

Finishing report for Forsøg week 12 and 13 2024
Ottavia Catenacci, Ella Östlund and Eliza Bozek with the project
YOUR HEART OUT

Participants:

Ottavia Catenacci (IT) is an Italian artist working as a choreographer, dancer and performer. She holds a BFA in Scenography from Urbino Fine Art Academy and a BFA in Dance and Choreography at the Danish National School of Performing Arts. She is the author of *Glory was at the fingertips* (2019), *A Bridge/in case you will forget* (2020) and *godsibb* (2022). She performed for Masako Matsushita, Samuel Feldhandler, Snorre Elvin, Renan Martins, Matija Ferlin, Doris Uhlich and Iván Pérez. / **Ella Östlund** (SE) is a Swedish dance maker and performer based in Copenhagen (DK). Since 2022, she holds a BFA in Dance and Choreography from the Danish National School of Performing Arts. As a dancer and performer Ella has worked for choreographers like Alma Söderberg, Matija Ferlin, Renan Martins, Julie Rasmussen, Samuel Feldhandler, JUCK and Malin Elgán. Her work as a maker has been presented at Aaben Dans and Tårnby Park Studio. / **Eliza Bozek** (PL) is a Copenhagen based artist with a background in electronic music and performing arts - oriented sound design, working within the field of composition, installation, dance, theatre and digital art. She is a graduate of the Danish National School of Performing arts.



The main questions for the Forsøg: How can fandom as the movement between the fan and the idol, fandom as practices of worship, and fandom as a vent, outburst or necessity become dance and a place of sharing?

The concept/Theoretical and conceptual framing:

Fan culture has an active part in the obsessive tendencies of our present. The archetypes of The Fan and The Idol can be found everywhere from pop culture to politics, sports, career, religion, art, etc (we can think of Beyoncé and her Beyhive, Trump or Putin and their followers, or being a fan of the brand Nike). The intimate process of being a fan seems to follow a script - we can assume that no matter what or who is being admired, the internal processes and complexities are similar. We observe the nuances of worship - the euphoria, power and greed, the hierarchies and love that are all at play.

While considering the role that fandom has in society, in this work we mainly investigate fandom as a relationship of dependency between The Fan and The Idol as the two roles at play. YOUR HEART OUT tackles the emotional layers and aesthetics of this duality: on one hand there is the clear direction of attention and passion of The Fan directed towards The Idol, on the other, there is the image and the status of The Idol that is dependent on this attention. We take the chance to look into this reality and explore why people are fans, why people need an idol and what the shared emotional states between us all are when being a fan. In the work we treat fandom as a carrier bag of excessive emotion for imitating, worshiping and power playing to generate material and dictate choreographic choices.

During the forsøg this conceptual frame led the way for our further investigation into YOUR HEART OUT and its physical worlds. Together with Susan Sontag's *Notes On Camp* we let this cognitive aspect converse with the physical aspects of the work.

The process:

We spent 10 days together the three of us, moving between reading/talking and dancing.

Together with Eliza we start making experiments with the song Wicked Game by Chris Isaak. We are interested in picking the song apart, unveiling its layers and meanings. Trying to understand its pop cultural power and place in the canon. The nostalgia it entails.

We speak about the lyrics and what they can entail - a lover at a distance, an obsessive fan or just commercial speak. We listen to the ambiance of the guitar, Eliza distorts it - puts the volume up and puts it down. Silences in between.

Loops come into play - at once the most simple thing, and yet endlessly intriguing. That obsessive aspect of the work starts to sip in, the fan does their ritual - and the repetition of the ritual is what makes it that.

Susan Sontag writes about the Camp sensibility - "*form over content*" is one note to argue for this notion. Together we read the notes Sontag makes on this now, 40 years after its publication, assimilated aesthetic sensibility. 58 notes that makes us intrigued in which ways we could create a plastic, artificial yet sincere dance, and space. We are led by this question when we make our attempts.

One day we, Ottavia and Ella, make a phrase while Eliza dives into the youtube hole of Chris Isaak's live performances.

On two occasions we give each other warm ups in the form of fictional anatomical exploration. Probably this is a test of imagination, both for the person making the fiction up and for the person having to imagine their heart as a plastic bag moving down but also up and through their chest.

We go back to materials we have developed in previous residencies. THE FAN is the emotionally strongest one. In this score we are the fan, 1 to 1 - looking at an object of desire (often Eliza in this case) and freaking out. We investigate the physical actions of freaking out, we perform the gestures and maybe the emotion comes after. We develop a development for the score. It starts at the pelvis, tensing to give oneself shivers - staring at the object. Then the hands come, the mouth, the moving in space - at some point we let it loose. We go, so to say, crazy.

Objects of fandom are around us all the time - we put them on a diagonal and bring back an old phrase from the musical movie High School Musical, that we mash up while we build a shrine.

One day Ottavia feels we need to just dance, a pleasurable dance - so we put our wigs on and do that.

Final part of the process:

On the last day of our residency, we invited friends and colleagues for a sharing session. Anticipating our upcoming performance in a public space in Italy later in the spring, we decided to simulate this environment. We chose to place it in the foyer of Forsøgsstationen, expecting around 10 people to show up. Instead, approximately 30 people attended, creating a packed room to experience our 30-minute piece.

Eliza, who had been experimenting with the music and sound simultaneously with our tryouts, put together 30 min of a Wicked Game-based soundscore.

The beginning is LET ME DREAM OF YOU on a loop, while Ottavia and Ella dance their way to the imagined middle of the space. 7 minutes. We wear our wigs.

There we meet for a synchronized moment, the sound fades into a subwoofer sound and we eventually calm down. We leave and take our wigs off. Placing them in the original packaging, all the small objects are placed by the edges of the space.

We look up in both our own times, and start our big meeting with the audience - one can say this moment is the real experiment - we slowly become fans. Almost dying at the sight of the people around us. It puts us into a state of frenzy, an erratic dance - emotionally loaded to the max - until it eventually is just a frantic, very sweaty dance.

Slowly we make a diagonal, one picks up an object, the music becomes rhythmical. An ominous part, musically and dramaturgically. Boring perhaps, repetitive when moving a little object in the manner of Zac Efron. We end up climbing on each other. Ottavia swings a bra

We lose ourselves from each other and start to follow the other. “Nobody loves no one”, the last words of the song as we in unison slowly walk out - perhaps waving.



Some weeks after the Forsøg, we traveled to Italy to present this version we had worked on. Following the performance in Italy, we spent two weeks in residency in Sardinia. During this time, the three of us—Ella Östlund, Ottavia Catenacci, and Eliza Bozek—had the opportunity to collaborate closely again.

We realized that the most significant takeaway from this residency was the invaluable experience of working together. For those who want to experiment, learning each other's ways and methods is crucial. This collaborative process allowed us to establish a strong foundation for ongoing experimentation. The initial attempt with Forsøg provided us with a shared understanding and the groundwork to continue exploring and refining our work.