

Experiment Speech(less)

September 2018

Forsøgs- rapport

Annika KompArt



by Jesper Haller

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ACKNOWLEDGMENT

Thanks to Forsøgsstationen for hosting this investigation in September 2018.

Special thanks to the participants for the support, the trust and creative contributions:

Tora Balslev Jespersen
Georgia Kapodistria
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Nanna Hanfgarn Jensen
Mathias Møllebæk
David Gruber
Jesper Haller
Johan Ask Pepe
Gert Østergaard Pedersen
Olivia Brophy
Nilas Dumstrei
Karin Bergman
Students from the Copenhagen Contemporary Dance School

Thanks for your commitment, trust and feedback!

I look much forward to continue this journey.

INTRODUCTION

How does my mother tongue sounds if I would not understand it? Does the body have a native language/ mother tongue?

This experiment and practical research at Forsøgsstationen, was a continuation of an earlier research timeING, attempting to find out, how my mother tongue sounds, if I would not understand it, looking at the relationship between rhythm, language and dance. The experimental two weeks focused on outlining the dynamical and rhythmical changes of languages. Does the body have a native language/ mother tongue? The research focused on how a native speaker dances to the rhythm of the language in comparison to a non-native speaker.

The purpose is to unlearn our language, but to embody it. Going back to the basics to how we learn to speak a language, to then finding new ways of communication without words, but with dance. This could be a possibility to integrate, not only immigrants, but also opening the doors to others then artists. Regarding my own professional development in dance, I aim to become even more authentic in my movement. Only moving, when it's necessary. And further, how can I become faster in my movements? I presume that the rhythm is a way to do so as well as to frame and stage an open improvisation.

How can I be present and fully giving in to a dance without thinking, but doing; being the dance, rather then doing the dance?

Aim: Giving people the possibility to experience being in the NOW, being the language, the rhythm and dance.

Making a video. Positioning the different dancers beside each other to compare the dynamic of the rhythm to the different speeches. Furthermore, presenting the outcome at Bådteatret as Ubåden project would be admirable.

With this rapport I wish to share some of the methods, questions and curiosities that occurred in the process so far.

CONTENT

Udgangspunktet for forsøget

- Hvorfra kommer ideen til dette forsøg?
From a meeting with Julyan Hamilton and the research about rhythm and placement in time and the on going research about finding my own artistic voice.
- Hvorfor ønsker I at undersøge netop dette spørgsmål?
Because it is not only about defining my own identity and a way to communicate dance, but further, because I see a need in the society to integrate people with different languages. How can we communicate, without speaking the same (oral) language?
I came across an article, which awakened my interest that tells about how babies learn languages. It is through rhythm and melody. Therefore, I feel the strong need to investigate more into embodying the rhythm of our language.

FRAMEWORK

To structure the residency, I invited Tora Balslev Jespersen to be my mentor starting the process. She also helped me framing the impact of my research:

With this project, I can give:

- Care and awareness and a body to the language that lives in us
- Awareness that language have a dynamic
- To point to/ clarify that the body itself can communicate, has a language across countries, something common human
- A new approach to experience dance, both as art and tool
- To the many people, in a international community, that needs to learn a new language
- A self- understanding/ resonance of how it is also a new embodiment, rhythm, life- rhythm (rhythm of life) and sense of time experience (understanding on how we function on other daily levels (plans)
- A body, another honesty, exhortation on spoken words. Especially regarding to political speeches that reach out to so many people, to nations. Those words have so much power, but are just words.

In the first week of the experiment, Georgia Kapodistria, dancer and danseformidler originally from Cyprus was my guest to a 4-hour experiment. Georgia speaks Greek, German, English and Danish. The second week artist and dancer Efva Lilja, original from Sweden and former director of Dansehallerne spend 4 hours with me in the studio. There was supposed to be a third dancer, unfortunately it did not work out matching our timetables. Nanna Hanfgarn Jensen from Denmark committed to do the experiment after the official residency.

To capture and document the experiment, I asked Jesper Haller to take "Moving Pictures" that might reveal different dynamics on a photograph, as well as Johan Ask Pepe to film the dance to the Speeches to produce a final video document with help from Olivia Brophy.

Further external guest Mathias Møllebæk (DK) from the University of Copenhagen, who works with language and rhetoric in medical science, followed my invitation as he found the approach to language very interesting. He has seen my dance to Angela Merkels New Years Speech at a birthday party a few years ago. He visited together with his colleague David Gruber (US), assistant professor in the department of media, Cognition and Communication at the University of Copenhagen. (Thoughts and Feedback in the Appendix)

Special guest Mikkel Plough talked about his unique way of transcribing spoken words into melody over the last years.
(<http://harmoniehof.tumblr.com/>)

My personal time to research at Forsøgsstationen was structured like that: 10-15 min- Friday including 1-hour lunch break.

METHODS

Throughout my journey working as freelance dance artist, I have noticed the importance of exchanging my ideas, thoughts and practice with others. This is when I can develop!!! It adds onto, it opens up, it questions. It is very enriching. This is when my thoughts and theories are becoming real, no matter if they succeed or fail, but I learn!

My working method is to research and compare different new years speeches, by exploring the rhythm with my body.

Thesis: different languages have different rhythms.

Hypothesis: dancing to the rhythm of different languages will create different dynamics

How can I compare? To be able to exactly compare the dynamical changes caused by the different language rhythms needs the same movements, so that the dynamical as well as rhythmical differences become more visible.

Creating a common dance phrase:

Georgia (CYP) helped me creating a set movement phrase, to then teach to each participant, to include to their improvised dance to the speeches at any times. Here, we were taking inspiration from Eurythmie, the letters from the alphabet. I asked her to create a dance phrase "dancing the letters of her name", and so did I; to then mix them together to a longer dance sequence.

Dancing to the rhythm:

Here I asked Gert Østergaard Pedersen to take away the words from the speech, to only hear the accents/ rhythm of that language.

(How does my own language sound, if I would not understand it!?)

(Song, non- understandable language, political speeches)

Structure:

- Warm up: letting guests dance to a song (I choose a French song, as none of the visitors spoke French).
- Task: make a move, always when there is a 1 in the music (a way to tune into responding to rhythm and accents).
- Dancing to Angela Merkel (speech without words) and then to the original one (with words).

Additional tasks, whilst moving to the rhythm of the language:

Playing with its **body tension**. Inspired by a workshop taken with Milan Tomasik

Task: move with 1-6 per cent of your body tension

Which Emotion relates to which tension?

1= sad (Song: Dun)

2= happy (Song: Wabblers)

3= neutral (Song: The City Singing..)

4= (shaping) (Song: Aarthi)

5= scared (Song: Reggis Chillbin)

6= angry (Song: athen)

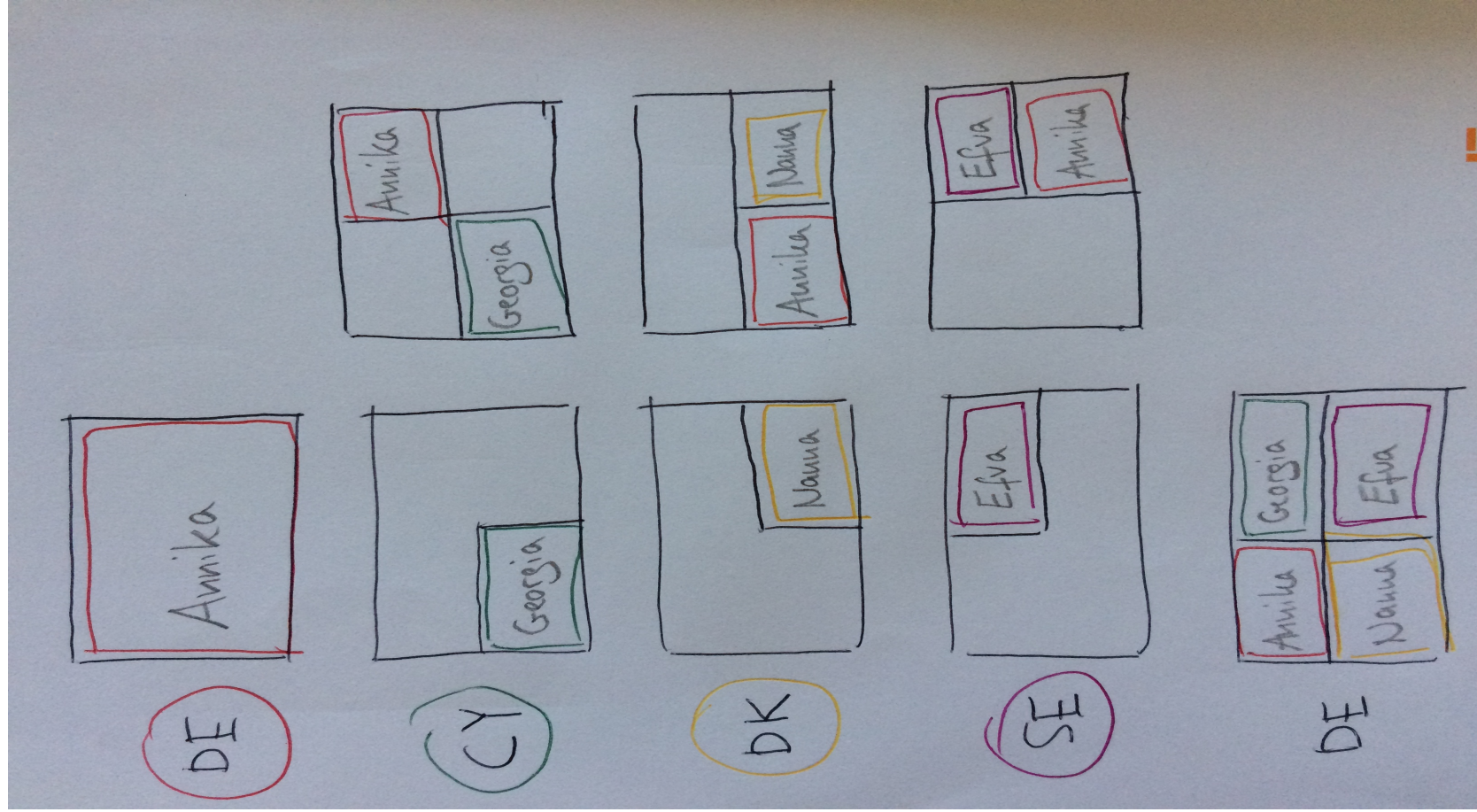
Comparing the change of dynamics:

Documenting the different sessions by filming the dancers moving to their native - as well as foreign language, by Johan Ask Pepe, addedit by Olivia Brophy, as well as taking moving pictures by Jesper Haller.

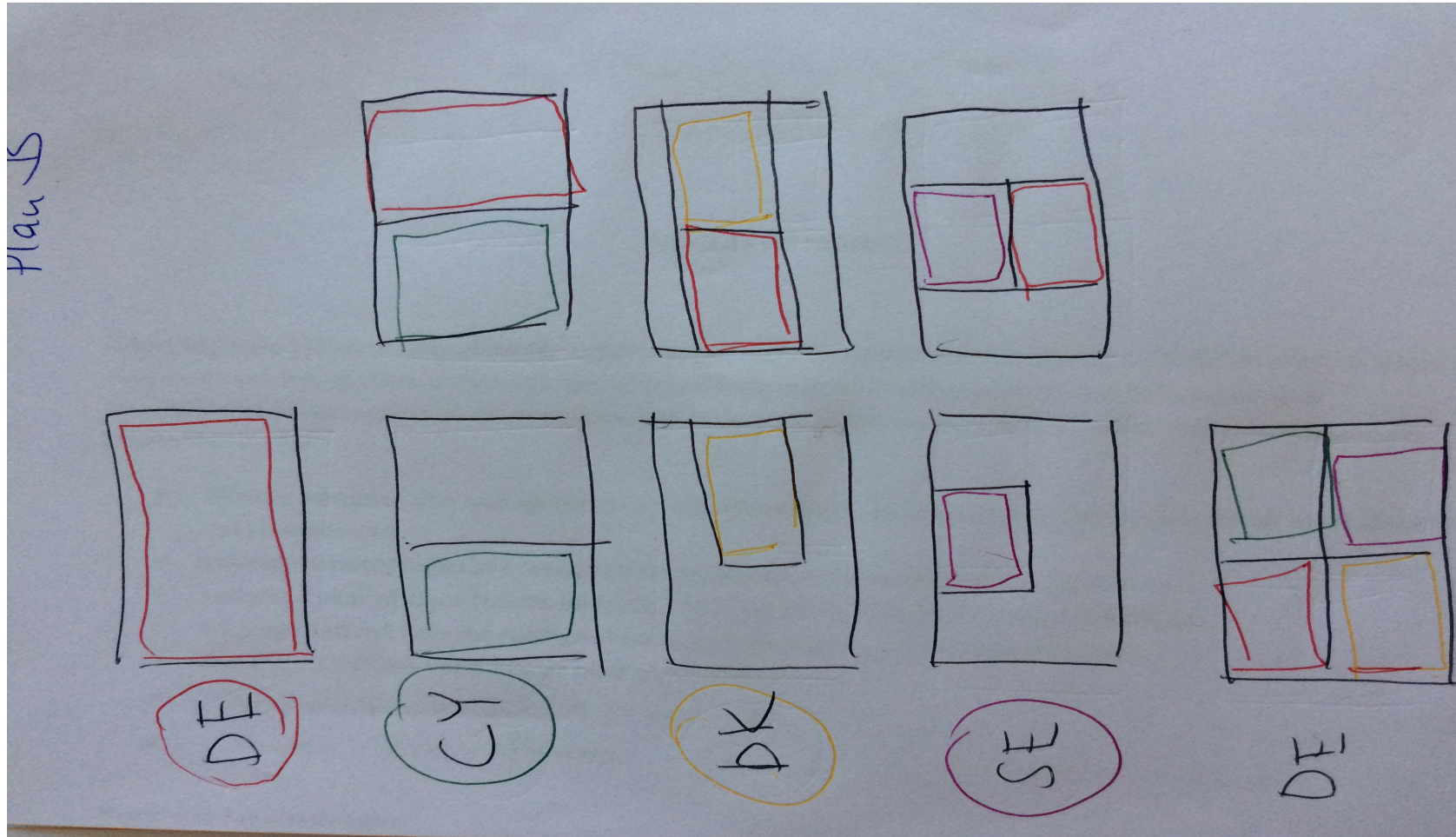




Video Score:



used!



not used!

Questionnaire:

Beside the physical exploration, a questionnaire to interview people regarding their relationship to their mother tongue got handed out. In purpose to let people reflect upon their connection to their native language and to be inspired by their responses.

Questions _____ To the research!

Take your time to think about the questions and answer

What is your native language? **ENGLISH**

How many languages do you speak (fluently)? **ONE**

If you close your eyes and think about your native language, which feeling do you get? **Ease Humour**

If you should describe your relationship to your mother tongue with a picture or a metaphor, what would that be? (fx. a good friend, your home, a part of your brain...)? **the floor of a library**

(How do you use your language?)

Are you happy for your language? Why? **Yes & No - As a common or 'world language', I feel**

How often do you speak, or use your language per day? **it is sometimes forced on others. But**

In the week? **all the time now except**

In the weekend? **in Danish Language class.**

When where you last silent for more than four hours?

How did that go? **I love it**

When will you again be silent more than four hours?

Are you looking forward to that?

yes

What do you think about speaking other languages? **The funny sounds, how to make them**

Do you do that?

Which?

Which do you use most?

When do you use them?

Do you like that? (speaking different languages?)

How do you experience that?

Which feelings in your body or thoughts can you get, when you do so?

Which feelings in your body or thoughts can you get, when you don't do it, but think about it?

How did you learn another language?

Are you structuring when talking which language? (fx. to people, specific situations, times, at work?)

Are you happy with that?

Is it easy following those structures?

Which feeling do you get, when you are not following them?

How did you made those structures?

How is it for others, that you are speaking different languages?

Does speaking different languages let us loose the quality of our mother tongue?

Could you clap or move to the rhythm of your language?

Thank You very much!

**Danish
sounds
like going
up & down or
waves in
the ocean -
it more than
more than
English, which
one can say
like a line.**

**Tired
sometimes
something
rustling**

**Yes, but I don't like the
approach as much as learning on
the street and through YouTube
videos of people
saying funny things
in Danish.
when I get the
sound just right.
you understand how others are
structured but also when you
see what the throat & mouth can
do with sounds & repetitions**

CONCLUSION

Does the body have a native language/ mother tongue?

Yes, the research shows, that there is a bodily connection to the rhythm of its mother tongue. This becomes visible in the body tension, the breathing and focus. When dancing to the rhythm of a non-familiar language, the body tension and focus is higher, then moving to the native language. The movements seem easier in symbiosis with the breath and with anticipation regarding the rhythmical structure making pauses and accents moving to the mother tongue.

Including the set dance phrase into the structured improvisation turned out to be more difficult as thought. It did not work out, as the “new movements” were not settled in the body that fast, therefore they could be used spontaneously. Therefore, I choose not to use the phrase, but trying to find other criteria's to compare the dancing to the rhythm of the speeches, such as different dynamics, body tension, breathing. The additional tasks did not get explored easier, as the main task of moving to the rhythm of spoken words required the entire attention and focus of the participants.

As Georgia speaks German, Danish and Greek, she had difficulties moving only to the accents of the spoken words, as she understood the meaning and knew, when the sentence were ending. She could anticipate the accents, pauses of the speech, which made it more difficult comparing the rhythm of the speeches. Therefore, It would have been helpful having all the speeches transcribed to rhythm.

Inviting Matthias Møllebæk and his colleague David Gruber from the University of Copenhagen into the studio to discuss on language, rhythm and dance was very inspiring and enriching. Especially the different approaches and ways of working with the same theme, but in different ways, the one academically, the other practically and further the starting points, one physical, the other theoretical. (Thoughts in the Appendix)

Efva Lilja (SWE) had the prejudice about the German language being hard. After dancing to Angela Merkels New Years Speech, she changed and felt the German language being soft. Her way of moving was more attentive and precise moving to German, then to Swedish. Here her body tonus seemed more relaxed moving to her mother- tongue.

At the open sharing after the first week, Karin Bergman (SWE) and David Gruber (CAL) as well as from 4 students from the Copenhagen Contemporary Dance School visited and participated the experiment.

An amazing outcome of really true movements, especially from the Non Dancer! Interesting!

It seemed like that the non-dancers were moving more instinctive than the trained, maybe caused by a judging mind? This is very interesting as I aim to be authentic and present in my dancing as well as giving opportunities to practise and experience that. Moreover, it is about being present, also seen as pre- sensing, but not judging and not thinking, but doing. Hitting the rhythm. Being in time.

Further thoughts regarding creating bridges to the audience as well as finding ways and methods to make contemporary dance more accessible: How can the viewer feel the rhythm of spoken words/ a speech? Attempt: Inviting the audience holding a balloon in their hands, while watching the dance, to feel the vibrations of the sounds of the speech through the balloon. Making the audience feel safe, but still participants to a certain extend.

Application to Ubåden

Project [Speech\(less\)](#) @ Ubåden

Periode: torsdag 17/1- onsdag 23/1-18

Prøve: 17/1-19/1

Spilledage: 20/1-22/1

Rytmask Morgenmad: 23/1

- Gruppens/Kunstnerens navn: [Annika KompArt](#) inviteres [Jakob Agermose Pedersen](#)
- Kontaktperson som kan komme til intromøde d. 20. December 2018 kl. 13-15:

[Annika KompArt](#) (med forbeholdt, muligvis er jeg i Tel Aviv) tlf nr 31316620, email, annika.kompart@gmail.com

- Kan I spille i hele perioden 8. jan. - 8. feb. og 1.- 30. juni 2019?
[Et uge fra den 8.jan vil være et bud. \(fleksibel\)](#)
- Hvis nej, hvilke datoer kan I spille?
[Vi kan spille et tidspunkt i hele perioden af 8. Jan- 8.Feb](#)
- Ønsket antal dage: [4 prøve dage, 3 spille dage \(ca. kl19- 21\)](#)

Projekt intro/formal. I [Speech\(less\)](#) bevæger sig tyske danser og koreograf [Annika](#) til rytmen af forskellige politiske taler for at lege med de forskellige dynamik af sproget med kroppen. "[Speech\(less\)](#) er ikke kun et autobiografisk forsøg til at give kropslighed og plasticitet til sproget. Men også for at give rumlighed og omsorg til mit egen og andre sprog for at prøve at kommunikere dans og kunst." Derudover invitere [Annika](#) hendes man, skuespiller og angående forfatter [Jakob Agermose Pedersen](#) (<http://jakobagermose.dk/cv.html>) til at læse nogen selv skrevet små historier op til gæsterne, før danseforestilling går i gang. Aften afslutter med et fælles dans i mørke (Switch Off& Dance <https://annikakompart.weebly.com/events.html>).

- Forholdet til publikum: Hvilken målgruppe er værket rettet mod?
Projektet er rettet til alle der kan tale et sprog og er fascinerede over sammenhæng mellem sprog, krop og rytme.

Hvilket skridt er det for jer/dig som gruppe at lave projektet på Ubåden?

Det er et første forsøg!

Udgangspunkt var spørgsmålet, "*hvordan lyder mit egen sprog, hvis jeg ikke kunne forstå det?*" Project Speech(less) har været gennem et første udkast på Loona Nights i Dansehallerne i 2015, et visning under CPH Stage og et 2 ugers forsøg på Forsøgsstationen i 2018. Hobby fotograf Jesper Haller(<http://jesperhaller.com/>) tog billeder under CPH Stage, for at prøve at fæstholde bevægelser. Nu skal disse bliver projekteres i rummet og på kroppen under forestilling.

Jakob og Annika er lige er blev gift. Jakob tog hende på et sejltur to år siden og nu invitere Annika ham til UBÅDEN. Jakobs oplæsning af historier er et første forsøg foran et publikum.

Afslutning af aften med Switch Off& Dance har tidligere været på Bådteatret og flere andre steder, fx Dansehallerne, Teater Momentum, Den Frie... Der er mulighed for at give et workshop med fokus på sprog, rytme og krop, undervist af Annika.

Plus: VIP Rytmik: *Kitt Johnson, Gunilla Heilbron, Tora Balslev, Tina Tarpgaard, Bo Malvin, Taneli Törma, Pernille Garde, Kasper Dougard, Tiziana, Camilla Stage, Rasmus Ölme, Hazouki,*

Artist talk, et udveksling/ diskussion med andre kunstner/ mentor/ deltager Tora Balslev Jespersen, Georgia Kapodistria, Efva Lilja, **David Gruber, Mikkel Ploug?**

Holdet består af professionelle kunstner, der har erfaring med at stå på scenen, skabe forestillinger, at arbejde hård og være fleksibel. Et afvikler til lyd og lys skal findes og derudover også nogen søde mennesker der kan hjælpe i baren **CCDS?**

Sidste dag på Båden: Rytmask Morgenmad med Zara Kirk (kl 8:30- 10:30)

Forestillingens forventede længde:

ca. 60 min plus efterfølgende fælles dans i mørke (Switch Off& Dance) ca. 60min

- Vil du/I være interesseret i en double bil? Muligvis. Eller et slags Festival **TREFFPUNKT SPEECH(LESS)** for at samle nogen flere forskellige kunster for at udveksle idéer om sprog, rytme og dans.
- Er der meget scenografi, eller vil man praktisk kunne dele rummet med nogen som spiller samme aften?
Der er ikke tænkt at bygge et stort scenografi, men måske en projektor til a projektere billeder.
- Har gruppen spillet på Ubåden før? Nej, men jeg har undervist og holdt et danse i mørke på båden før. Har forestillingen spillet i København før?
Nej, ikke på denne måde.

- Samlet beløb bevilget. *Vi har ikke fået støtte til denne projekt (endnu), men det er et hjerte projekt, så vil også gøre det uden.*
- Samlet budget forventet. (Det beløb I realistisk forventer at producere for.) ca.
12000kr (ca.50 personer gange 3 forestillinger med 80kr) billet indtægt. Plus et lille beløb ved bar indtægter.
- Er du indforstået med at du med ansøgningen forpligter du dig til at gennemføre projektet? (Der betales et aflysningsgebyr på 1.250 kr. i tilfælde af afbud) Ja

LINKS

Final VIDEO documentation: <https://vimeo.com/325649793>

Rhythmus in den Sprachen der Welt Jonathan Harrington: <https://www.phonetik.uni-muenchen.de/~jmh/lehre/sem/ws0607/prosody/rhythm.pdf>

Sensing the City – Mapping the Beat, A rhythm analysis of music-making in Wellington and Copenhagen By Katie Rochow
[file:///Users/annikakompart/Downloads/Rochow-Sensing-the-city-Mapping-the-beat%20\(1\).pdf](file:///Users/annikakompart/Downloads/Rochow-Sensing-the-city-Mapping-the-beat%20(1).pdf)

How do we perceive language (Psychological Science, 2015; [doi: 10.1177/0956797614567509](https://doi.org/10.1177/0956797614567509))
https://www.scinexx.de/news/biowissen/wie-sprache-unsere-wahrnehmung-beeinflusst/?fbclid=IwAR1wruLaC1VX294GAY_NX0vSFzk7aE_Q8ys9FN82V6I2gryCg7PrsMcgi60

Rhythm analysis, by Henry Lefebvre: https://grrrr.org/data/edu/20110509-cascone/rhythmanalysis_space_time_and.pdf

How does Babies learn to speak: <https://www.planet-wissen.de/gesellschaft/lernen/sprache/pwiewiekinderdiespracheerwerben100.html>

APPENDIX

1) Thoughts by David Gruber: (assistant Professor at the university of Copenhagen)

Watching you dance the rhythms of political speeches caused me to think about what we have in common, as people, and what we hold in ourselves that is individualised. There is a productive tension between the individuality of bodies and the ways that we reach out to others uniquely compared against the shared, collective patterns that we mimic in particular times and places for particular sociocultural reasons. In the case of your project, I could see that two dancers, although both professionals, performed the rhythms of the speech differently, individually. That the content was obscured by audio effects suppressed a shared routine around content and foregrounded the automatic or intuitive responses of each dancer's body, giving insight into her specialised repertoire. Yet, when both dancers were hearing slow or exciting music, they both moved similarly

with the strength and speed of a beat together, showing some underlying unities across bodies at a fundamental level, pointing toward something aesthetically common, a shared experience and awareness.

Socially, I know that we also have commonalities working "behind the scenes" insofar as conventions and associations with political speeches are, presumably, inescapable; so those patterns and known conventions of political speeches, too, likely informed the dance interpretations, building-in some similar reactions among dancers. However, I could only see this-- or think that I could-- in the case of the dancer who could clearly understand the language being spoken. In that case, she moved closer to the content of the speech, suggesting that she had trouble escaping the phraseological conventions, ie. the pauses, sentence stops, etc. that structure language use. Overall, I think the idea of dancing to a political speech highlights the interrelationality of the social and the biological in us. It perhaps shows how these co-form and interconnect. Dancing these speeches, then, offers a viable way for us to feel out a background tension between our common identifications and differences. We can use dance to explore commonalities and divergences among various languages, politics, and bodies. For me, with so much division in political and social life, composing a shared experience of political language through the movement of bodies and then discussing our shared fears about moving in front of others proved reassuring. It gave me the general feeling that our underlying commonalities, rooted in the body, will triumph over our political divisions.

I think that I was also able to better understand dance not as a visual performance, but as an action through which people further contemplate the persuasive effect of a something like a speech. In fact, watching other dancers perform did not really offer the same insight as trying to feel the rhythm and perform a unique dance myself, from my own feelings of the rhythm of the speech. When I stopped watching and started dancing to the speech, I almost immediately noticed shifts in the speaker's voice patterns that I had not before noticed. This is, perhaps, because I was focusing on the speech at that moment, not watching the dancer and a performance. So the task to dance, applied to my own body, required a different kind of focus. I was no longer distanced critic but needed to be a kind of creator; the inquiry was better aligned with invention. Along these lines, I also noticed that shifts in the speech's patterns--presumably rhetorical movements happening in the speech--brought out other, different (often more elegant!) kinds of movements in other dancers. That is, I noticed my own propensities and reactions, my own body's capabilities and rigidities. But I noted that other dancers, too, seemed to sense a shift in the rhetorical approach of the political speech, even if those dancers nevertheless enacted those differently with their bodies. In brief, the act of dancing was, I now think, needed to think holistically about rhythm and its role in persuasive communication.

The entire notion of dancing the rhythms of a political speech, for me, also calls attention to the embodied impact of a politician's voice in a given social context. It allows me to consider how much the rate and rhythm, cadence and tone contribute to the enactment of conventions in the speech (what should be said when) but, crucially here, allow me to think more about *how* those conventions must be performed to generate an overall appealing effect or seductive effect. The "how," but specifically rhythm, is not something always immediately noted in scholarship on political speeches. Rhetorical scholars, for example, tend to look at the words, phrases, and arrangements of a speech, its metaphors and central themes; although some good attention has been given to bodily performance of politicians/rhetors, the beats of a speech (literally, the rate and musicality) has not been a large overarching concern of the field. In saying this, however, I am also recalling some discussion of Rousseau's idea that flamboyant speech should be considered dangerous because it seduces too much; Rousseau was not a rhetorical critic, per se, but he was specifically concerned with the musicality of preachers who appealed to feelings of sorrow or longing through extended vocal ranges. Rousseau understood this kind of vocal performance as negative and perhaps unethical insofar as it did not rely on rational argumentation but appealed

primarily to an animal emotionality. I think that Rousseau was moving down the wrong track, so to speak, and I am guessing that many rhetorical scholars today would agree that Rousseau privileged the so-called "rational" and "plain" speech too much while we now need to pay much more attention to the embodied and phenomenological responses of people to the circulation of ideas, which are inherently tied up in affects and emotions. But the point here is that we, as scholars and citizens and communities, can reconsider how our ideas, including political proposals, are invested already with specific emotions. Doing so might help us to communicate them better, to reach out to others, and to forge lasting identifications. And listening, as well as dancing, is a useful means. Hearing speeches in terms of vocal ranges and beats and finding ways to perform what those beats do to and for bodies offers another way into the investigation of the persuasive elements of speeches. Specifically because dancing makes rhythm visual and uses expressive gesturing, it may be an especially useful mode through which to think about the impact of rhythm in a speech.

Finally, I want to let you know that I have been thinking about how the shifts in the medium of expression--from discernible linguistic speech to pure sound with dancing--would create a different way to critique politics, one starting with sensation. Allow me to explain. Essentially, dancing a political speech shifts political performance from being primarily about verbal delivery of proposals to being about the feeling communicated, which is a feeling of who we are and our imagined futures. The dancer must try to feel the politician's descriptions of the Nation and associated proposals. The cadence of these meta-reflections may well co-constitute their ideological force and substantive content. If the politics of the speech can traditionally be presumed to be mainly in the speech's content, then when the content is erased and the sound yet remains, the politics is only what is implied in being tonally sensed, only what can be shown in the movements of the sound translated into a dance. A jarring and jittery dance, for example, might indicate a hesitant or unstable speaker, or perhaps imply a difficult politics, a confusing one, or an aggressive one. A smooth, elegant dance might likewise indicate a high-minded politics focused on grand ideals, which seeks to soothe bodies even if it, in its known verbal content, advances ideas that might be unwanted. The dance brings out more crisply these under-layers of speeches. We are left to contemplate how the body registers and communicates the intimate feelings set out by others in our flesh's communion with sound. In dance, we discover another means to evaluate a speech. We find another way to access its emotional import and can produce a more holistic account for why we feel persuaded by it.

2) Thoughts by Mathias Møllebæk: (working with language and rhetoric in medical science at the University of Copenhagen)

I saw Annika perform Angela Merkels new years speech in dance and remember it pushed me into thinking about dance and speech in ways that I hadn't before. One thing, and perhaps the most obvious, was the musicality of oratory and even political oratory. As a scholar of rhetoric I have spend a fair share of my time at university studying speech and oratory, including phonetics, rhythm and prosodic. But the musicality of it came to the fore in a new refreshing way because it implicitly was related political seriousness to artistic and performative dance and music. However, the impression that stayed with me the most, and one that I discussed with my friends and colleagues, was the image of being the intended audience of the speech (for example a newly arrived asylum seeker in Germany- a central topic of the speech from what I could gather) and having dance as

your only mode of response. Imagine the interlocking freedom and suppression of only being able to express yourself in dance when your head of government is addressing you! Fascinating! As an academic, I think an idea like that could **provoke thinking about what it means to have a body in society**, what we can do with it, and what it means when we choose to respond in a bodily, performative way rather than in a linguistic way. It might also raise questions about what it means to be a disenfranchised body, thinking back on the imagined asylum seeker.

I got contacted by Nilas Dumstrei, who studied a master's degree in pedagogies and material culture at AU, to visit my experiment regarding his interest in pedagogical methods in exploratory processes under the thematic of "open processes", "unlearning" and "bodies/language".

Materiel Kultur
Februar 2019
DPU

Rytmeanalyse og dans

forfatter:
Nilas Dumstrei

Synopsis af Nilas Dumstrei
Rytmeanalyse og kunst i praksis

Indholdsfortegnelse:

Indledning
problemformulering
teori og metode
Analyse
konklusion
Litteraturliste

Indledning:

Denne opgave er en analyse af danser og koreograf Anikka Kompart's (Kompart, 2019) seneste projekt Speech(less).

Kompart arbejder med moderne dans og har vist sine forestillinger bl.a. i dansehallerne og senest på bådteatret i København(bådteatret, 2018). Projektet Speech(less) tager udgangspunkt i et forhold mellem sprog og bevægelse, hvor det talte sprog bruges til at undersøge kroppens sprog.

AK har ønsket at undersøge hvorvidt om mennesker har kropslige modersmål, ligesom mennesker taler et sprog, som er deres eget modersmål.

I Speech(less) lytter danserer til statsministres nytårstaler fra forskellige lande og prøver at bevæge sig til lyden af talerne. AK har set på hvilken baggrund de forskellige dansere kommer fra og lader dem danse til nytårstaler på flere sprog.

I denne opgave sidestilles AK's projekt Speech(less) med teori om rytmer i hverdagen kaldet rytmeanalyse(Lefebvre, 2004). Rytmeanalyse er hovedsageligt blevet brugt til at dokumenterer rytmer i gadebilledet(Lyon, 2018, 07:12). Ved at sammenkæde Speech(less) med rytmeanalyse, vil det dermed være muligt at udvide den gængse forståelse og brug af rytmeanalyse i dag?

Problemformulering:

Hvordan knytter Speech(less) sig til Lefebvre's teorier om rytmeanalyse og hverdagen?

Hvordan kan Speech(less) forstås som rytmeanalyse i praksis?

Teori og metode

I dette afsnit opstilles Speech(less) dansemetode i relation til AK's beskrivelser og udsagn om Speech(less)'s kunstneriske indhold.

Jeg har været i dialog med AK over tre gange og jeg har observeret AK's projekt materiale på video i samtale med hende selv. Første møde er ikke transkriberet, da jeg mødte AK uformelt og fortalte hende om mit studie og projektets karakter. På baggrund af dette møde interviewede jeg AK to efterfølgende gange. Første gang mødtes vi i et dansestudie på Vesterbro. Her introducerede AK mig for sin dansemetodik og uddybede bl.a. hendes praksis, baggrund og interesse med projektet. Tredje gang sendte jeg AK en række spørgsmål, med henblik på at berøre emner som ikke kom frem i løbet af vores interview pga. tidsmangel.

Nedenfor ligger et link med en video collage fra projektet:

<https://vimeo.com/315631375>

password: speechless

(Videomateriale er udlånt af AK og må ikke deles eller vises uden for sammenhæng med denne opgave.)

Speech(less) dansemetode.

Dansemetoden i Speech(less) er en dansendes udførelse af en serie af bevægelser til et lydspor med en talende stemme.

AK's vejledning og forklaring i dansemetoden til Speech(less) (opsummeret) (bilag 1.0 side 1-3)

En dansende er bedt om at udføre en bevægelse fra en accentuering i talen til den næste.

Accentueringen er hvor betoningen ligger på et ord eller en stavelse.

Der kan være flere accentueringer i hver sætning.

Hvad der er den specifikke accentuering er ikke defineret på forhånd.

Hvad der er den/de korrekte accentueringer i hver sætning er op til den dansende selv (dette kan bl.a. observeres på videoen via linket ovenfor, hvor flere dansere danser samtidig til forskellige taler)

Den dansende skal så vidt muligt prøve at slippe en intention med sine bevægelser.

Den dansende skal ikke tænke over hvad den næste bevægelse skal være, men i stedet lade sig føre af talesporet.

Til Speech(less)'s dansemetode knytter AK projektet egne ideer om rytmer der optræde i hverdagen, og hvorledes det at følge sprogets rytme giver mulighed for fri bevægelighed:

Rytme og hverdagen

Overordnet vender AK flere gange tilbage til hendes interesse for fri bevægelighed igennem dansemetoden, at kunne bevæge sig i nuet og hendes interesse for rytme fra flere perspektiver. Her listes en række uddrag fra interviews hvor AK taler om disse emner:

Om rytme i hverdagen:

(Uddrag bilag 2.0, side 1 Paragraph 2)

"Rhythm as part of my everyday life can also be described as routines, happenings. Getting up in the morning, taking a cup of tea into the shower, eating breakfast and then making coffee before leaving to work or continuing on some work at home.

This morning ritual, happens in my own habitual rhythm. I especially became aware of my habits and rhythm, since sharing my routines with my husband. Making space for the other persons rhythm, adapting, changing my own ones, getting inspired for other rhythms."

uddybende om rytme og inspiration:

(Uddrag bilag 2, side 2 Paragraph 2)

Om fri bevægelighed igennem rytme:

(Uddrag bilag 1, side 6)

Introduktion til Henri Lefebvres rytmeanalyse

Rytmeanalyse er en teori og filosofi om rytme som fænomen i verden. Henri Lefebvre (1901-91) er faderen til rytmeanalyse, som indgik i hans arbejde med filosofi, politik og sociology, bedst kendt for sine tekster om livet og hverdagen, byer/storbyer og produktionen/skabelsen af rum (the production of space) (Lefebvre, 2004, Cover)

Henri Lefebvres rytmeanalyse består hovedsageligt af overvejelser, frem for vejledning i rytmeanalyse. Lefebvre kommer ikke ind på generel teori eller metodik til at udføre rytmeanalyse (Lyon, 2018, 07:45)

Efterfølgende er rytmeanalyser blevet taget i brug bl.a. indenfor geografi, antropologi og sociologi (Lyon, 2018, 07:30)

I bogen What Is Rhythmanalysis fra 2018 (Lyon, 2018, 15/11) skrevet af Dawn Lyon, sociolog og forsker ved Kent Universitet gennemgås nuværende brug af rytmeanalyse.

I et online foredrag om What Is Rhythmanalysis af Lyon selv, gennemgås en række hovedtematikker for rytmeanalyse med udgangspunkt i Lefebvres originale tekster (Lefebvre, 2004):

Hvad er rytme

Rytme er temporaliteter i helheder;

uddrag (Lyon, 2018, 03:10):

"- Rhythm requires more than repetition

- there must be marked temporal elements e.g. weak and strong, and an overall movement

- the rhythm analyst concerns himself with temporalities within wholes. "

Hvad karakteriserer en rytmeanalytiker?

Rytmeanalytikeren bruger kroppen og sine sanser til at opfange rytmer;

uddrag (Lyon, 2018, 04:51)

"- the rhythm analyst calls on all his senses (...) He thinks with his body, not in the abstract, but in lived temporality. (...) He must simultaneously catch a rhythm and perceive it within a whole.

- ... to grasp a rhythm it is necessary to have been grasped by it; one must let oneself go, give oneself over, abandon oneself to its duration. "

Hvorfor rytmeanalyse?

Rytmeanalyse er en måde at forstå hverdagen og samfundet igennem temporalitet.

(Lyon, 2018, 02:40)

"It's important to understand contemporary processes, as they are emerging, that space in particular is always in the process of becoming, but other processes of mobility, embodiment, these are things which are in a state of happening (...), it also gives insight in to the ordering of societies and the trajectory people take in social space."

I det følgende afsnit gennemgås to forsknings artikler om rytmeanalyse i praksis. Rytmeanalysen taget i brug sammenlignes med projektet Speech(less).

Efterfølgende kommer et bud på en rytmeanalyse af Speech(less) med udgangspunkt i brugen af nytårstalerne som kildemateriale, sammenstillet med Lefebvres kapitel Media Day(Lefebvre, 2004, s. 46-51) om mediernes indflydelse på hverdagen.

Analyse afsnit

Med udgangspunkt i to forsknings artikler om performance i byrummet, vil jeg prøve at komme nærmere en forståelse af rytmeanalyse i praksis. Første forskningsartikel er skrevet af Tim Edensor og Caitlin Bowdler under Manchester Metropolitan University (Edensor, T, Bowdler, C, 2015).

Artiklen undersøger kunst-performance og dans som en stedsspecifik praksis i dialog med byrummet. Artiklen fokuserer på tre forskellige performances. I dette analyse afsnit er udvalgt en enkelt performance hvor rytmeanalyse er taget i brug som en teoretisk forståelse af kunst performerens værk. forskningsartikel nummer to er skrevet af Paul Simon under Keel University, UK(Simon, P, 2012). Artikel nummer to undersøger en gadeperformance ved at optage situation med time-lapse fotografi. Med time-lapse menes tidsforskydning af gadeperformancen over en serie af billeder.

Den Steds-specifikke rytmeanalytiker

Første forskningsartikel fokuserer bl.a. på en performance af Wayne Sables ved navn

Traffic (Edensor, T, Bowdler, C, 2015, p. 714).

Performeren Sables danser i midten af en bevægende masse af fodgængere, som monotomt bevæger sig igennem gadebilledet. Et uddrag fra artiklen beskriver performanceen således:

"The largely even flow of pedestrians form the context within which Sables, wearing a red t-shirt, performs a sequence of movements, alternately standing still amidst the moving throng..."

(Edensor, T, Bowdler, C, 2015, p. 714)

Beskrivelsen fortsætter:

"His static positioning in the crowd, or his more minimal wanderings, foreground the rhythm of the crowd, as he provides a vivid counterpoint to the collectively steady pace of the pedestrians"

(Edensor, T, Bowdler, C, 2015, p. 714)

Artiklen analyserer Sables performance fra flere perspektiver. Der fokuseres på gangarter og dermed henvises der til forskellige beskrivelser af rytmer ud fra massens

bevægelsesmønstre (Edensor, T, Bowdler, C, 2015, p. 715).

Der fokuseres på hvorledes Sables performance viser en mulighed for at bryde disse rytmer, samt udtrykker rytmerne fra nye sider, ved at på forskellig vis at tolke dem igennem dans (Edensor, T, Bowdler, C, 2015, p. 716).

Time-lapse fotografiet som dokumentationsform

I anden forskningsartikel har Paul Simon valgt at betragte en gadeperformance ved at tidsforskyde situationen med fotografi. Paul Simon dokumenterer dermed potentielle rytmer via sit kamera som han efterfølgende kan observere ved at have tilføjet denne fotografi teknik.

Situationen består af en gadeperformance med en ukendt performer, som prøver at fange publikums opmærksomhed. Dette lykkes performeren i nogle tilfælde og andre ikke. Forskellige situationer opstår hvor gadeperformeren på forskellig vis oplever succes og fiasko med sin forestilling.

Billeder og link til time-lapse dokumentationen kan findes i artiklen (Simon, P, 2012, p. 433-439, link: <http://www.youtube.com/watch?v=GjiwHwsX9L8>.)

Paul Simon konkluderer med sin undersøgelse at time-lapse fotografi kan dokumentere rytmer i detaljen som ellers vil passere ubemærket på video (Simon, P, 2012, p. 440). Med mere kan forlængelse af en situation, ved at strejke den i tid, give en ny oplevelse af rytme i gadebilledet Speech(less)

De to overordnede rytmeanalyser bærer det til fælles at de begge arbejder med hverdagssituationer i det offentlige rum. Metodisk arbejder de dog vidt forskelligt. Sable's Traffic performance intervenserer i byrummet (fodgængerne i bevægelse) og undersøger dets forskellighed samtidig med at han bliver gensidigt påvirket af byrummet (Edensor, T, Bowdler, C, 2015, p. 715). Paul Simon intervenserer ikke i byrummet selv, i stedet dokumentere han forekommende interventioner i byrummet, set igennem en tidsforskydning af situationen.

I flere tilfælde passer Speech(less) overens med de to rytmeanalyser af hverdagen på gaden. Ligesom Sables lader sig påvirke af de bevægende fodgængere, bliver den dansende i Speech(less) ligeledes påvirket af stemmen. Omvendt har AK ikke muligheden for at påvirke stemmen tilbage, som Sables har mulighed for at påvirke fodgængerne.

Paul Simons time-lapse fotografi er en mulighed for at genforstå gadens rytmer ved at strejke dem i tid, ligeledes inviterer Speech(less) sin beskuer til at se anderledes på betydningen af talerne ved at danse til accentueringen i talerne. Begge fjerner os som beskuer fra situationen, som den ville finde sted i hverdagen.

Speech(less) og hverdagen

I kapitlet Media Day(Lefebvre, 2004, s. 46-51) taler Lefebvre om mediernes indflydelse som et rytmisk element i hverdagen. Han opstiller forskellen imellem present og presence. Present beskrives som mediernes indflydelse på hverdagen(Lefebvre, 2004, s. 47) Den kører altid og eksemplificeres som fjernsynet der oplyser os om irrelevant information og generelt som en evig strøm af billeder og information uden indhold.

Present er et simulacrum, en illusion. Presence er indhold af information, det er den direkte brug af tid, dialog, hastighed og handling, som finder i blandt mennesker(Lefebvre, 2004, s. 48, 50)

Lefebvre opstiller et paradox:

"And here we are in the in the heart of the paradox: the media enter into the everyday; even more: they contribute to producing it. However they do not speak of it. They consent themselves with illusions....." (Lefebvre, 2004, s. 49)

Og fortsætter:

"They mask their actions: the effacement of the immediate (the lived in the everyday) and of presence – the difference between presence and the present – to profit of the latter." (Lefebvre, 2004, s. 49)

Kapitlet er en generel kritik af mediernes indflydelse på hverdagen. Her tages udgangspunkt i det opstillede paradoks, som Lefebvre italesætter.

Nytårstalerne i Speech(less) tilhører det samme paradoks - mødet imellem presence og present. Dette bliver tydeligt igennem Speech(less) brug af talerne. Nytårstaler formidles via medier og indtræder i den generelle mediehverdag. De taler til en samlet national folkegruppe og eksisterer sideløbende med hverdagens rytmer som dem AK selv beskriver(Bilag 2, side 1, p. 2). Samtidig er hver sproget talt i hver enkelt nytårstale potentielt personligt/presence/immediate for den lyttende, da den lyttende kan have tilsvarende modersmål som det i talen. Hermed er der både en grad af presence/immediate og present i hver enkelt tale.

Konklusion:

På trods af at projektet Speech(less) ikke foregår på gaden eller på anden hvis går i dialog med gadebilledet, er projektet stadig i dialog med hverdagen fra et andet perspektiv. AK finder inspiration i hverdagens rytmer, hvilket hun kobler med sin interesse for rytme i sproget, hvilket

derpå inspirerer til tanker om sproget som rytmisk i hverdagen. Når AK inkluderer nytårstalerne som kildemateriale kobler hun dermed både rytme som i relation til et personligt ophav(modersmål), rytme i relation til spørgsmål om kultur og national indflydelse, som videre igennem Lefebvres overvejelser og rytmeanalysens briller, kan analyseres som et eksisterende paradoks, som finder sted i hverdagen.

Hermed kan det konkluderes at rytmeanalyse i praksis kan bruges i analysen af rytmer i hverdagen uden nødvendigvis at tage udgangspunkt i et specifikt sted eller område.

En beskrivelse af AK's praksis som rytmeanalyse kan dermed bruges til at udvide forståelsesrammen for rytmeanalytikerens metodik. Generelt er det også muligt at forestille sig at analysen af en kunstpraksis fra et videnskabs teoretisk perspektiv kan bruges til at reformulerer og udvide eksisterende måder at arbejde metodisk i forskning.

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Bilag 1.0 Interview med Annika Kompart
Forsøgsstationen, d. 06-12-2018
Interviewer: Nilas Dumstrei

Nilas: Maybe we could start interviewing a little bit.

AK: [do you want to dance a little bit?](#)

Nilas: yes.

AK: [Well I will guide you; first you will have to feel the rhythm](#)

of a song, so you will have to move every time you feel a rhythm, as when you clap to the one, and so when you clap to the one you just think of movement instead of clapping and it can be whatever kind of move, just a move, you let go you do a move, you let go, so you kind of get tuned in to this way of working of just moving to a beat to a rhythm, and then I can let you dance to a beat afterwards.

I use a French song because I haven't yet explored French language, so you shouldn't put any thought into that.

(after the song)

AK: Yes! How was that?

Nilas: I feel like if a try to listen to the music I get images, I don't understand what he's saying so at what moment I was like Oh im on a boat, and then the easiest was to do a sort of boat thing and then it was like dododoododdo, and then it was like some sort of balance a little bit, it felt like___ so putting an image to the music and then making an expression that felt like that, sort of I was doing something that sort of fitted with the expression of the music as well.

AK: well try to not think so much

Nilas: okay?

AK: because it makes you slower in your reactions, try to move not think and not plan, don't plan your movement, don't plan any expression, just make a move and then let go, its like a little bit.... Just the rhythm kind of, and then from the reaction there comes something and don't get it try to be surprised with it, just wait for this moment to just be whatever and then onwards.

I have another French song, we can also try with not moving and then listening to the beat,

Nilas: how come that it's like that you don't think about anything at all?

AK: I like it because it's kind of plain, it's just about the rhythm and then what comes out of that I like without me putting something on it, but then let the movement decide what it is and not what you put on to it, its kind of the other way around.

Nilas: Its good to hear your explanation.

AK: Ja!

Nilas: do you think its easier to do with your eyes closed than your eyes open?

AK: maybe for me it gives another focus, but this is up to you (another song plays and Nilas dance around)

AK: really nice, you understood and your body just created. That was really nice to see

Nilas: ja! I think this about. It becomes a little bit paradoxical to me in a way, its about that there is no intention with the movement, I feel like it's, I think maybe one the first five movements or something I felt like I did that without no intention at all, but the rest, was sort of there was always like a little bit of a discussion in my head.

AK: A judge

Nilas: yes something like that, I was also thinking about, oh I m having my arms stretch all the time, and that was sort of, so yes the judge was like oh the movement was diverse enough or something like that.

AK: but actually you cannot do anything wrong.

Nilas: it remind me of some of the qualities of contact improvisation, which I've also talked to somebody ells about, your following what the body wants to do in CI, and there's something funny about what the body wants to do it just wants to bend and go like this it doesn't have all of these sort of like complex intentions, as when we are trying to act as humans, if its just what the body wants it just wants to do this and this. If its up against another body it just follows, ja, but also in CI when you get together with other bodies then it becomes also I think easier just to let the body do what it wants to do.

AK: Yes because you give away the judge, because there's someone ells, in this I try to have the rhythm as my partner, so I cannot do anything wrong and I can trust that it will guide me somehow. And even if you do the same movement, there's nothing wrong about that, you do it a couple of times and then you body will find another way of moving, so I could you give you now the example to dance to a speech, its much faster.

Nilas: can I ask you about something? When you say that the rhythm is your partner, do you then mean how does that work for you?

AK: Well I was first dancing ballroom for a long time. I had a frame it was moving with a man, I was free in this kind of guidance, it was kind of strict but I could dance in this frame, and I sometimes felt lost when I m just doing something on stage to interpretate some kind of music or something, it feels a little like to free hopeless somehow, and especially when I dance on my own and therefore I wanted something which could guide me, and therefore I choose the rhythm, I choose to give me a frame, to be then free in, in this frame If I always moved to the rhythm, to each beat, than I m not doing anything wrong, also doing like a solo on stage, which is improvised, I always felt like the stage was to big for me to fill on my own, so I thought if there is something I can continuously react to and let my dance kind of be guided, than there is also something which hold the room,

Nilas: so its also about that the rhythm in a way becomes about how to manage the space

AK: Ja, the big stage, I would say so, its kind of the rhythm in time and space, so it all kind of comes together.

Nilas: and do you like to improvise?

AK: yes and no, if it doesn't have a frame than I can feel habit lost, but otherwise yes I do like to improvise, but it's always nice to have a little guidance, because this guidance can open up to be free actually,

Now this will be Angela Merkels new years speech from 17. Maybe just close you eyes if it helps you and then just feel the rhythm, it doesn't need to be any big movements, they can be small internal, but try to always follow the hmm hmm hmmh mhmhm mhmhm,

Nilas: so the rhythm here is, it doesn't have a set rhythm.

AK: no its the rhythm of the language, and the accents also which the language gives, I would say so.

Yes Angela Merkel.

efter tredje dans.

Samtale og interview

Nilas: I think like it's sort

if I just completely let go I could just stand like this for seven minutes (showing repetitive movement, moving back and forth) at

some point my body wanted to be talking, so it was sort of interesting to start thinking okay now it's the hips or the legs,

AK: what did you think about?

Nilas: I was mostly trying to let go. It's like you have to try and concentrate exactly to the sound, if you go somewhere dancing there's all these things disturbing you, people all of these things, and then you just have to just listen to the music, just move to the music, then you get in to it, something like that.

Ja so it's sort of

and then it's very much being controlled by something. I think that is very interesting, like you say with your voice that is your partner, that it is a person following you around, but it's this thing it's like dak dak dak dak (showing staccato movements with the body), putting you in all these, that's super interesting.

AK: could you find freedom in these poses in these structures?

Nilas: I'm not sure what that would be, to have freedom there. Do you find that? Ja?

AK. yes

I feel quite, maybe because I did it a couple of times, but I can really explore different kinds of movements, I don't know where the body goes or where the space could be, I also felt to slow in my movements, therefore also like Okay how can I be like really in time, and being in time is such a great thing, its like yes, to hit it like spot on, so it gives it energy being in time, you can let go and feel the space in between, those kind of things, its quite nice,

Nilas: feeling the space in-between the words?

AK: in between the accents.

Nilas: ah okay, so like it's starting then your moving to somewhere ells and then it's stopping?

AK: well I do let the move, but I do let it guide and wait to see where there is space in the mix, without planning out know, so you have to be quite present, without planning it. I'm also curious about how to be authentic in your dance, without, miming someone or, or. We listen to them, we hear the music already, so a dancer should be showing something ells already,

then what the music faces, so I just ad a third ending to it, I think

Nilas: yeah I guess I will ask, what you mean by authenticity

AK: it has a lot to being present and that means being in time, being to react to the rhythm for example, to an audience, being me while I m performing and being also not judgmental to what I m doing so the audience can actually interpretate whatever they want so I give possibilities to think of things instead of delivering something.

Yes this is what I like offering possibilities to interpretate things, like you read a book but it might be colored by the person reading it, picture things, they can make their own colors, maybe expanding the imagination with their own things

Nilas: Ja ehm, and why does that fascinate you?

AK: good question. Maybe because also it comes back from my ballroom tradition, where i feel like there's a lot of fake... you have fake eyelashes, you always smile even if you had a big fight with your partner before you go on stage, and it's so fake, it's just so fake it's not real, I don't like fake, I think that's why, and I want to make also dances accessible, and not ... it has been a part of our society for so many years, somehow it got a little out from the outskirts of our social life, now you go and eat dinner together, it's not so often that you go and dance together, and also this contemporary art can be kind of scary,... well it can be anything and everything... and with this art I do, I do I want to share what I see is contemporary art or dance, which comes from our daily life as our language combining it with our dancing too, inspiration to think about things, you have maybe thought about before, or giving just another kind of perspective on things, we use in our daily life's to communicate, maybe therefore it's important to me to make art and dance accessible, to open it up again to a certain extent,

Nilas: and how did you move from ballroom dancing into... free dance?

AK: I wanted to study pedagogics and psychology after my gymnasium, but then I found this kind of course in Hamburg about dance pedagogic, it sounded really interesting so I got accepted to

study, to become dance teacher, and there I learned contemporary folk dance, hip hop and jazz, and then I had psychology, history, so I had to teach, and learn all these kind of dancing, choreography, stuff like this... It came out of the interested that I wanted to combine the head and the body; I'm really fascinated by anatomy and how the human body is built up I think it's so fascinating, what it can, we don't use it to our full extent anymore I feel, and then combine it with the knowledge of pedagogy and psychology, like methods to teach, yes this is how it kind of changed and I still enjoy this ballroom thing because this time I was dancing I just forgot everything around me and was just dancing, I even didn't hear the music anymore, but I was dancing to the music, which I don't know how this could happen, but I was so in to. To the dance, it was like taking time out of time and just being present and that fascinated me so much about it, and I know because I have so much an inner judge when I move free, I like to have something to focus on, so my judge can maybe stay still for a while, doing what's necessary,

Nilas: ja ja... that makes a lot of sense to tie to challenge the things that is difficult as your work,

AK: and then I was just to interested to how, because I moved to three different countries with three different languages, how would my own language sound if I would not understand it, so I asked a musician if he could take away the words of a speech, so I could literally just work or move to the beats or accent of that speech, without mirroring, what's said or what content is of that speech, but literary just moving too the beat and there I could how it sounds, but also how it feels, how my own language feels. As I came further in this process I got interested in fx. how Danish sounds in my body, so I could feel that it was not my mother tongue, because as my tutor said she could see from the outside that I missed out on some things, that is special for the language, which was really... really nice to see my effort in trying to learn with my body in things.

Nilas. Do you prefer, is it more personal to you to dance to native language?

AK: no its not more personal, but I do feel more home, with my

body in my own language, I m more relaxed in my own language as I am when I dance to another language, because my senses are so aware of trying to really get those beats in the language, I think I'm more tense in my muscles than I would be to Angela Merkel, because I just know when she exhales inhales, what there is for me also suppose to inhale exhale, because I'm so used to the structure

Nilas: hmm. The other dancers, what do they say about their experiences?

AK: IL she said that she always thought that the German language was quite hard, but when she was dancing to it, she got another kind of sense, she felt it was sometimes kind of soft to move to it, was something she discovered which was interesting

Nilas: do they also find like moments of freedom

AK: I haven't asked them about that actually. But I did try to add other qualities to it(the dance) and they were like please no more, we are so occupied with just responding to the movements, so I think it might be another time for them to sharpen their senses to feel it the freedom, I think that if so possibly more in their mother tongue language speech, than to another one, and I could also see when they were moving to another speech, they were moving with more muscle tension than to the other, but also a little more higher kind of focus, it seems like that when they're dancing to their mother tongue they feel more home, more relaxed

Nilas: have you tried with your own voice

AK. no I actually haven't, I would like to.

Nilas: that would be weird to be controlled by your own voice

AK: it's okay

Nilas: I was wondering if you have any footage of people dancing together from the experiment when you were here.

AK: I have some students from the Copenhagen contemporary dance school.

AK: here they are dancing to the one without words.

She's a dancer and he's a professor,

Nilas: for your staging will they be dancing in groups?

AK: well its four people, it opens in Cyprus speech then I m going to come in se we dance together to the set speech and the same

with the Swedish and the Danish and to the German speech we all dance together. So the audience can see the different dynamics of the different speeches compared.

SO now I m trying to think about how they are going to feel the rhythm. I have thought about giving them some balloons in their hands, because they can feel the vibration in the hands, while their watching, so it's only about listening but also if they can feel something.

Maybe that can give something to the visitor.

Nilas: that's also when you watch something, you are not just watching with your eyes, bot with all the senses.

AK: exactly

You can maybe sometimes close your eyes and just feel it, kind its the same

and I will try not tell them what to do kind of

I feel like there's sometimes so much more under the words that there is said

to understand it without words

and the speech its not about the content

its really about the rhythm

and because they explore language through the rhythm

it's kind of peeling it all off and going to the basics

so that's what I m interested in

and I got this thought now that maybe the body has a mother tongue

for example I got married now and the priest he asked

he's a Dane, so he asked us in our mother language

because it does get deeper into our emotions when get asked in our

mother tongue if we want to marry that person

and at some point it connects more to a inner self

jah

If I have this hypothesis

that the body itself has a mother tongue

Nilas: maybe that then a good time if you were to imagine this project to have no limits in a way, what would you think you would do? Do you know? Or maybe if you could like express something fluid that you know you can only get so close it, would it then be freedom for example.

AK: what do you mean?

Nilas: how would you like to explore this project if you had a lot of recourses?

AK: I would actually like to try to travel to different countries, and also do it with different kind of people who are dancers who are non dancers who are politicians to let themselves experience how their language feels, without saying it. I would really like for them to experience it, because I think its quite amazing because I don't have to put myself so much, I'm used to see other people doing I think it's really wonderful so I would like to try it with different kind of people in different kind of countries inviting people to dance without being scared oh I want to dance, it actually doesn't matter it doesn't make any move to the rhythm you know and then uh! New dance!

And taking this judge away I don't like this judge of judging the judge, it would be a bit fantastic

Nilas: it would ja! I think I would also really like to try and do this with the Danish.

Could we perhaps outline of how this process came about.

AK: do you mean to write about the process or to talk about the process, the next time?

Nilas: maybe now just for a few minutes, a question could be if the project changed a lot during the two weeks you were here?

AK: ,,,, I think I found some depth, I got a little away to then find the essence again, so yes it brought me to the essence again, because I was a bit struggling about okay! I m doing this now but why what fore and so the respond from the other people that I had from the project showed that there actually is something interesting, sharing it with a different kind of people made it more clear and this kind of exchange and this talk about things, because I had a feeling, I didn't have a plan you know, I just had something I had to try, and I could not write about it in the beginning, it was just a feeling or some interests which kind of came together and so now it got another direction, a little bit more clarity, also a bit, well I'm still not sure if it is a method a way of teaching people to dance a performance an experiment, maybe it's all these different kind of things in all these

different situations, it can be a way of teaching people in rhythm in dance it can be a way to stage something in an open interaction it could be made as performance I guess also what people want or where it fits

Nilas: So for these two weeks how planned was it? Did you have a schedule you went through, this day were going to try this and then this I'm going to instruct them like this or... it can also be a totally different way, like I have to meet these people before I can actually do it so?

AK: I had four dancers coming and then some other visitors a professor, so yes I had those meetings and I wanted them to explore something that I had prepared like kind of what we did now, but I also had first planned to teach them a grace of movement, which they then had to include in to the conversation, but I found that this is too much work, for that time to include actually the movement in the opening conversation because really it craves a lot of rehearsing and being in this, so I found out that didn't work in this short time, but yes I did instruct it and filmed all the short things and now I'm putting together a small film which I'm currently editing,

Nilas: do you work like that normally?

AK: well sometimes I just start, I just work with this trial and error I think, I know if it doesn't go anywhere anymore, then I try to make a new plan and then I see what is missing, or what is needed or, why it doesn't work to from there and I do like to make a kind of frame for myself in which I can explore the first step and then I see what doesn't and then I go

Nilas: hm okay, maybe you will give me the same answer again, but I was thinking about, like before when you are working with movement where you are developing movement through exploring and this sort of stuff to now working in a way where you are not developing movement because the movement is controlled anymore, have you worked like that before?

AK: No, actually no, I try to not plan too much ahead, because I'm good at planning, maybe just create a frame where things can happen, where you can't actually fail, but where you can explore movements

Nilas: Ja okay, and then how do you feel about working like that in comparison to working as a choreographer, I guess this is more like this than to be working as a dancer I guess?

AK: I think it's both.

Nilas: okay, so maybe you cant separate these two?

AK: sometimes I can if I m in a production where a person tells me what to do, then I m a dancer, if there's a freedom to create all kinds of movement in this engagement, then I also have to choreograph my own dance, so ja its close together, but then you can also learn a choreography from someone els and

Nilas: Ja okay, so have important is embodying movement for you in your working process?

AK: I like to learn other movements to expand my own body language for a moment, but it's still my own movements that I m doing, can you ask again

Nilas: yes, how important is it for you to embody movement in your working process:

AK: If I m learning someone else's movements then its really important for me to embody them to make them myself, because I cannot do the others movement, I can just make them my own movements, otherwise it's not authentic, but this I try to actually expand my own movements which are from my body so there body movements, but to expand them in this kind of guided rhythms, so there's the freedom to find the movements in my own embodied movements, movements of the body, what's embodied movements, embodied movements you learn from the outside and make them your own if you make a movement with your body

Nilas: what I m also trying to ask is like, when is the time to use the body and when is the time to use the head?

AK: the head, what do you mean

Nilas: in the sense, that this project here is not only about movement it's also about what relationship do we have to language and so on, so to say that the project is just the movement, there's this part missing about what it's also about, so this is also why I'm asking, when is the project embodied, when does the project become the body,

AK: it is a kind of expression of this thing, were it's not the words

but the body telling...

Bilag 2.

Opfølgende spørgsmål til Annika Kompart

Spørgsmålene blev stillet og besvaret via mail korrespondance.

Hi Nilas,

here are my answers:

Nilas:

You have talked about rhythm as part of everyday life. Could you tell more about this topic of yours and how it relates to speech(less). It would be great if you can elaborate in any way you think is interesting. I already have some idea about what you mean about rhythm and the everyday, this is to get it on paper, so I can reference it in my assignment. It would be great if you can tell about it in your own words, so links or references are less useful, because they would be somebodies else's words:-)

Annika:

Rhythm as part of my everyday life can also be described as routines, happenings. Getting up in the morning, taking a cup of tea into the shower, eating breakfast and then making coffee before leaving to work or continuing on some work at home.

This morning ritual happens in my own habitual rhythm. I especially became aware of my habits and rhythm, since sharing my routines with my husband. Making space for the other persons rhythm, adapting, changing my own ones, getting inspired for other rhythms.

I do like to change my rhythms from time to time to appreciate, to stay aware and flexible. This is especially easy, when staying at other places, when traveling or even moving to another place. This is a very special moment of listening to the rhythm of the surrounding. It is a possibility to redefine your owns.

In dancing and referring to Speech(less). I am thinking, I like to understand a movement before doing the move. That is intelligent, but it often made be being to slow in the actual movement. I was wondering, how I could change this habit and way of approaching a movement. Here I took part in a workshop by Julyan Hamilton

working with rhythm and placement in time. I got inspired and started moving to spoken words, as this prevented me from thinking about the actual movement as well as from getting emotionally attached and carried away by the lyrics. I gave me the task to always make a movement on the accents of the spoken words. I could not do anything wrong. It felt like a safe frame to be present and active.

Since having lived in England and since 2017 in Denmark, being confronted with learning new languages whilst living in a new country made me think about my own language. I got curious about how my own language(mother tongue) would sound, if i would not understand it. I asked a musician to take away the words of a speech to not relate and react to the context of the speech, but on the accents. It helped me to embody the rhythm of my language as well as other language rhythms. This is especially interesting in regards to how we(or babies) learn a language. It is beside other factors especially the rhythm of a language.

My second question is:

about the interpretation of the voice with the body. What happens when we interpret the voice with the body? What is the sort of result you see in it, what sort of visual qualities do you think arise from this interpretation? abstract qualities? What does the expression of the dance tell in the final show? How are you interested in the visual outcome of the dances? How do you understand it as a bodily mother tongue? What is the visual aesthetics of the bodily movement in relation to the temporality and movement of the voice?

Annika

Speech(less) is about not interpreting! It is about not listening to the context, but to the rhythmicity of the spoken. Of the language. The interesting part is, if the rhythm also reveals the context!?? Maybe! It become visual, when moving to the rhythm of the mother tongue to a language you are not familiar with. There is a change of body tension happening. The body movement are more relaxed, in relation to the breath when moving to the mother tongue. It becomes visible that the dancer anticipates the pauses of the spoken words. When moving to the

rhythm to a unfamiliar language, the body acts similar to the situation when learning new movements. There is a higher attention, and tension. The breath is not as well related. The final show!? It is not finished:). It was just a staging of an experiment. It is a method of researching language with the body, without focusing on the words(meaning of the words). The presentation was made to give an impression, a feeling, another angle and viewpoint on the rhythm of our language. Also in regards to how language gets taught in schools. Inviting other nationalities, to dance to the rhythm of their mother tongue was very enriching for myself but also for the audience to make the difference visible. The visual outcome should be as natural as possible. simple and plain reacting and acting, staying to the task. It already reveals a lot about the personalities and their way of moving. That's I am interested in.

I got a little stressed about the actual staging, as i would very much like the audience having a good time, experiencing something new, interesting. I don't want to waist their time! Trying to make a show for them. I tried, but that did not work. The trying brought me back to the essence. To present what it is. To show that what it is enough. That was challenging. So I tried to keep it real, informal, open and inviting.

The dance is the result and soldier of the rhythm in this experiment. It is dictated and shaped by the rhythm. Imagine you are a loudspeaker. Every time there comes an impulse from a sound it will vibrate/ move. That is how the dancers should react to the accents of the spoken words.

When seeing the dancers move to their native language It becomes visible that the mother tongue is anchored in our body as it is in close relation to our breathing too.

Bodily mother tongue is about the habitual movements, the habitual rhythm the dancers move in.

Voice gets a body! It becomes 3 dimensional.

THANKS for reading!

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