



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.

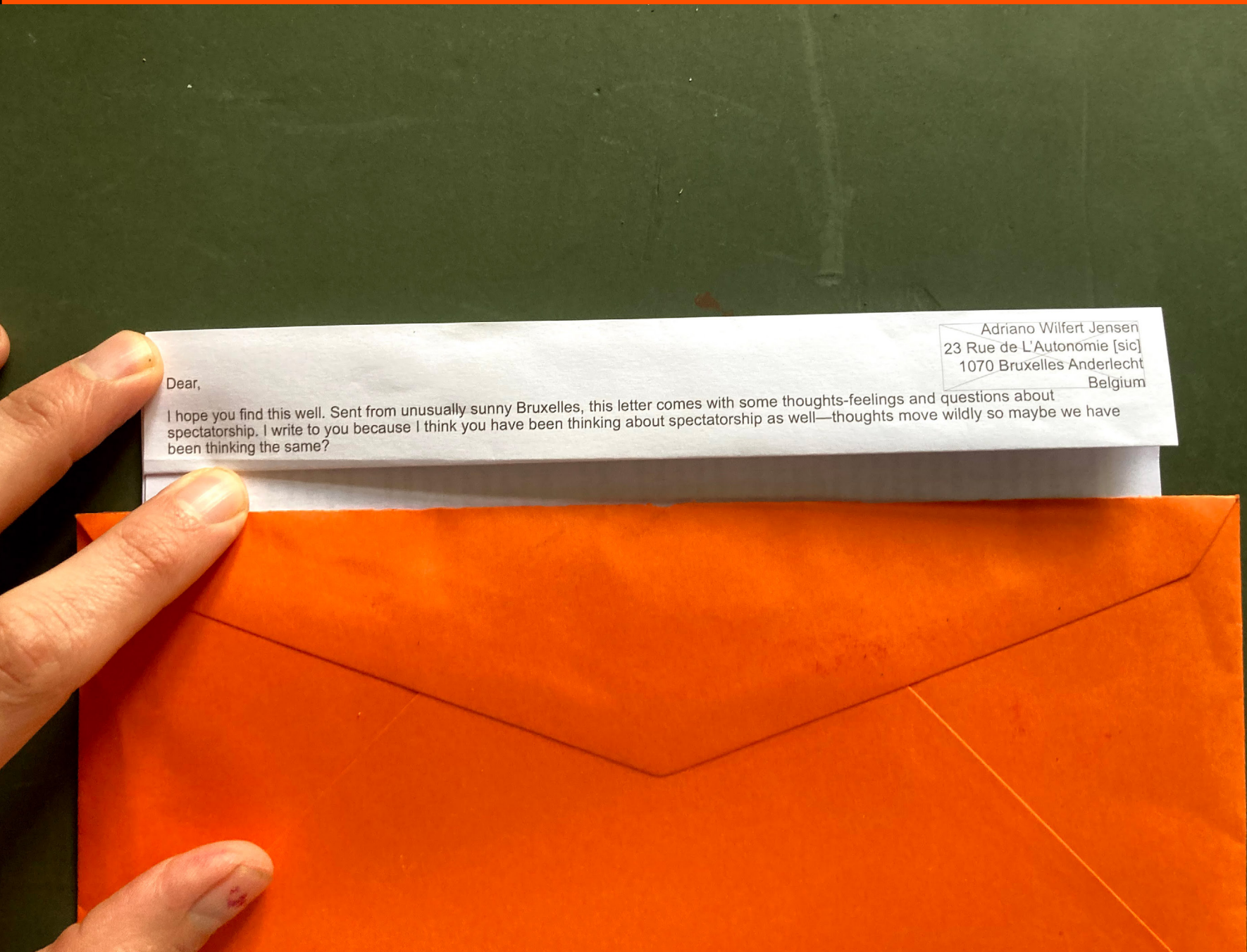
- The dancer aligns the rhythm of their breathing to that of singular spectators, meanwhile they spiral their chest in that same rhythm.

- 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.



It's been so long since we saw each-other that I can hardly imagine how it would be different now. We spectated together in several conditions, constellations and compositions, and Deborah Hay reminded us that we don't know 99,9% about each other—so we did it again. You had a curious gaze, present and Delphic, maybe some-one, rather than appropriately one. You were an activist dreaming of poetry, a teacher 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 Lacey's 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?

” 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. Conspiraling was also informed by ways I have been taught to mobilize breathing in dance and dancepreparation, 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

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.

ed 2017, Impulstanz
ne you lie down and listen to Anne
ley sound effects. She guides the
of sorts that takes place in and
tion tape meets Feldenkrais class
etry. Here spectatorship is distributed
gaging imagination to give image and

t characters. A tongue that licks
vulva. Seismic activity moving space
under the skin of your belly, its
ur intestine. An insect entering your
e and eventually leaving you to meet
the different smells they carry with
racters and each of them go through
nd relations. (This is really a very fast
I towards the end, there is a mouth.
arm, in precise detail. Then another
he room and the performance is

practice of re-fictionalizing the
ling in and out of scenarios that
nsations, that turn the body inside
initial starting point - my image of
egrates, the borders between fact
e performance feeling very relaxed,
tic alienation of inhabiting a

noticed that I didn't have a left arm.
nd I could move it. But I had a
here, because the mouth ate it. Later,
I say if it's the same arm as before.
r variations of this work, each
e fiction into body relation(s). It is
nate plasticity, which in turn is a
mporarily undermine, other systems
nages- such as sexuality, dance or

d Alina Popas powerful and
as an *Aesthetic Project*.
spiring artist and partner in
thinking about what I learned from
nd I don't find this the right context
t the same time I apparently can't
hout writing about her. What I can
arly missed and that her practice
iring intimate and

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)

6, Impulstanz
part of Alice Chauchat's
ly the experience of the
peatorship. The shape
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e is sent telepathically
(the spectators) nor
form of the dance
we have to do anything
all always already
orary agreement: The
e dance that we, the
ice, the dancer, has
r don't agree, it won't
already sending anyway.
atching a dance that I am
: I see the consequences
ould) have sent out in the
the dance telepathically
so the responsibility is
esponsible for receiving
ice which movements I
known to us, once it is
ne hand I am watching
ooks rather improvised. At
feel a certain responsibility
re interrogate what I might
that I won't know what
a sense of untraceable
nat is both singular and
ary awkwardness that my
ences beyond my and our
seems to move below and
awareness. I leave the
at I send out more than I
has consequences. A charged
ed, is it because it remains
ve the theatre as having
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:

^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 habits that are already present in spectatorship. The

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.

D METAL FLAKE - BLACK EDGE
e, 1966, Spectated 2013, Moma
orable) time I spectated a
ulpture. It was a strange encounter,
was there, sitting immobile on the
clarity, but I couldn't comprehend

rom my experience behind the
of how I was apprehending it: I
cupied with how and from where I
peculated compulsively about how
fferent for others. The sculpture was
icult for me to separate my idea of
the form I was seeing; it was so
peared invisible, hidden in plain

Asencio about this encounter, and
d me to Michael Fried's critique of
ulpture, or literalist art as Fried
his 1967 essay *Art and Objecthood*:

espousal of objecthood amounts
ther than a plea for a new genre
nd theatre is now the negation of
sibility is theatrical because,
n, it is concerned with the actual
es in which the beholder encounters
rk. Morris makes this explicit:
previous art "what is to be had
rk is located strictly within [it],"
ice of literalist art is of an object in
one that, virtually by definition,
; beholder. [...]".
wasn't bad enough (Fried still quoting
re aware than before that he himself
ing relationship as he apprehends the
various positions and under varying
of light and spatial context".

his was theatre, it was a war with art,
to be defeated for the sake of art.
d I think for Simo
und: Consider
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at spectato

- 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.

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

JBSTANCE, BUT IN ENGLISH
in 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.

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
makes the practice of the spectators.

There is no clear direction for what to look at,
hierarchy of forms in *La Substance*, but in
ish. Through the 4,5 hour performance
there are always many things available for
the spectator and things change rather
quickly. Everything is visually loud; big logos,
rhythmic dances, slime, iphones, costumes,
props in saturated colours. And it all sort
reads out without a clear center. I imagine
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 abstract centralized perspective of the
choreographer, or of an ideal spectator, and
creates a sense of a multiplicity of possible
practices.

The choreography doesn't give indication
of what to look at when, the spectators have
to choose themselves. I wonder if the choice
is 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
posting.

side-note did you read Ana Vujanovic's
book *Landscape drama* (2014) or her
article *Active and Meandering* (2014) or her
book *Forms in landscape drama* (2014)?

note I think I have been influenced by
many "dance" forms and cultures, and
of this work, I think I have seen
how different cultures have different
ways of thinking about dance.

but in much and how different
cultures have different ways of
thinking about dance.

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 structure. 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

that this dance was developed in the early 20th century in Paris, and that it was inspired 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".

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

EDELWEIS
TEL: Alix Eynadi, 2015, extract danced 2019,
Alicia Den Frie Udstillingsbygning
Alicia Eynadi, 2015, extract danced 2019,
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 rotschach
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.

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.

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 its 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.

on the who, where, how of +
Practice-based
spectatorship
is a way to
consider how
spectators
practice
spectatorship
with artworks.
In that sense
it could be
a reverse
perspective on
how artworks
express
themselves
through the
bodies of
spectators.

work opens. A rigorously open response
ability, and a sense that each response will
be experimental, will be in practice and be
an ethical-political activity.

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.

PRESENTATION

Krööt Juurak, 2012, spectated 2012,

Impulstanz

Unfolding spectatorship as practice relates to the response-ability of the spectator (within their formal role of spectating). A work that opened this question for me is *Presentation* by Krööt Juurak. The performance is a presentation of Krööt's previous works in a medley kind of structure, a performance composed of samples.

One sample was a scene where she took small things out of her handbag, wrapped them in aluminium foil and created a little city or landscape on the stage.

She then fetched a tiny plastic dinosaur and tied it to a string. This dinosaur, suspended from a string then went for a "walk" in the little city/landscape.

Seeing this from the auditorium, was like being asked the question: how are you going to spectate this? There was no invitation to appreciate the work for its smallness, it's absurdity, it's precision, it's humor or the sincerity with which it was performed. As if Krööt proposed the work as a problem: whether to laugh, cry, contemplate, feel offended or something fifth was our spectatorial response-ability, yet not indifferently and not without consequence.

There might be some theory of radical pedagogy to explain this, and I would love to know about it if there is: I felt, and feel with all of Krööt's works, a sense of being confronted with my own spectatorship: historic, actual and potential. From there a field of response conditioned by the work opens. A rigorously open response-ability, and a sense that each response will be experimental, will be in practice and be an ethical-political activity.

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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.

^ 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

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

ossible ideas of response within their formal role of spectating?

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.

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TY AND SPECULATIVE ESSENTIALISM, Simon Asencio, Collaborator and friend, 2011 -

s I have had the pleasure to think-feel and collaborate with Simon Asencio. And if anyone or how I think-feel spectatorship it is him and us. I will try to trace one way: an immaterial gallery for immaterial artworks. Immaterial is a consciously chosen misnomer, when not reducible to a physical object or to the documentation of an action". Immateriality allows us to look somewhat in reverse, when we can't point to a material object, we look backwards into all the architectures, bodies and transactions that the artwork expresses itself through. In whichever we tend to ask ourselves: What does the work need? This question we try to answer by listening to what we understand through what we call speculative essentialism:

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...t occurring
...t we will never know for sure. Not to rewind

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*

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

TRIPLE DISK RED METAL FLAKE - BLACK EDGE

De Wain Valentine, 1966, Spectated 2013, Moma

The first (memorable) time I spectated a minimalist sculpture. It was a strange encounter, the sculpture was there, sitting immobile on the floor, in all its clarity, but I couldn't comprehend it.

It was hiding from my experience behind the particularities of how I was apprehending it: I became preoccupied with how and from where I was looking, speculated compulsively about how it would be different for others. The sculpture was making it difficult for me to separate my idea of its form, from the form I was seeing; it was so clear that it appeared invisible, hidden in plain sight.

I told Simon Asencio about this encounter, and he introduced me to Michael Fried's critique of minimalist sculpture, or literalist art as Fried preferred, in his 1967 essay *Art and Objecthood*.

"the literalist espousal of objecthood amounts to nothing other than a plea for a new genre of theatre; and theatre is now the negation of art. Literalist sensibility is theatrical because, to begin with, it is concerned with the actual circumstances in which the beholder encounters literalist work. Morris makes this explicit. Whereas in previous art "what is to be had from the work is located strictly within [it]," the experience of literalist art is of an object in a situation - one that, virtually by definition, includes the beholder. [...]"

And if that wasn't bad enough (Fried still quoting Morris):

"One is more aware than before that he himself is establishing relationship as he apprehends the object from various positions and under varying conditions of light and spatial context."

For Fried this was theatre, it was at war with art, and it had to be defeated for the survival of art. For me, and I think for Simon too, it's almost the other way around: Considering the spectator and their relations to the work, as part of the work, their implication and complicity, is central, and it is a reminder that spectators have bodies too.

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 risks 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?

x0,

Adriano Wilfert Jensen

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 Lacey's 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

TELEPATHIC DANCE

Alice Chauchat, 2015, Spectated 2016, Impulstanz
I saw the telepathic dance first as part of Alice Chauchat's
Together, a group solo.

In the telepathic dance it is not only the experience of the work that is inseparable from its spectatorship. The shape of the work is said to be inseparable from the spectators presence and practice, as the dance is sent telepathically from the spectators to the dancer.

Alice makes clear that neither we (the spectators) nor Alice (the dancer), will know the form of the dance before it is being danced, nor will we have to do anything out of the ordinary, since we are all always already sending and receiving anyway.

The dance is proposed as a temporary agreement: The dance that will appear, will be the dance that we, the spectators, have sent and that Alice, the dancer, has received. And if I don't believe or don't agree, it won't change much, since I am always already sending anyway.

Sitting in the auditorium I am watching a dance that I am implicated in, co-responsible for. I see the consequences of things I didn't know that I (could) have sent out in the world. Meanwhile I am sending the dance telepathically together with other spectators, so the responsibility is shared, also with Alice who is responsible for receiving the dance. It is impossible to trace which movements I send as "the dance will only be known to us, once it is danced".

My spectatorship is split; On one hand I am watching and appreciating a dance that looks rather improvised. At the same time I can't help but feel a certain responsibility for the dance. Which makes me interrogate what I might be sending. Then I remember that I won't know what I send and I try and relax into a sense of untraceable implication. An implication that is both singular and collective. Sitting in the ordinary awkwardness that my and our presence has consequences beyond my and our knowledge and control.

Our (the spectators) agency seems to move below and beyond our own bodies and awareness. I leave the performance with a sense that I send out more than I know. And that what I send has consequences. A charged riddle that remains unresolved, is it because it remains unresolved that I think I leave the theatre as having practiced a problem rather than accumulated awareness?

Approaching spectatorship as practice, rather than as experience (or indeed experience as practice), is a way to think-feel spectatorship 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, festivals, festivals, movement research, reading groups and dinner parties are becoming spectatorial practices online. And while this may also be operational beyond that, if nothing else it might help articulate differences 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.

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.

(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)

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."