game y would lyke to ynvye the partycyypants of the Month of Research to: to occupy a space of fame and to take advantage out of that! The concept of thys research therefore lyes yn the fact that thys actyvyty represents a goal and purpose yn ytself.

For Dyspratyon, please have a look at my website:

http://boryscharmats.wordpress.com/
Proposal 3

research in performing

The idea is to be inspired and bring further the proposition of the permanent theater. (by Gwenale Morin but as well in les laboratoires d'aubervillier).

In the theater (studio 14 or another) will be running performances every evening, all the month, the rehearsal will be open to the audience as well and the entrance will be free or very cheap.

In order to perform, the artists inscribe few days/weeks before and everyone is welcome, there is no selection and there can be therefore a long line up or short. people can perform one night or all the month. the artist have to as well discuss how to organize the evening, how to run it and share the space, they have to be involved in all aspects of the performances preparation not only the actual act of performing.

In this case research is not about being in a room researching separated from the audience but to research on stage what is it to perform and around it to contract the situation for it to happen.

artist in berlin and in Europe seem to miss time for indeterminacy, but as well for encounter with audience in this quality of search and not affirmation, this would give a chance to make many works which have been shown very few times to grow through the encounter with audience and witness.

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Comment

Question: is there a research question for all - and if so which - possibly behave how do the behavior and the performer relate to each other?
- There is no research question for all but the idea of researching in performance.

how do the performing groups decide what they are researching themselves?
- they find out by themselves, performing is a research

Should there be moments of common reflection, discussion …?
- yes, every day while people come together to organize the evening

When many different performances, how do all work together as a research group - is there any meeting, what kind?
- it's not a group but many people sharing a space, the meeting is decided the day or week before depending on the needs, it's mostly to discuss the practicalities, no philosophy
Proposal 4

Title: Investigating new ways of events for improvisation.

Timeframe: 2 weeks

Short description: to create a group of people who will investigate on the concepts of improvisation, uncertainty and event. Improvisation embraces here all possible disciplines, not only dance and not only artistic disciplines but also any form of improvised action. The idea is to expand the notion of improvisation beyond individual artistic practices and to explore how to improvise collectively the making of an event.

Questions: How to challenge the standard formats of improvisation? How to keep uncertain the conditions of possibility for an event to happen? How to improvise the conditions of possibility of an event “as the event goes”? How can the event improvise itself? How to keep alive the uncertainty of the event in a way that no one knows what is going to happen?

Motivation: the motivation is to come up with new ways of framing an event of improvisation without falling into same old habits that make events of improvisation a predictable frame. How an event of improvisation can keep open the relation with uncertainty.

Methodology: to combine two strategies: close doors (private) and open doors (public), meaning: the group or different groups will research privately during six days in a row and on the 7th day they organize a public event where new ideas can be tested. The same will happen on the second week: so, in two weeks there will be 2 public events in total, one on the 7th day and the second one on the last day (the day 14th). The invitation must be inclusive to all kind of participants and try to reach as many different people as possible. The guests are invited to bring with them all kind of instruments / devices / tools / costumes etc...

Room qualities or technical requirements + people with specific skills/knowledge backgrounds
No specific background for participants. Sound system / sound mixer / microphone and video projector required. The participants can bring all type of objects/devices/instruments.
Der Schwarm - Kollektive Intelligenz und andere emergente Phänomene

„Das Ganze ist größer als die Summe seiner Teile.“ Dieses Aristoteles zugeschriebene Zitat versinnbildlicht die Schönheit und die Kraft, die entsteht, wenn sich Individuen zu Gruppen zusammenfinden. Neue Eigenschaften und Möglichkeiten entstehen, zu denen keines der einzelnen Mitglieder in der Lage gewesen wäre. Damit nicht genug, komplexe Systeme entwickeln eine Eigendynamik, die häufig den Eindruck einer übergeordneten, kollektiven Intelligenz entstehen lässt.


Ein Forschungsprojekt zum Thema kann auf eine Vielzahl an Studien und Theorien zurückgreifen, hat großen Gestaltungsspielraum und ist für die beteiligten Künstler eine praktische Erfahrung im systemischen Denken. Die Forschungsgruppe wird selbst zu dem lebendigen Organismus, dessen Wesen auf der Bühne repräsentiert wird.

Engl.

Month of Research

The Swarm – collective intelligence and other emergent phenomena

„The whole is more than the sum of its parts“ – This quote accredited to Aristoteles includes the beauty and power emerging when individuals gather to groups. New qualities and possibilities develop that none of the individuals could have developed on his own. Complex systems and their dynamics seem to create a superior collective intelligence.

If philosophy, computer sience, biology or sociology – the idea of the system is topical. Forms of collective creation are common in the arts but especially contemporary dance offers unique opportunities to fathom the dynamic of complex systems as well as to form the creational process itself in collective structures.

Equal artists following certain rules of communication can create a bigger whole constantly influenced by the environment and trying for a dynamic equilibrium.

A research project on this topic can refer to numerous studies and theories, it has a big creative leeway and is a practical experience to the participating artists in systemic thinking. The research group becomes a living organism the essence of which is being represented on stage.
Proposal 6

Harrende Räume
English version below

· Untersuchungsfeld:
Die Untersuchung von körperunabhängigen, aktiven Kräfte und passiven Kräften – mit all ihrer Stille, auf ihre Wucht und Körperlichkeit.

Wo kommen sie her?
Wie kann ich sie aktivieren?
Sind sie trainierbar?

Welche Kraft wohnt dem Nichtstun inne?
Was bewundern wir an stoischer Ruhe?
Warum entwickelt jemand Kraft? Wann wachse ich über mich hinaus? Fühle ich mich eher in mentaler oder in physischer Stärke gefordert?
Und: Wie machen das die Anderen?

Um diesen Fragen näher zu kommen, könnte man neben dem Austausch der Gruppe untereinander, auch Gebäude, Orte, Stadtbauten und Natur mit zu Rate zu ziehen:
Wem trotzt ein leerstehendes Gebäude?
Was überlebt die Birke in der Regenrinne?

Wie kann ich diese Fragen in Bewegung umsetzen?
Sind sie überhaupt darstellbar?
Was kann das für das Performative, für die Bühne bedeuten?

· Technisches Equipment wird nicht benötigt.
Die Raumqualitäten sind recht offen. Da es sich um die Materialfindung von Körperqualitäten handelt, die u.a. in Anlehnung an freistehende Flächen und Räume stattfindet, ist eine Studiobindung nicht durchgehend zwingend. Es kann sowohl draußen wie auch drinnen recherchiert werden.

· Hintergrund
2016 war das Jahr, in dem ich zum ersten Mal körperliche Beklemmung auf Grund der politischen und sozialen Lage der Welt gespürt habe. Es kamen so viele Schreckensmeldungen gebündelt, daß ich das Gefühl habe „es wird ernst“.
Es wird immer weiter gehen, immer schlimmer werden – und dann?
Was muß ich tun?
Muss ich was tun?
Oder ist das zu groß für mich und ich sollte einfach abwarten?
Ausharren.
Awaiting Rooms

-Research field
Investigation of nonphysical – active and passive – forces in view of their quietness, energy and physicality.
To await, to defy, to remain… growth, inaction, resistance, concentration, patience…

Where are they coming from?
How can I activate them?
Are they trainable?

What energy inheres in inaction?
What is that we admire in stoic quietness?
Why does somebody develop strength? When do I go beyond myself? Do I feel challenged rather in terms of mental or physical strengths?
And: How do the others deal with it?

In order to approach these questions one could exchange in a group but also consult buildings, places, cities’ architecture or nature.
How can these questions be transferred into movement?
Are they performable?
What does this mean to the performative or the stage?

-technical equipment is not needed.
The room qualities are quite open. Since it is about a investigation of movement-material in different body qualities happening in open spaces and in rooms, a permanent studio is not necessarily needed.
Research is possible inside and outside.

-Background
2016 was the year when I felt the first time oppression because of the political and social situation. So many bad news built up the feeling that it’s getting “serious”.

It will continue like this, will get worse – an then?
What am I to do?
Do I have to do something?
Or is it too big for me and shall I just wait?
Await.
Proposal 7

Leaving behind

**Space:** only one studio

**Time:** min. one day, max. three days per artist: in duration of the whole month

The research question is, how to connect with different artists, not by sharing the same research questions or topics, but by sharing the same space throughout one month and allowing to leave traces of their different research processes. Is there a different way we can imagine our working space, then the classic dance studio?

This proposal is supposed to be combined with other research topics.

Each artist or the artists group spends min. one and max. three days in the studio, working on whatever proposal they are working on at the moment.

Once their time in that studio is over, they should leave behind some material that was connected to their research in the studio. This could be objects, texts, music etc.

The artists arriving new in the space can then work with the material that was left in the studio, but they don’t necessarily have to.

If some of the artists would like to leave very big objects, please make sure that those can be easily put aside, and this way give the next artist a choice weather he/she wants to work with that specific material or not.

Artists could meet at the very end of this month to exchange about this experience of sharing the space by living traces. And if it is possible, to also open it up to the dance community.
Research proposal for ‘Month of Research’

What do we read?
‘What do we read?’ is a research on the relationship between theory and practice that choreographers apply or wish for in their work. Assuming and knowing that the Berlin dance field is so well-read and works are often influenced by or aiming towards philosophical, sociological, economic or scientific contexts, it seems funny that this part of dance production is much less shared and discussed. Especially the direct relationship to an artistic implementation (Is there such a thing as an implementation at all? Should there be? How serious do we take what we read? And can it actually break through working conventions? And how does choreographic work break through the reading sometimes?) seems interesting to investigate together. Not in the first place in order to critically evaluate working methods but in order to get to know each other’s horizons, to get inspired by each other’s insistence and to speak about each other’s desire in the daily artistic production.

The working method needs to be adapted and re-fined to the needs of the research group of course. I suggest a day in three parts:
- reading of a text that has been suggested as relevant or inspirational by a participant
- discussion on the text in relation to other texts that have been read before or by other people, digital ‘archiving of the text with keywords and cross-references
- game or score structure that thinks about artistic set ups, projects in relation to the text, can be done in groups, individually, as a whole group

The first and second part of the day does not need a big studio, a small space with tables, chairs and a copy machine is enough (shared office?). The third part of the day requires a studio space, ideally including basic technical equipment but not necessarily.

The research process is, of course, potentially endless so that it can be done as long as the group keeps being interested. I would suggest a minimum of two weeks in order to cover a number of texts and enter different approaches and fields of knowledge. I can also imagine that the group transforms throughout the course of the four weeks. Like this, people could start with ‘What do we read?’, then move to other research projects and later join back in. A minimum participation of one week in a row might be preferable.

The number of participants might be best at around 15 but is possibly unlimited.
Month of Research at Uferstudios Berlin

Bewerbung / Application

Title: "Anglais Assimil $ but in French"
Key words:
Psychoanalysis, Restraint, Rigidity of Jazz Dance, "The Bald Soprano" by Eugène Ionesco

Studio setting and technical requirements:
simple studio with simple sound system for recording playback

Group requirements:
- Knowledge of the theatre piece "The Bald Soprano" ("La Cantatrice Chauve" / "Die Kahle Sängerin") by Eugène Ionesco.
- Willingness to become familiar with some major terminology in Lacanian psychoanalysis
- Willingness to learn basic Modern Jazz vocabulary

Background information:
« The Bald Soprano » (« La Cantatrice Chauve ») was written by the French-Romanian author and dramaturge Eugène Ionesco in 1950 in response to his vain attempts at learning English through the « assimil » method - the repetition of sentences that bear no other function than to convey the correct pronunciation of the English language. The piece became famous for its non-sensical dialogue and is often referenced as the prime example of the style of « absurd theatre ». « The Bald Soprano » has been playing every day, from Monday to Friday, at the Parisian Théâtre de la Huchette since 1957, without a break, and holds the record of the longest playing theatre production in France.

The psychoanalyst Jacques Lacan established the term «symbolic order» to refer to the social world of linguistic communication and human relations, knowledge of ideological conventions and the acceptance of the law. Once a child starts learning how to speak, it enters into this world, it accepts the rules and dictates of society, it is able to deal with others by using words. Yet by leaving the world of non-speaking it also cuts itself off the « real » and is no longer one with its surroundings. By putting a name on things, it is no longer one with the things. This dissociation from the « real » is constantly negotiated through language.

We would like to use the month of research to explore the following concepts by using the body of strict rules applied in Modern Jazz:

1. inhibition
2. non-address
3. disjointedness
4. the "real"
Proposal 11

„Good for me - good for us?“

In professional dance we often learn techniques which are physically against a healthy way of being in my body. In performance there is often a demand to go over my limits. Or dance is shown as a elite technique for light flexible young dancers.

There is no universal and scientific „good“ in practising, performing or teaching dance. Each dancer can become aware of what feels good to me/ my body/ my definition of dance as an art form. From here we can discuss about different points of view of movement/body related scientist talking about „good practice“ in dance. Alexander Technique, Feldenkrais, Yoga, BMC, Axis Syllabus, Girotronic, just to name a few modern techniques to research about a healthy way of movement, alignment or dance.

Still -in the end it is our individual, personal „feeling“ what to integrate in our practising, teaching or performing.

One step further and even more complex: What kind of concrete exercises, warm ups, scores, choreography,... feels good for me? Where does my passion about dance leads me? I believe that each dancer (each person) is an expert about her/his own movement desires and bodily sensations. Of course depending on/influenced by the exchange and discussion with others (society)!

How can I become more aware of „what is good for me?“ and how can I support others to become more aware of their individual „good“? This can lead to the question: Why do I dance? What keeps me dancing? What are my wishes or dreams about dancing (the utopic dimension of „good“)?

This opens the door to the idea of what „might“ be good for others (our society). Knowing- that society is existing out of a broad diversity of livestyles, needs, believes and social background.

My proposal for this research is to keep a balance between theoretical/philosophical input, personal experience and practical try outs. Even with the idea to enter this research as dancers more from our personal physical body knowledge.

My idea of working as a group:
After each day -collecting (written) the most interesting outcome of the day.
To decide each day where to focus next- or after a few days/week. That a group process orientated research can happen with the openness of where it will lead the group/ or each single dancer. Collecting creative methods to inspire the research setting (there are hundreds in www).

One idea of a research setting can be a party: How does the social structure of a party opens to new experiences of „what is good for me/ for others?“. It can be a party organized for friends/colleges or other guests.
Maybe there are more ideas of unusual, interesting settings for research formats.
Maybe inspired by Joseph Beuys poem: „let yourself fall, learn to watch snakes, plant impossible gardens, invite someone dangerous for tee,...“
Maybe as „Zukunftswerkstatt“ (Robert Jungk)...

Place: spacious dance studio
Technical Requirements: Sound System, Possibility to change the atmosphere of lights to play with.
Material: Paper DinA4 and big size paper role for writing or drawing.
Some blankets or pillows or other materials for me to feel good.
PROPOSAL FOR MONTH OF RESEARCH

Title: Football and Choreography: a collective game.
Subtitle: Bridging Ufer Studios and Adidas Football Base.

The idea for the research is double: first, to research on the affinities between football and choreography and, second, to generate a process of exchange and mutual affections/influences between dance/art context of Ufer Studios and the Adidas Football Base. This way the research goes beyond the limits of the artistic context of Uferstudios and attempts to interact with another context from the neighborhood.

ADIDAS football Base is only 50 meters away form Ufer Studios. It congregates every day a big number football practitioners, most of them teenagers with immigration background. The main rule of Adidas is simple: everybody should play together. There is a system of rotation that makes random people team up and play together. This system amplifies interaction and diversity between the groups.

Oscillating between both venues, the research group will try first of all to establish a bi-directional process of exchange and mutual influences:

– How both contexts/practices (football and choreography) can inform each other?
– How through choreographical interventions to inject the anomaly inside Adidas Football Base?
– How to create an artistic event/space that mirrors how ADIDAS Football Base functions?
– How to engage both context with each other, for example inviting kids to the studio to rehearse football choreographies to be perfomed later inside the ADIDAS Football.

Time frame: 2 weeks

A dance studio will be required

Minimum amount of people: 5 participants
Proposal 12

„MONTH OF RESEARCH @ UFERSTUDIOS“

SHIFTING MEMORIES

English Version below


How do memory processes work? What happens to a memory in the course of several years? Which role does our body play? What kind of experience does stay as a conscious memory in our head, what kind does stay in our body? And is it possible to make this difference? We will never define or exactly retrace how impressions and experience have been changed by manipulation of our own memory. Against this background we will share individual stories and we’ll discuss the narratives, within and out of context.

An experimental research could investigate how we are shaped – consciously or unconsciously – by the value systems of former generations. We would like to build up a common physical memory room, that can be influenced and that is an experimental set-up as well as a room for collective exchange – a memory room inviting to temporarily install yourself.

It also seems to be expedient to investigate, how verbal memory structures are transferable to the telling body. What mechanisms underlie the processes of memory construction and retelling? In the end there’ll be the question of present and past: Who are we and who will we have been? The research topic favours a mixed age, intercultural, multilingual group. The disposition to change perspective and to put oneself into parallelly existing, possibly contradictory ways of experience is highly desired.
How to share and shape time together?

Spending time together has become a precious thing as it's a limited resource in our accelerated life. But the pure fact of spending time together is the precondition for physical interaction. How can we provide the space for an encounter? This research is about different ways of physically being together, in the same space, and the question, how we can create an exchange with pure bodily means.

Communication beyond language is often categorized as dubious knowledge that is not generalizable but we'd like to propose that it's a technique that can be trained as any other. Which set-ups and / or rules can be created to do so? We propose to divide one research session in two different phases:

1. No talking, pure physical interaction
2. Discussion and common formulation of experimental setups / rules

This proposal is inspired by the observation that there is a turn towards performances based on the pure fact of spending time together. Recent examples we consider: Marina Abramovic's "The Cleaner" where people in silence were guided in low speed, standing, laying and sitting to listen to choir music. "Rudy" by Ellen Söderhult and ensemble, which provided time for empathy and care that focuses on fellowship / communion rather than the individual, inspired by Judith Butler's famous sentence: "What if we shift the question from ‘who do I want to be?’ to the question, ‘what kind of life do I want to live with others?’".

Another example would be "The poeticians" by Pontus Pettersson where people could listen to poetry, experience different performances and eating brunch together. From our perspective, these performances are examples for ways of sharing and maybe shaping time together: These two aspects seem to be connected as in all cases audience members have reported that their experience of time was changed. So, another entrance to the first research question (= how to train ways of physically sharing time) would be the following: How does the sharing of time shape the perception of time? Do different ways of being together produce distinct experiences of time?

This research should happen in a studio for min. 2 weeks. There is no limit to the number of the participants.
INTRA-ACTIVITY: BODIES NOT AGAINST EACH OTHER

“We need to revalue the body as a source of experience and difference, before we are able to move forward with identity politics” (Kuppers)

The title plays with the double meaning of the word against: ‘in disagreement with’ and ‘in physical contact with.’ Using quantum physicist feminist Karan Barad’s term of ‘intra-activity,’ the project looks at how agency and power play a role in creating boundaries in labeling people’s identities. By exploring the boundary making practices that physically put people in the center or periphery, the research will look at how to go beyond a center-periphery way of categorizing, and develop intra-action techniques as a way to create choreography. Historically people of color, woman, gay people, people with disabilities and immigrants have had their bodies de-valued. Undervalued bodies have experience working on the edge, off center. By acknowledging our entanglement, we are given the possibility to reformulate our senses and reconsider boundaries by looking at how all our identities are created with one another. The inspiration for this work is to pair aspects of physics (force, gravity, balance, drag) with the dynamics of social movement of undervalued bodies or ‘otherness.’ The work attempts to use dance as a medium to explore how power and agency of bodies is used similarly in dance movement and social movement, creating metaphorical connections. By creating literal center-periphery practices as a way to generate dynamics, and to discuss those terms alongside the social definitions, there would become the potential to work outside of that schematic, by using discoveries from either theory or practice to create new orientations of working with.

Questions and goals:
-This project is designed for people who have had to adapt while living in a peripheral identity, and to those interested in exploring systemic setups and intra-activities, within a theoretical and practical playground.

-What are our ethical and practical responsibilities when we consider our extended self?

-How can we entangle ourselves so we’re given opportunity to reformulate our senses?

-We aim to construct a system, where competition, strength and ability is not the core value, but where difference, adaptation, sensation help us revalue the body.
• This project could be full time for 2-4 weeks, or half days for 2-4 weeks. Quite open.

• Background:

A male member of EU parliament recently said that woman should be paid less because they are not as intelligent, are weaker and smaller. Current USA vice present Pence thinks homosexuality is still a mental illness. A centered-norm is interrelated to traditional aesthetics and affects undervalued bodies ability to move. The topic of disability is central to looking at otherness because historically people of color, woman, gay people, and immigrants have had their bodies de-valued under the frame of disability. Suggested starting points would be to find ways of using apparatus’ or materials, to play with verticality, horizontality and the physics of center-periphery like pendulums, aerial rope (if possible at Ufer studios) as well as finding physical ways to entangle ones selves, with materials or restrictions, in order to bring the theory into a physical practice. By challenging anything that could be ‘centered’, perhaps a new aesthetic emerges, or traditional ways of inter-relating are challenged.
Proposal 15

Activism, Healing and Movement

Berlin is a white supremacist capitalist racist ableist misogynist society, and the Berlin dance scene is a part of it. If you understand this statement to be the truth, what do you personally want to do in relation to that? This space will be created for dance-artists interested to work around the topics of movement, healing practices and activism. For the four weeks of discussions, dancing, improvising, and collaborating, here are questions meant to be the potential launching point for each week.

- What are healing practices that alleviate our own trauma and interpersonal trauma and aid in strengthening and rejuvenating the mind and body?
- What are the tools we have as artists, i.e. as employers, as PR, as writers, as educators, which can acknowledge and alleviate conflict as well as resist oppression or an oppressive system?
- How does self-care, community engagement (in the context of the theatre or dance festivals as well as this research month, for example), and community generation support and prepare us for radical performance making?
- What is the benefit for you, your artistic practice, and your career to resist or combat the above mentioned oppressive peoples and systems? What makes these systems invisible? How can we call them out?
I would like to use the six weeks at the Uferstudios in Berlin to focus on some of the interests and problems that I have been encountering in my current practice for a while now. Beyond that, I would like to question, better understand, and develop my own artistic voice through self-imposed strategies and tasks, but also through an active exchange with others during the Month of Research.

The focal points of my research are:

- Exploration of possible relationships between text and movement
- Exploration of writing as dramaturgical and choreographic tool
- Exploration of being radical and knowing it
- Exploration of comedy

1. Exploration of possible relationships between text and movement

As outlined in my cover letter, my work is currently marked, among other things, by the use of text. I am very much inspired by theatre, film, literature, and play-writing, and I have been experimenting for about a year now with writing text to use in my work. In general, I would like to use this time of research at the Uferstudios to explore, in myself and with others, further possible relationships between text, voice, the theatrical, and movement, dance, the abstract body.

One difficulty I face repeatedly is how to make the physical aspects of a work as strong as the textual elements. In my current practice, I often feel limited or stuck; I have the text and find little variation in using it physically, in combining text and dance, or story and dance. My aim is to find ways to make the two merge in new forms; to explore in depth all the possibilities I can imagine of using physicality in combination with other, more theatrical elements. Hopefully, this will help me understand why I often feel stuck with this, and show the way to new directions of working. Questions I ask myself include: What is important to me about movement and how do I preserve and develop this? What is important to me about text and how might I go further with that in my future work?

It is definitely important to me to explore the communicative abilities and limitations of both movement and text. What exactly is text best at communicating, and what is movement best at communicating? In which moments are we drawn to the facial expression, when are we looking at the body, is there such a thing as a neutral body/neutral face or what does such a body/expression communicate? What can be exciting but also daunting about using text is that one is, literally, saying very specific things. At this stage, I feel it
would be good for me to devote more attention to the real implications and responsibility that comes with using text.

Part of this would be to question and discuss the real added value of text: What can movement say by itself, how much text is necessary? To explore this I would, for example, work on a specific material and text, then try it out without text, with only scraps of the same text, etc - looking at what the scene communicates in all these versions. Also, how does the perception of a movement sequence change depending on what text or movement sequence comes before or after it? I am hoping that explorations of this kind will give me more information about why I need movement and why I might need text, and what both can bring to a work.

In these explorations, I might also look to other artists who use voice in rhythmical and physical ways, such as for instance Jonathan Burrows and Matteo Fargion, with whom I have done an intensive workshop in 2016. I might see how through initially copying them, on the one hand, and through interpreting their work and writing about the associations it awakens in me on the other, I can push myself beyond producing mere copied scores into opening up new directions. For example, there are parts of Burrow's and Fargion's Cow Piece that make me think very much of an Italian market. The way they are holding up the cows and proclaiming the cow's name (as I like to interpret it) as if selling them, is an image that resonates strongly with me. As such, I would go from there, and make my own Italian market scene. My aim would be to create something that has departed from the original idea and push it until it becomes something else. That, in turn, might propel me into unexpected directions, and by setting new tasks as I go I hope to push myself to new and exciting places.

2. Exploration of writing as dramaturgical and choreographic tool

Beyond the above, I am very much interested in writing towards performance. I would like to explore this, using different forms to write in - not least to challenge myself and open up new paths: poetry, prose, manifestos, spells, lists, monologues, dialogues, stage directions, movement analysis, etc. Taking written material produced in this way, I would mix it all up, take it all apart, and put it back together again, perhaps using specific rules to be devised for this purpose. I would like to go further in this, outlining an array of text frames to be filled in (writing forms, writing forms with rules attached, etc), trying them out, trying to understand how they work, and where they might lead me.

I am also interested in seeing how, out of these fragments, absurd or deconstructed narratives could emerge, intertwine, fall from one into the other, exist simultaneously, get confused with one another. As part of this, I am interested in writing in and about my research, including but not limited to writings in a diary form. The resulting diary notes could in turn become written material that I would play with in my research, or invite others to play with. This could also extend to any writing that is done as part of a creative endeavour, for example, in emails with collaborators, with institutions, on facebook, on applications. I am interested in all the text that is produced as a result of a creative process, and perhaps in a group we could share fragments from our different processes and see what could emerge from that.
I am also intrigued by writing as a choreographic tool, even if there will be no text in the resulting material. For example, I would like to explore more ways of setting text-based tasks for performers. What interests me in this way of working would be the different and individual interpretations, ways of communicating, ways of imagining within a group of people. I am excited by the liberty and openings for far-fetchedness and misunderstandings that very specific textual tasks can invite. I hope to find tasks that I might develop and take further in the future, finding that they open up creativity. This has also been something that I have noticed in my work so far: some tasks block the performers's imagination, others work very well by lending themselves to interpretation. What is it about formulating tasks that unlocks liberty and creativity? What is it that might block and narrow the mind? Perhaps we won't find an answer.

3. Exploration of being radical and knowing it

Something that is important to me and that I try to aim for in each work is being radical and consequent in the concept. This can give each work a unique and strong identity. I want to explore ways of being radical: what does it really mean? This residency would be the ideal opportunity to practise being radical, something that I do not always have the time nor the courage for in a tight rehearsal process.

I am inspired by artists who challenged themselves as well as commented on the current trends in the art business by creating their personal manifestos, sets of rules or restrictions that they believed it worth working by, such as for instance Lars von Trier and Thomas Vinterberg's Dogme 95 Manifesto, outlining a proposition of rules for filmmaking. I would be interested what it would mean for choreographers, first for me alone, but also for a group of choreographers participating in the Month of Research, to create such manifestos, perhaps radicalising their possibly vague ideas on the subjects and explore the creative process according to those rules. It would be interesting to also share and exchange manifestos. I am sure each artist could create a series of more or less radical manifestos, if we look at those manifestos as possible creative tools, rather than containing the artist's absolute “truth”. If nothing else, it could also be a valuable tool to practise being radical as well as becoming more aware of how our work places itself within (or against) current perceived trends in the dance/art world.

Continuing from this, I have also reflected on the correlation between our work and the words we use to talk about our work. For example, I use the word “deconstructed” a lot when referring to my work. Do I really know what I mean? What do I mean? Do others see this also? This is another reason why I feel it would be healthy to radicalise, or as we could also call it, to insist. Alone but also in a group, I would work on insisting, for example, in “deconstructing” a given material, not only in order to challenge myself and find new ways, but also to understand what “deconstructing” really means. Choreographers are often throwing around words to describe their work or to explain what they are doing to themselves. It might be very valuable to insist on these words for a while to see whether they are really what we think they are. “Absurdity” is another word that I tend to use in different combinations to describe my practice. It would be interesting to keep insisting in making a material more and more absurd, and also to have an exchange with others about what that could be. Similarly, I often say that I am interested in creating works that deconstruct existing genres towards creating something that is not immediately categorisable – unless it is necessary and important that the work be immediately
recognisable. At the same time, I often think of my work as “dance plays”, thus giving in to the desire to push it into a category. I could now also take this term of “dance-play” apart again and ask myself and others: what is a dance play? What could a dance play be? This way, I am seeking a better understanding of my practice by turning the full light on those words that, for me, are those that best describe my work.

This is a world of words I am interested in opening up with others, where notions of genre, performance art history and ways of categorising art can be taken apart and thrown back together to create new ideas and generate useful discussions.

4. Exploration of comedy

Something that has been hovering in my mind for a little while and which I would like to explore more deeply is comedy in dance. The exploration of the nature of comedy would thus be another focal point I would propose, within the framework of my general interest in the relations between text and movement. Thinking about comedy, I would also add pantomime to that mix.

I am naturally drawn to comedy: subtle or full-blown irony, clown acts, slapstick, etc. I am now becoming interested more particularly in the forms of one-(wo)man shows, clown acts, stand-up comedy, with background dancers and all. I am also inspired by comedians who create a series of characters in which they might appear again and again and that live beyond their momentary performance, such as Hape Kerkeling’s Horst Schlämmer or Evje van Dampen. I particularly love characters that are absurd but still manage to mislead the public into believing in their identity, such as for instance Sacha Baron Cohen’s Borat, but also performers who have an unusual physical presence and exceptional transformative abilities such as the actress Kathryn Hunter.

Triggered by the notion of transformation, I want to try different approaches to performing, and explore my and others’ potential for transformation onstage. How many characters can we really be? How can we transform our characters through transforming our physicality? Can we shrink in size? Can we, for example, try to play a wise and frail emperor as well as his bodyguard? How fast can we switch between physicalities? I am interested in seeing how much transformation is possible for dancers solely using their bodies, without them needing to act in any way. But is “acting” and “embodying” a character in these cases really separable? From there, I would also like to take time to invest some research to explore the forms of clown acts and stand-up comedy. Clown acts are a very interesting genre in this light, since they are communicating clearly yet rarely use words. Stand-up comedy on the other hand is often performed standing or sitting on a stool with a microphone, using minimalistic body language or gestural demonstrations as well as timing for effect.

But I would like to start by explorations of the nature of comedy itself, and would take time to explore how humour works, to explore subtlety and nuance in using it. How can we make a given material funny? What makes it funny? Do we all agree? Often, comedy has to do with timing. What is it about timing that makes something funny? What does it remind us of? Often, when I am making a choice, I am making it because something within myself tells me that it has to be that way to be funny, and I have a vague memory of a situation
where I have seen something like it before. I wonder if we could name, a little bit more precisely, why we find things funny and also what films, books, jokes, situations, genres, pop culture elements it might remind us of. This would help to better understand what we are doing.

Also, when is it too much? When do we shift from, say, sophisticated irony into a grotesque maskerade? Let’s tweak and distort a given material by pushing and exaggerating our performance style, or “the comedy”, a bit too far on both ends. This would be a way to explore the limitations of comedy and when it shifts into something uncomfortable. Part of this would also be to explore the nuances between irony, sarcasm, slapstick, and how different forms of humour can be mingled with other emotions such as sadness, seriousness, joy, or aggressive criticism of someone or something.

As much as I want to explore humour, I also want to try out, in the same process, to perform – perhaps the same material – entirely without humour. What would that mean? Of course, it might not always be possible. But humour is also not always necessary, or the strongest choice. I hope that these experiments will lead me down unexpected paths and in new directions.

Finally, a lot of the comedic forms I have mentioned so far – for example clown acts and stand-up comedy – acknowledge the audience directly. This is another element that I want to explore, within the realm of comedy, but the possibly also beyond it: How does the audience relationship work, when does it work, how do comedians or clowns establish a relationship with their audience, what draws them in, what closes them off? Of course, something can be funny even while the audience is not addressed, and it might be funny specifically because the audience is not addressed.

This also extends to questions about the relationship with the audience generally. Mainly: how can we involve and invite the audience? My concern is to intrigue the audience, to interest them in something, or in a problem that they are trying to solve. To make them think and ask themselves questions – questioning their judgement, even if, at the same time, they might be enjoying the show and having fun. How can we find new ideas for setting up the contract between us and the audience? How could we make them think?

All in all, I am sure that spending time on these four groups of concerns, which I feel are all interrelated, would be an extremely beneficial step at this point in my career. Most particularly so, considering that I would be able to share my explorations with others, as well as discover the concerns of other artists. Such a research opportunity would help me better understand and develop my artistic voice, and in doing so, it would help me to grow and mature as an artist.
Proposal 17

Researching the Month of Research

This is a proposition for a group that will investigate on the actual Month of Research itself. Starting with general and fundamental questions such as:

- Why is artistic research important? Is research making the field of art/dance stronger? If yes, then in what way?
- How can we best communicate the relevance of artistic research?
- Why or how can research be interesting / relevant for others / from the outside?
- How does research look like when you remove authorship?
- How does the collective sharing interfere with the research and its process?
- How does the opening of the research to a public affect the process? How does each group deal with this aspect?

For the sake of strengthening the topic of research as such and reinforcing the idea of collective work, this group could work like a „junction“ between the other research groups, observing and analyzing different research processes. It should be in constant communication with the different groups of the Month of Research offering questions as inspirations and providing a frame for all the groups to articulate and exchange their process. This can happen through various formats such as events, interventions, interviews, documentary films, moderated debates, anything that can stimulate and challenge the basic questions of collective research. At the same time this groups could also analyze the process of self-organization and the various tools, mechanisms and paths such a practice employs and generates.

(Note - The other groups in MoR are not obliged to collaborate with the research group)

In addition to this activity the group should discuss and formulate different ways to deal with the questions above. The questions could be guidelines for the group’s own research experimentation, also for example, physically in a studio etc'.

This group could also include non-performance makers and “Quereinsteiger”.