

Team:

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Proposed Schedule:

19th November - 30th November (Free 24/25th)

Daily Schedule:

10.00-11.15 - Daily warm up practice *

11.15-11.30 - Break

11.30-14.00 - Rehearsal

14.00-14.45 - Lunch

14.45-16.30 - Rehearsal

*The daily practice is something that could be warmly opened up to Forsøgstationen members and other members of the public. The practice is a physical and mental alignment with elements of visualisation and meditation leading into improvisation with focus on joy and freedom.

I would also like to arrange open rehearsals and two public sharings on 23rd and 30th Nov around 15:30.

Video links to works:

To Those Who Wait, Rehearsal Trailer:
<https://vimeo.com/264421068>

To Those Who Wait, **in progress** - Full Length:
https://youtu.be/jKYO_QT2Hjg

solo:
<https://youtu.be/2fO-OLb9hEY>

LOVEMETENDER:
<https://vimeo.com/232468659>

6oSECONDDANCE:
<https://vimeo.com/252149085>

six: <https://youtu.be/hHd-mLSH65Y>

Project synopsis:

We have developed an appetite for immediacy, satisfaction and overstimulation. Duration is dead: In a world of increased technological dependence and decreased attention span, what are we willing to give our time to? Working with three physical dancers and one digital dancer (made using MikuMikuDance), *To Those Who Wait* will be an interdisciplinary dance performance that probes the borders of endurance and the audience's thirst for momentary satisfaction.

In a conversation between Jonathan Burrows and Jerome Bel, Bel said: *'The first seven minutes of a performance are for free, the audience can accept anything - after this is another problem, then they want what they have paid for'*. This insinuates two things: A work must be longer than 7 minutes and it's success is stuck in relation to the ticket price. Simultaneously, the world around us is shifting. Reduced time-frames: snapchat stories, instagram videos, sound bites, headlines - are favoured over full length, in depth, extended cut.

With this in mind, the work will challenge the idea of full-length dance by creating short works-within-a-work; a conflicting sea of unmet expectations and providing people with 'what they want': brevity.

Overall, the work will ask: **Can a one second dance be just as valuable as a one hour dance?**

Biographies:

Simea Cavelti, born in Switzerland obtained a **Bachelor of Contemporary Dance from London Contemporary Dance School 'The Place'**. In the following years she worked in Lebanon (Maqamat Dance Theatre), Jordan and Morocco where she developed her projects in residencies at Espace Darja Casablanca and at the French Institute. 2015 she worked with Joshua Monten for the creation 'Doggy Style' and became a member of **hermesdance in Bern (CH)**. 2016 she danced for **Emanuel Gat in the frame of Montpellier Danse** and co-created 'Put, Aggregated', which was performed at Südpol Luzern, Tojo Theatre Bern, FIM Basel and TripSpace London. In 2017 Simea worked with **Renate Graziadei (LaborGras Berlin)** for the creation 'How many more times', with Declan Whitaker for an R&D for 'For The Time Being' and hermesdance for 'Human Rights'. 2018 she danced with **Marcel Lehmann Physical Dance Theatre** and presented her latest work 'Kulankhulana', which she co-creates with Larbi Namouchi, at Dampfzentrale Bern. Currently Simea works with the choreographer Fabrice Mazliah for 'In Act and Though- Six potentialities for TanzPlan Ost' as well as for the visual art and theatre director **Omar Ghayatt in the production 'Devine Museum'**.

Daniel Harle, is a British **music producer and composer** who records under the alias Danny L Harle. He holds an MA from Guildhall School of Music and Drama. He is signed to the London-based label **PC MUSIC** and is a member of **Dux Content with A.G Cook**. His songs have been described as among the more chart-friendly work from the offbeat label. Declan and Daniel have previously collaborated on the work solo and on the research for To Those Who Wait.

Celina Liesegang, is a **London based artist** specialising in performance, choreography and music. Her work has been presented both nationally and internationally in venues including the Südpol Luzern (CH), Linbury Studio Theatre (Royal Opera House), Robin Howard Dance Theatre (The Place), Victoria and Albert Museum, TripSpace, Peckham Space, South London Gallery, Galeria Walk&Talk (PO) and the Sharon Disney Lund Dance Theatre (USA). Choreographically she began mainly working in installation and site specific settings, however continues creating more predominantly for the stage and film. As a performer she has since been working as a **freelance dance artist mainly in the UK and in Switzerland**.

Riccardo Tarocco, is a **London based artist educated at London Contemporary Dance School and La Scala Milano**. Riccardo works as part of the duo dot2dot with Antonio Branco. Most recently he has performed at **Massmanska Kvarnen** and **Karlskrona Konsthall**, Sweden with the works Queer Energy and Softcore Boundaries. He has performed for **Clod Ensemble, Trajal Harell, Antonio De La Fe and Jo Cope**. His practice encompasses **queerness** as politics and often deals with sex and taboo as starting points.

Declan Whitaker, Originally from Birmingham UK, Declan is a dancer/choreographer now living in Denmark. He began dancing after seeing Riverdance on TV as part of the 1994 Eurovision Song Contest in Dublin. He has performed work with/by **Eva Recacha, Shirin Neshat, National Dance Company Wales, Martin Forsberg, and Helena Waldmann**. His works have been shown at The Royal Opera House, Bloomsbury Festival, Birmingham International Dance Festival and The Place (London). His current choreographic practice explores **The Body vs Technology, High Art vs Pop and Beyoncé vs Rihanna**; as a means to describe the tensions between his daily life, choreography and the art world. Declan recently completed a Masters Degree at London Contemporary Dance School. The research investigated whether Cartesian dualism can be re-asserted if we take the predictions of online eternities and the Singularity to be true.

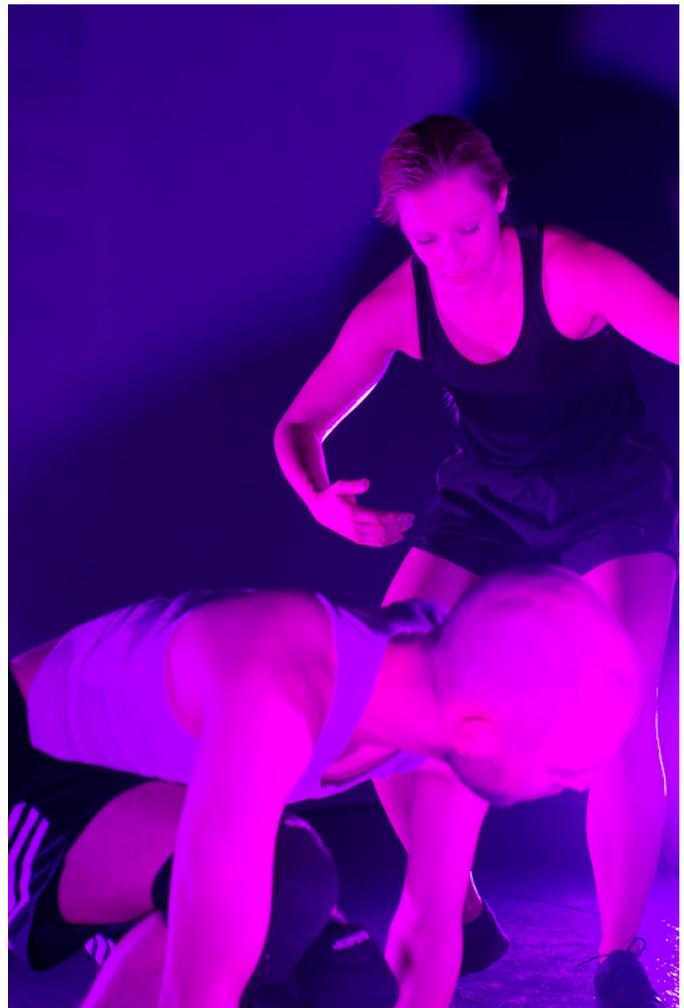
Hypothesis:

Dance continues to be programmed into time frames that describe something about the success of the work and the choreographer. A one hour performance could describe the choreographer has 'made it'. A 20 minute work, fit into a triple bill, could imply that the choreographer has 'somewhat made it' but not enough to have the evening to themselves. A durational work, a retrospective, a whole institute dedicated to one choreographer is something else altogether.

At the same time, other mediums are condensing their time frames. TV series are half the length they used to be. All social media is based on demanding the least attention span from the consumer. Headlines have become news. Power yoga. Power nap. Power lunch. Grab and Go. Espresso coffee.

To Those Who Wait aims to place the audience into a situation where: aware of how long they will be in their seat, they have some expectations around what might happen. These expectations are built on previous experience and I believe, the price of the ticket too. I'm interested in presenting a work that challenges the idea of Full Length and it's relationship to value for money.

In a very early work in progress showing, one audience member checked their phone multiple times during the performance. In the Q&A I asked them how they felt, they said it felt like a 'waste of time'. I reflected on what they meant and thought that it kind of boiled down to slow=boring, fast=exciting. For many people this might not be true but for others it is and this became an starting point for this work.



Laced with both hypnotic and paralysing sensations To Those Who Wait will oscillate between states, delivering moments of satisfaction and suspense, speed and slowness, reality and surrealism. The work aims to provide possibilities to combat and confront boredom and simultaneously a format that doesn't necessarily challenge our current attitudes towards duration, but rather caters to them - by providing easily consumable works within-a-work.



Working Method:

I have a few objectives for this research: Firstly, defining the physical language. Until now, we have had limited research time and the overall structure and mechanics of the work have been the priority. I would use this residency to rigorously research the physicality of the work in an experimental and sensitive way, to ensure the language can be as emotive and clear as possible.

Secondly, I wish to begin developing a physical practice to enrich this language; Something that can frame the whole working process and give depth of understanding and intelligence to our bodies, that can be relied upon when we need to return to basic principles. I think it is something that can underpin the entire work, provide longevity in relation to cast or vocabulary changes, and distance between performances.

Finally, I am keen to receive responses and feedback on the work, in particular from a dramaturg or critical eye. The work is currently in a phase where I think it can benefit enormously from a critical and perceptive outside eye; someone who can comment objectively on the overall impression of the work so that we can maximise the residency by understanding the work from multiple viewpoints. This could happen through open rehearsals, and end of week sharings which can be advertised through Forsøgstationen's platforms, the team's social media and for example Dansehallerne's Oplags tavlen on Facebook and other newsletters.

So Far:

The initial research for this work was made thanks to the Choreography Award Residency at DanceXchange, Birmingham and with support from Arts Council England's *Grants for the Arts*. Subsequent rehearsal was made possible thanks to FreeSpace at Studio Wayne McGregor.

The work has been shown in-progress at Kunsthall Charlottenborg, Copenhagen as part of Choreography in Action/ Dansehallerne and in Birmingham at Dance Insights at DanceXchange and Introducing... as part of Birmingham International Dance Festival.

We have applied to show the work at Det Frie Felts Festival, Copenhagen and the Resolution Festival at The Place, London. The support of Forsøgstationen would be invaluable in helping us achieve this, so I hope you enjoy our application!

