

In 2015 the DanceWEB coach was a project, not an individual artist. The project in question grew from the primordial soup of Impulstanz sweat over the course of 7 years. Teachback!, an extrapolation of another Jardin d'Europe funded project entitled TTT was originally presented as a sort of DanceWEB for artists who teach. It was/is a project that can only be done at and for Impulstanz. And so the snake eats its tail and DanceWEB was essentially coaching itself this year.

Everything starts with a letter:

Dear Potential Webbers

This year, in celebration of 20 years of DanceWEB we present you with.... a situation. Instead of one or two artists as the DanceWEB coach there will be 10, united in a project called Teachback!

Teachback and TTT (its first incarnation) has been running now for 7 years. It is a forum for artists who teach to experiment new forms of transmission and communication. Every year it was very different, very lively, very rich and produced almost nothing concrete! Its "production" happened later in the classes, lives and work of each member after the fact. We would like to continue this process with you, with the anticipation that two groups meeting will produce an environment that is still to be understood and therefore an adventure.

We understand the role of the DanceWEB coach as that of a facilitator, opening a culture and a potential method of communication or functioning amongst the webbers. This year a situation, rather than one or two artists, will take on that role. The situation is Teachback!, an environment of exchange and activity that is invested in finding a satisfying experience; in doubting, strengthening and undermining, and which offers itself as the reference point that you can always come to. We will be in the arsenal doing our project and the doors are open to you at any moment. The coach this year will be a situation of working that you can join or watch or question. With so many artists involved, you will surely find a point that feels pertinent to you – people, a situation, a way of experimenting, a type of relationship, some circulating questions that resonate with your own, an oracle you may consult or a space you can fill with your own agenda.

Teachback!, formerly known as Teach Back and, before that, as TTT, is a project initiated by Jennifer Lacey and Rio Rutzinger via DanceWEB in 2008. In 2013, Alice Chauchat joined Jennifer in hosting the project, and each year about 8 other artists have joined in its breeding. In 2014, Alix Eynaudi, Anne Juren, Keith Hennessy, Mark Lorimer, Mårten Spångberg, Philippe Riéra, Raimundas Malašauskas and Valentina Desideri, along with Alice and Jennifer, and were so stunned by their ability to be together that they decided they decided to continue. In a moment of inspiration induced by harmonious group dynamics, Alice declaimed: this project should be the web coach! and so it shall be. On an anecdotal note: The project TTT/Teachback/Teachback! was conceived during an Impulstanz party. Jennifer(maybe a bit drunk) said: "the teachers need a DanceWEB too! We are still learning!. And so we are.

*You are welcome to consult to know more about the Situation.
best wishes and luck to all,
Alice and Jennifer*

Because proposing that a project rather than a person hold the space as the DanceWEB coach seemed problematic, we (Alice and Jennifer) proposed ourselves as mentors and then ceded the role to the project. Between the two of us, we have witnessed many years of the DanceWEB and are of the opinion that although the mentors always provide an important tone, the real work on connections and development always happens amongst the webbers themselves. The conviction that DanceWEB and the webbers (i.e. committed, experienced young dance artists from diverse backgrounds) do not need a mentor or coach was an important reason for proposing that TB fill that position. TB has been busy over years exploring how the dance class or whatever learning setup in the context of arts could be a space holder for "art" and "learning", *avoiding for any definitions to solidify, keeping not-knowing an active and demanding practice*. Establishing a method that is not didactic is a difficult task in that it must continue to engage in actual conditions as they change, it can never skip over difference and its effect, although observable, is difficult to quantify (although not at all difficult to observe).

We feel this tactic is particularly pertinent now as the Bologna protocol takes hold of arts education all over Europe, emphasizing "professionalization" without the necessary re-imagining of what "professional artist" might mean now or in the future. In contrast, Teachback! is an affirmation of doubt, fragility and groping as modes of invention that can expand what we think we already know about the field we operate in. Offering such perspectives as "coach" in the context of Impulstanz and

DanceWEB meant proposing a counterintuitive challenge to our DanceWEB colleagues as well as proposing that their imagination of “professional” could be expanded and examined.

We would like to mention now that we feel that “what is a DanceWEB coach” is an important experiment to continue. What is professional and how it should manifest is changing in relation to both creative and economic forces and the DanceWEB should be in the vanguard of this invention and experimentation. The structure of Impulstanz (an institution that is not really an institution, a combination of authority and ephemerality, its international identity etc) allow for radical changes of tactics and proposals to happen much more quickly than in an average educational institution and gives the DanceWEB a unique opportunity and responsibility.

So for our experiment we put our group and its culture to the test in a responsive relation with the larger DW group, letting transmission happen by neighbouring or seepage. The creative/ artistic proposition of Teachback! was implicit rather than explicit- meaning that instead of a single body of work given as a reference point we proposed ourselves (many bodies of work) negotiating the shared interest of being together. This investment of being together is to continue to learn and to destabilize known methods, not to solidify the power and authority of each member of the group.

Another of our interests in proposing a project rather than an individual as catalyst/mentor was to remove the possibility of projecting (positively or negatively) onto a figure of success and perceived power. This both was and wasn't “successful”. As much as many autonomous initiatives, encounters, collective endeavors emerged throughout these 5 weeks, we could also sense how the desire to have a figure to blame/complain about/complain to - a figure who has greater agency in the imagination of the student - was being re- established.

As a group of colleagues we never had the intention of appearing as a solid, coherent group. Each of us engaged with her/his own capacities, tendencies and preferences, opening a field for very diverse relationships to develop side by side. From confessional therapy sessions to lengthy lectures, from hard partying to stern debates, ...

In the same time, after the past years of Teachback and other shared contexts many threads had woven across our practices. It is therefore no surprise that the workshops given by Alice, Jennifer, Alix & Mårten, Alix & Mark were autonomous yet referred to each other on many levels and made a sort of school of thought appear as a by-product of the setup. What was interesting and positive is that it made us members of Teachback! aware of a quite strong perspective that had been generated between us and that was not as evident when we were one isolated group.

We were also aware of performing a certain idea of the collective for whoever was there to witness it, embracing contradiction as much as support, etc.. On the other hand the emails we sent addressing schedule, concerns, responsibilities, opportunities etc. were always “signed” by the group and generally written by one of us before and after long discussions; these discussions/negotiations were public and involved whoever would happen to be in the DanceWEB space - somehow this worked! We did receive quite a bit of feedback (and also experienced) that the way that the members of Teachback! interacted with each other and the tone of our presence was the biggest influence on how the webbers imagined their own possibilities of interaction.

Before this report proceeds to more details we would like to state with energy that Rio, Hanna and Denis are in fact the real motors of the functionality of the DanceWEB. They have an excellence and an expertise that should not only be relied on by the coaches but also consulted and solicited as collaborators. They are very gracious and give much space for the coaches to make all the decisions (even ones they know are not great!). We wonder how their expertise can be more immediately available to future coaches without damaging their carefully developed culture of discrete support.

SELECTION

To make the selection we spoke about each TB member's criteria and then transmitted them to the pre selection committee:

January 7th, 2015

dear Marina & Chris,

as you go about the pre-selection please do as you have done before AND

-stick to a ratio of male female applications - once the obvious NO's have been put to the side, see the ratio and stick to it

*-look twice at all applications that are not- let's just say it- middle class white people
-if there are any applications that seem particularly thin- i.e. weak put them to the side we would like to see them
-Give two looks at people who are "undereducated" formally.*

In addition to the criteria mentioned above, we made use of nepotism and allowed each of us to select an applicant without qualification, trusting that our 10 individual agendas and sensibilities differ enough and no dominant profile would result from this.

When Rio, Alice, Mårten and Jennifer did the final selection, they tried to always refer back to the above criteria, especially when there was a doubt or debate.

PREPARATION LETTER

A week before everyone's arrival in Vienna we sent another letter, in the TB tradition, as preparation, an invocation and a welcome call:

July 8th, 2015

Dear Webbers

As you know, this year the position of DanceWEB coach is an experiment. We are very happy to have you be a part of it (the most important part really!), and we are very excited ourselves to be doing it. It was a proposal that seemed like a idealistic fantasy and now it is real, and soon you will all be real as well and not a profile and photo.

So, as with most experiments there is lots of hope and enthusiasm and we do not have any idea of what will happen or how it will work! To restate our intention: the Teachback project will be the coach and not any one individual. We will all be available for the grand opening three days and the last three days. For the rest of the festival there will be a constantly shifting configuration of Teachback members. We will fill you in on that when you get there. What is important to remember is that we are making this up as we go along – there is no prior model for it.

Every year the Teachback program prepares a letter that maps out a question. This question is a kind of architecture for us to be together and to refer to as we let ourselves go towards ways of working that are unfamiliar. It's our only stable methodology! This year this will be the problem of function in dance and in class. Or more simply: what does dance DO rather than HOW is Dance? Once we agree that dance does have to look like something, that it always does have a form, we wonder: can its form be secondary to its function? Can it be a result of its function? Which functions can we invent for dance, and for class, that expand our understanding of what dance could or should do? Our Teachback/DanceWEB experiment might be a great way to observe and elaborate alternative functions of dance, of study and of class.

Pondering on this question means that we can all arrive in Vienna with a plan for our project, the coach. We have prepared some ways of beginning.

As a first step to letting Teachback coach you, we ask that you also bring something as a response to this question. Something that could possibly be shared with other members of our big, glorious group – an exercise, a question, an abstract idea, a way of working, an outside reference, a political problem, a song – whatever really. You may or may not be called upon to share this in our work time together. It can be there as a potential to be activated and also a reference point for you personally to frame your experience. You are a VERY diverse group of people, with many different reasons for dancing and we are so happy we can all meet each other. The sum of all propositions, yours and ours, will be a chance to learn in many directions.

We hope that the practice of Teachback can support you to frame your own experience, both individually and collectively, throughout these five weeks, as that should be the most important aspect of the DanceWEB.

One important detail: in Teachback we almost never stick with our original question, but it is very important that we have one! so we are sharing this method with you. All your understanding of it are welcome and important.

Safe travels and see you soon!!!

All of us at Teachback

SELF-PRESENTATIONS

We made a clear decision to bypass the traditional self-presentation round. Instead, on the first evening we met everyone in the yard of the boarding school and proposed that everyone should take it upon themselves in the next 30 minutes get to "meet" everyone else. We didn't present ourselves other than through this. About 10 days into the festival, responding to a demand for more access to each involved artist's work, we established a list of 3 or 4 names per day (including all webbers + TBers) who should send something to the others per email. These "postcards" were personal and probably rather different than they would have been if written to unknown colleagues as promotional material.

FIRST 3 DAYS

TB intended to immediately present an aesthetic of working- through sharing certain dances/exercises that had been grown in the project as well as our way of thinking together, which involves always permitting space for the others, i.e. for unresolved differences. Concretely this means don't be shy about proposing something and don't grab onto it if someone proposes something else, or do stick to it and let the others move on. The activities/dances have the shared quality of seeming like "nothing" but generating a lot.

During these days in the big arsenal studio we:

- discoed for 15 minutes
- danced oracles for each other, as well as telepathic dance, angels dance, utopian dialogue.... (a bit everyone's favorite exercise + things we had been sharing the year(s) before)
- card decks were circulating, we drew from Keith's collective tarot and someone (Sara?) brought out her power animal deck
- Mårten DJed and started lecturing in a corner for those who listened
- many more fragmented memories remain: groups writing songs, groups talking with their feet in the swimming pool, looking for their clothes with closed eyes, bumping into other groups, passing through conversations...

We addressed pretty early on the necessity for self-care, autonomy and decision-making (we remember Valentina saying do not do anything that doesn't feel right).

When preparing, we had agreed that the aim of these 3 days was to infuse some of the self-organised, non-centralised structure of Teachback!. On the second day groups were already disappearing to do what they wanted and arranging conditions for those things. That felt extremely successful.

1st workshop week - TB in the DanceWEB space

For the 1st week of workshops, all 10 TB participants were together all day in the DanceWEB studio. The webbers were invited to join us when they had time. Many of them did (sometimes 20 at a time), for an hour or many hours per day. The groups worked side by side, together, sometimes infiltrating each other and sometimes staying apart. This immediately made the space a shared one filled with heterogenous activities, something that is surprisingly tricky to do. This space of cohabitation, collaboration and mixage remained very functional for most of the festival. It only really flagged in week 4 when it turned into a shared rehearsal space, which was less magical but still quite useful. How to be together is a never ending question, of the Teachback! and of dance in general.

How to deal with friction without ignoring it or capitulating to its disruptive qualities was quite present and was an interesting challenge to the relational mode that is preferred by the project of Teachback. We had to be more uncomfortable than we enjoy. There was a moment in the DanceWEB studio during the first week when several webbers asked outright why there were so many more participants of color than previous years. They were suspicious that we were responding to some sort of secret institutional protocol and that webbers who were not white were there because of their skin color. This of course touched on the whiteness of TB and of Vienna and other issues. What also came up at that moment was the body of a webber who comes with a wheelchair and what "responsibility" we (those without wheelchairs) might have towards her. What was clear was that a certain frictionless fantasy of "we are all dancers here together" was frustrated and impossible based as it is in a certain assumption of sameness. The fact that more than 1 or 2 persons of color were attending DanceWEB this year and were not as isolated as usual in this difference was the necessary condition for a discussion on racism, privilege and possible responses to these, and it ran throughout our whole time there. Everyone talked about it, most people felt angry and/or distraught, and probably the most important is that the conversation was kept up and public. Stirring the shit at least, however muddy that may get. Skin color became a marker to discuss difference, integration and exclusion; these issues are obviously recurrent albeit less discussed in the context of DanceWEB where economic, social, geographic and educational backgrounds differ so immensely.

TB as coach and its performance of an absence of centralized power for the webbers to refer to made it even more difficult to relax into a reassuring commonality. Although this frustration of a cozy fantasy sometimes produced situations that were uncomfortable, we do not think this was negative. On the contrary, to not start with a conviction of collusion or commonality

made for more surprising meetings and that were perhaps more grounded in the world and not only in the heightened, hormone driven atmosphere of the DanceWEB.

SALONS

Part of the DW coach mission is to design and host two “salons” during the workshop periods - gatherings with all webbers to check in, reconnect, nurture etc. In past years the Salons have taken many forms. Teachback used the Salons as a regenerative space where webbers could integrate a bit all the experiences that are flooding them and spend time together that was somewhere between social and creative. Silence was important. The idea of the community supporting each other in a “break” was important.

I. 1st SALON

As time ran up to the first salon, we ran into the limits of a collective to be directive and prescriptive. A couple of us decided to take the responsibility and just decide something, when we heard a suggestion (that had perhaps started as a joke) that it should be a beauty salon. Teachback! trusts in the potential of a pun to generate a very fertile space so we went with it.

July 25th 2015

Hi again,

For the meeting on Monday we would like to have a Beauty Salon (thank you Rodrigo). It starts at 20.30 till later. The meeting place will be at the Arsenal- (Studio A or B) come around and you'll find it!

Bring your own favorite props for some new haircuts, shaving, manicure, oil massage, decoration, inner beauty, beautiful dances, texts on the tyranny of beauty, etc.

We propose to start in silence for the first 40 minutes in order to allow all the information gathered and stirred during the last 10 days to settle in as a group practice. Also to simply rest.

There will be food and drinks, a buffet for eating outside and we can spread in and out of the studio with our beauty practices.

*See you there,
Shine on
tb*

For that evening we also invited Congolese choreographer Faustin Linyekula to talk about beauty, as it is the topic of his current research.

II. 2ND SALON

We really liked what silence had done and felt that it could do more of something very necessary.....

July 31st 2015

So last week was expansive and sweet and bleach-y and all sorts of other things. The salon this week will be sunday from 9 to 11pm - probably studio C or D.

We are proposing a salon in the dark. Because there is ambient light (a bit) in all the arsenal studios it will NOT be a total immersion of stumbling and groping.

We would like to begin again in silence (about 60 minutes) because there is so much sound around us in general and silence also seems restful and conducive to thought digestion and spacious behavior.

We propose reading in the dark as a title and an activity. Please bring something to read to share with others. This includes books and words but could also include an object, a costume, a question, a score, a body, a gesture, an experience, ... What are you working with now? What are you observing or questioning or touching or reading? You don't need to be clever about what you bring to read. Many of us brought books with us to Vienna. There are many ways to read a book.

We are trying to get small portable lights. Please bring a torch, flashlight, or bike light if you have one. We will not be serving dinner or alcohol. We will provide some snacks and water. Bring what you want or need.

all the best from all of us

ps: there is a secondary activity implied in all this: listening and sound production. With ears and voices and other means.

SELF ORGANISED, EXTRA-CURRICULAR ACTIVITIES

- We had requested that the Webbers have access to other spaces to perform or simply to be independent from the suggested program. Rio found us Garage X and for some reason we had a major communication breakdown and did not know of its availability (two periods of a few days each) until towards the middle of the festival (this was one of the surprisingly few communication problems we had - in general it went well to communicate as a group). As it was announced very last minute the space was used only a few times for performances.
- Later on Jamila Johnson Small organised a day of sharing, which turned out so wonderfully that it became the blueprint for our last days together as well:

August 3rd 2015

Good morning beautiful people,

So last night some of us were talking about making/taking a space for sharing our practices with one another, because we are curious to see what other people do, keen to take time to do what we do as artists (as opposed to students?) and to encourage the space for potential collaboration. We were thinking that we could take a day, this Sunday, and have a scheduled 'programme' of happenings from people with the desire to share something. So the question is: Does anybody have a desire to bring anything to such a space? Some ideas that came up yesterday were performances, solos made in workshops here, participating in choreographic practices, an activity you'd like to try with other people, a topic for conversation, jam sessions....

If you are interested in sharing something please reply to this email before Thursday midday saying:

- 1. What you would like to do*
- 2. How much time it will take*
- 3. When you would have a gap in your existing schedule if you are attending a workshop that day*
- 4. Any technical requirements*

I will then compile all the proposals into a programme that hopefully suits and send it to everyone... (I have offered to do this because I think it will be great if this happens but if someone else loves administration you are also welcome to take this job!)

We don't yet know which space this can happen in but Rio has said that he will find one for us. Also that Studio G is most likely free this week (Monday to Friday) if anybody wanted to do anything/rehearse in there...

What else...? Thanks to Michael Jackson dance crew of last night! Such a pleasure dancing with you.

*<3
Jamila*

There were for sure many self organized experiences within the WEB that we the coach-object were unaware of. Some of the extra-festival events organized by TB were:

- Mårten gave a weekly series of late-evening lectures in the boarding school. He also enrolled 25 webbers into rehearsing like mad men at night and on weekends before performing in his piece The Planet, First Location.
- Keith connected the DW community to the local drag scene, passing on an invitation to contribute to ImpulsTranz:

July 28th 2015

hey all

ImpulsTranz, the 3d annual mixing of local Vienna drag queens with YOU, international artists of Impulstanz, is happening on Saturday, 01.08

I know you can't access Facebook in the dorm but here is the party link (the photos are wonderful):

<https://www.facebook.com/events/999906500054188/>

*The party-club-performances happen here:
REPLUGGED
Lerchenfelderstrasse 23, 1070 Vienna, Austria*

*Saturday, 01.08
Performers arrive 22h if possible
Doors open, drinks etc... 23h
Performance, 24h*

Several of you spoke with me about performing but I didn't know how to 'choose' or 'curate'. The queens at the club want only 3, or maximum 4, short performances in addition to the performances that they have programmed. I said yes to Bar who is collaborating with 5 or 6 webbers on a group piece. But that means I'm looking for 2-3 more performances. If you still want to perform, or have an idea for something for this (niteclub, queer, drag) situation, please email me privately or talk to me at the Arsenal I teach 14:20-17:20 this week, and Wed-Thu-Fri I will be in the DanceWEB space from 12h00-14h00. You will need to get me music on CD or thumbdrive. It will not work on telephones. You can also email your music before Friday.

Hope to see many of you there

Keith

- many webbers DJed for the Impulstanz lounge. In response to the climate of sexual abuse and harassment many of them experienced there, they then organised parties in other clubs. Their talent and interest as a group for the party as performance led them to launch their "no collective" activities with a large party event for the opening of Brut theater in Vienna two months later (see "Rennweg" at the end of this document).

Health & Greed

One thing that we would propose to future web coaches: If there are a significant number of webbers who have come to dance from other disciplines it would be beneficial to provide them with even a small amount of special guidance about physical limits and injury prevention. We saw quite clearly this summer that those webbers who had not had a lot of formal physical training got injured. They were very competent dancers but did not have the experience of years of testing their physical limits in the face of endorphins and adrenaline. At the moment, dance is an enticing field of operation for artists from many other fields and so the presence of less experienced bodies in the professional landscape will probably continue for a while. It might be good to think of how to address this without lowering the challenges for more experienced bodies. Just mentioning it might do a lot already.

The perpetual problem of greediness manifested by signing up for too many workshops, exhausting oneself and then not showing up at class continued in the finest DanceWEB tradition. This happens every year and annoys everyone. We did not manage to avoid it either. Should this just be accepted as a part of the experience or is there anything to be done? For the TB coach, outside of strongly worded advice, any action on the free will of the webbers (however short sighted) was not an option. Although the intensity is part of the special privilege of DanceWEB it also has some obnoxious quality of unchecked avidity. We wish we had managed to address this.

below is an email of us trying to do that:

August 2nd 2015

good morning sunday,

by now you have a sense of what a full day means in the context of the festival and dance web (dancing a lot, identity challenges, love, disappointment, emotional situations, endless biking, late nights etc.); how about reevaluating your schedule plans for the coming 2 weeks and adapting it to this freshly acquired understanding

some of you have addressed us with hesitations between a class and a research project - make up your mind asap so that if you don't do the research someone else might use your spot

teachers tend to build a class and group dynamics over a period of time. Deciding after the 1st day that a class is really not for you is fine but hopping on and off throughout the week makes said build up more difficult

remember that other people in the class pay to be in that specific workshop and don't have the same options to change; respect them by joining the group's commitment on an equal footing

another thing: if you get injured or think you might be injured, or are not sure, please contact one of us the soonest possible!

*with love,
teachback crew*

LAST DAYS

August 13th 2015

dears,

our once in a lifetime dance web 2015 experience is almost over. One month during which a large group of self-motorised, autonomous and proactive dance artists gathered and engaged in learning and un-learning from others in the same time as meeting each other as colleagues. Before we all depart to different places, we will have 3 more days together during which we can digest (a bit) the experiences gathered, and pursue our encounters with/in art. Jamila organized a great event of practice sharing and we would like to continue this during our last days. We also would like to take up Sonya's proposition to reflect together and share knowledge on independent platforms / new communities as a choreographic practice. Remembering your applications, it seems like this issue is very broadly shared among our group. And considering it a part of artistic practice why not include it in the sharing of processes and/or products. Other desires/needs point towards spending some soft time together, and dancing.

Here our proposal:

Saturday will be a day off, except for

16:00 expressions at ARSENAL

20:30 performance of Claudia Bosse for those who reserved a ticket

22:00 performance Zak Ray for those who reserved a ticket

There is also the big party at the Viennese club ROXY that Zen organized with only WEBBERS DJing

On Sunday, let's follow Sara's advice and go together to Kritzendorf¹ to hang out in the same time as we write postcards describing snippets of our experience. A mellow time together, letting everything that happened sink in and possibly start filter into our future. The postcards may form an ensemble of (dis)jointed moments, a foam of time bubbles that together might help us all understand what all this has been and what we might carry on with.

18:00 performance Magdalena Chowaniec for those who reserved a ticket

21:00 Prix Jardin d'Europe Award Ceremony

On Monday, how about continuing the beautiful exchange as begun last sunday, and offer each other our work in the form of performances, practices, talks etc. All of these can be considered as practices to share. Propose to do what you need to do. If you already have a clear desire to try something send us your name and what you want to present/introduce and we'll make a schedule. If too many practices need a longer time we will arrange 2 studios where things can happen in parallel. But also we will all be adjusting in the moment as unexpected proposals may arise. We will start at 10am and go for the whole day.

Volksoper probebühne.

On Tuesday after the farewell brunch let us not say goodbye but simply hang out and dance together on the parking lot as each gives back their bike and does the necessary paperworks etc.

hugs & kisses & tears

¹ because of uncertain weather and heavy hangover we replaced the excursion with a brunch in the boarding school yard. Besides chats and postcard writings, a mini-conference on self-organised models was held around a table for about 4 hours, each person in turn describing a collective structure they were part of.

CONTINUATION: RENNWEG NO COLLECTIVE

Even before leaving the festival the webbers formed a collective - in exactly the same way that everything else had gone - with dissent and negotiation and love and enthusiasm. We stayed mostly out of it except for pointing out that they had never really agreed as a group on anything and that this was a possible way to be together rather than a problem to resolve.

As "rennweg no collective" they applied for the Freischwimmer program and with 13 of the members created a party/performance for Viennese theater Brut's re-opening week. They seem to be making an effort that all members can consider participating and not just ones that happen to be local to events. Of course they lack the resources but they are quite aware of this as a potential pitfall. We will see what happens!

CONCLUSION - WHAT AN EXPERIENCE HA HA HA HA !

An interesting anecdote:

After the end of the festival the webbers opened a shared document in order to continue the long debate over their collective name moving into the future. Present in the suggestions of possible names and their subsequent discussion there were some very interesting instances of both identification with and rejection of the teachback group/ coach-object. Although this is exactly the same kind of reaction that younger creators would have towards any elder/ teacher/leader/school, we would like to believe that within the situation of Teachback/DanceWEB it has been more difficult to imagine personal reactions, needs and preferences as pure functions of power relations. We think/hope that in this instance the agency of everyone becomes more transparent, more troublesome, more complex, more interesting and sometimes even more compassionate. We can't be certain but we hope so.

This summer was kinda hard and definitely exhausting. Being a group certainly did not reduce the labor. The structure of the DanceWEB and its position within the festival give the coach(s) a symbolic power which we wanted to challenge, did challenge, and also failed at annihilating. We can observe that our desire to propose a way of thinking and relating through proximity and practice somehow succeeded but we did not slip by unnoticed as power figures; this was confusing and not so pleasant. It was frustrating and hopefully a source of much learning. We are currently deciding how to continue with Teachback post DanceWEB. What is certain is that it has developed and changed after its foray into the actual role of teacher. Where we go next will be in relation to this influence. We are grateful and thrilled to have been the coach-object, it is amazing that it happened and it is probably good we don't have to do it again! We feel strongly that this kind of messing with the structure of the coach/web in order to further a conversation on Dance, Art and Professionalism must continue in ways that we can't imagine but that we know other artists will. We're excited about what's to come.