

Fakta

- Forsøgets titel:

"Somewhere, some time" (working title)

- Forsøgets hovedspørgsmål (et spørgsmål):

If we resist to attach a certain function or purpose to dance, and instead reinforce dance as something in itself by insisting on form, aesthetic and craft - which sort of experiences can unfold?

- Kontaktoplysninger på den forsøgsansvarlige samt dennes evt. teater:

Karin Bergman (Freelance)
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- Navne og faglig baggrund på de medvirkende i forsøget:

Karin Bergman (SE) is a Copenhagen based dancer and choreographer educated at The Danish National School of Performing Arts 2013-2017. Her interest in decentralized and participatory performances in the white cube and outdoor, has been mirrored in collaborations with choreographer Tina Tarpgaard (DK), the visual artist duo Anna Moderato & Jules Fisher (DK), and the dance artist Madeline Hollander (US). Karin's artistic practices are dealing with dance as the anchor to experience ongoing processes of both inner and outer worlds. By dealing with bodies entangled into complex relational systems, her choreographies encourage a decentralized attention, i.e. movement of thought and sensation. Her current research "Somewhere, some time" has been developed and presented at Sydhavns Teater (DK), Astrid Noacks Atelier (DK), Danscentrum Syd (SE) and in 2020 at 13Festivalen / Konstepidemin (SE).

Emilie Gregersen (DK) is an artist working within the field of dance and choreography. She studied at The Danish School of Performing Arts where she graduated in 2017. She is currently based in Copenhagen where she has been working with Tina Tarpgaard/Recoil Performance Group as well as producing her own works both alone and in collaboration with choreographers Naya Moll, Anna Lea Ourø, Rebecka Berchtold and Karin Bergman. At the moment she is working on her solo piece named TOUCH which will premiere at Bådteatret in February 2020.

Anna Lea Ourø (DK) is a Copenhagen based dancer and choreographer working in an artist duo with colleague Amalia Kasakove. The duo is working on a trilogy of works addressing loss. They are touring its first part "Sure" while researching the second part "Just ok" at Aaben Dans, Roskilde, and being involved in various projects across Europe. Apart from this duo, Anna is collaborating with dancers and choreographers Karin Bergman, Naya Moll, Emilie Gregersen, musician MI Buch and designer Lærke Valum. Anna has performed in works by les gens d'Uterpan and collaborated in a film work with Amalia Kasakove and Jeppe Lange that has been awarded at Cannes Film Festival 2018.

Max Wallmeier (DE): "As a dance and performance artist I work in many different contexts. I am interested in how dance can materialize in the frictions between proposals and interests of a group's

participants. I am in continuing work relations as a dancer in Weld Company and through my collaboration with Hampus Bergenheim. I am inspired by slow processes where time-consuming steps cannot be skipped, particularly fermentation, which I appreciate both as a practice and metaphor.”

Marie Bru Eide (NO) is a Copenhagen based danceartist and creator, currently working within the field of contemporary danceart. She did her professional dance studies at The Danish National School of Performing Arts and London Contemporary Dance School, performing with Skånes Dansteater (SE) and later on MYKA (DK) and Gunilla Lind Dansteater (DK) amongst others. In 2017 she was hired as a regular teacher at The Royal Theater, Copenhagen, where she is facilitating classes in rhythm and movement. Marie has previously received support by The Norwegian Arts Council, Augustinus Fonden, Tom Willhelmsens stiftelsen, Dansk- Svensk Fond and Sandnes Kommunes Kulturstipend.

- Tidsplan for forsøget.

3 weeks during the spring (possibly week 20-22) 2020. Scheduled in dialogue with Forsøgsstationen.

Udgangspunktet for forsøget

- Hvorfra kommer ideen til dette forsøg?

”...Somewhere, some time, a group of dancers moves in spirals, curves and loops around themselves and in spatial patterns. By knitting, braiding and weaving the dances into nonlinear patternings, they are confusing beginnings and endings. As if they are the beholder of time and space, they rock their surrounding into a hazed state of being. The dance is functioning as an anchor to experience the time passing, which is tangled together with the change and ongoingness of all the processes here and now. This altered state of experiencing is lingering on for what seems to be hours, until the dancers stops dancing...”

The research of ”Somewhere, some time” has been developed and presented as work-in-progress at Danscentrum Syd (SE), Sydhavns Teater (DK) and Astrid Noacks Atelier (DK) - as a solo, duet and trio. The material emerged from an urge to dance and has been developed in dialogue with my interest in meditative, spiritual and therapeutical approaches, as well as my big fascination for the influence and affect due time. The research has and are still taking turns, but is always coming back to the *experience of movement in time and space* through practicing or observing *dance*.

Continuing on the research with the possibility to see the material from the outside - I have realized my interest for movement as such, the form it is being generated through and the craft or expertise it requires to execute. With other words: I am interested in dances about dancing. Here, the interests, approaches and practices at stake are serving the dance or emerging directly from it, rather than the dance being used as the instrument to stage issues concerning other topics than dance itself. This interest of mine, could be considered as an reaction towards what I am experiencing as the standard contemporary-dance-experience: dances about other things than dancing, which produces minimalistic imageries, based on improvisations or rather simple movement. I am urging for choreographies with intense complexity and preciseness, a surrender to form, aesthetic and *craft*.

- Hvorfor ønsker I at undersøge netop dette spørgsmål?

I experience a lack of dances which is about dancing. Contemporary dance as a medium is mainly used to think about other phenomenon, as a speculative force serving philosophical questionings or in (representational) story telling. To attach a certain function or purpose to dance restricts our capacity to perceive and experience. And above that, it reinforces a belief that dance is lacking value in itself. If the dance is no longer the importance of a work, the craft of dance becomes limited. As a dancer and choreographer with a love for the craft, this upsets me. Although I find our urge to attach functions to our dances as well as turning them into commodities for a market interesting, this is something I would like to go against. I would like to insist on *dances about dancing* which, with its complexity and relationality in movement, can hold an immense variety of functions and meanings at the same time. I would like to resist function and praise beauty, or call it form, aesthetic or craft. In the same way as the swirls on the surface of streamed water can hypnotize us for hours without holding any "function", I believe that the ongoing transformation of form which is existing through dance, can unfold another sort of (sensorial) knowledge about ongoing change and being.

Let me say it again: BEING.

I need THAT dance, the ongoing dance that IS. Which can offer aesthetic based knowledge, not to be understood but rather to be experienced. Without falling into the trap of attaching a function to dance, I am proposing dance as a landscape under ongoing transformation. An event horizon and reflective surface for thoughts and sensations. If we resist to attach a certain function or purpose to dance, and instead reinforce dance as something in itself by insisting on form, aesthetic and craft - which sort of experiences can unfold?

- Hvad består forsøget i:

Skal en tese (et vedtaget postulat) undersøges? Skal en hypotese (en antagelse) undersøges? Skal der frit undersøges inden for en emnebaseret ramme? Er der et ønske om at opfinde noget?

We will develop and practice a long durational dance, while circulating around the question:

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I am considering this question as a direction and a generator, to become intimate with the affect of dance as form, aesthetic and craft. I am not interested in facts, but rather in speculations and statements which can not be proved. What is believed as the truth and reality is both subjective and moldable, and from here we will dance (/work).

Fremgangsmåde

- Hvilke teoretiske og praktiske erfaringer inden for jeres forsøgsfelt læner I jer op af?

All dancers participating in this research has a bachelor equivalent education in dance and choreography, and has a history of producing and/or participating in choreographical work. I am looking forward to let their experiences feed into and affect this project along the way.

The long durational dance, is and will be further developed, according to a choreographical system inspired by Trisha Brown's creation "Locus", which offers a very precise and complex type of

movement. During the research, I have been returning to Hilma af Klint's abstract paintings, choreographical thinking by Deborah Hay and relational and ecological thinking freely associated from Donna Haraway's writings in "Staying with the Trouble". These four women and their work will continue accompany me in this research.

- Hvilke arbejdsmetoder har I tænkt at anvende?

Through dancing, I would like to create an awareness of what we are experiencing, rather than an understanding. I would like to encourage the practitioners and the observers to work with attention, as an observation on how attention drifts and how one follows or directs it. This could also be considered as an observation of movement, ongoing process and change. We will practice this by creating an arrangement of conditions which puts our ideal form into motion:

The **dance** provides us with a form which is crafted into a choreography with complexity and preciseness, which requires technical skill to execute. The dance consists of many shorter dance phrases/loops which moves in circles, spirals and infinity patterns, around ourselves and in spatial patterns. We will braid, weave and knit the dances together into systems which are confusing beginnings and endings, and are creating a sensation of 'ongoingness'. In terms of dramaturgy, I would like to consider the choreography as 'flat', but with an ongoing calming rhythm.

In order to create friction toward the very precise and complex choreography, we will increase **duration**. I am interested in the exhaustion over time while insisting, the work required to maintain the form and the state of experiencing it produces. Through dancing the long durational dance, our aim is to reach a state where past and future dissolves and we are suspended in the 'here and now'. The exhaustion (or understimulation) due time, can lead us into a hazed state of being, where we can go beyond ourselves and our superficial thoughts, go-to references, patterns of associations, modes of working, etc. I believe this is where we can get intimate with ourselves, our working process and our relationship to dance.

Two visualizations:

Cloud formations:

If you reach your gaze towards the sky, you will see cloud formations. If you have time, you lean back and you watch them. They move slowly, reassuring you that the time is passing. They keep you company. The cloud formations are forms in constant transformation. Empty forms which plays with the imagination. Empty surfaces to project meaning onto. Forms as reflective surfaces for thoughts. I would like the dance to be like those forms, like those cloud formations.

Cinematic road trip:

In some films, there is a road trip. A character is going from one place to another. Outside of the window, the landscape is passing by. It gives space for a moment of reflection. It is an experience of going forward and backward at the same time. But most of all it is an experience of time passing. I would like the dance to be that landscape, that is passing by outside of the window. But instead of crossing a large distance in space, we go inward, on an inner road trip.

- Beskriv planen for forsøgets praksis. (daglig tid, brug af materialer, eksterne deltagere etc.)

Monday - Friday kl 10.00 - 18.00:

09.00 - 10.00: Check in + warm up

10.00 - 13.00: Develop / Practice

13.00 - 14.00: Lunch

14.00 - 17.00: Develop / Practice

17.00 - 18.00: Dialogue + cool down

Forventninger til forsøget

- Har forsøget allerede et givent formål?

Eksempelvis: Udvikling af ny metode? Udvikling af trænings/arbejdsgruppe eller anden form for fremtidig samarbejde med andre? Afsæt til en ny produktion?

This is a long term project, leading toward a production. The aim with the '*forsøg*' is to develop a long durational dance for 5 dancers, which can be performed for an audience. In the future this dance will be expanded to a version for 20 dancers.

As a side product of the long durational dance, I am interested in developing something similar to a 'technique', which focuses on the logic and quality of the movement. A technique or a physical practice which possibly could be detached from the choreographical work to serve my questions and further investigations on 'craft'.

Formidling af forsøget

- Har I ønsker om praktisk formidling af forsøget? (afsluttende åben visning, åben arbejdsdag etc.):

I would like to end the research period with an open showing, where we dance the long durational dance for an audience. Followed by a talk between the practitioners and the audience, a dialogue about observations and experiences.

- Er der specifikke ønsker om formidling af den afsluttende skriftlige rapport? (event, release, seminar, etc.)

A sharing session with everyone who has been involved in the project, possible future participants and for others who might be interested in the process. This session can include both theoretical and practical elements, and will be followed by an open dialogue framed by questions.

Visual

Teaser 1: <https://vimeo.com/353319906>

Teaser 2: <https://vimeo.com/353320367>