

Hello and welcome to my a.pass portfolio,

My research at a.pass have followed two interrelated trajectories. One have been following the two, or three, words:
Practice-based Spectatorship, one way I did that was to write a letter tracing works that brought me to those words, and engaging in conversations with the recievers of the letter. The letter was folded and send by post, and in this portfolio you are a reciever of the first digital version.

The other trajectory was investigating dance as a labour of depersonalizing the self. To do that I developed a series of dances by analyzing and intervening in existing historical dances from art and therapy. Working on these dances together with the research of spectatorship I sought to explore how to re-relate (to) the self beyond individualism, in dance and its spectatorship.
On the left side of this portfolio you can read the letter, and on the right side you can read selected and commented dance scores from my time at a.pass.

The final score is slightly different. It was written to generate conversation within a.pass about the challenges that arrise when liquid or anarchic powerstructures encounter intersectional forms of oppression. Collaboration is an underlying ground of all my activities, and as such I think this score is also relevant in the context of this portfolio.

Thank you for reading,
Adriano

CONSPIRALING”^*’

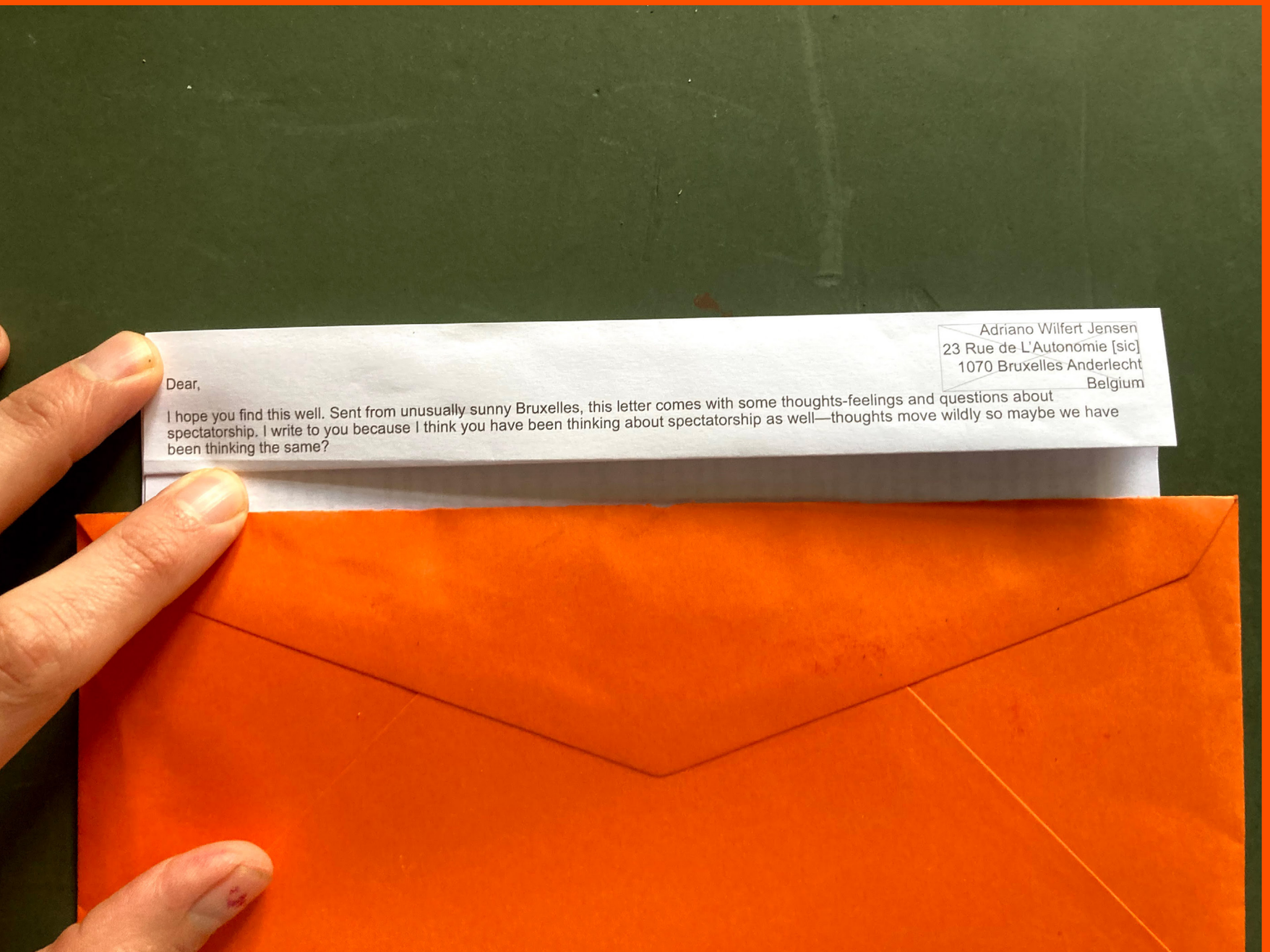
2-999 dancers
2-999 spectators

Protocol:

- Dancers can be in any position except sitting crosslegged.

- The dancer aligns the rhythm of their breathing to that of singular spectators, meanwhile they spiral their chest in that same rythm.

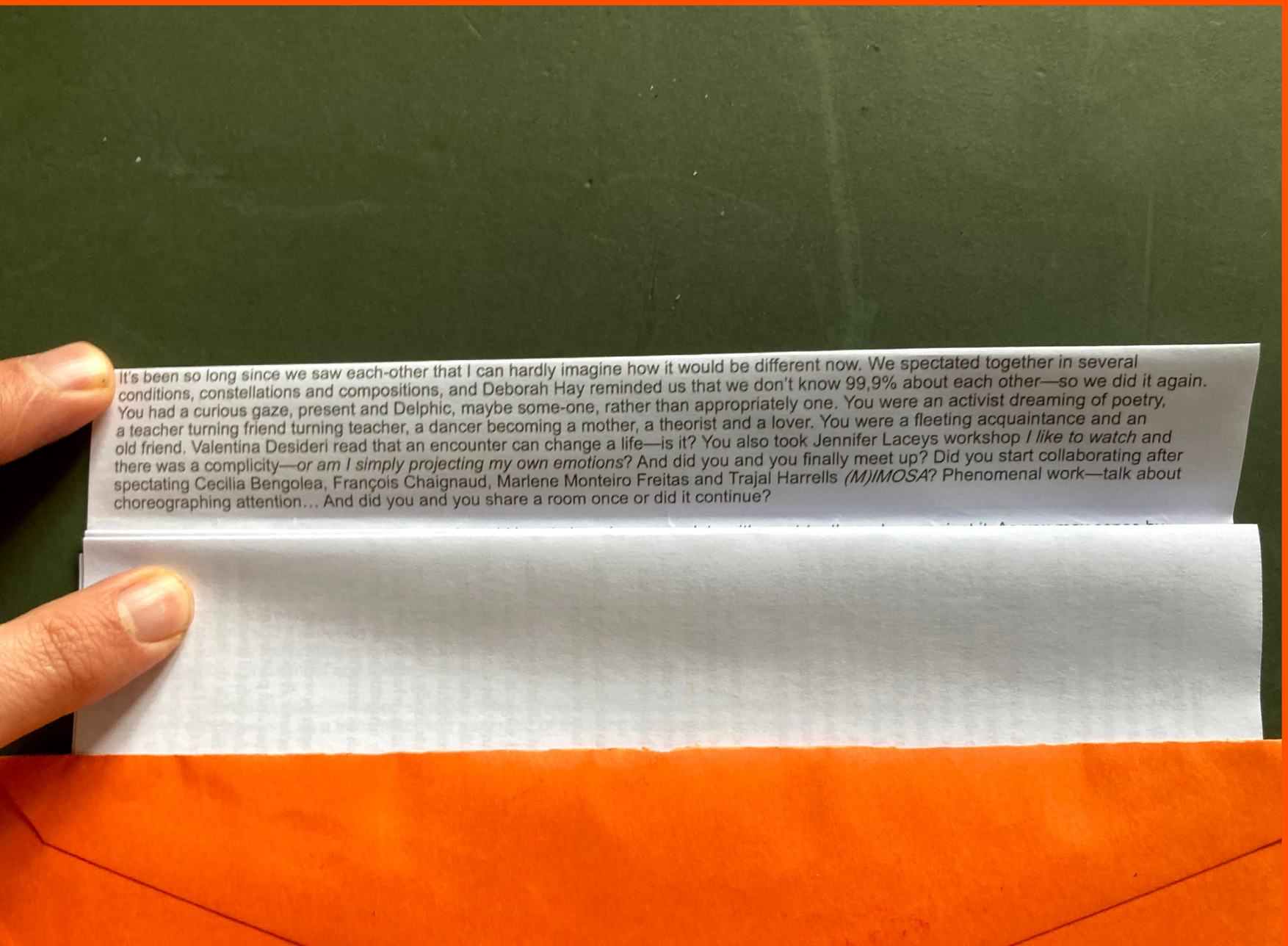
- Conspiralling shouldn’t hurt, if it does, make the movement smaller or stop.



- Dancers can change which spectators whose breathing they align with at any moment, and if they loose track of the breathing or if it becomes fast and irregular (spectator laughing or coughing) they slow down and try to reconnect (with the same or a different spectators breathing).

- It can help for the dancer to imagine that they are a doctor working at a hospital where the machine showing the breathing of the patient has broken and that instead they got asked to represent the breathing of the patient with their chest.

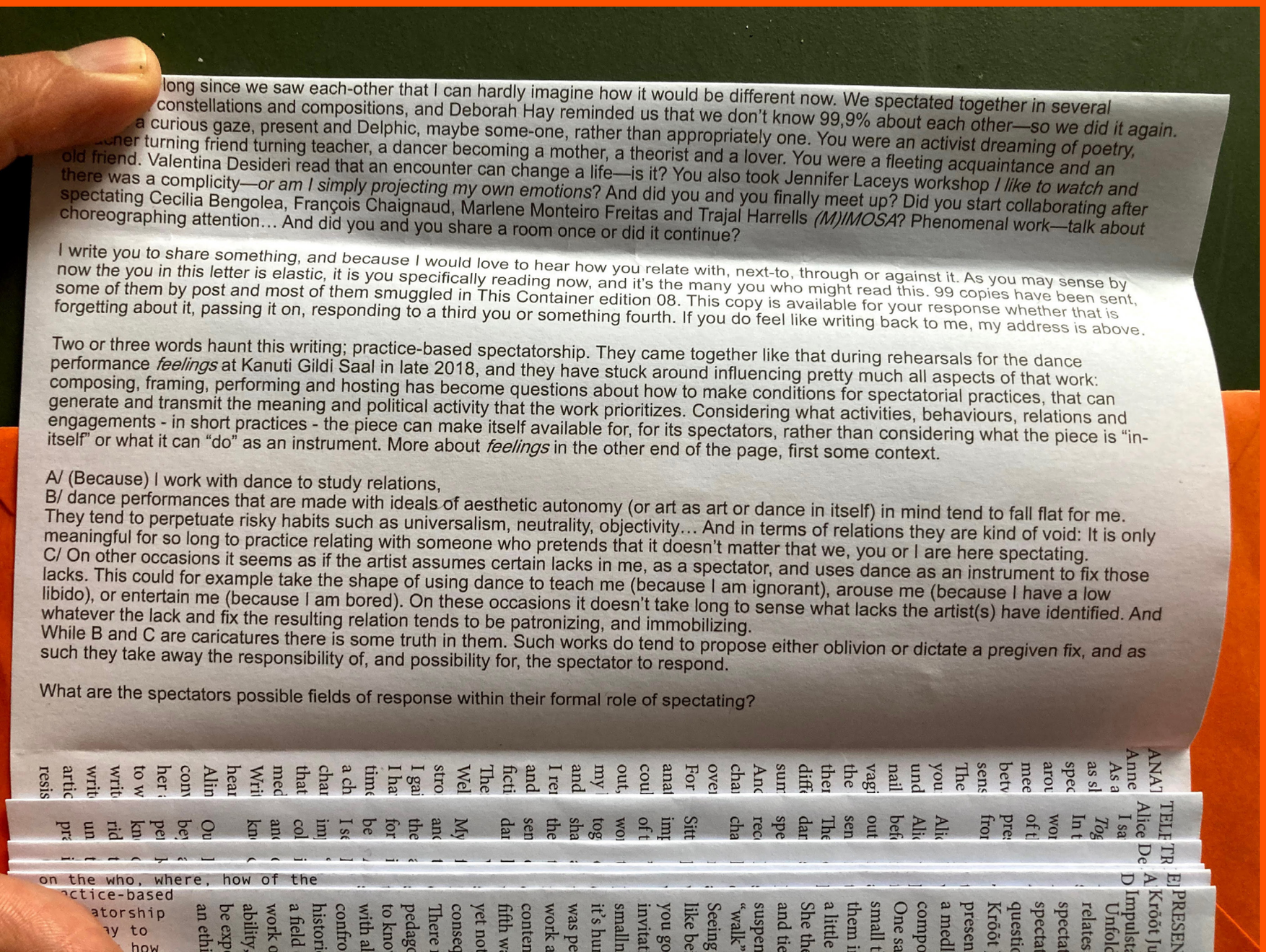
- Dancers avoid looking the spectators in the eyes.



” Conspire: Andrea Rodrigo and Ainhoa Hernández made me aware of the etymology of conspiring: late Middle English: from Old French conspirer, from Latin conspirare ‘agree, plot’, from con- ‘together with’ + spirare ‘breathe’. (Oxford/ Apple dictionary). An ongoing interest for me is to find ways to think empathy beyond interpersonal identification (I feel what you feel), breathing together points to a different relationality and–potentially–solidarity.

^ Conspiraling was developed after I saw Flamenco for the first time. It happened in Granada, I don’t know the name of the space or the artists. I was deeply touched and basically thought polyrhythm is the answer. Conspiralling was also informed by ways I have been taught to mobilize breating in dance and dancepreperation, within my training at School for New Dance Development. Here breathing in Kundalini Yoga and various psychosomatic forms of improvisation was used to ”channel” desire and sexuality for each student to become recognizable as a distinct individual.

*Done in a group conspiraling generates a polyrhythmic pulsing dance in which the spectators are implicated. Meanwhile the spectators can rarely circumscribe their


long since we saw each-other that I can hardly imagine how it would be different now. We spectated together in several constellations and compositions, and Deborah Hay reminded us that we don't know 99,9% about each other—so we did it again. a curious gaze, present and Delphic, maybe some-one, rather than appropriately one. You were an activist dreaming of poetry, ...cher turning friend turning teacher, a dancer becoming a mother, a theorist and a lover. You were a fleeting acquaintance and an old friend. Valentina Desideri read that an encounter can change a life—is it? You also took Jennifer Laceys workshop *I like to watch* and there was a complicity—*or am I simply projecting my own emotions*? And did you and you finally meet up? Did you start collaborating after spectating Cecilia Bengolea, François Chaignaud, Marlene Monteiro Freitas and Trajal Harrells *(M)IMOSA*? Phenomenal work—talk about choreographing attention… And did you and you share a room once or did it continue?

I write *you to share something, and because I would love to hear how you relate with, next-to, through or against it. As you may sense by now the you in this letter is elastic, it is you specifically reading now, and it's the many you who might read this. 99 copies have been sent, some of them by post and most of them smuggled in* This Container edition 08. This copy is available for your response whether that is forgetting about it, passing it on, responding to a third you or something fourth. If you do feel like writing back to me, my address is above.

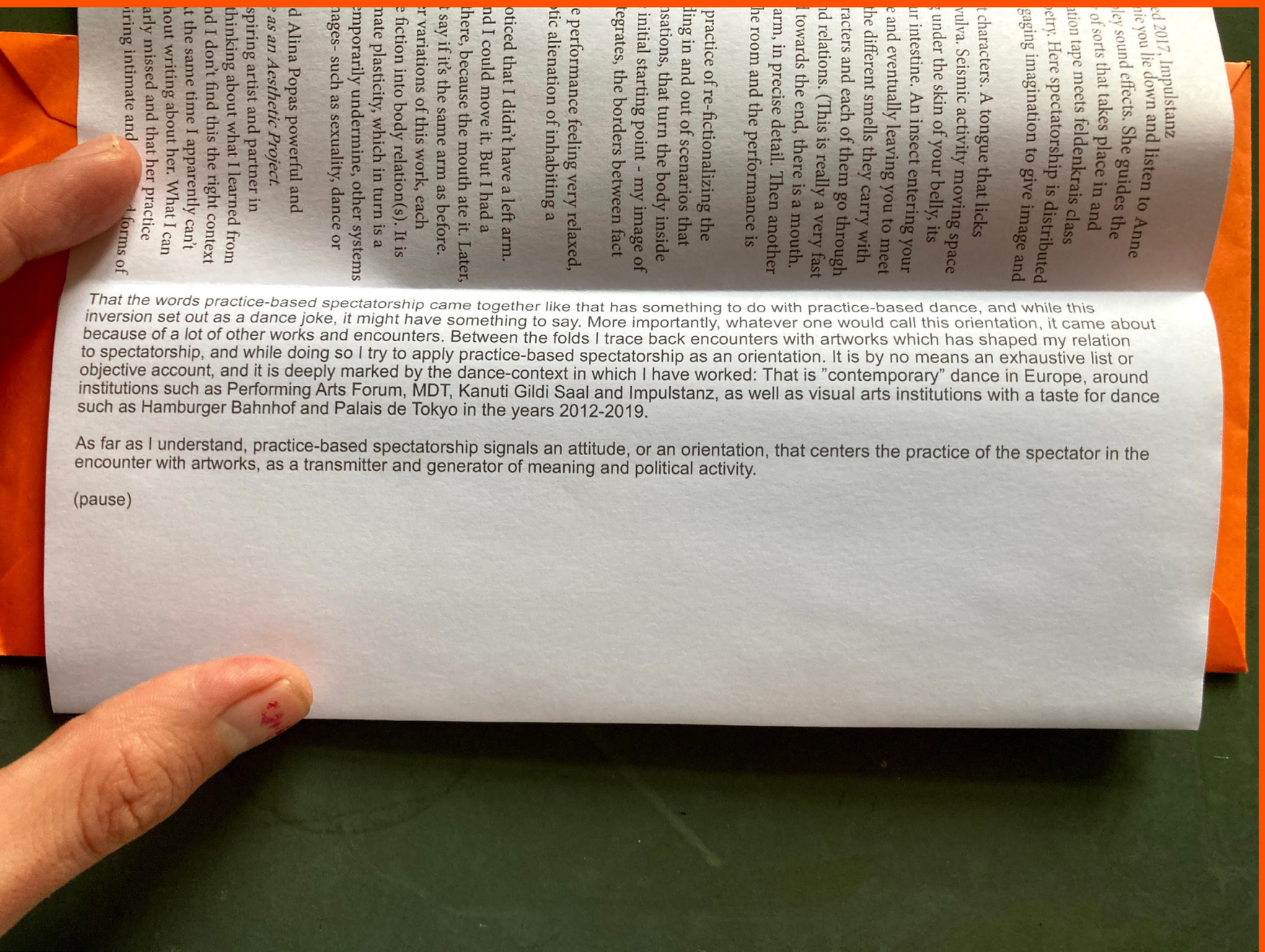
Two or three words haunt this writing; practice-based spectatorship. They came together like that during rehearsals for the dance performance *feelings* at Kanuti Gildi Saal in late 2018, and they have stuck around influencing pretty much all aspects of that work: composing, framing, performing and hosting has become questions about how to make conditions for spectatorial practices, that can generate and transmit the meaning and political activity that the work prioritizes. Considering what activities, behaviours, relations and engagements - in short practices - the piece can make itself available for, for its spectators, rather than considering what the piece is "in-itself" or what it can "do" as an instrument. More about *feelings* in the other end of the page, first some context.

A/ (Because) I work with dance to study relations,
B/ dance performances that are made with ideals of aesthetic autonomy (or art as art or dance in itself) in mind tend to fall flat for me. They tend to perpetuate risky habits such as universalism, neutrality, objectivity… And in terms of relations they are kind of void: It is only meaningful for so long to practice relating with someone who pretends that it doesn't matter that we, you or I are here spectating.
C/ On other occasions it seems as if the artist assumes certain lacks in me, as a spectator, and uses dance as an instrument to fix those lacks. This could for example take the shape of using dance to teach me (because I am ignorant), arouse me (because I have a low libido), or entertain me (because I am bored). On these occasions it doesn't take long to sense what lacks the artist(s) have identified. And whatever the lack and fix the resulting relation tends to be patronizing, and immobilizing.
While B and C are caricatures there is some truth in them. Such works do tend to propose either oblivion or dictate a pregiven fix, and as such they take away the responsibility of, and possibility for, the spectator to respond.

What are the spectators possible fields of response within their formal role of spectating?

involvement, they sense that their bodies matter for the situation, there is a non-intrusive sense of implication, and indeed their breathing conducts the baton(s) of the dance. Given the dancers' strict focus on the breathing of the spectators the address never appears interpersonal. As such the dance makes a polyrhythmic pulse, a non-personal intimacy and an opaque implication available for the spectatorial practice.

´Chloe Chignell, Flavio Rodrigo, Anapaula Camargo, the participants, mentors and curators of the a.pass blocks "A looming score - we share your politics of damage" and "Zone Public", the dancers of "Behavings" from ISAC, Andrea Zavala Folache, Simon Asencio, Amanda Barrio Charmelo and Stefan Govaart have performed, spectated or otherwise contributed to the development of this dance.



That the words practice-based spectatorship came together like that has something to do with practice-based dance, and while this *inversion set out as a dance joke, it might have something* to say. More importantly, whatever one would call this orientation, it came about *because of a lot of other works and encounters.* Between the folds I trace back encounters with artworks which has shaped my relation to spectatorship, and while doing so I try to apply practice-based spectatorship as an orientation. It is by no means an exhaustive list or objective account, and it is deeply marked by the dance-context in which I have worked: That is "contemporary" dance in Europe, around institutions such as Performing Arts Forum, MDT, Kanuti Gildi Saal and Impulstanz, as well as visual arts institutions with a taste for dance such as Hamburger Bahnhof and Palais de Tokyo in the years 2012-2019.

As far as I understand, practice-based spectatorship signals an attitude, or an orientation, that centers the practice of the spectator in the encounter with artworks, as a transmitter and generator of meaning and political activity.

(pause)

Blind entry and exit^*'

2-999 dancers
2-999 spectators

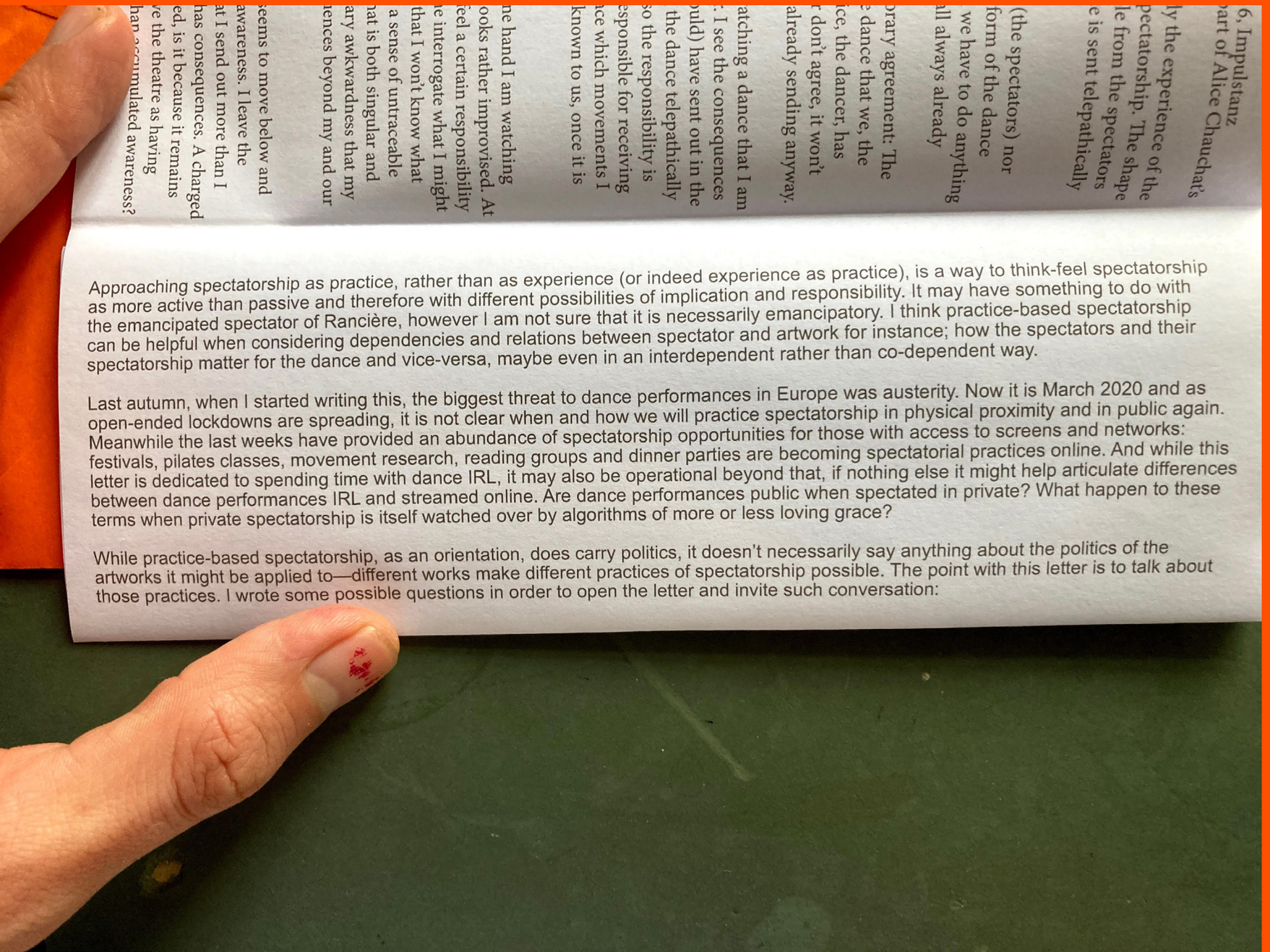
Protocol:

- The Spectators are gathered outside the performance space (lobby, street or garden etc.)

- The spectators are told, that they will be asked to close their eyes, and that someone will guide them to their seat, and that the guiding involves light touch, and that if they don't want to be touched or guided or close their eyes they can just keep their eyes open, and that if they close their eyes they can open them again when they hear music.

- Once the spectators have closed their eyes the dancers enter the lobby/garden/street and guide the spectators to their seat one-by-one. First gently taking the hand of the spectator in one hand, and placing the other hand behind the heart of the spectator. This can be modified for different bodies. The intention is to guide in a gentle way: being patient and clear in the touch, staying silent to give space and never rushing.

- At the end of the performance the dancers go to spectators one-by-one and offer to lead them out–again with closed eyes if they agree, or if not with open eyes.


6, Impulstanz
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han accumulated awareness?

Approaching spectatorship as practice, rather than as experience (or indeed experience as practice), is a way to think-feel spectatorship as more active than passive and therefore with different possibilities of implication and responsibility. It may have something to do with the emancipated spectator of Rancière, however I am not sure that it is necessarily emancipatory. I think practice-based spectatorship can be helpful when considering dependencies and relations between spectator and artwork for instance; how the spectators and their spectatorship matter for the dance and vice-versa, maybe even in an interdependent rather than co-dependent way.

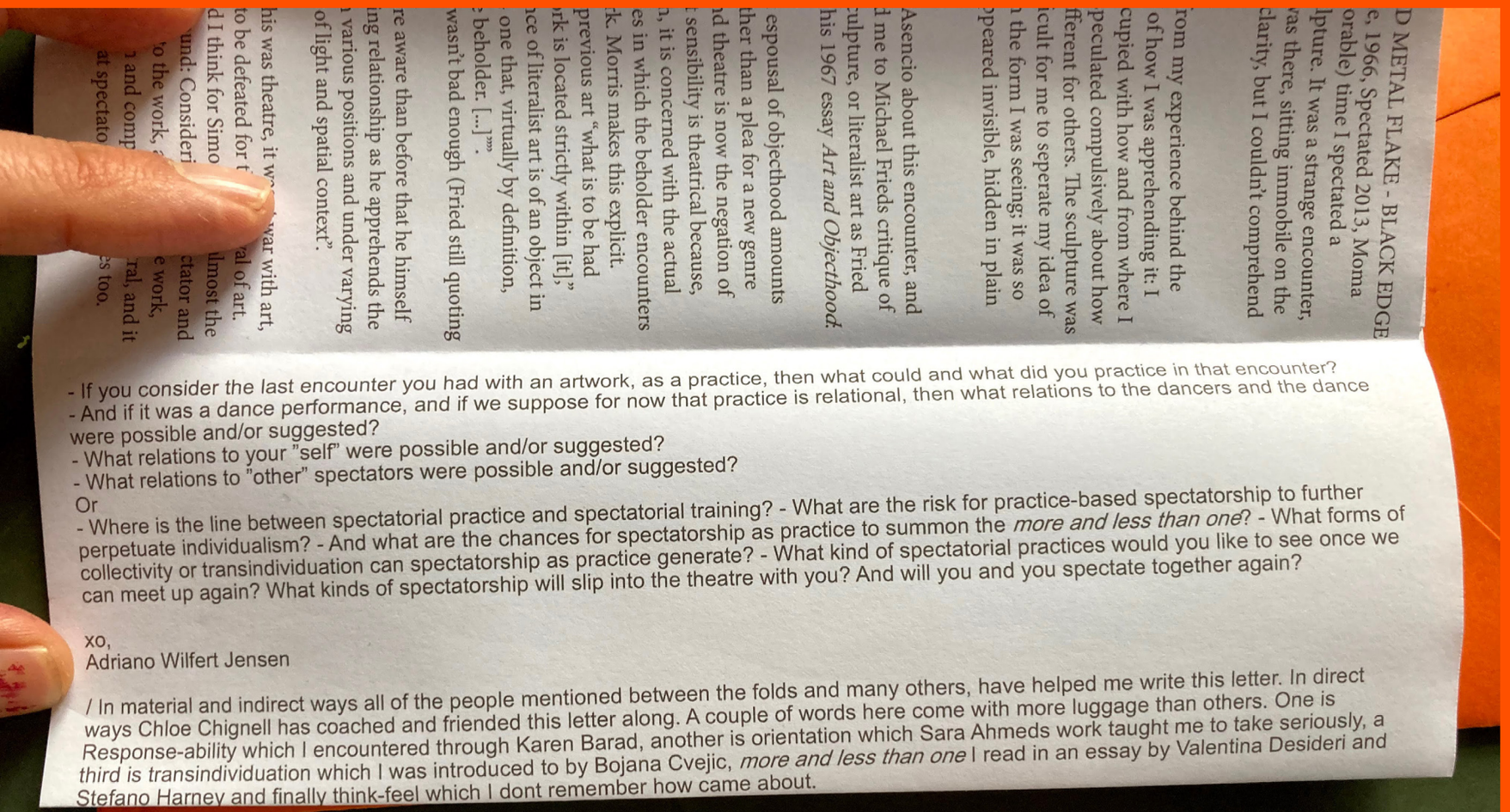
Last autumn, when I started writing this, the biggest threat to dance performances in Europe was austerity. Now it is March 2020 and as open-ended lockdowns are spreading, it is not clear when and how we will practice spectatorship in physical proximity and in public again. Meanwhile the last weeks have provided an abundance of spectatorship opportunities for those with access to screens and networks: festivals, pilates classes, movement research, reading groups and dinner parties are becoming spectatorial practices online. And while this letter is dedicated to spending time with dance IRL, it may also be operational beyond that, if nothing else it might help articulate differences between dance performances IRL and streamed online. Are dance performances public when spectated in private? What happen to these terms when private spectatorship is itself watched over by algorithms of more or less loving grace?

While practice-based spectatorship, as an orientation, does carry politics, it doesn't necessarily say anything about the politics of the artworks it might be applied to—different works make different practices of spectatorship possible. The point with this letter is to talk about those practices. I wrote some possible questions in order to open the letter and invite such conversation:

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^Blind entry and exit was developed with the intention to frame the spectatorial practice; temporally as starting before and finishing after the performance, and spatially as taking place through the body of the spectator and its touches (the glowing spots behind the closed eyelids, the neck tension gaining definition without visual distractions, breath(s), the touch of the hand behind the heart, the touch of the seat, the latent touch of the (for now) anonymous people sitting nearby, the smell of that other room/body). At the same time the score intended to make a play on expectation (you will take me somewhere and show me something surprising) and sought to activate and highlight anticipating and erotic engagements at the initiation of a session of spectatorial practice.

*Blind entry and exit does seem to condition a kind of erotic landing into (embodied?) spectatorship as intended. But it also marks the edge of my research into practice-based spectatorship, as it spills into participatory spectatorship. I think that practice-based spectatorship necessitate a formal difference between spectated and spectator to be maintained, that practice-based spectatorship is about zooming into processes, engagements and habbits that are already present in spectatorship. The



- If you consider the last encounter you had with an artwork, as a practice, then what could and what did you practice in that encounter?
- And if it was a dance performance, and if we suppose for now that practice is relational, then what relations to the dancers and the dance were possible and/or suggested?
- What relations to your "self" were possible and/or suggested?
- What relations to "other" spectators were possible and/or suggested?

Or

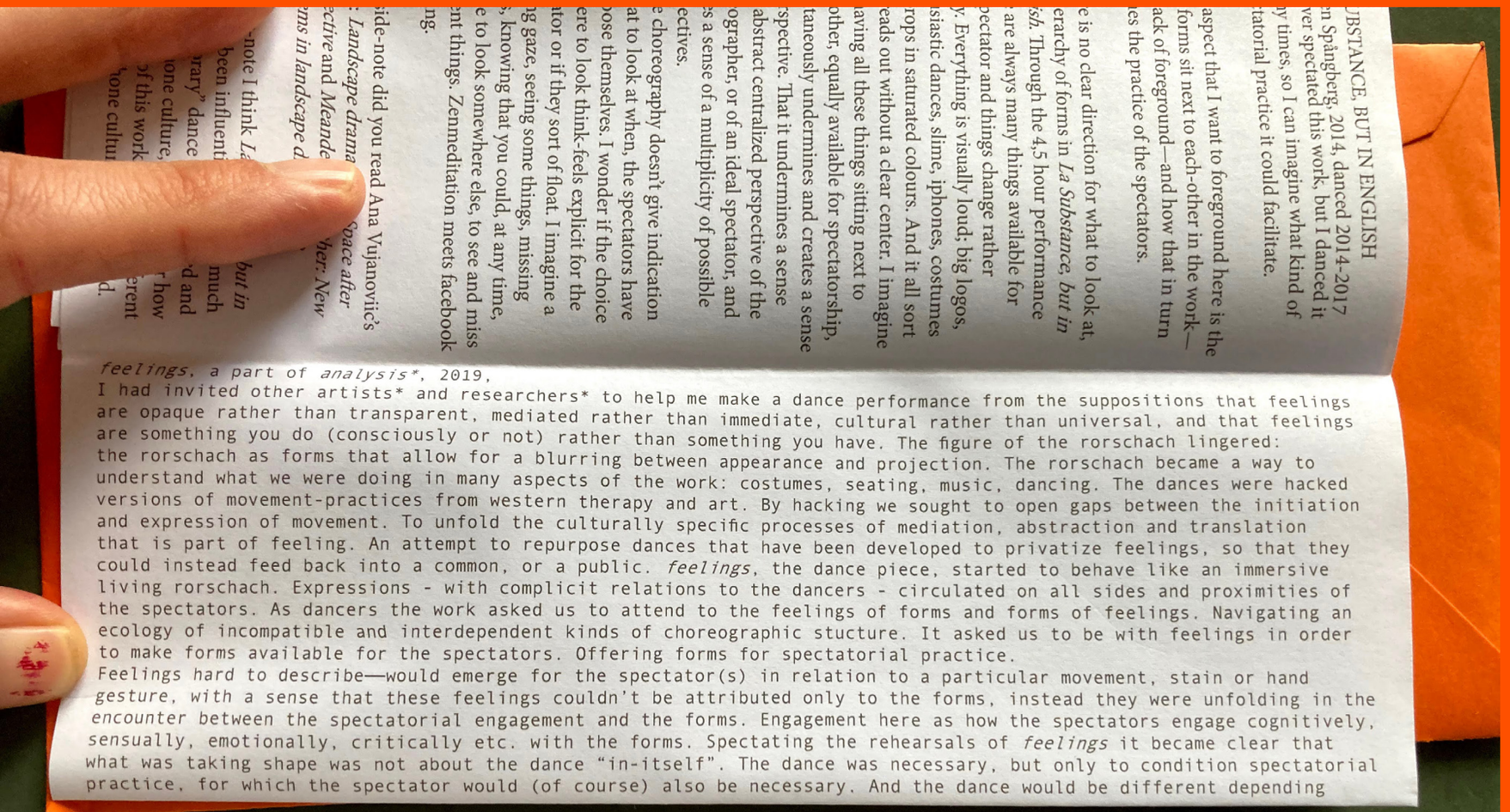
- Where is the line between spectatorial practice and spectatorial training? - What are the risk for practice-based spectatorship to further perpetuate individualism? - And what are the chances for spectatorship as practice to summon the *more and less than one*? - What forms of collectivity or transindividuation can spectatorship as practice generate? - What kind of spectatorial practices would you like to see once we can meet up again? What kinds of spectatorship will slip into the theatre with you? And will you and you spectate together again?

xo,
Adriano Wilfert Jensen

/ In material and indirect ways all of the people mentioned between the folds and many others, have helped me write this letter. In direct ways Chloe Chignell has coached and friended this letter along. A couple of words here come with more luggage than others. One is *Response-ability* which I encountered through Karen Barad, another is orientation which Sara Ahmeds work taught me to take seriously, a *third is transindividuation* which I was introduced to by Bojana Cvejic, *more and less than one* I read in an essay by Valentina Desideri and Stefano Harney and finally think-feel which I dont remember how came about.

spectator might introduce new ones, but if a representative of the work asks the spectator to participate differently than "what is already going on", we step out of practice-based spectatorship and into participatory spectatorship.

´All the participants and mentors of the a.pass blocks "A looming score - we share your politics of damage" and "Zone Public" in particular Chloe Chignell, Flavio Rodrigo and Anapaula Camargo, aswell as mentors Kristien Van den Brande, Sara Manente, curator Lilia Mestre, and the dancers of "Behavings" from ISAC and many more, have contributed to the development of and experimentation with this dance.


JBSTANCE, BUT IN ENGLISH
n Spångberg, 2014, danced 2014-2017
ver spectated this work, but I danced it
y times, so I can imagine what kind of
tatorial practice it could facilitate.

aspect that I want to foreground here is the
forms sit next to each-other in the work—
ack of foreground—and how that in turn
es the practice of the spectators.

e is no clear direction for what to look at,
erarchy of forms in *La Substance, but in*
ish. Through the 4,5 hour performance
are always many things available for
pectator and things change rather
y. Everything is visually loud; big logos,
siastic dances, slime, iphones, costumes
rops in saturated colours. And it all sort
eads out without a clear center. I imagine
aving all these things sitting next to
other, equally available for spectatorship,
taneously undermines and creates a sense
rspective. That it undermines a sense
abstract centralized perspective of the
ographer, or of an ideal spectator, and
s a sense of a multiplicity of possible
ectives.

e choreography doesn't give indication
at to look at when, the spectators have
ose themselves. I wonder if the choice
ere to look think-feels explicit for the
tor or if they sort of float. I imagine a
g gaze, seeing some things, missing
, knowing that you could, at any time,
e to look somewhere else, to see and miss
nt things. Zenmeditation meets facebook
ng.

ide-note did you read Ana Vujanovic's
: *Landscape drama* *Space after*
ective and *Meande* *ber. New*
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note I think *La* *but in*
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*feelings, a part of analysis**, 2019,
I had invited other artists* and researchers* to help me make a dance performance from the suppositions that feelings are opaque rather than transparent, mediated rather than immediate, cultural rather than universal, and that feelings are something you do (consciously or not) rather than something you have. The figure of the rorschach lingered: the rorschach as forms that allow for a blurring between appearance and projection. The rorschach became a way to understand what we were doing in many aspects of the work: costumes, seating, music, dancing. The dances were hacked versions of movement-practices from western therapy and art. By hacking we sought to open gaps between the initiation and expression of movement. To unfold the culturally specific processes of mediation, abstraction and translation that is part of feeling. An attempt to repurpose dances that have been developed to privatize feelings, so that they could instead feed back into a common, or a public. *feelings*, the dance piece, started to behave like an immersive living rorschach. Expressions - with complicit relations to the dancers - circulated on all sides and proximities of the spectators. As dancers the work asked us to attend to the feelings of forms and forms of feelings. Navigating an ecology of incompatible and interdependent kinds of choreographic stucture. It asked us to be with feelings in order to make forms available for the spectators. Offering forms for spectatorial practice.
Feelings hard to describe—would emerge for the spectator(s) in relation to a particular movement, stain or hand *gesture, with* a sense that these feelings couldn't be attributed only to the forms, instead they were unfolding in the *encounter* between the spectatorial engagement and the forms. Engagement here as how the spectators engage cognitively, sensually, emotionally, critically etc. with the forms. Spectating the rehearsals of *feelings* it became clear that what was taking shape was not about the dance "in-itself". The dance was necessary, but only to condition spectatorial practice, for which the spectator would (of course) also be necessary. And the dance would be different depending

Pelvis in common^*'

2-999 dancers
2-999 spectators

Protocol:

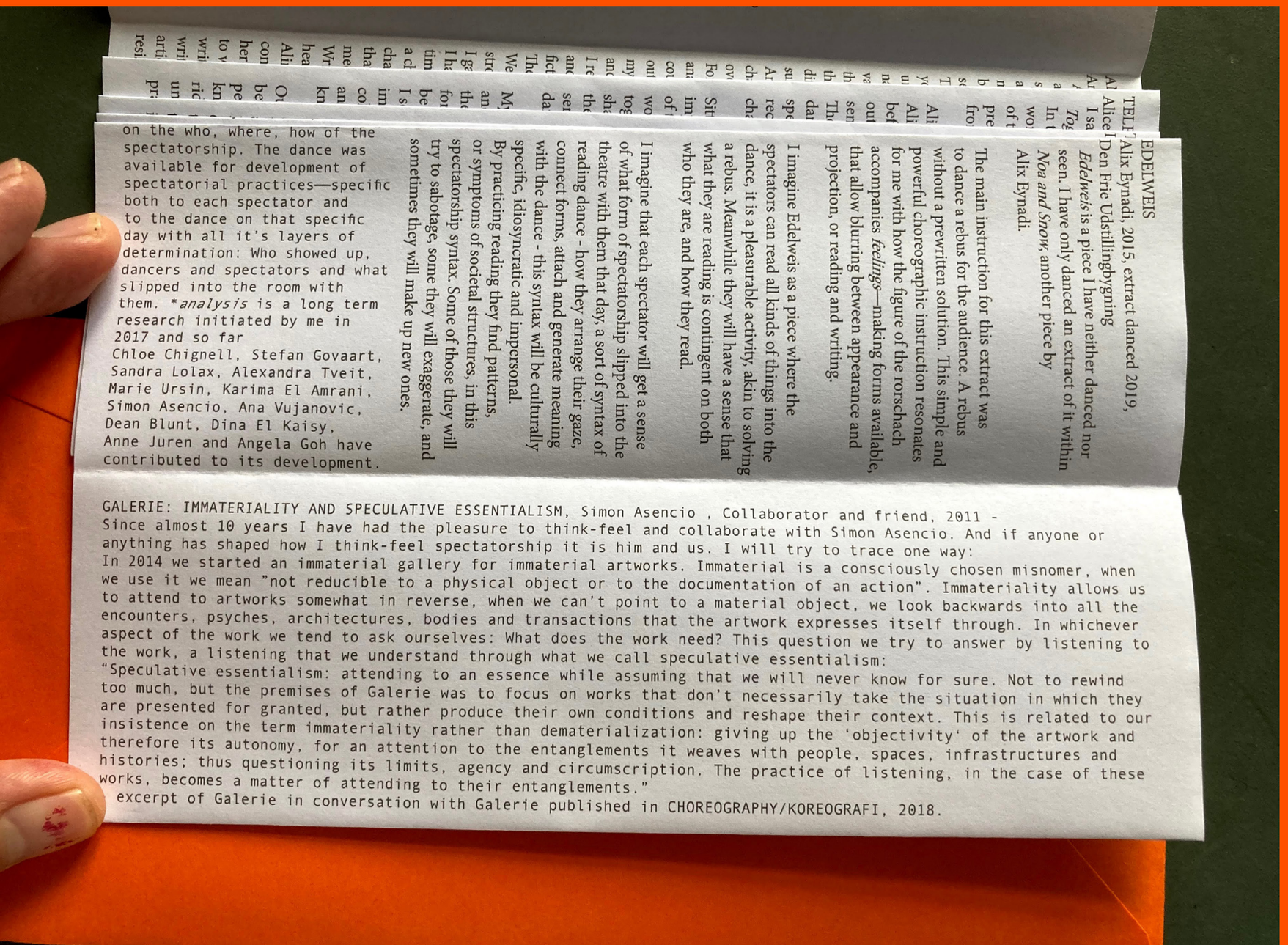
Before getting into Pelvis in Common the dancer must acquaint themselves with principles of Malkowsky's dance libre in particular;

A: accumulation in the "center"
The pelvis is considered the center of the body in this dance, and all movements are initiated from an accumulation of energy there.

B: "causality"
The dancer plays that a shift in tilt, gravity or direction sets in motion a causal chain of movements; from the pelvis rippling through the spine, flowing through the arm, extending out of the hands.

C: "surge and bounce" / "play"
The heels are slightly lifted of the floor and the dancers are constantly a bit off balance, this facilitate the accumulation and flow of energy into and out of the pelvis, which is kind of like a play for a body and gravity.

These principles aimed to achieve a "natural" and "free" expression of the individual dancer. It is helpful to remember



EDELWEIS

TELF Alix Eynadi, 2015, extract danced 2019,
Alice I Den Frie Udstillingbygning
I sa *Edelweis* is a piece I have neither danced nor
Tog seen. I have only danced an extract of it within
In t *Noa and Snow*, another piece by
wo Alix Eynadi.
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pre The main instruction for this extract was
fro to dance a rebus for the audience. A rebus
Ali without a prewritten solution. This simple and
powerful choreographic instruction resonates
for me with how the figure of the rorschach
accompanies *feelings*—making forms available,
that allow blurring between appearance and
projection, or reading and writing.

I imagine Edelweis as a piece where the
spectators can read all kinds of things into the
dance, it is a pleasurable activity, akin to solving
a rebus. Meanwhile they will have a sense that
what they are reading is contingent on both
who they are, and how they read.

I imagine that each spectator will get a sense
of what form of spectatorship slipped into the
theatre with them that day, a sort of syntax of
reading dance - how they arrange their gaze,
connect forms, attach and generate meaning
with the dance - this syntax will be culturally
specific, idiosyncratic and impersonal.
By practicing reading they find patterns,
or symptoms of societal structures, in this
spectatorship syntax. Some of those they will
try to sabotage, some they will exaggerate, and
sometimes they will make up new ones.

on the who, where, how of the spectatorship. The dance was available for development of spectatorial practices—specific both to each spectator and to the dance on that specific day with all it's layers of determination: Who showed up, dancers and spectators and what slipped into the room with them. **analysis* is a long term research initiated by me in 2017 and so far
Chloe Chignell, Stefan Govaart, Sandra Lolax, Alexandra Tveit, Marie Ursin, Karima El Amrani, Simon Asencio, Ana Vujanovic, Dean Blunt, Dina El Kaisy, Anne Juren and Angela Goh have contributed to its development.

GALERIE: IMMATERIALITY AND SPECULATIVE ESSENTIALISM, Simon Asencio , Collaborator and friend, 2011 -
Since almost 10 years I have had the pleasure to think-feel and collaborate with Simon Asencio. And if anyone or anything has shaped how I think-feel spectatorship it is him and us. I will try to trace one way:
In 2014 we started an immaterial gallery for immaterial artworks. Immaterial is a consciously chosen misnomer, when we use it we mean "not reducible to a physical object or to the documentation of an action". Immateriality allows us to attend to artworks somewhat in reverse, when we can't point to a material object, we look backwards into all the encounters, psyches, architectures, bodies and transactions that the artwork expresses itself through. In whichever aspect of the work we tend to ask ourselves: What does the work need? This question we try to answer by listening to the work, a listening that we understand through what we call speculative essentialism:
"Speculative essentialism: attending to an essence while assuming that we will never know for sure. Not to rewind too much, but the premises of Galerie was to focus on works that don't necessarily take the situation in which they are presented for granted, but rather produce their own conditions and reshape their context. This is related to our insistence on the term immateriality rather than dematerialization: giving up the 'objectivity' of the artwork and therefore its autonomy, for an attention to the entanglements it weaves with people, spaces, infrastructures and histories; thus questioning its limits, agency and circumscription. The practice of listening, in the case of these works, becomes a matter of attending to their entanglements."
excerpt of Galerie in conversation with Galerie published in CHOREOGRAPHY/KOREOGRAFI, 2018.

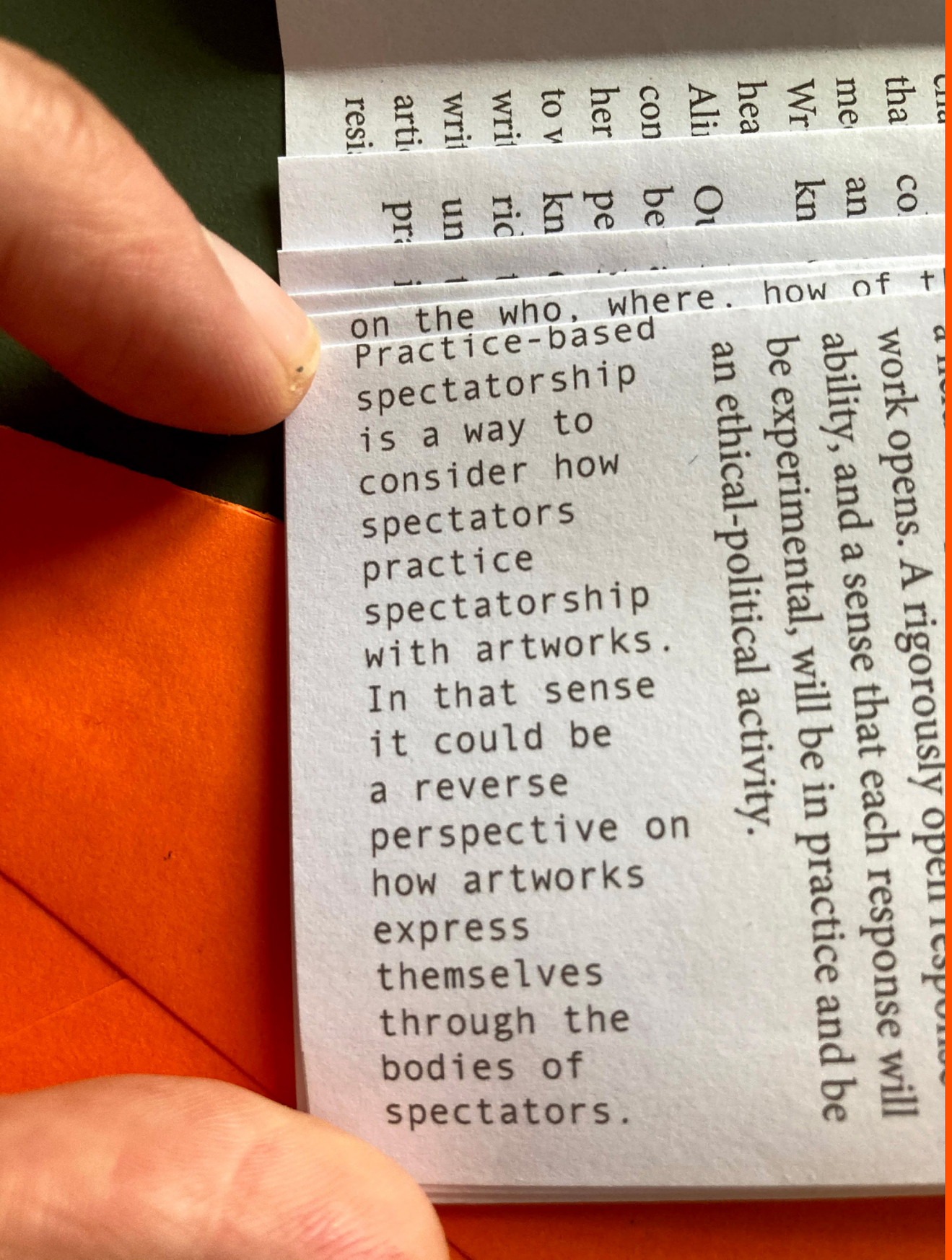
that this dance was developed in the early 20th century in Paris, and that it was inspire by Isadora Duncan, who was inspired by Francois Delsarte. Imagining how it might have felt like to dance like this at this moment, can be helpful in getting acquainted with the dance.

The process of getting acquainted with the dance is not about historical perfection. Rather each dancer needs to have a sense of these principle, which admittedly are selected for the purpose of this other dance which we are about to do. For different dancers improvising with the principles, watching documentation online, or imagining how the particular liberation of this dance might have felt can all be useful methods for the end of getting a sense of the principles described above. Once we get so far we are ready "Pelvis in Common":

- To dance "Pelvis in Common" a group of dancers have to do two things at the same time. They follow the principles of Malkowsky's "danse libre" while they imagine having a pelvis in common, which takes the place of the previously established "center".

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^ Following dance histories where individualism has been cultivated through mediation of interiority led me to Malkovsky's "free dance". Deciding on a



supposed universal center and a supposed natural causality of movements in and out of this center is a very efficient way of making a body look like an individual– desiring and rejecting exterior (invisible) objects from a clear center located in a vertical body. While this dance was no doubt liberating for some in its time– through rejecting the artificiality of Ballet in favor of an investigation of "natural" forces and articulations, the liberation it proposes is based on individualist and universalist presuppositions of natural movement and freedom. I think traces of this dance and its presuppositions are still present in dance today.

* Pelvis in common is an attempt to interfere in the structure of the dance and to shift the presuppositions. "Pelvis in Common" replaces the "natural" center of the body with an imaginary shared bodypart, while retaining the other structuring principles of the dance. This generates an ambivalent embodiment the universality of causality is undermined and replaced with situated encounters with causality–shaped by the idiosyncratic yet impersonal formation of each body: That is each bodies history, materiality, state and training.

´Pelvis in common was developed with Amanda Barrio Charmelo, Chloe Chignell, Simon Asencio and Stefan Govaart.



Scenography^"*'

2-999 dancers
2-999 spectators

Protocol:

- One dancer says >scenography< at some point during another dance, one or several other dancers join in dancing "Scenography".

- To dance scenography: offer your body–where it is–as scenography for whatever is going on, especially for whatever the spectators might be up to.

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^ The methodology of many dances I have been working on could be summarized like this:
1: Choose a dance that try to mediate self or self-relation by making the translation between "impulse" and "expression" disappear in order to make the expression of interiority seem immediate (rather than mediated) and universal (rather than cultural).
2: Insert an abstraction between "impulse" and "expression": a doubling, inversion, delay…
The working hypothesis here is that in such rupture culturally specific formations of

EDELWEIS
Alix Eynadi, 2015, extract danced 2019,
Den Frie Udstillingbygning

Edelweis is a piece I have neither danced nor seen. I have only danced an extract of it within *Noa and Snow*, another piece by Alix Eynadi.

The main instruction for this extract was to dance a rebus for the audience. A rebus without a prewritten solution. This simple and powerful choreographic instruction resonates for me with how the figure of the rorschach accompanies *feelings*—making forms available, that allow blurring between appearance and projection, or reading and writing.

I imagine Edelweis as a piece where the spectators can read all kinds of things into the dance, it is a pleasurable activity, akin to solving a rebus. Meanwhile they will have a sense that what they are reading is contingent on both who they are, and how they read.

I imagine that each spectator will get a sense of what form of spectatorship slipped into the theatre with them that day, a sort of syntax of reading dance - how they arrange their gaze, connect forms, attach and generate meaning with the dance - this syntax will be culturally specific, idiosyncratic and impersonal.
By practicing reading they find patterns, or symptoms of societal structures, in this spectatorship syntax. Some of those they will try to sabotage, some they will exaggerate, and sometimes they will make up new ones.

each dancing body are exposed and thus depersonalized.
"Scenography" came about out of a frustration that the abstraction would often be relying on visual(izable) form: For instance the dancer visualizing what a spectator would see if they would look at that dancer, or visualizing their anatomy and performing a mirrored or otherwise alternative version of a movement. I am increasingly interested in pushing this methodology into other forms of abstraction and with "Scenography" I try to approach a spacial abstraction closer to architecture than to image.

" When I use the word abstraction I have the last years been informed by Reza Negarestanis essay "Torture Concrete": >In its most rudimentary or perhaps least consequential form, abstraction is the cutting of form from matter. It is quantitative compression through the taking away {apheresis) of determinations. It is a primitive cruelty that mutilates or deprives the sensible. By imposing arbitrary rules, one can both take away and add determinations, rendering something abstract or sensible.<

* My thinking about spacial abstractions on the part of both spectators and dancers in "Scenography" is inspired by Jill Stoners "Toward a minor architecture", which I was introduced to by Simon Asencio. In

LA SUBSTANCE, BUT IN ENGLISH
Mårten Spångberg, 2014, danced 2014-2017
I never spectated this work, but I danced it many times, so I can imagine what kind of spectatorial practice it could facilitate.

The aspect that I want to foreground here is the way forms sit next to each-other in the work—the lack of foreground—and how that in turn frames the practice of the spectators.

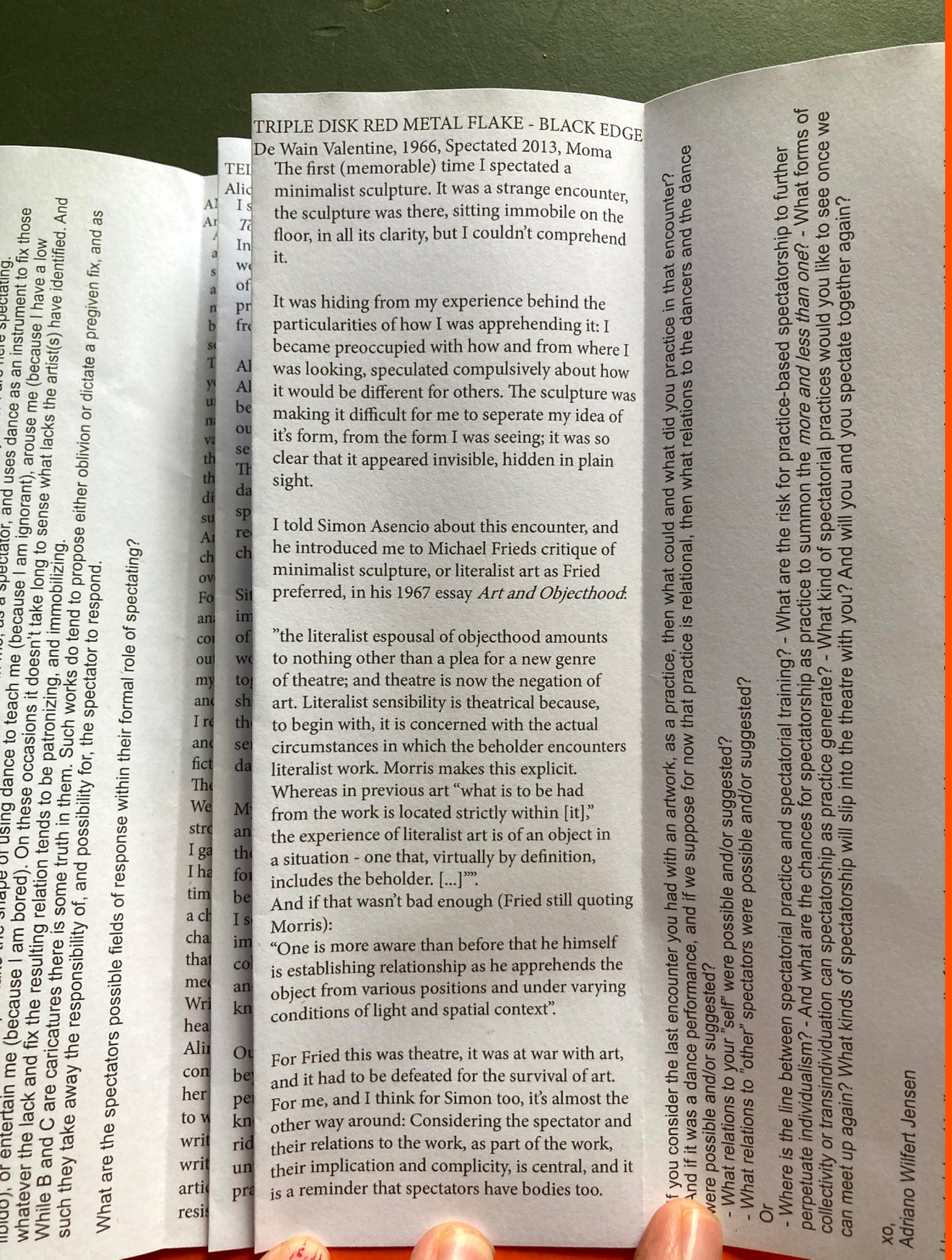
There is no clear direction for what to look at, or hierarchy of forms in *La Substance, but in english*. Through the 4,5 hour performance there are always many things available for the spectator and things change rather slowly. Everything is visually loud; big logos, enthusiastic dances, slime, iphones, costumes and props in saturated colours. And it all sort of spreads out without a clear center. I imagine that having all these things sitting next to each other, equally available for spectatorship, simultaneously undermines and creates a sense of perspective. That it undermines a sense of an abstract centralized perspective of the choreographer, or of an ideal spectator, and creates a sense of a multiplicity of possible perspectives.
As the choreography doesn't give indication of what to look at when, the spectators have to choose themselves. I wonder if the choice of where to look think-feels explicit for the spectator or if they sort of float. I imagine a floating gaze, seeing some things, missing others, knowing that you could, at any time, choose to look somewhere else, to see and miss different things. Zenmeditation meets facebook scrolling.

On a side-note did you read Ana Vujanoviic's essays: *Landscape dramaturgy: Space after perspective* and *Meandering together: New*

e performance from the suppositions that feelings
r artists* and researchers* to help me make a dance pe
than transparent, mediated rather than immediate, cult
do (consciously or not) rather than something you have
forms that allow for a blurring between appearance and
e were doing in many aspects of the work: costumes, sea
ent-practices from western therapy and art. By hacking
movement. To unfold the culturally specific processes
eeling. An attempt to repurpose dances that have been
d back into a common or a public *feelings* the dance
f *analysis*, 2019,
cultural rather than universal, and that feelings
have. The figure of the rorschach lingered:
and projection. The rorschach became a way to
seating, music, dancing. The dances were hacked
king we sought to open gaps between the initiation
ses of mediation, abstraction and translation
een developed to privatize feelings, so that they
nce piece started to behave like an immersive

the book Jill Stoner takes inspiration from Deleuze and Guattari's "Toward a minor literature" and narrates different ways that minor architecture can happen from within major architecture, she writes with and through examples and quotes, one that I keep returning to is from Walter Benjamin:
>Among the nightshirts, aprons and undershirts which were kept there in the back was the thing that turned the wardrobe into an adventure for me. I had to clear a way for myself to its farthest corner. There i would come upon my socks, which lay piled in traditional fashion—that is to say, rolled up and turned inside out. every pair had the appearance of a little pocket. For me, nothing surpassed the pleasure of thrusting my hand as deeply as possible into its interior. i did not do this for the sake of the pocket's warmth . . . but when i had brought out "the present," "the pocket" in which it had lain was no longer there. i could not repeat the experiment on this phenomenon often enough. it taught me that form and content, veil and what is veiled, are the same.<
—Walter Benjamin, A Berlin Childhood

´ Scenography was developed in collaboration with Amanda Barrio Charmelo, Chloe Chignell, Simon Asencio and Stefan Govaart.



Score for writing an invitation for collaboration*

This score is inspired by To Become Two: Propositions for Feminist Collective Practice by Alex Martinis Roe.

I propose it after being asked, by collaborators, to assume more authority in situations where I employ people to collaborate with me–in order for my collaborators to be more able to assume authority themselves.

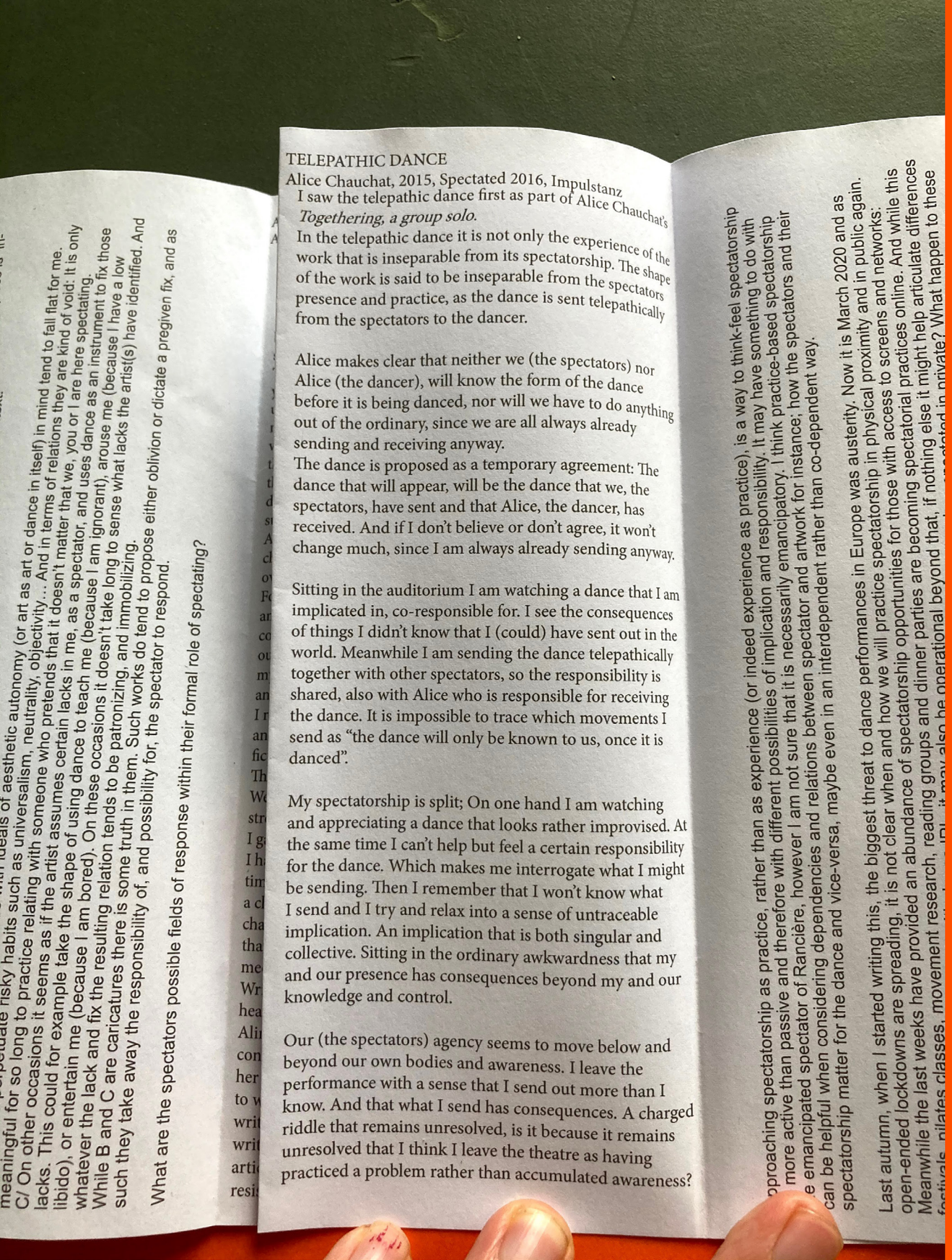
Having spend time in various more or less anarchic spaces [Squats in Copenhagen, Performing Arts Forum, Jennifer Laceys teachback] I have learned and appreciated the authority that can arise in people when I assume that it's already there–Assuming collaborators [in an employment relation or not] have the authority to do, intervene, respond, without anyone explicitly giving them "permission" to do so.

Lately though, it's not enough. This "not enough" resonates for me with questions in PAF, leading to the formulation of the fourth rule "mind asymmetries" and the formation of an ongoing accountability study and action group. I wonder what to learn from this in the context of my "own" work. When I am asked to assume authority I also hear it as being asked to better acknowledge difference. And then Simon Asencio lent me Alex Martini Roe's book…

Alex Martinis Roe narrate practices and relations from different feminist collectives in her book. In one chapter she narrates how Milan Women's Bookstore Co-operative activists would engage in relations of 'affidamento' (translated in the book to entrustment).

Here is a couple of quotes from the chapter:

"The political model of the Milan Women's Bookstore Co-operative takes as its primary concern the relations between those who participate in it. This involves a very attentive approach to interpersonal relationships, where a love, care, and respect for the difference and singularity of the one you have a relationship with, as well as a true value for your own difference, are the primary practices of this politics. This "practice of relations," being based on the mutual affirmation of difference, necessarily exults in and also creates the authority that each



participant needs to do her political activity, and beyond that, to live her life in a way that she has decided to live it."
Martinis Roe, To Become Two, p. 53

"affidamento is, as the co-operative describes it a "social-symbolic practice". It has been exercised and theorized by the co-operative since the early eighties and what it is, is a reciprocal relationship of entrustment between two women. (…) In that partnership the two engage in an intimate process of becoming each others point of reference in their different endeavors. The way of doing this is to refer to and support one another in their spheres of political practice, giving each other authority in those spaces, through full acknowledgement and support of the others competences, achievements and desires"
ibid p. 56

"Rather than a majority-rule or consensus model, the practice of authority is the circulation of authority based on competence and desire"
ibid p. 63

"As affidamento relies on difference rather than sameness, it is not a political relationship based on similar identities or ideology. It is a commitment and openness to another in her radical irreducible difference, her uniqueness, and at the same time a way of working on common projects."
ibid. p. 63-64

Alex Martinis Roe's book narrate how feminist practices travel and transform through relations in and between collectives. Through this score I would like to learn from the Milan Women's Bookstore Co-operative, from Alex Martinis Roe and from you.

SCORE:

A
Think about a collaborator: Mentor, mentee, friend, employer, employee, idol, fan, technician, curator, conspirator.. It could also be someone you never met, but whom you 'collaborate' indirectly through a practice that they developed and that you use or vice versa.

B

ANATOMIE

Anne Juren, 2017, Spectated 2017, Impulstanz

As a spectator of Anatomie you lie down and listen to Anne as she talks and makes foley sound effects. She guides the spectator through a story of sorts that takes place in and around your body. Relaxation tape meets feldenkrais class meets bataillean erotic poetry. Here spectatorship is distributed between listening, and engaging imagination to give image and sensation to the work.

The story follows different characters. A tongue that licks your leg, inner thigh and vulva. Seismic activity moving space under you. A hand sliding under the skin of your belly, its nail cutting the skin of your intestine. An insect entering your vagina, gathering moisture and eventually leaving you to meet the other insects "mixing the different smells they carry with them". There are more characters and each of them go through different spaces, actions and relations. (This is really a very fast summary.) Eventually, and towards the end, there is a mouth. And that mouth eats your arm, in precise detail. Then another character passes through the room and the performance is over.

For me Anatomie allows a practice of re-fictionalizing the anatomy of "my" body. Sliding in and out of scenarios that could be real, imagined sensations, that turn the body inside out, to the point where the initial starting point - my image of my body's anatomy - disintegrates, the borders between fact and phantasm blurred.

I remember at first after the performance feeling very relaxed, and a bit excited by the erotic alienation of inhabiting a fictional anatomy.

Then half an hour later I noticed that I didn't have a left arm. Well, I could see an arm, and I could move it. But I had a strong sense that it wasn't there, because the mouth ate it. Later, I gained an arm, but I can't say if it's the same arm as before.

I have since spectated other variations of this work, each time it allows me to induce fiction into body relation(s). It is a chance to engage an intimate plasticity, which in turn is a chance to interrogate, or temporarily undermine, other systems that shape "inner" body images- such as sexuality, dance or medicine.

Writing this brings to mind Alina Popas powerful and heartbreaking text *Disease as an Aesthetic Project.*

Alina was an incredibly inspiring artist and partner in conversation. I have been thinking about what I learned from her about spectatorship, and I don't find this the right context to write about her work. At the same time I apparently can't write about Anatomie without writing about her. What I can write now is that she is dearly missed and that her practice articulated and keeps inspiring intimate and profound forms of resistance.

What are the spectators possible fields of response within their formal role of spectating?

Write an invitation for a collaboration to this collaborator.
Write with the intention of giving authority to the collaborator, acknowledging differences in desire, competence and achievements between you and the collaborator (and any other differences you want to add).

C

If you are comfortable with sharing your letter, then please read it aloud to the rest of the group and/or pass it on to me, then I will make all the letters available online at the a.pass cloud.

*As mentioned on page 1 this score is slightly different. It isn't a dance score, but rather points at the infrastructure of dancing together (and doing a great many other things together, including–possibly–participating in a "collective research environment" such as a.pass. The challenges and questions invoked in the score are still very present for me: maybe it can be summarized as: How to practice feminist and anti-racist anarchism today in the context of dance production and education? I am not sure if I would use the same words if I were to re-write the score now, especially the word authority, which I followed Alex Martini Roe's lead on using. Since I wrote the score I read Judith Butlers "The Force of Non-Violence". And without concluding on these problems I would like to give her the last word:

"The task appears to be finding a way to live and act with ambivalence—one where ambivalence is understood not as an impasse, but as an internal partition that calls for an ethical orientation and practice. For only the ethical practice that knows its own destructive potential will have the chance to resist it. Those for whom destruction is always and only coming from the outside will never be able to acknowledge, or work with, the ethical demand imposed by nonviolence. That said, violence and nonviolence remain issues that are at once socio-political and psychic, and the ethical reflection on the debate therefore must take place precisely at the threshold of the psychic and social worlds."