

A selection of my 'DOOR Residency Personal Journal'

Unpublished journal.

First meeting

Lines of work: residencies - cultural venue AM's - own productions

Mentoring!

Kéline Gotman performance theory- choreomania 9th September, first lecture

1st November - presentation with audience

Artist-researcher Bogomir Doring

Bogomir Doring lecture (11/09/2024)

I dance Alone: Dance of Urgency

What is artistic research?

Context: being Serbian, identity of guilt

NATO bombing Belgrade, 1999

"Sorry i can't hear you, I am in the club"

Gabbers, 1994: Ari versluis

Dance: Participatory?

Function: social, ceremonial, erotic, sacred/liturgical, competitive, martial, POLITICAL!!!!

DANCE AND HUMAN HISTORY, 1974

Choreometrics → artistic research by Alan Lomax

We usually look at foreign dances from the outside, but we never hardly speak about what happens in our clubs now. Look at dancefloors and see what's going on. Shared gestures on the

dancefloors. Political. Men-only parties filmed → mosh pits.

BODY CRISIS. BODY INVESTMENT - is it a waste of energy?

DANCING. As a practice of SELF ORGANISATION

Collective movement transforms the space

Spaces: The school (Amsterdam)

Bassiani (Tbilisi, Georgia) - PassionateRavers

Critique towards music festival

African drums - multiple meanings. Resistance symbol, unpleasant sound

Choreomania: dance and disorder. Dr. Kelina Gotman

Dance Temple - Boom festival, 2018 (Portugal)

The Natural Evolution of Dance Temple

Dance or Die - film Bassiani club (Tbilisi)

Civil war - 90's hunger, rise of alternative culture begins, 2003 revolution, 2007 police oppression + solidarity rises. Homophobic protests 2017.

"Every dance feels like a last dance".

LasTesis Colectivo

Chaira baldini - "The Politics of Ecstasy", 2019.

DR. KÉLINA GOTMAN LECTURE (17-09-24)

Foucault - "Philosophical discourses"

The "Bulgarian" place Balkan electronic music

"Le jeu du regarde" - how do we look/name things

Ways of alienating ourselves from ourselves and of others.

Choreomania can also be seen as a resistance towards the modern culture's pace/speed and productivity.

- John Hamilton on security.

Collectivity against "be your own entrepreneur"

Willing surrender to a master → classical piano education, learning from a bonsai master.

Oxygen mask on myself before putting it to the kid.

Dialogue post-lecture

Perfection against failure - daring to be vulnerable, moving and being moved, what hurts vs what heals

Raw and vulnerable

"We need space in order to fall"

Moving at all costs

Culture geography

Bibliography recommendation:

Speculative psychoacoustics

Reconfiguration of sound, stretching,

Sound as language vs. sound as landscape

Speculative languages

Perception of tone; it is a rhythm, speeded up.

Sound as a medium of the external and internal worlds

The Radical Elasticity of Sound

Queer curation

Institutionalization

Foucaultian genealogy

Invisible textures of sound

Radical non-resilience!!!!

Contagion, participation, community paragraph!

Vulnerability

Transversal Sound Studies. Sonic contagions and how we breathe. Together.

Medicalization focus

Direct articulation for methodology

VIDEOGRAPHY GROUP SESSION - NIKÉ DANAÉ (nikedanae@live.nl)

1st concept development

2nd scene breakdown

3rd technique and repetition

Deliverables: conceptual film and full length documentation

Experimental cinema:

1. Unconventional camera angles and dynamic movements

2. Non-linear narrative

MOVEMENT: 1. Handheld shots; 2. Dolly shots; 3. Steadicam shots.

[Example] Project: MOVEment (Gareth Pugh x Wayne McGregor)

Gareth Pugh S/S18

ANGLES: 1. Dutch angle; 2. Bird's-Eye view; 3. Worm's-eye view.

FRAMING: 1. Extreme close-ups; 2. Negative space; 3. Off-centre framing.

EXPERIMENTAL TECHNIQUE: 1. Breaking the 4th wall; 2. Long, uninterrupted takes; 3. Extreme slow motion.

CREATIVE DECK ELEMENTS

- 1. Creative concept (the idea and the objective)*
- 2. Synopsis (brief overview. Narrative?)*
- 3. Theme (what message or emotion do you want to convey?)*
- 4. Visual style*
- 5. Cinematography (camera work and lighting)*
- 6. Set design*
- 7. Styling and muah*
- 8. Scene breakdown (storyboard (provide sequence of illustrations or images for each key scene), shot list)*

ASSIGNMENT: 1. Establish the foundation for your thematic direction; 2. Find 5 video examples that inspire your visual or conceptual style and start creating a visual deck that reflects your chosen direction; 3. Prepare to present your ideas in the first 5 minutes of your individual session.

Curatorial meeting group session. 25/9/24.

Need more time with Andreas and Nike.

2 different music for film and performance.

Interruptions between them in terms of sound: need to know now.

Communicating the different processes that each one follows. Working on the collective brain of the performance.

Leading the audience in the narrative that is conceptually induced.

How do I want the audience to experience the performance?

We all have in common: the audience and the conceptual theme

*What part of my performance do I want the **audience** to experience?*

Silvia De Teresa Navarro

*How do I want the audience to receive the performance? How do I want them to feel or be?
What do we want to manifest conceptually?*

Open Studio: More informal, more time afterwards for networking and showing a bit the rest of the elements of the Residency (accommodation, processes, tangible outcomes and more projects in the future, etc).

Ekin Bernay Group Workshop.

What is movement for each one? Small introductory conversation.

My thoughts:

Exploring movement and space around studio: the space they take or the way they move tells a lot about who they are and where they come from, what they want to explore. Their own individual speeds affect to one another. The collective “brain” is working.

The parallel between choreomania and my own practice lies in the uncontrollable, repetitive movements that serve as both an escape from reality—mirrored in my involvement in numerous projects—and a constraint, as they bind me to a predefined terminology. This compulsive participation in diverse and multiple projects, while driven by a pursuit of productivity, simultaneously reinforces a cycle of perpetual motion.

Exercise: 1. They are told to repeat the movement that comes to them, for 20, 50 or 100 times; 2. exploring modes of resistance with elastic bands. Is the force limiting or enabling?

Curatorial meeting 2nd October

Open studio

Possibilities (performance, installation, daylight projectors, screens...)

Aun. Bring some texts she wants to share. Installation with chairs, share her thoughts and works in a very informal way. She needs to think about the sound still. Use of her past works with screen or projector, wants to print out some stuff.

Elle. She will use the screen. Video 24 mins 55 secs. Intro to her and her practice, to what she's working on. She wants to move people from one place to the other with the screen on wheels, collective movement. Move people later more to her space and "make themselves at home" there. She does not expect to dance. 45' of classical music and then rave-dj vibe.

Leman. Show a hint of the work but not sharing the performance or part of it. Triangle form and liquid latex, photos of previous installation, very nice video of the process, show some of previous works. She doesn't want to explain a lot, better do something alike the experimental aspect of her own artistic practice. Speak about her queerness and sickness but very shortly. Maybe changes her mind in the last minute.

(Thought: people accept you only when they understand you)

Alexandra. Minimalist aesthetic performance. She will recreate the atmosphere, with a light, ask Andrea's for a base sound of fragmented voices and noises. Not speaking, recorder of her voice which can be someone else's voice: theme is deafness. There will be something on the floor and her sitting, and the recording at the back. Maybe a bit of background and then directly into choreomania and deafness. Might print out some stuff, maybe projection. 2 possible scenarios. Flashing light! It depends on the weather and if it will be visible or not.

Nick. Focus on residency's content, not so much on previous projects. Photo moodboard, images and talk about the work. It happens to be very autobiographical so by explaining the work he's talking about him too. Might give a hint about the little stories (LSD trip...), identity to be created and the liquidity of the reflection which will be shown on the movements. He would love to have people's favourite track, whatever that may be. A track that ignites them, write it down and just leave it there. Post-it situation on the wall. This is a very intimate feeling, thinking about your favourite music. Big long white paper instead of post-its, collective sense of space(?).

3rd October.

Conversation with **Aun** about her projects and the birds. Her research focuses on: How bodies that have been through many death sentences experience life? She's interested in those last minutes of life before death because those are the only moments in which they are really experiencing life. She likes the images of birds and how their paws curl because they

symbolise the life in those last instances. Remember the fish who was already dead but was super red in the inside: the fish was “dead but alive”.

Conversation with Elle. She talked about her film script (she has 4 scenes but expects quite a few more definitely) and the differences between the film and the performance. For her, film is the chaos and performance is the calm. Her thoughts often revolve around the idea of “in between”, expressing how it feels not to be heard/understood (related to her deafness but also queerness), messiness and mud... etc. Some of her references are the figure of Venus, Hijillah the cooker, classical music and ballet... etc. She’s now at the point in which she has lots of ideas and the direction to take is still a bit unclear, many possibilities ahead.

Controversial political issue: whether to use real raw meat in her performance or not. After a conversation with other artist, where she pointed that under the feminist queer perspective, it would be incoherent to use violence/symbolize it over another body, she felt very prone to consider making fake “guts” and also using oat milk for the milk bath scene. We discussed whether the importance of this artistic decision was worth the risk or not, and how important this was for herself and her own practice, but still open for discussion. She also told me about her creative process with AI and how she has conversations about her ideas with it, prints those conversations and then highlights the things she likes and the things she doesn’t.

OPEN STUDIO

Alexandra: silent performance, voice-in-off telling her story. Acceptance vs. rejection. “Do I trust you? Can I trust you?” Sexuality and movement, impossibility, intimacy. Proliferation of gesture. A disorder of gesture. Sometimes it is murmured to the point it is too blurry to be understood. Black and white video. Accelerated rhythm of words positioned one on top of the other: Compressed-pain-etc. Then all silence and just sound of movements.

After-conversation: reflection about perception of time depending on the time of the day. When at night, perception of time is suspended.

Nick: “use of the body as a tool of resistance”. People, bodies, ‘physicalities’ gathering in some way. Sense of finding oneself. Sweating together, liquidity. Liquidity of silver. Very thin line between survival and authenticity. Sometimes as more unsafe you feel, more authentic you feel you need to be. LSD trip in Greece during summer: liquidity of himself. Where does VOLT come from? Very personal source of movement, triggers energy. He had to let go at a moment and see through himself, not at himself. Cried a lot encountering his imperfect ball of

energy. *Sometimes we try to solidify liquid things.* Scenography search around liquid silver set designs that allow to look and mirror things in their fluidity. I loved the silence at the last part of performance and how sensual and effective it was.

After-conversation: paradigm between survival vs. authenticity and feeling/being safe.

Rigidity vs. Fluidity. Bringing contemporary practices accessible to audiences, connecting with people, refers to Elle's performance. Intimacy and elitism-breaking moment of silence.

Aun: 'the justice that guards you while you're asleep'. By destiny I come empty-handed.

Feeling of strangeness perpetuated since she was a child with her body. "A violence that forced her to dream", but also not allowed to dream. Empathy for the inhuman. Metaphor of the cockroach and metamorphosis. Friction! The text is super interesting. "Is everything a negotiation to stay alive in the border?".

Elle: there was no winning for me in the ballet school, it was always a fight to be as close to white identity as I could be, as close as 6 as I could be, as close as etc. Embracing the messiness. Control, resistance, rebellion. Coming from a framework in which she had to repeat 1000 times a certain movement, she refuses to repeat a performance ever, it's not interesting for her. How oppressed or liberated do you feel through your own works?

31st October

Preparation before the performance.

Letting people know that things are happening and not informing too much on where it takes place. They have a map and that is where they can look up where to go. Performances flow naturally; people don't get told to move to places. People follow the mass naturally. 2 performances at 18h start simultaneously, people are free to wander around and follow the map. I must host people when they arrive and give them maps, as well as being with Nick (artist support).

1st November

Performances.

The elaboration of the "draaiboek" made things easier to navigate the following day. I'll make one for my own performances.

12th November

To select the resident artists, a jury with members of the DOOR Foundation plus two external members was created. The jury panel was formed by Alexandra, Joy, Victoria, Chafik, Xander, Bogomir and Ekin. Everybody had to submit two documents: portfolio and project proposal.

The selection criteria had two main branches, individual and collective. The individual selection criteria were:

- Artistic richness of portfolio*
- Relevance to the theme of choreomania from previous works on the portfolio*
- Most importantly: relevance to the theme of choreomania from the project proposal*
- Artistic quality*
- Impact of the residency in their artistic career (emerging, mid-career artists, not established artists)*

The collective criteria were:

- Conceptual match: every artist covers a different area of research*
- how will they work together in terms of identity, how would they feel within the domestic environment, will they find in themselves as a group support and understanding?*
- Balance between identity representations*
- Diversity in artistic practices (not only dancers, not only performers) and diversity in duration of performances (looking back to previous practices).*