

WORKSHOPS - Danske Dansehistorier RESIDENS 10-15 Juni 2018

ELLEN SÖDERHULT (SE) - Ballet-ing: a repertory workshop

SARA HAMMING (DK) - At fortælle historien er at stamme / Telling history is stuttering

PAULA CASPÃO (P/F) - 'Danish Dance (Hi)stories' In Small Parts

ELLEN SÖDERHULT (SE) - Ballet-ing: a repertory workshop

Workshop på engelsk / Workshop in English

Inspired by the quote "the smallest unit of action is letting something affect you", Ballet-ing engages with ballet training, listening and choir singing as ways of participating, forming and being informed by a part of dance history. Temporary submission to written pieces of dance is proposed as a way of spending time with dance.

Approaching innovation as collective and ongoing, the workshop attempts to transform through recycling, to manifest other versions like a computer programmer using and developing open source code. Through the practice of dance class, we will approach dance history as both collective and individual, documented and embodied, lived and archived.

With a focus on different crafts in dance and choreography we will participate in "A Circle of Craft", an ongoing transformation through participation, considering crafts a form of heritage, to be studied and modified or left behind. It will include many big jumps and hold questions about discipline, as well as the relationship between dance and craft.

BIO:

Ellen works with dance and choreography within contemporary dance, with a base in Stockholm. Since receiving her second BA from DOCH in 2015 she have made dance performances in collaboration with others such as OTHERBODIES, THIS IS GRAND, RUDY, Innanför Grindarna and How to do things with Romance: a prologue. In 2015 she, together with Eleanor Bauer and Alice Chauchat, initiated a platform for exchange- and production of knowledge within contemporary dance called Nobody's Dance. She has performed works by choreographers such as Simone Forti, Anna Efraimsson and Sandra Medina and Alexandra Pirici.

SARA HAMMING (DK) - At fortælle historien er at stamme

Workshop-sprog aftales i gruppen

En praktisk workshop i performance writing og performance as research.

At fortælle historien er at svare,
og svare om igen
og om igen, på en lidt anden måde
imens et andet spørgsmål former sig

At fortælle historien er at stamme,
og stamme om igen
og om igen, på en lidt anden måde
imens en anden rytme former sig

Vi vil på workshoppens første dag generere et skriftligt materiale, og en række koreografiske principper. På workshoppens anden og tredje dag vil vi tage ud og stamme på forskellige steder i området rundt om Vestjyllands Højskole: På dansk (og på engelsk) er der flere betydninger af ordet stamme; det er en måde at tale på, hvor ord gentages mange gange og hvor der er blokeringer og tavsheder i sproget. "Stamme", betyder også at "komme fra" et sted, en gruppe mennesker kan kaldes en stamme og et træ har en stamme.

Stamme er både et udsagnsord og et navneord med flere betydninger. Det er et lidt svært ord, der er relateret til ordet rødder - det er et ord der svier. Vi vil arbejde med det i en række performances der giver os nogle erfaringer vi kan tale om. Vi arbejder med vidner - og ikke så meget med publikum - på de steder hvor vi stammer.

BIO:

Sara Hamming er performancekunstner og udvikler koncepter som performativt udforsker kræfter i det sociale. Scenen sættes på kroppen og midt i massen, i performances som kan beskrives som sociale skulpturer. Sara arbejder med tekst, objekter, koreografi og rum på platformen moribund, bl.a. med en serie af performances som hedder Bloody Mary - ikke rigtig nogen titel - som handler om historie og hvad der har fået et navn gennem historien og hvad der ikke har.

ENGLISH

SARA HAMMING (DK) - To tell history is to stammer

The language of the workshop is appointed within the group

A practical workshop in performance writing and performance as research.

To tell history is to answer
and to answer again
and over again in a slightly different way
while another question appears

To tell history is to stammer
and to stammer again
and over again in a slightly different way
while another rhythm appears

On the first day of the workshop we will generate a textual material and a set of choreographic rules. On the second and third day we will go and **stammer** in different locations in the area of Vestjyllands Højskole: In Danish stammering has several meanings; it's a way of talking in which words are repeated and the talking is occupied by silent blocks. "Stamme" also means to stem/ come from a place, a group of persons can be called a "stamme" and a tree has a "stamme" - a stem.

"Stammer" is a verb and a noun with several meanings. It's a difficult word, related to the word "roots" - it's a sore word. We will work with it in a series of performances which will give us some experiences we can talk about. We will work with witnesses and not so much audiences - in the places where we stammer.

BIO:

Sara Hamming is a performance artist and performance writer who develops concepts that performatively inquires powers in the social. The stage is set on the body or in the middle of the mass in performances that can be referred to as social sculptures. Sara works with text, objects, choreography and rooms on the platform moribund, f.x. a series of performances called Bloody Mary - not really a title - which is dealing with *history*; what has gotten a name through history and what does not.

PAULA CASPÃO (P/F) - 'Danish Dance (Hi)stories' In Small Parts

Workshop på engelsk / Workshop in English

Dances. Histories.

How (in)exactly have they been put together and/or apart, by dance and history makers, in different places and times?

Think by the middle:

Dance With History. Dance And History. Dance As History. Dance For History. Dance Of History. Dance Through History. Dance From History. Dance Has History. Dance After History. Dance On History. Dance Around History. Dance In spite of History. Dance Under History.

And vice versa.

The workshop runs across two parallel lines of reflection. One dedicated to exercises that will help us spot – and operatively name – the spaces that connect and/or distinguish, for each of us, dance and (hi)story (makings). Key issues here are: How do their spaces of co-existence look-and-feel like? And: can we expand our habits of (dis)assembling them?

The other line in case regards the practical notion of 'resources' (both in history and in dance) and leads us to the simple question: where do we pick / make our dance (hi)stories from? Or: if resources come to us, by which means and how many times? In other words: who/what makes 'the pass' and how, according to which rhythms? This question regards not only the very modes of existence of our 'resources' and their (more or less implicit) modes of sociality, but their particular (more or less mobile) geographies.

Throughout the two main-lines, a short collection of terms will be brought onto – or put under, or beside, or at – the table – or carpet, or rug, or whatever surfaces we will have at hand in the studio: beforeness / afterness / palimpsestic time / palimpsestic space / palimpsestic duration / resource / rehearsal / re- / chorography. No, there is no 'e' missing in 'chor(e)ography' here, go wikipedia:

*In his text of the Geographia (second century CE), Ptolemy defined 'geography' as the study of the entire world, but **chorography** as the study of its smaller parts—provinces, regions, cities, or ports. Its goal was 'an impression of a part, as when one makes an image of just an ear or an eye'; and it dealt with 'the qualities rather than the quantities of the things that it sets down'. Ptolemy implied that it was a graphic technique, comprising the making of views (not simply maps), since he claimed that it required the skills of a draftsman or landscape artist, rather than the more technical skills of recording 'proportional placements'. Ptolemy's most recent English translators, however, render the term as 'regional cartography'.*

NOTE: The workshop requires some previous readings (sent beforehand), though non-orthodox singular reading practices are encouraged and most welcome, provided the participants will be willing to tell about them.

BIO:

Transversal writer/artist and researcher, Paula works internationally, intertwining choreographic with discursive practices, and experimenting research formats that merge dissimilar kinds of knowledge (and) composition. To welcome intersections and emphasize the specific poetics and life forms implicated in any circumstances of research and/or composition, she founded T-Fi Cabinet – an exploratory field of miscegenation between artistic, geo-graphic, literary, and theoretical practices, where T-Fi stands for Theory-Fiction. She holds a PhD in Philosophy (epistemology and aesthetics) from the University of Paris-10, and is currently a visiting scholar at the New York University (Performance Studies/Tisch School of the Arts) in the frame of her postdoctoral research at the University of Lisbon (Centre for Theatre Studies and Contemporary History Institute/UNL).