

agnė auželytė

Koloniestr 9
13357 Berlin
+49 17680535496
agneauzelyte.com

Life Long Burning/LokalGlobal
"Exchanging Practices & Tour through Tanztage"

Uferstudios, Berlin

January, 2020

As a Berlin based freelance-independent artist and choreographer, I find it very important to stay active in the city's dance and contemporary art scene not only by producing works but also through engaging in a conversation within the community of fellow makers, exchanging practices, critiques, questions and problematics of the field. Receiving the support from Life Long Burning/LokalGlobal in a form of participating in "Exchanging Practices & Tour through Tanztage" platform is a significant resource for such exchanges to be possible. As a professional, I find it important to be able to attend a festival such as Tanztage for its full program to be able to build a discourse not only on the current artistic choices and practices of the Berlin's upcoming dance makers but also on curatorial choices and directions as well as cultural politics at play that directly affect all of us working in the field. At times, this can become an overwhelming and complex amount of information which is why having time frame and space for discussion is as important to be able to integrate such experiences.

Furthermore, as the independently working artists are expected to be able to travel, continuously position themselves in various different contexts, relate and translate their practices and otherwise engage with an international community, the aspect of bridging Berlin with other EU networks is crucial and any support artists, especially emerging artist, can receive in this is and will be immensely beneficial for the arts community (and beyond).

After this project, I would too raise questions on how could we make such experiences more available for more artists, what kind of platforms of exchange can exist between various institutions as well, how can audiences be invited to participate in a deeper conversation regarding the contemporary scene and be given new tools to engage with the works presented, especially when they concern social and political issues?

Two intense weeks. With a personal focus on empathy.

To have the opportunity to watch the work of other Berlin dance artists and to take the time to reflect on what we had seen, what touched us, how it reverberated.

To meet 6 artists, to know about their dance making. Listening. Reflect.

With each conversation my opinion changed or thickened, like when we make a soup, with time it gets more body, more sustenance, other flavors. Listening to my colleagues talking, I see the landscapes expanding. I understand my poor vocabulary, in a language that is not mine.

I realize and in fact confirm the fragility and strength of doing dance.

Stagnant nomenclatures or addicted to the context in which we live. We share traumas, urgencies, questions, tips on how to make a tea to cure the flu. What is it like to be in and out of the play, how to talk to our collaborators? We often ask ourselves: why to give feedback, how to give feedback, who gives feedback?

While listening to myself talking about what I saw, what I felt, I learn. I learn that empathy is what saves us. I learn that subjectivity is a delicious, surprising and unfinished delight. We always have a constant and invisible base that connects us.

Sometimes I remember my father when I took him to a performance where the performer asked the audience to cross a space that he had delimited with dry leaves placed on the floor, drawing a kind of rectangle. My father didn't want to be part of the crossings, but he was part of it as an observer. In the end he told me "it's amazing this ability that you have to listen to this person, believe in his idea, collaborate and make his idea happen, I think in my company we need to do more of this" My father is an accountant. I thought his speech was very special and I always remember of it, even more when I find myself thinking that the world is happening out there, here, around, and I'm here "wasting time", talking about why the costume was red and not white, why the music was so loud, why the choices this artist made or not...

During this time, I felt privileged to find new ways to reflect as a group on the work of other artists. I wondered a lot about how I look at my own work and after presenting my work to my colleagues I felt refreshed to find a different way to share what moves me, trying to thaw and break with molds suggested by the bubble. Sincerity is the way!

I felt regenerated from seeing how the desire for each other's growth was present and how my desire for empathy was not only mine.

Sincerely,
Lina

Lola Lustosa

Berlin, 4/02/2020

Tour Through Tanztag Report,

During The Tour Through Tanztag 2020 (Life Long Burning) I would like to point out the wonderful opportunity of exchange mind setting and symbioses in a wonderful collective of intellectual performance artists: Agne Auzelyte, Costas Kekis, Enrico L'Abbate, Lina Gómez and Tchivett/Antoine Carle.

From 08-18 of January 2020 at Tanztag, Anna Mülter, on her last curatorial work for Tanztag at SophienSaele, opened the door for this group to access all the programmed performances. The first time, I have the opportunity to integrate my thoughts on this way outside Brazil, the country where I come from. I have to admit it was intense work for me, but also to consider the chance a wonderful opportunity to grow my points of view and influence over my artistic perceptions.

The following days' discussions based at Uferstudios, formed a collective of information to be transferred back as feedback to the artists of Tanztag Festival and were extraordinarily organized by the curator Inge Koks and her assistant Teo S. Vlad. The formed group intensively challenge its mind settings and symbioses through the topics of the transformation of perspectives, choice of images, historical dance in a contemporary context, decontextualization, the performativity of entertainment, staging the fake, title in a combination of the piece, ethics, post-colonization, post-human society, the frame of the costume design drags of time, time-space, move-image and the use of narrative strategies in political topics.

Thank you for this wonderful experience, hopefully, we can survive the new epistemological times. Cheers for a diverse perspective on life and its cultures. I hope I could help in saving the future of global civilizations.

The Tour Through Tanztage experience was full and fundamental in many ways and according to various points of view. Dealing with the overall vision of a festival for emerging choreographers, who are mainly based in Berlin, allowed me to confront and integrate myself as a choreographer with the reality represented by the artists and the choice of the Festival curator. The theme of feminism and post-colonialism, often deeply connected to the gender issue, brought to the centre the political and ethical element of the subject in artwork and the artist's biography. Besides the confrontation with the 'dramaturgy' of the festival and its construction, the foundation of this experience was facilitated by Inge Koks with the support of Uferstudios staff. The feedback sessions allowed me to integrate the point of view and competences emerging from the other members into my own. The comparison was nourished and better understood thanks to the presentation of our work in a short session in the presence of the other members, which highlighted individual resources, practical tips of networking and facilitated our meetings. The exchange of 'feedback' and questions with the artists participating in the festival, provided a further opportunity for information about their work, approaches and research themes. The coincidence between our impressions and their words often closed the circle between the sense of the work found as an observer and the one sought by the artist, albeit with multiple differences in technique and representation in contemporary dance and performance.

As an overall assessment of the intense period we went through together, I declare myself fully satisfied and I could only highlight a desire to expand this practice and this kind of support structure, at a more extended time and investment, with practical sessions in which to observe others at work and to have the opportunity of other trips and monthly meetings with which to keep together the threads of a work set so far. Moreover to observe, one year later, how this network of exchanges can influence everyone's work.

Enrico L'Abbate aka RILABEN

31.01.2020 Berlin

Antoine Carle / Tchivett

Report on the Tour thTough Tanztage

The tour through Tanztage was a surprisingly exciting experience to me. I felt that my colleagues and i really committed to each other and to the festival, and through this very focused group process a special kind of alchemy happened. More than meeting colleagues and attending the festival, we processed these informations together, passionately exchanged ideas and contaminated each other's thought process. It felt like a think tank maybe, in any case i really appreciated the quality of our discussion, it was quite transformative.

We were given a long time to present our work to each other, and got to know each other's work in a very privilege setting. Usually we often meet each other so superficially, this time i felt like i had time to really touch something deeper about my colleagues. I believe we greatly benefitted from each other's expertise and knowledge, which these meetings made space for, for this i'm quite grateful.

Also through discussing the pieces we saw at the festival we engaged in thrilling discussions on the topics they rose, we talked quite critically and created complexity. This was a beautiful continuation of getting to know each other through listening to each other's point of view. Moreover it was a great learning experience for me as a choreographer, i have the impression i've grown a lot from the exchange. We approached really complex aesthetic problematics and urgent political aspects. This was a great practice to question and shapren my artistic believes.

Although the idea of the tour is quite simple, it covered a very large range of discussion and experiences, its implementation in the festival is a important factor and catalyst for it i believe. It stired my intimate reflexions, brought me knowledge of our field, I have woven bonds with my peers and connected to the scene in general.

So my feelings about the tour are very positive, i feel like my contribution was appreciated and my knowledge considered valuable.

From this point of time now, i'm thinking about where do we go from there ? Maybe things will come out of it, through the networking, the new ideas, and so on. But my critique to the tour would address the « one shot » aspect of it, we created a group dynamic which had lots of potential, then we drop it and we go back to our other businesses instead of constructing something with it. I know it's the nature of our field, but maybe the tour would be a good opportunity to initiate something different, to build connection and strength for the community on a more long term perspective.

Berlin
24.01.2020