

DENMARK 2015 - 2017  
AN EXPERIMENT IN  
COLLABORATIVE PRACTICE

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PERFORMING  
ARTS  
ACROSS

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WRITTEN BY  
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# Table of contents

<a href="#"><u>Introduction</u></a>	page 4
<a href="#"><u>PAA Project, Aims and Objectives</u></a>	page 5
<a href="#"><u>site-specific workshop 2016</u></a>	page 8
<a href="#"><u>3 day workshop - september 2016</u></a>	page 15
<a href="#"><u>3 day workshop - january 2017</u></a>	page 23
<a href="#"><u>introduction to the relays</u></a>	page 29
<a href="#"><u>Relay 1 - Black Box Dance Company</u></a>	page 34
<a href="#"><u>Relay 2 - Teater Refleksion</u></a>	page 36
<a href="#"><u>Relay 3 - Teater Katapult</u></a>	page 38
<a href="#"><u>Relay 4 - Black Box Dance Company</u></a>	page 41
<a href="#"><u>Relay 5 - Teater Katapult</u></a>	page 43
<a href="#"><u>Relay 6 - Teater Refleksion</u></a>	page 45
<a href="#"><u>Hunger</u></a>	page 48
<a href="#"><u>Observations of the creation (Hunger)</u></a>	page 50
<a href="#"><u>Final group assessment</u></a>	page 52
<a href="#"><u>Leaders' final observations</u></a>	page 55
<a href="#"><u>Full list of participants</u></a>	page 63

# Introduction

by Melanie Thompson

Performing Arts Across was set up as a collaborative project with the aim of exploring the cross overs between three different art forms. It was ran and organized by three companies Black Box Dance Company, based in Holstebro, and Teater Katapult and Teater Refleksion which are based in Aarhus. There were two initial workshops, in Aarhus, in November 2014 and in Holstebro, in March 2015, plus 2 workshops, only involving Teater Katapult and Teater Refleksion in January 2015 and in February 2016.

I was invited by Bjarne Sandborg of Teater Refleksion in 2016 to take the role of researcher and documenter of the developing P.A.A. project. I had known and experienced Bjarne Sandborg's work over many years and was also familiar with the Black Box's and Kata-pult's work. I have been working as a pedagogue, director and performer in Aarhus on and off since 1979, so I had a long history and understanding of Danish experimental performance work.

My proposal for the project was that I would apply the technique of Reflexive Research, to give the companies a better understanding of what they were doing as they were doing it, which I discovered while doing my M.A and have since developed to specifically apply to interdisciplinary arts projects.

**Reflexive Research** - means interpretation of one's own interpretation, looking at ones perspective from other perspectives, and turning a self critical eye onto ones own authority as interpreter and author.

I was particularly interested in working on the project because of the time line. So often there is not enough time to really assess correctly what is happening and how to document it, so this was a wonderful opportunity to develop specific ways of working that might be useful for the overall project. In this e-book I will try to give you an overview of the development of the project from my role as researcher and documenter. From September 2016 I was joined by my assistant Maja Ravn Christiansen who was following the project as part of her M.A in Dramaturgy.

# PAA Project, Aims and Objectives

## Aarhus 2014 - 2017

In 2015 I was asked to respond to 4 questions by Refleksion while doing initial research for them.

**Question 1** - *What should the aspiration for the project be?*

**Reply** - Firstly, we want to create an environment where practitioners (the artists themselves) can have the means to assess and reflect on their own creative process as they make work. This will be done by sharing with them Reflexive Research practice. Secondly, we wish to share with the participants strategies and skills in collaborative practice to support and lubricate the process of creating work together.

Thirdly, we wish to create a toolkit at the end of the project comprising of useful information and documentation both practical and experiential in form, which we will then make available for other performance companies and practitioners to use in the future.

**Question 2** - *How to work with reflective research in relation to workshops / relays / final performance?*

**Reply** - Reality is not fixed or given; you partake in it's creation and must ensure that reality does not rigidify. Therefore, keep the options open and the alternatives fresh, and grant others the freedoms you would want while being considerate of them. (Ravn, 1991:97)

This quote above is about Reflective research, but it could also be about the act of collaboration. Collaboration is not easy, we have all been involved in intimate relationships and know all the skills that involves. Professional collaboration involves all

those known personal skills, plus another set, which extend to take into account the idea that everything effects everything else, that nothing or no one stands alone. I can offer support, experience and advice to ease and lubricate this process, and a language that can be shared between all the partners involved. This shared language will enable all partners to feel they have an equal voice in the conversation and equal power to effect and develop ideas and practice. This is the basis of reflexive methodology practice, which can, if fully integrated into a creative process, establish a healthy, open collaborative dialogue creating an environment where successful outcomes can occur.

**Question 3** - A creative tool kit - what is it / what it contains / it's use ?

**Reply** -The tool kit should be a model of good practice. Having been involved in making and teaching performance work for the last 40 years I have developed a language to describe and share examples of good creative practice. This tool kit will look at basic Do's and Don'ts to lay the ground for collaborative work. It will contain observations from the participating artists, personal reflections on their own processes, a conversation with themselves. Everybody has their own unique process and that needs to be seen as a resource.

I also laid out three fundamental structures to be applied throughout the project -

1. Asking questions - developing a self reflexive form of questioning. Transition between inner dialogue and articulating process for others. This will happen in partners and small groups where useful questions, which relate specifically to the process and larger project, are developed. This could manifest in the form of video diary.

2. Experience and knowledge sharing is when we share ideas and questions from smaller groups into a larger group pool where researcher observes and comments on findings.

3. Documentation. Throughout the process each individual is constantly documenting what is happening to them and to the project. The researcher is also constantly observing and documenting the process. At the end of the project the researchers' responsibility is to bring all documentation together in a accessible form.

From 2016, when I started working with Maja on observing and documenting all the work, I put in place a structure where each phase of work was assessed by us using group discussion and solo written responses.

These feedback sessions were part of the work, so participants became confident in articulating their work but also their frustrations and needs.

The first step, as an umbrella for all the research, was to create a useful research question.

I discussed this with the leaders in the early stages of the project and we came up with this:

**How can a meeting between different arts disciplines through collaborative experiments, generate creative material and successful performance works?**

This gave all the questions and other research that came up throughout the process a context and idea to refer back too.

# site-specific workshop 2016

led by Melanie Thompson

January 4th - 7th 2016 - culminating in a travelling performance around the Teater Refleksion building.



My brief for this project was to introduce all the companies to the ideas of site-specific performance, plus introduce ideas of reflexive research practice and collaborative practice and create a performance.

Just before the beginning of the project I sent all participants this email

*It is clear that this workshops can only be sketches / starting moments of a much larger and more complex work. The building has many secrets and many micro spaces to explore. So in this initial project we will only look at some of them. This site project will be specially designed to respond to the specific needs of all the participants.*

*We will take into account the nature of and history of the building, the time of year and the actual real time we have to create a unique series of interventions. It will be a creative investigation using a system that is alive and sensitive to the groups understanding of the specific location, and how a dialogue with it, can create performance material. Site Specific Performance demands a readjustment in terms of our understanding not only about performance space but also our relationship to it. It is no longer about*

*transforming a space with no regard to its context, but instead it is about allowing the place and space to divulge its secrets. Everywhere carries history and memory and if we as practitioners can be patient enough there is a wealth of information and inspiration in all places we potentially engage with. In site based work the whole project should be seen as a continual process. Every phase counts equally and will resonate in the final event.*

*The work is an ongoing interrogation of the context of the place as the main source/material. Please consider these questions, which are useful to ask at the beginning of any site-specific project:*

- A) What can the site tell me? Through its architecture, atmosphere, and found objects/traces/memories
- B) What can I offer the site? Is it possible to have a dialogue / conversation with the site?
- C) What connections do I make personally with the site?
- D) Are there larger, possibly broader cultural and political issues that connect me or alienate me in relation to the site?
- E). What is the sites context in relation to its physical position, but also it's community, and history?



During the process, I also offered them a manifesto to work with:

1. Be open from the start to different ways of perceiving your personal practice.
2. Search out not only the commonalities but also the differences between your own work and others.
3. Listen, be prepared to have a dialogue, and meet others half way.
4. Let go, allow the common / shared idea to develop, don't hang on to your definitions of what works and what does not.
5. Take your time, collaboration like any skill takes practice; discover your own rhythm of work.
6. Challenge your habits.
7. Be aware of inherent prejudices in you.
8. Do not make assumptions about what you can or cannot do, or what your collaborators might be capable of.

9. Always be curious, try to say yes more often than no.
10. Be brave, trust the process, the end result will take care of itself.
11. Allow yourself to be vulnerable.
12. Follow you instinct.

This workshop was very intense. We tried to pack into 4 days a lot of experiences. The group of performers working on this project had never met each other before and so this workshop was very much a beginning experience for everyone to find out how to work together and also how to take risks outside their comfort zone in terms of their personal experiences and practice.



# Melanie short feedback on site-specific workshop assessment january 2016

Now exactly 2 weeks later after our presentation, I feel I am able to begin to share and articulate some of the process leading to the performance of 'Shaking hands with Ghosts' as part of a site specific collaborative project. I have known, worked and stayed in the Refleksion building on and off for the last 3 years, so when I was asked to create something I was very excited as I felt it was a building crying out for a site - specific response. When I began to do the research for the project in the Autumn of 2015 I also realized how important it was that I have had a 35 year working relationship with Aarhus as well.

I believe that research is a major key to creating any site specific work and the little I was able to do from the UK was the basis of all the final scenario's that were written over the week and then constructed and seen on Friday the 8th January. The other key is the physicality of the building or place itself.

This is part of the work I tried to share with the company in the first two and half days of work. The company were strangers to each other mostly, so initially the workshopping was about getting to know and trust each other as well as being introduced to a manifesto of ideas about collaboration and site - specific practice that I have developed over the years. They were then given tasks to help them to begin to have a real dialogue with the fabric of the building itself.

We then moved into working with materials in small sites in the building and learning how to construct small compositions. My site-based philosophy is based on the idea that the site is a collaborator and therefore has equal weight in the development of material. In the second half of our time I became a director as

well as a pedagogue and offered the company a basic scenario, which travelled through the building led by the present owners of the building as guides. I chose this structure (which is one I first started using 35 years ago) because it is the most straightforward way of moving the audience through a building and rearranging the role of the audience from a passive role to an active and participatory one. The scenario was then developed over two and half days. It was constructed so that even though there was a basic narrative of overlapping histories of clubs and newspaper ownership (and a murder) there was also lots of room for new material from the companies direct response to the building. So in small groups the company created installations, actions, choreographies and songs in response to designated small sites. Meanwhile the sound and the lighting (another essential element in any site work) was set up to respond to the material being created. I come from a background of performance practice, even though I was initially trained as an actress and dancer. So in performance we talk about an equality between not only place and performer but also objects and the use of sound and light in terms of giving information and creating links in atmospheric knowledge.

In terms of developing collaboration and interdisciplinary skills, when I first met the company I asked them not what they were (actress/ dancer / puppeteer ) but what skills they could offer me that was unique to them. In this way, I found an actress who was a singer, a puppeteer who could construct fights and two contemporary dancers who were also able to dance ballroom. Also collaboration is about discovering new skills to share, so dancers constructed puppets, puppeteers danced, dancers acted. And everybody learnt a little about creating installations, basic scenography and dramaturgy.

The final event I saw as a taster of what kinds of images / atmospheres, narratives could be explored, a first draft of a much longer novel. All good things take time and to do justice to the building and it's past in a developed site - specific project we are talking at least one month. But considering the very limited time we did have, I must say, I am deeply impressed by the level of work achieved by everyone.

See appendix for::

- Site specific workshop – 2016 - manifesto
- Site specific workshop – 2016 – documentation
- Site specific workshop – 2016 – Final scenario
- Site specific workshop – 2016 – Book list

Video  
site specific workshop



# 3 day workshop - september 2016

6th - 8th september - Godsbanen, Aarhus  
director: Petra Berg Holbæk

Marie Brolin-Tani from Black Box Dance Company opened this workshop with these thoughts: *“Three art forms meet and maybe create a new fourth one? This is an investigation, what can others give you? Be open, and then very interesting things can happen. Be open minded.”*

Melanie and Maja asked for time at the beginning of each day and at the end to meet with the leaders to discuss what was going to happen and how it happened. At the beginning of this workshop, I gave a 3 hour introduction workshop on what Reflexive research is and strategies to help participants to use it in their everyday practice.



## Reflexive Research Workshop

I started by asking all the participants to focus on one sentence and suggested that it could be their mantra for the 3 days:

### **Concentrate on being attentive !**

Within the workshop we asked 5 questions to help define what reflexive research is and then did a series of practical exercises to reinforce their understanding:

1. *What is this?* 'Think of research as an agent from the outside that transforms the material within, that bring nutrients to the digestion of our personal, individual experiences' "Lin Hixson - Goat Island"

2. *Why we are doing this?* The role of reflexive research is to create a shared language and form so that the participants in the experiment (and others outside) can understand clearly the processes that were developed and experienced in discovering material for performance through the act of collaboration.

3. *How do we do this?* Observation / questioning / experience and knowledge sharing

4. *Who does it?* We all need to practice reflective research. Each day and evening, I will meet with the leaders of the work for that day to understand what they wish to discover. I will be talking to participants and observing what is happening in the work and giving feedback. There will also be a group of invited guests who will follow the project and at times give feedback of what they experience to us all.

All participants will have a notebook and at times, the use of a camera to observe and document what is happening as it happens. But more importantly begin to practice reflective time at the end of each day and the end of each stage of the project.

5. *When do we do it?* Like all practices we need to do this every day for it to work properly. Because this is not just something you learn and add to what you do, it needs to become part of what you do.

Over the next 3 days, the participants were then offered different structures to help make collaborative work.

**Day 1** - The participants were divided into 3 groups consisting of 1 actor, 1 puppeteer and 2 or 3 dancers. Each group was given a different scene from a play. (Katapult had commissioned a play written by Julie Gargaard and invited her to participate in the project and offer scenes from it for us to work with). The first task was to translate the text into their own art form, and create their own solo response. Then to create a 5 min. piece, to show everybody.



### *Reflection time /meeting with leaders*

1. We observed that there was a confusion between the leaders about the explanation of the first task and how to develop into the 2nd task. They agreed there has not been enough discussion about this before

2. We decided we needed to clarify concept of 'handover' of material to another.

3. We discussed and clarified for Petra, the role of the director for this week.

### *Reflection time participants*

They were asked to

1. Write anything that happened today that was important
2. Important in the work
3. A sound
4. A movement

## **Day 2**

Everybody gives part of their work to another participant with other art forms in their groups, they each have 30 mins to do this. Each participant will then create a new solo from all the material they have experienced from the others (mix material) - in a way that feels natural to them.

All participants must work together in 3 small groups combining everyone's material into one piece.

### *What we observed during the day's work*

We observed that each group was responding to the task in quite different ways:

Group 1 - each practitioner is teaching the others a small composition using their art form.

Group 2 - showed each other their compositions, and then immediately reflected on how they wished to develop the work, and then gave each other tasks. They then took elements from the tasks and objects from each other and made new compositions.

Group 3 - they taught each other their compositions in different ways, some copied what they were given and others translated the form into their art form.

Marie observed that because each group was given a different amount of text by the writer, she felt that that had an effect on the way they then worked with it.

Melanie wanted to know how much the text/script/narrative had effected the work they were making. She also reflected how the work would have changed if they had read the whole play.

At the end of the day participants were given a new reflexive activity - lie in space for at least 5 mins - then have pen and paper nearby and just write what comes as a response to the day, do not stop writing until you have written for at least a full A4 double side.



### **Day 3**

The invited director Petra, who had been following the process, then looked at all 3 groups works. This was the first time all groups saw each other's work. She then spent the rest of the day bringing together all the material to share as a working process presentation to an invited audience.

### *Presentation to audience*

There seemed to have been a confusion from the audience about what they were seeing - a process or a performance?

If we want the visitors to watch the process and not be audience watching a performance we need to rearrange the rules:

1. They do not sit in a theatre
2. They move about
3. They see the details of the working process.
4. They are not invited to final bringing together moment.

### *Evaluation and response to workshop with all participants*

Key points from feedback of participants:

1. Trust the process.
2. They had a feeling of generally understanding each other better after experiencing each other's art forms physically.
3. There was a general feeling that the timing for creating material was slightly out. Either too much or not enough time. Needs to be looked at again in terms of the objectives of the next workshop. The short deadlines were challenging. Most participants wished that there were more time for group work and less time for individual compositions.
4. The participants expressed that it would have been better with more precise guidelines and explanation of tasks.
5. Sharing of art forms / skills - Clearly this was something that worked in some groups and not in others depending on the individuals' past experience in collaborative practice. It was especially difficult for the actors to teach the others their art form due to the time constraint. They had to create a choreography, which was a compromise of their art form. What they were searching for was a balanced and equal starting point for all art forms.
6. Be aware of what you can offer the group with your own art form and skills.
7. You have to put your own vision and ownership aside to create common ground and a collaborative ownership of the piece.

## **Melanie and Maja's assessment of the workshop**

It is clear that the leaders learnt a lot from the previous workshops. In this workshop the art forms were more equal and the structure was more successful.

We felt using a text as a starting point can be limiting to the process. We proposed that the leaders should think about what part they would like the text to play, when the main goal is to combine three other art forms.

Is there a more equal starting point for the work than text? A proposal could be that each art form in turn is explored as a starting point. Or that the starting point is a 4th art form, for example, a shared piece of music.

The leaders needed to find a balance between intervening in the process and holding back, because there was a confusion from the participants about the role of Marie and Torben in the creative process.

That the visiting writer should be as unprepared and open to respond to the found environment as everyone else.

We felt after discussion that these questions needed to be asked before the next workshop:

- What are the objectives for the next workshop?
- What is the exploration?
- What do they wish to discover?

These questions need to be clear for the leaders, so they can clearly share them with the participants before the next workshop. This clarity of objectives will help with the explanation and guidelines of tasks given to the participants. We observed that in any experiment, you need to be very exact with language, especially when you are asking people to work with their own composition and then collaborate. For example words such as: handover, mixing and combine must be clear.

This workshop took some big steps forward in a learning curve, because the participants mostly knew each other and there was a reasonable amount of time given to the experimental structures and strategies used to explore the research question.

See appendix for:

- September workshop – 2016 – Documentation
- September workshop – 2016 – Maja's observations

Videos  
september workshop  
reflective research workshop



# 3 day workshop - january 2017

january 17th - 19th led by Jacob Stage, Teater Refleksion, Aarhus

Director Jacob Stage had been chosen to be the director of the final performance in November, which is why he also led this workshop. The main theme for the project: "Hunger", which had been decided at the beginning of the PAA-project, was shared with the participants in this workshop.

Katapult had invited a writer who followed the work and created short pieces of text which participants used as another material.



## Day 1

Melanie warmed up all participants. Jacob did a series of exercises exploring collaborative work.

In the afternoon Jacob put people in groups, and asked them to create a short piece. Some of the groups used puppets.

Then there was a large discussion afterwards about the works seen, and it was observed that where puppets were used, they dominated the focus of the work.

## Meeting with the leaders

Melanie asked the leaders about their aspirations for this workshop.  
Final meeting with the leaders

- Marie: Getting closer to the theme of hunger.
- Bjarne: closer to dissolving individual skills so 3 languages become one.
- Torben: To develop a model for the relay process, and to develop the role of the writer in this type of process.
- Jacob wants to shape the building bricks to make them fit, and find a shared language. He wants to create an ensemble where everyone feels safe and dare to take risks. Wants to focus on the theme. We discovered that the puppets seem to take a lot of focus away from the other art forms. So we discussed the fact that it would be very useful for all participants to understand the essence of what a puppet is and what it can do. We needed to find a material that was common to all of us and had no extra meaning other than what it was. So we decided to work with paper.



We then asked Bjarne and Rebekah (puppeteer) if they would run an introduction workshop to creating and working with puppets the next day.

## **Day 2**

In the morning, Bjarne and Rebekah led a workshop with paper, which produced a lot of ideas and led into the afternoon where the participants created their own puppets in groups. Teater Katapult's writer offered short sentences to the group, which she had created as a response to her observations of day 1. The participants were then asked to integrate this text into their work with the puppets. The day ended with presentations of these works to the whole group.

### *Meeting with the leaders*

First, we discussed the morning's work with puppets.

**Marie** talked to the dancers, which found it very useful in their understanding of puppetry and she wished that this workshop had happened earlier in the process.

**Melanie** said that it was clear that the doors was opened in the other participants understanding how you can work with a puppet. And how important it is to share skills across the different disciplines. She suggested that a series of workshops should happen either before or during relay. In acting, dancing and puppeteering. It is important that we do not assume that each practice feel confident in other practices.

We then discussed the text afternoon work. Melanie said that it is interesting when text comes from the process organically, not when it is placed upon the work from outside.

She felt that the text came more alive after the participants digested it.

The writer said that she felt the text gave the work new energy. Jacob sees the text as a tool to add to the other tools. Jacob feels that when you put all the art forms together you should keep them simple and clear. You do not need to demonstrate loudly with them.

### Day 3

In the morning, the participants were divided into new groups and asked to create work to be shown that afternoon to a small invited audience.

### Meeting with the leaders

**Torben:** He expressed that this workshop was very successful and useful for him, because he discovered that text can be poetic instead of leading a narrative.

Then there was a larger discussion about the future:

**Jacob** - He really enjoyed the organic process, but was concerned about how to maintain that in the future, when the theatres are working more individually.

He added the question: How can we use the theme "hunger" without it taking control of the process? He wanted to bring a list of elements that the participants can choose from to work with in the autumn. Like puppetry, vocal work etc.

Melanie felt that there are a lot of other aspects of performance that we haven't taken into account, like place, audience, music and voice work. The leaders have to choose whether to integrate these other aspects or not. And that they in fact cannot ignore these elements as they are integral to performance making, and therefore they have to be aware of how they are using them.

**Bjarne:** He wants to take the work to a more professional level. He sees this workshop as the last inter-organisational sharing. He has learnt a lot, and has gained a lot of tools that make him feel now capable of sharing these collaboration skills through teaching.

Melanie said that it is absolutely essential when the organisations meet in February that they give themselves enough time to discuss the future properly and what their shared aims and concerns are.

### Evaluation and response to workshop with all participants

At the end of the workshop everybody involved was asked 3 questions:

1. How did the structure of the workshop effect the work you produced?
2. Do you feel you are closer to understanding what collaboration means to you now



3. What thoughts could you offer for the future of this project?

We had many responses from everybody but this was the culmination of the observations from participants' feedback.

1. Most people felt that the workshop was unclear about its tasks and purpose.
2. Most people wanted more specific tasks and more specific objectives.
3. Most people felt that there were too many options offered at once.
4. That there was not enough time to go deeply enough into exploring the meeting between different art forms.
5. That there was a lack of time which effected the quality of collaboration and the ability to be more critical in creating material.
6. The purpose of the workshop was unclear, which came from feeling that the leaders had very different agendas.
7. They found puppet workshop very useful and would like more of those specialist skill workshops.
8. A good starting point for workshop could have been participants bringing material themselves.
9. Through all workshops so far participants felt they have learnt more about how to work with others and what to look for to help to create collaborative interdisciplinary work.

The main breakthrough in this workshop was the sharing by Teater Refleksion of what it is to create and work with a puppet on your own and then with others. It gave all the other participants a real understanding and a deep practical engagement with another practice which was very different from their own.

See appendix for:

- January workshop – 2017 – documentation
- January workshop – 2017 – Open letter to team after the workshop

Video  
january workshop  
what is collaboration?



## Introduction to the Relays

From september to november 2017 the most ambitious part of the project occurred. The relays, was a construct that Bjarne proposed for this final stage of the project. Each of the companies chose two directors for their company to work with. The relay started with Black Box Dance Company working in Holstebro. They were asked to create a work of 20 minutes using the guidelines and ideas that came from the 5 days they worked. They then showed it to Teater Refleksion who took that work as inspiration to make a new piece with their director. This structure was repeated 6 times, so each company worked twice with a different director. It was hoped that this work would be useful in the final production, that Jacob Stage was going to direct in November 2017.

These are the four guidelines for the relays created by the leaders and Jacob Stage:

1. The overall theme is "Hunger".
2. You must use or relate to the element of water in some way.
3. There will be 10 black and white boxes. Find a way to use some of them in your Relay work.
4. Each performer must provide a black and a white costume – you can use one or both or mix them.



This structure offered many useful learning strategies, but also had its limitations, mainly because of the changing of company members, almost all the participants were new to the project at this point. So at the beginning of the process an email was sent to everyone -

*Dear colleagues*

*We are writing this to introduce ourselves to you. We are Melanie Thompson and Maja Ravn. We are going to be observing and documenting the whole of the Hunger-project from September to November. Our work is not just about us observing you. It is also about you being active. That means we will want to talk to you throughout the process about your experiences. One of the things that we need you to do before we start in Relay 1, is to consider these four questions:*

- 1. What happens to the material you create when you collaborate?*
- 2. How does the material transform when you collaborate?*
- 3. What skills do you need to successfully collaborate?*
- 4. What leads in collaboration, the content or the form or both at the same time?*

*Do not feel you have to come up with an answer now. These questions are things we want you to consider over the whole period of your work. So when we do talk to you, which will be very informally, you will have already thought about your response.*

Each Relay piece was filmed and sent to Jacob and the next Relay group. Jacob followed the work live from the 4th Relay.

Throughout the six Relays Melanie and Maja organised a structure to explore the cross overs between sharing the work with another group. The structure was that each group were led through a discussion by Melanie and Maja about their process near the end of their five days together with a director. They then had another discussion between their group and the one they were offering work to, about the process they had just experienced. To clarify this Melanie and Maja wrote an email to each of the 6 visiting directors to help them have a sense of what the work was about and what we were aiming for:

*Dear Directors,*

*We are writing to you to let you know that Melanie Thompson and Maja Ravn will be present at all the relays documenting, videoing and interviewing. We will try to be pretty invisible most of the time, but we would appreciate it if you could make time in your time table for us to introduce ourselves and the thinking behind our work at the beginning of each relay. Please find our closed Facebook-page called Performing Arts Across, so that you can watch a video made about reflexive research this year. This video will put in context the work we have already done and the work we will be doing. The experiment is to find out what happens when the work you are offered is transformed through another set of skills and medium / art forms.*

*We are hoping each group will be sensitive and curious to what is offered and then slowly make it theirs. We hope to see all 6 mini performances on the first day of the final*

*Hunger week to observe how each director has dealt with this. We also would like to ask you if it is ok to do a short interview with you about your practice and the way you worked in the Relay. The questions will be very specific to your process and will be sent the day before to you.*

The Relays were a fascinating process. The leaders invited in a video maker to document each final work so it could be shared amongst the group who could not see the live work and it also meant that Melanie and Maja were freed up to be available to observe, film the process and discuss with the participants throughout. Every day they posted on the Facebook page a chosen image and a little about the day to keep a contact with the outside world and the Facebook followers.

For each relay they also conducted a one to one interview with the directors. It was important for the documentation that we knew a little about each director's perspective on their own process and the work they were doing in the project.

Here is a selection of questions for the directors:

- Why is light and darkness important to you in this work?
- What role does sound take in this work?
- How important are objects in this work?
- How would you explain your way of creating material for performance?
- What does the act of collaboration mean to you in your work?
- What is the aspect of the relationship between the puppet and the puppeteer that interests you most?
- When you make work - what are you looking for in the material you create?

- How do you see your role as a director in a collaborative process? During this process, Melanie and Maja felt it might be useful for the performers to have a series of principles to share and to refer to during the work that they were doing in their separate groups so they offered these.

### **Beginning collaborative thoughts:**

1. Find a structure where every voice is heard.
2. Work from peoples strengths. Make sure everyone is challenged creatively.
3. Balance talking with doing.
4. Be willing to try everybody's ideas even if you have an instant dislike to those ideas.
5. When confronting problems during process, do a different activity together, take a walk, go see a movie.
6. Be patient. People work at different speeds. Give each person space and time. Be attentive.

The Relays were all quite different because each director had a very individual take on their role in the project, the material they offered and the structures they created.



# Relay 1 - Black Box Dance Company

11.09.2017-15.09.2017

Director: Mette Aakjær

4 dancers

## Method

Mette is known for her work with interactive theatre and installations. Since it is possible to depict the overall theme "hunger" in a lot of different ways, Mette chose a specific focus for this relay: "hunger for connection and meaningfulness". She wanted to create 3 different phases both in the final performance, but also in the process:

- Feeling hungry for meaning
- Trying to figure out how to reach fulfilment
- Reaching fulfillment

The material was created with inspiration from the rooms and each other, but also from focusing on the senses and teaching each other material that they then made their own.

This process deviates from how the dancers normally work at Black Box Dance Company, because it has audience involvement. That meant that the dancers had to approach the work in a different way, because it wasn't just meant to be seen, but to involve the audience physically. They had to be very present in the moment in order to be able to react to the participant's impulses.

## Process

In this relay the group had two smaller rooms to work in. When the dancers arrived, Mette had transformed the rooms into dark spaces with the stage boxes, different kinds of glasses and bowls and water, only lit by small flashlights. The dancers had to explore the rooms and the things in them to figure out why and how they were interesting. Afterwards they showed each other these interesting things and moments.

The group shifted between working very hands on with the material to discussing things that are meaningful to them. They discussed connection and what gives life meaning and richness.



Because Mette wanted to create 3 phases in both the performance and the process, she used this as a way of structuring the relay. In the first days the dancers worked with the feeling of hunger in connection to the search for meaning. They reflected upon what gives their own life meaning and brought texts and songs that depicts that feeling. With inspiration from the texts they brought, the dancers each had to create a small performance.

During the process the dancers created small performances using different senses, water, connection and the feeling of being unconnected. Elements from these small performances was put into a structure for the final performance, and the dancers each taught each other different pieces, so that the performances in the two rooms were somewhat similar.

See appendix for:

- Relay 1 – Black Box Dance Company

## Relay 2 - Teater Refleksion

16.09.2017- 20.09.2017

Director: Espen Dekko

3 puppeteers

### **Method**

Prior to the process the group had already worked together a couple of times before. The director Espen knew the group from an earlier workshop, where they together had discovered that paper could be a good material for creating creatures and puppets, because you can create and remove shapes really quickly. Espen worked more as a facilitator in the process than a director. This way of working became clear through his way of structuring the relay. It was important to him that everyone in the group felt that their ideas were heard and they developed the ideas together through focused improvisations.

The group aimed for equality between the performers, scenography and puppets, and tried to create a relationship where no element led the piece. They decided on a relationship to the audience where they keep the 4th wall, but the performers acknowledge the audience through actions and eye contact.

### **Process**

The group began the process by using a whole day to talk about the theme "hunger" and the performance that they had just seen on Black Box Dance Company. They talked about how the performance made them feel and what associations they got from watching. Afterwards they discussed what each performer wanted to add as a part of their final performance. From that conversation they decided on different scenarios that they wanted to try out the next day.

The group worked a lot with creating different shapes from the same material. They discovered that it is possible to make life-like creatures by shaping and manipulating paper. They also discov-

ered the different associations the sound of paper can create and how the paper reacts with water.



The group created a big puppet out of paper with arms, head and legs, and they tried to develop its motives and character. They tried showing that water can give both life and death. The paper-puppet was a manifestation of thirst and went from glass to glass to drink water. However, the glasses was empty because the performers had drunk the water already. The thirst leads to the puppet dissolving.

In this relay most of the ideas were created in the first day. They explored the ideas and different scenarios in the following days through improvisations. They ended up making a performance that were divided into different abstract sections, or pictures, using paper and water in different ways - ex. creating puppets and dissolving them with water.

See appendix for:

- Relay 2 – Teater Refleksion

# Relay 3 - Teater Katapult

25.09.2017-29.09.2017

Director: Rasmus Ask

1 playwright

3 actors

## Method

This relay varies from the two previous ones, because Teater Katapult is a text-based theatre. In opposition to Teater Refleksion and Black Box Dance Company it is not only about the visual expression, but also about the stories text can tell. Therefore, a playwright was added to the process. Having a playwright affects the structure of the process, because she has to be able to have time to write the dramatic text, but the actors also needs time to practice their lines. Afterwards, in collaboration with the director, the group needs time to make the text come alive on stage. This meant that most of the performance already was planned and written at the beginning of day 3.

In this process everyone came up with ideas, but the director and playwright chose the final structure for the performance. The group used themed improvisations and conversations to develop ideas, and everyone in the group also brought small scenarios inspired by hunger. Rasmus directed the actors in the different scenes, but the actors also had time to work on their own to present something to Rasmus. In relation to the last relay, this group mainly focused on creating a different mood than the more serious mood from Teater Refleksion, so they focused on satire and dark humour.

## Process

The group began the process with an improvisation inspired by the theme "hunger" led by the director. Afterwards they talked about their personal relationship to hunger and discussed different ideas that each member of the group would like to try out.

The next day every member of the group had prepared a scenario that interpreted the theme hunger.

On the second day, with inspiration from their previous ideas and improvisations, the group wrote down headlines and themes that could be added to the final performance. After brainstorming together in the group, the actors left, so the director and the playwright could choose the structure for the final performance. They focused on creating a structure that constantly changes genre and mood; horror, satire, humour and something more poetic. When the actors got back, they changed and added elements in the structure after discussing it in the group.



After creating the structure, the playwright began writing and the group brainstormed on how to set up the different scenarios. In the end they created a performance that shifted between different absurd scenarios from interviewing the audience about how much they give to charity, to imitating support commercials for helping hungry children in Africa etc. In the assessment of the relay the participants had mixed per-

spectives about how they had taken inspiration from the last relay at Teater Refleksion. Some of them thought that their performance could have existed without watching Teater Refleksion, because they had focused more on their own ideas and hadn't used a lot of time discussing the last relay. Others disagreed and thought that the inspiration came from the overall mood in Teater Refleksion's performance, and the urge to go against it. This led to a reflection about inspiration. The task for the relays is to be inspired by the last relay, but how much and in what sense?

See appendix for:

- Relay 3 – Teater Katapult

# Relay 4 - Black Box Dance Company

09.10.2017-13.10.2017

Choreographer: Camilla Ekelöf

1 puppeteer

4 dancers

## Method

In this process a puppeteer visited the group on the first day to show the dancers how to manipulate and work with a puppet. The reason for that was that these dancers were new to the project and hadn't met the other art forms yet. On Black Box Dance Company the dancers sign new contracts every year, so it can be almost impossible to have the same artists connected to the project the whole time.

In this relay the group had a shorter amount of time to prepare a showing, because there would be an audience already on day 4 instead of 5, so the choreographer had prepared some material beforehand to work with. Camilla didn't use time talking about the theme. To her, it becomes apparent through the work. She had prepared two small choreographies to start the work from. It had both very big and very small movements to depict mass consumption and starvation. The group also practiced a stuckness in their movements to create a feeling of not getting anywhere.

Camilla used Spanish music during the work process to create a certain pulse in the movements. She would then take away the music, but the pulse would be kept in the dance.

## Process

In the beginning of the relay the dancers were asked to dance across the floor shifting between big and small movements. Camilla stressed the importance of creating eye contact with the others in the space. She wanted the dancers to create a relation to each other and also join in on each other in the exercises fx when being stuck in the movements.



The material for the final showing was created from two small choreographies made by Camilla. The dancers had to develop the choreographies by themselves, and after that Camilla gave them new tasks to use in their work with these choreographies. The dancers practiced by themselves, but Camilla also intervened to help them adjust the work. Later on, the dancers had to teach each other small segments from their work, which became a part of the final showing. They also integrated the puppet. The final showing depicted the humans as predators and it shifted between who was the predators in the performance. It also depicted a lack of empathy for others.

Due to logistic issues, there was only one dancer who had seen Teater Katapult's performance. The rest of the group had only viewed it on video, which could have had an effect on the use of the last relay in this performance. Again the question: "what is inspiration?" was raised.

See appendix for:

- Relay 4 – Black Box Dance Company

# Relay 5 - Teater Katapult

23.10.2017-27.10.2017

Director: Emil Hansen

1 playwright

3 actors

2 dramaturgs

## Method

After watching the last relay, the playwright had already written a small manuscript inspired by the performance. That manuscript became the inspiration for the entire process. The director had the philosophy that you might as well go with the first idea, because who says that the next idea will be better than the first. That also meant that he wanted to use the manuscript as it was through the entire process, but the playwright insisted to be inspired by the creative process and change the manuscript throughout, which resulted in a compromise with one edited version of the manuscript.

The structure of the relay was very dynamic. It wasn't planned beforehand, but one idea took the next. The hierarchy was very traditional, where the whole group came up with ideas, but Hansen directed the piece as an outside eye.



The relay began with a conversation, where the group tried to establish what they wanted to work with. The playwright presented the manuscript and the actors tried reading it through in different ways. The manuscript was inspired by the sitcom Friends, which gave the idea for the next part of the process. Here, the actors tried to play the characters in the manuscript as the characters from Friends. This idea didn't work properly, so they developed the characters further through different improvisations. Even though the group didn't keep the inspiration from Friends in their depiction of the characters, they still kept it in the final performance, where they cited the theme song from the sitcom.

The playwright brought an edited version of the manuscript. At first it was very symbolic, but she had tried to make it more dramatic. They play around with different ways of interpreting the text and decide on one. They perform the manuscript as a funny read through. Emil shows the actors an old movie inspired by a talk they had the first day, and he wants them to speak like they do in the movie. In the final showing the actors perform the manuscript as a read through. They have added them imitating a dance from the last performance at Black Box Dance Company, which was an idea one of the actors had the first day.

See appendix for:

- Relay 5 – Teater Katapult

# Relay 6 - Teater Refleksion

28.10.2017-01.11.2017

Director: Agnes Limbos

3 puppeteers

## Method

Agnes is known for her work with object theatre. She has developed a specific technique in working with objects and in the way that they are presented. Objects don't need to be manipulated, because they already symbolises something in themselves. Because object theatre is a difficult skill, Agnes has a very specific way of working when creating material. From that structure they can plot in their own material. That meant that she was on top of the hierarchy directing the groups. However, everyone was still able to bring their ideas to the table.

The group took inspiration from potatoes, because it is the base food in the northern countries and the poor live on base food. They did a thorough warm up everyday focusing on warming up the body, but also relating to each other as a group. When working, Agnes uses music a lot to play with different moods. The music is essential to the process.



## Process

Right after watching Teater Katapult's showing, the group met and discussed the performance. They were inspired by the lack of self and identity in Katapult's performance, and wanted to look at the absence of things, ex food and water. Agnes asked the performers to find 5 objects each that are related to the theme hunger.

Agnes taught the group how to build up a physical technique when working with objects. It is not about using emotions, but letting your breath and the object itself do the talking. They tried putting different objects next to each other to see how they relate. They tried improvising with different objects and when something magical happened, they continued working with that part with Limbos as an outside eye directing the puppeteers. They applied different kind of music to the scenes to play around with the mood, tempo and symbolics. They work a lot with replacing objects with other objects to see which effect it can have on the overall expression.



On day 4 they had developed a lot of different scenarios. They had a meeting in the group where everyone made a suggestion on what they wanted the structure to be for the final showing. With inspiration from that conversation, they try something out to see what would work best for the final structure and decide upon one together.

In the final showing they had created scenarios that depicted hunger in different ways ex small birds trying to eat a potato, but suddenly the potato becomes a big bird, that wants to eat them, or one of the performers trying to eat small pigs, but they are constantly replaced with potatoes

See appendix for:

- Relay 6 – Teater Refleksion

## Video Relays



# Hunger

6th-13th November 2016

This period of time was given over to creating a final performance where it was hoped that all the work that has been explored could be integrated into a final show for the public.

It was felt before the production period started on the final performance it was imperative for all groups to see live, all the Relay material, so a proposal was sent to everyone.

*Proposal for showing all Relays - 6th November.*

*This will be a chance for everyone to have a sense of the work created at the end of each Relay process. And see it in the context of the development and response of the 6 relay structure. Before the showing the group will give a short explanation of their process and decision making. They will have up to 5 mins for this. After each showing the next group has 5 mins to set up for their showing and talk. There will a short sharing at the end where questions can be asked by Jacob and the performers about the development of material.*



*We are doing this:*

- 1. to see the development of ideas / themes*
- 2. to understand better the skills and tools each group used to create composition.*
- 3. to observe collaboration in action*
- 4. to feel part of the bigger project*
- 5. to take ownership of your part in the creation of material.*
- 6. to get ideas and be inspired.*



# Observations of the creation of the Hunger performance

Director: Jacob Stage

1 dramaturg

3 actors

4 puppeteers

4 dancers

## Method

This process was meant as the climax to the whole Performing Arts Across project, so the goal was to create a great performance that used elements from all the different relays and created a meeting between the 3 art forms. They only had 5 days to create the performance, so Jacob had prepared many things beforehand and created the overall vision for the performance. Jacob's vision was to eliminate the borders between the art forms, so all the performers would do everything. He didn't want the theme "hunger" to be too literal, but make it more existential. During the process Jacob planned the scenarios that he wanted to try out, inspired by the different art forms and relays. When the group had tried it, he made new decisions from that, which gave a very dynamic impulse-driven process. In most of the exercises the performers were free to improvise in the set principles and in that way give their input. He used music a lot as an inspiration during the process to create different moods. In the end the performance consisted of both new and reused material. There were fixed scenes, but also improvised scenes with set principles.

## Process

This process began with every group showing a shortened version of their performances from the relays. Afterwards they did different exercises with the stage boxes directed by Jacob. The aim was to strengthen the participants as a group and test out the visual expression. Jacob gave the participants different tasks that they had to solve in smaller groups. That resulted in small showings, that became material for the final performance. During the process Jacob directed different exercises that were supposed

to give a taste of what was going to be in the final performance. He gave input to try out different visual expressions for later, adding small parts from the relays. In the first few days the group tried out different scenarios directed by Jacob, and from those scenarios he structured and planned the final performance. In the last days they worked on perfecting that. In the end they created a performance, where all the art forms were represented. However, there wasn't a true meeting between them, which could be due to the way the process was structured. In the relays the performers never got to work together and explore each others art forms, which made it more difficult to facilitate such a meeting in the end of the process. Some of the performers had an advantage since they had been on the project for a long time, but others were new to it.

See appendix for:

- Final performance - Hunger

# Final group assessment of the whole project

14th November 2017

On the final day of the project all the performers and leaders and Jacob met for a morning of assessment, of the project as they had experienced it.

Melanie and Maja presented examples of collaborative practice that had occurred in the Relays and asked a series of questions for the group to discuss in small and large groups. We gave examples of moments of collaboration that we felt had occurred during the relay process.

Collaborative practice Maja - Relay 1 - Mette created an environment of exploration in her workshop, so all the material made, came from a collaborative base. None of the work could have happened, including the performance, without collaboration.

Melanie - Relay 2 - Espen stressed equality in the work, a democracy of shared power. The first day was just a discussion on what they had seen and what ideas, that gave them. Espen was more of a facilitator than a director, he created a form that allowed them to all share in the content created, it was not imposed on them. Maja - Relay 3 - At the beginning of the process. Rasmus the director invited the actors to find an 'opening' which meant a personal response to the theme of hunger in any way they chose, he also made one. - This was one action that we perceive as collaborative - not the whole week work.

## **Non- collaborative practice.**

Maja - Relay 4 - Camilla pre -prepared all the choreographic work. She did not discuss her ideas with the dancers, and therefore, the piece they made was mostly directed by her vision.

Melanie - Relay 5 - Emil said at the beginning of the process, that he was not inspired by his viewing of the video of previous Relay. He was not prepared to have a dialogue about the themes of the project and was not interested in the fact that his group work was part of a larger project. {Melanie had talked to Emil about the project before he directed it}

Melanie - Relay 6 - Agnes has a particular series of strategies to create work which she always uses, so that meant there was little flexibility in the structure. But she does acknowledge that she needs the ideas of the participants for the creation of material. There was no discussion as a group at the beginning but there was a sharing of structural ideas later. She was very clearly the director.

We put all these examples in context – We stated very clearly: These examples are open for discussion. It is just our subjective observations, to give them something concrete to respond to. We then asked the group to respond to these questions in the group.

1. Can you choose out of your Relay experience and performance experience, where you think there was a true collaborative process happening?

2. How would you use your understanding of collaboration now if you could, in your future practice? We then asked everybody to write to us after this meeting about their overall experience in the project.

The definitions of collaboration that we presented to the group in the final assessment provoked a very strong reaction. It was intended to be a provocation and we were pleased that it evoked a very passionate debate about the meaning of collaboration, which was very useful and thought provoking for everyone.

## Final discussion with the leaders

In the afternoon Melanie and Maja talked with the three leaders: Marie, Torben and Bjarne

We started by saying:

We know that this project has created a lot of really interesting meetings, dialogues and work, but this afternoon we want to find out from you, what did not work in this process and why. So we can all learn from our experiences and share positively this information with others.

We then asked them:

1. Why did you choose collaboration as the umbrella theme for the whole project? How much discussion was there about this theme between you all? And what agreements were made between you to share a common vision?

2. At what point, was the structure for the whole project decided? {The structure, meaning all the workshop, the relays and the performance}

3. Who made the decisions and how were they made?

Once they had responded, we then offered our observations from the 3 years. We felt that there were three areas that were essential and had to be in place for any large collaborative project to be successful: **Communication / Continuity/ Commitment.**

We also observed, that part of the reason the leaders had had a few problems and misunderstandings between themselves and the participants during the project, was that from the outset it felt as if there were different agenda's coming from each of the leaders about the project, which sometimes caused confusion. We ended by asking each of the leaders to talk about what they would take away with them from this project to their own companies which has been valuable to them.

Marie, Torben and Bjarne, once the project was over, sent Melanie and Maja their final observations.

## Leaders' final observations

### **Marie**

#### **What I might have wanted to have done differently?**

Overall, it's been a fantastic process for myself as an artist. I have got new and more perspectives about mixing art forms to take with me.

Maybe knowing more about my leader colleagues goals and what they wanted to give their theatres through this project would have been helpful.

I also think that the ambition of creating a 4th language was a bit too high and I do not think it is automatically a successful criteria when and if it happens. It is for me about the content and artistic topics. What we want to tell the audience... More meetings could maybe have been useful. We actually did have a lot they should have been less about practicality and more about the art form. That could have been valuable.

But all in all considering the circumstances and looking at the size of our theatres, we achieved a lot. Even the workshops, when we all have been frustrated, we learned so much.

I also think we could have left out the attempt to be an EU project, since it took a lot of time and energy.

#### **What to take with me:**

I could see BBDC including animation theatre and other specialised art forms in our work in the future. We have already explored this with the masks in 7EVEN 2016, which I think is where I got the inspiration for PAA .

Text based work we have done over the years, but in order to make it work for our 3 theatres, a dramatic text work must be written from the beginning. So that the 3 art forms are included. I have seen my dancers develop and I am proud of how they always have been so open-minded and curious. In terms of the

final show - a more intense and continuous rehearsal period could have been great, together with a couple of more performances, so that Hunger could have been shown in Holstebro as well as Aarhus. But that demands a larger budget, and I think that if we should try this collaboration again, the financing must be different.

## **Torben**

### **What I might have wanted to have done differently?**

Focus on the playwright and not so much on the actors. The workshops had a tendency to presuppose that Katapult's main focus was on the actors. It's understandable because BBCD focus on choreography and dance, and Refleksion on puppeteers and puppets. Katapult's focus is on an artist, that is not on stage. So we should have had that focus much more than we did.

### **What would I do differently, if I was to organise a project like this again**

I think that it would to focus on the bilateral meetings. The ones where we only had to focus on two art forms. And we were too many artists to really harvest in terms of how much energy, we put into the workshops. Small bilateral workshops would have given a greater output per invested input.

### **What have you taken with you from this project of value that you can now take with you back to your own company?**

That a writer can actually be inspired to write differently by working with other stage art forms. But it demands 1) that the text is the "spine" during the workshop. That the text is the middle point, and the "where do we go from here". 2) That the main story is devised through the workshop under observation from the playwright. And that the playwright is the anchor or the director of this development process and not just a passive observer.

## **Bjarne**

### **What would you have done differently, looking back?**

It is a tricky question, because what we did was based on the circumstances and the realities of the time, and the knowledge I had.

So I am not sure, I would and could have done so much differently.

However, I can think of some examples: I would have worked for more space to actually explore more together with actors and dancers – we spent quite much time in our own exploration and then we jumped to presentation work, like in the site specific work and in the Hunger project. Not that I feel we should have spent less time there – it was needed! –

I just would like to have had more time on top of that to actually explore the meeting/the collaboration. I think that we would have benefitted from more facilitators/directors who could give tasks, set up rules for us and create frames for us to work within.

An easier question to answer is:

**What would I do differently, if I was to organise a project like this again?** With the knowledge I have now, I would of course do things quite differently. First of all, I would base the project on a well-founded idea – on a clear vision or clear subjects to investigate.

I would choose collaborators that would see the project as a necessity, who would invest as much interest, energy and passion in the project as me. I would choose – artistic practitioners that would be present in the whole process. And I would choose a production manager / organiser to take care of the practical planning and organising.

As stated above, if the situation is that the leaders/organisers don't know each other or have very different backgrounds and working methods – and structural organisational differences - I would use a facilitator to help us explore and formulate the vision, and to help us with tools for creating structures for both the whole project and for each session/meeting in the project.

## **What have you taken with you from this project of value that you can now take with you back to your own company?**

If I look upon the PAA project as a whole, it has made my desire and vision to work together with dancers and actors together with puppets even bigger, although it is difficult for me now to see when and how I could realise such a big project.

On the other hand, it might also just be one dancer and one, or some, puppets. Also, it has opened my eyes for other ways of preparing, than my normal ways. I have become very interested in spending much more time in the preparation phase, exploring the subject, exploring ways to develop visions, ideas, structures etc.

Have the questions in this project been the right questions? Have the questions been formulated clear enough?

I don't think that the leaders have had the capacity to create the right and strong enough questions. We have been vague and unclear, we have let ourselves stay with the aim to search for ways of bringing the different genres/art forms together. But putting a true, clear question or creating a thesis, no, we haven't been able to do that. And more important: we haven't done the big preparation work, we could – maybe “should”! –have done before each meeting / session. We as a group have acted as practical planners and organisers. A lot of our talk and preparation has dealt with practical stuff, and I have really missed true creative preparation work.

### ***Maja's final observations***

My name is Maja Ravn Christiansen. I am a dramaturg, and I have been a part of Performing Arts Across since September 2016 as a research assistant for Melanie Thompson. I have, together with Melanie, taken care of evaluations, interviews and the overall documentation of the process.

The purpose of Performing Arts Across was through collaboration to create a forum for working with the different genres; dance, text/acting and puppet- and animation theatre. It was about creating an expression, where the genres could exist next to each other without any of them taking focus from the others, and maybe in the end be able to create a 4th art form. During

my time at the project, I witnessed incredible meetings between people and art forms. I have participated in two 3-day workshops. One of them was in September 2016 and the other one was in January 2017. Furthermore, I have also been a part of the relays in the autumn of 2017. The three different processes varied in structure and tested different ways of creating a meeting between the art forms. I made some of the most interesting observations in September 2016. Inspired by a manuscript, every artist created a small piece by themselves, which they then shared with and taught the others. After that, they worked on each other's material, and a certain curiosity towards each other's craft evolved. Through that, the artists were able to create some really interesting meetings between the art forms. I specifically remember a showing, where the artists succeeded in doing that. An actor performed a text. It was about a father, who talked about his daughter. Behind him was a puppeteer, who manipulated a marionette in front of the actor. The puppet was supposed to represent the daughter, and the interaction between the puppet and the actor felt real and believable. Their interaction was in the same showing supported by the dancers, who through the dance added an abstract dimension to the scenario. Another example is a showing at the same workshop, where an actor performed a text together with a puppeteer. The dancers in the showing were very curious towards the puppet and started copying its movements, making a choreography out of them. In my opinion, there is a great potential in this way of working, when you want to make the art forms meet in a common expression. The artists get inspired by the same thing, and after that they work independently to be able to teach the others a piece. The others get inspired by that material and use the inspiration in their own work and together with others. This method calls for curiosity and makes the artists more aware of their own and the other's craft, by teaching and being taught material. This gives more complex pieces that connects the art forms in a meaningful way.

The leaders tried to apply the same concept to the process in the autumn of 2017. This process functioned as a relay between the theatres, where every theatre produced showings on their

own. The purpose was to be inspired by a previous showing made by one of the other theatres, and send a new showing on to the next theatre. Even though the idea was good, this structure made it more difficult to create interdisciplinary meetings, because all the art forms worked very independently throughout the process. In the end, the purpose was to make a performance in 5 days that connected all the elements from the different relays and created a common expression. However, it was difficult to create a common expression in that amount of time, due to many of the performers being new to the project. Therefore, they didn't know that much about the other art forms and had only met the other artists shortly during the small handovers after a showing. A way of solving this problem could be to make longer handovers between the theatres, where it wasn't about watching a showing, but teaching the others something that is strongly connected to the essence of the art form. When that is said, the final performance was still incredibly beautiful and the director managed to make all the art forms equally represented all the way through. The next step could be to give the artists more responsibility and through their collaboration and knowledge create a meeting between the art forms to form a common expression; and maybe a 4th language.



## Conclusion - (and useful tips for the future)

1. That a production manager is essential, to oversee the whole projects practical and organisational needs
2. That you work with the same participants throughout the process or, if that is not possible, that there is an artistic group of leaders who both take part in the organisation and participate on the floor and take part in the evaluation, so that you secure that the experience and the knowledge is kept and developed/used in the further process and carried on artistically in the future. And also that the new participants are thoroughly informed about the history and goals of the project.
3. That you form a kind of a document / manifest from the start, expressing the goal and the vision for the project with all parties involved.
4. That you create some form of a contract to make sure that everyone understands and agrees on the same expectations, agreements, responsibilities.
5. That there is a shared agreement between all parties about how documentation and ongoing assessment is developed through the project, because it is essential that there is a clear and concise legacy for the future.
6. To be aware that the term collaboration has many different meanings for arts practitioners, depending on their practice, their experience and their cultural background.

Video  
process moments



The project was supported by:

Region Midt  
Aarhus Kommune  
Aarhus 2017 Fonden  
Statens Kunstfond

# Full list of participants

## Site specific workshop

### Dancers:

Isabella Harritz Sørensen

Emmy Louise Thomsen

Manuel Gaubatz

Marco Rizzi

Charlotte Anne Logan

Bartosz Woszczyński

Zaneta Majcher

Lionel Ah-Sou

### Actors

Kinne Lucas

Claudia Hoyda

### Set designer / puppet designer

Mariann Aagaard

Naja Schønemann

### Puppeteers

Aapo Juhana Repo

Sif Jessen Hymoeller

Rebeckah Caputo

### Technicians

Morten Meilvang Laursen

William Højberg Nielsen

### Director

Melanie Thompson

Director apprentice and performer  
Will Pegna

Directors assistant  
Bjarne Sandborg

Dramaturg  
Kirstine Lilleøre Christensen

Research/Documentation  
Melanie Thompson

Artistic director, observer  
Torben Dahl  
Marie Brolin-Tani

### **September workshop**

Dancers  
Isabella Harritz Sørensen  
Emmy Louise Thomsen  
Manuel Gaubatz  
Marco Rizzi Charlotte  
Anne Logan  
Bartosz Woszczyński  
Zaneta Majcher  
Lionel Ah-Sou

Puppeteers  
Aapo Juhana Repo  
Bjarne Sandborg  
Rebekah Caputo

Actors  
David Elnebo  
Anna Nøhr Tolstrup  
Matias Hedegaard Andersen

Writer

Julie Petrine Glargaard

Director

Petra Berg Holbæk

Dramaturg

Kirstine Lilleøre Christensen

Research/Documentation

Melanie Thompson

Maja Ravn Christiansen

Artistic director, observer

Torben Dahl

Marie Brolin-Tani

### **January workshop**

Dancers

Isabella Harritz Sørensen

Emmy Louise Thomsen

Manuel Gaubatz

Marco Rizzi

Charlotte Anne Logan

Bartosz Woszczyński

Zaneta Majcher

Lionel Ah-Sou

Actors

Matias Hedegaard Andersen

Sophie Zinckernagel

David Elnebo

Puppeteers

Aapo Juhana Repo

Bjarne Sandborg

Rebekah Caputo

Dramaturg  
Kirstine Lilleøre Christensen

Director  
Jacob Stage

Producer / observer  
David Price

Research/Documentation  
Melanie Thompson  
Maja Ravn Christiansen

Artistic director, observer  
Torben Dahl  
Marie Brolin-Tani

## **Relays and Hunger**

### **Relay 1 - Black Box Dance Company**

Dancers: Paulina Šmatláková, Shawn Willis, Mason Jubb, Erica Mulkern

Facilitator/director: Mette Aakjær (Wunderland)

Research/Documentation: Melanie Thompson, Maja Ravn

### **Relay 2 - Teater Refleksion**

Puppeteers: Aapo Repo, Rebekah Caputo (UK), Bjarne Sandborg

Facilitator/director: Espen Dekko (NO)

Research/Documentation: Melanie Thompson, Maja Ravn

### **Relay 3 - Teater Katapult**

Actors: Matias Hedegaard Andersen, Sophie Zinckemagel, David Enebo

Writer: Jeanette Munzert

Director: Rasmus Ask

Research/Documentation: Maja Ravn

### **Relay 4 - Black Box Dance Company**

Dancers: Paulina Šmatláková, Shawn Willis, Mason Jubb, Erica Mulkern

Facilitator/Choreographer/director: Camilla Ekelöf (Region Teater Väst, Sweden)

Puppeteer: Astrid Kjær Jensen

Research/Documentation: Maja Ravn

### **Relay 5 - Teater Katapult**

Actors: Matias Hedegaard Andersen, Sophie Zinckemagel, David Enebo

Director: Emil Hansen

Writer: Amalie Olsen

Dramaturg: Kristoffer Spender

Research/Documentation: Maja Ravn

### **Relay 6 - Teater Refleksion**

Performers: Andy Manley (UK), Aapo Repo (FI), Bjarne Sandborg

Director: Agnes Limbos (BE)

Research/Documentation: Melanie Thompson and Maja Ravn

## **Hunger project**

Director: Jacob Stage

Dancers: Paulina Šmatláková, Shawn Willis, Mason Jubb, Erica Mulkern

Puppeteers/performers: Aapo Repo (FI), Rebekah Caputo (UK),  
Andy Manley (UK), Bjarne Sandborg

Actors: Matias Hedegaard Andersen, Sophie Zinckemagel, David Enebo

Research/Documentation: Melanie Thompson and Maja Ravn

# Appendix

## Table of Contents

Background for the project .....	2
Who are the companies and leaders? .....	3
Teater Katapult .....	3
Teater Refleksion.....	3
Black Box Dance Company .....	4
Who are the researchers? .....	5
Site-specific workshop – 2016 – Manifesto .....	6
Site-specific workshop – 2016 - Documentation.....	7
Site specific workshop – 2016 – Final scenario .....	12
Site specific – 2016 – Book list .....	16
September workshop – 2016 - Documentation .....	18
September workshop – 2016 – Maja's observations .....	25
January workshop – 2017 - Documentation.....	27
January workshop – 2017 – Open letter to team after the workshop.....	36
Relay 1 – Black Box Dance Company.....	37
Relay 2 – Teater Refleksion .....	41
Relay 3 – Teater Katapult.....	47
Relay 4 – Black Box Dance Company.....	51
Relay 5 – Teater Katapult.....	56
Relay 6 – Teater Refleksion .....	60
Last performance – Hunger .....	67
Documentation videos from relays and Hunger .....	75
Activity list for Performing Arts Across .....	76
November workshop – 2014 - Documentation .....	147
March workshop – 2015 – Documentation.....	155

## Background for the project

Teater Katapult, Teater Refleksion and Black Box Dance Company are all members of Scenekunstnetværket (SceNet) in Region Nord- and Midtjylland, which consists of 25 professional theatres in the region with their own stage and production. SceNet's aim is to strengthen and develop the performing arts in the region. Back in 2011, SceNet wanted to create a forum for exploring artistic meetings between the members of the network. That became the project "Døgnflue", which was one-day workshops between two theatres to challenge each other artistically. Three years later, SceNet encouraged the members of the network to get together and work interdisciplinary. Bjarne Sandborg, Torben Dahl and Marie Brolin-Tani got together in 2014 to create a 3-year project, focusing on collaboration between dance, text/acting and puppeteering. They wanted to create an expression where all the art forms were equal and maybe create a 4<sup>th</sup> language.

In the summer of 2015, they tried to upgrade the project to an international EU-project. Here Melanie Thompson joined the project to work with research and documentation. They created the vision: "How can a meeting between different art disciplines through collaborative experiments, generate creative material and successful performance work?". The EU-project got cancelled, but the leaders kept Melanie, because they wanted a thorough documentation and presentation of the results.

Before the September workshop in 2016, as this book begins with, the leaders had already held several previous workshops. The full overview of them can be seen in the *Activity list for Performing Arts Across* in the appendix.

## Who are the companies and leaders?

### Teater Katapult

Teater Katapult has existed since the mid-90's. The aim was to work with relevant issues from the world around us; kickstart debates and make the audience reflect. Katapult focuses on the dramatic text as the foundation for performances.

From this focus on text, projects like DramatikerLab and WriterDirector Lab, has emanated. The theatre's own productions are often examples on what the local performing arts environment are able to do, when there is a focus on the synergies from the very early stages in the process.

### Supporters

- The Municipality of Aarhus

### **Torben Dahl**

Torben Dahl is the founder of Teater Katapult in Aarhus in 1995 and the manager of the theatre since 2002. He has been the leader and creative producer on countless own productions from 1996 to today. Lately he has worked on the acclaimed "Happy Nation" by Bjørn Rasmussen and "Bye Bye Yue Yue" og "Das Unheimliche" by Line Mørkeby.

He is the creator of the theatre concept AudioMove, a recipient of "Teaterkritikernes Initiativpris", the cofounder of the talent stage Ambassaden and a member of Godsbanerådet since 2012.

### Teater Refleksion

Teater Refleksion creates performances for children and adults alike. We have during the past 25 years created an unique knowledge and skills in puppetry and animation theatre. The performances are created in an intense production work where every detail and every movement is refined and when seeing one of Teater Refleksion's performances one has to devote oneself to a concentrated presense and intense attention. The content is of great importance – striving for universality in

the choice of story or theme. At its best the performance can be enjoyed by both adults and children. If the performance are able to inspire the audiences to live their lives with courage and engagement, then we succeeded in our aim to touch and challenge.

### *Supporters*

- The Municipality of Aarhus
- The Danish Arts Council
- Region Midt
- Aarhus Kulturhovedstad 2017

### **Bjarne Sandborg**

Bjarne Sandborg is a founder and artistic director of Teater Refleksion since 1990. He works as a director (eg. The Way Back Home, Songs from Above, Goodbye Mr. Muffin, Paradise) and a puppeteer (eg. Brother Sun, Sister Moon, Boxy George). Sandborg has also over the years created performances in collaboration with Gruppe 38, Branar Teatar, Teater My and Teatret De Røde Heste.

### **Black Box Dance Company**

Holstebro, the city where the dance company is based, has already a well-established talent development process, which already starts at kindergarten level. Black Box Dance Company provides a highly developed final stepping stone to this process, so we can strengthen the entire tribe of talented young people. For the young graduating dancers, the importance of having role models in their environment is a true inspiration.

Several times a year we have the possibility to provide places for interns, who follows the training and rehearsals together with our dancers.

Black Box Dance Company started out in 2013 with 6 handpicked professional European dancers, who were at the beginning of their career, but expanded

in October 2014 to 8 dancers, because it was needed for the performance "PUSH" and later "7EVEN".

### *Supporters*

- The Municipality of Holstebro
- Musikteatret Holstebro
- Bikuben Fonden

### **Marie Brolin-Tani**

Marie Brolin-Tani has been the artistic director of Black Box Dance Company since the beginning. She is a trained dancer educated at Balettakademien in Stockholm, London School of Contemporary Dance and Centre de Danse du Marais in Paris. As a dancer Brolin-Tani has worked for the Danish National Opera and Aarhus Theatre. In 1992 she started the dance company MBT Dance Theatre in Aarhus, that quickly became one of the leading dance companies in Denmark.

In 2001 Marie Brolin-Tani became the CEO of Skånes Dansteater in Malmö, Sweden. She has also been teaching at the Danish National School of Contemporary Dance, until she was hired as the artistic director of Black Box Dance Company in 2013.

## Who are the researchers?

### **Melanie Thompson**

Melanie Thompson has been active as an interdisciplinary artist for 30 years. She has initiated and co produced many large art events, mostly funded by the Arts Council. She has travelled widely teaching and performing. Since 2000 she has been involved in curating/producing a series of high profile public art projects. Throughout her career she has taught and facilitated people of all ages and backgrounds in performance, writing and drawing, installation and site-specific practice. For over 10 years she was a visiting tutor for of Nordisk Theatre School Denmark and Sheersburg College Flensburg Germany. She also taught in all departments at Dartington College of Arts for 20 years and 4 years as a freelance lecturer at

Falmouth University Cornwall. At the moment, she is mostly working in Aarhus Denmark where she has an ongoing relationship with Teater Refleksion and Secret Hotel -a center for interdisciplinary and sustainable practice.

### **Maja Ravn Christiansen**

Maja Ravn Christiansen is currently doing an MA in Dramaturgy at Aarhus University. She has been working at Performing Arts Across since September 2016 as a researcher. She has, together with Melanie, taken care of evaluations, interviews and the overall documentation of the process.

Maja is very interested in interdisciplinary and immersive work, and has over the years been working on different projects as a dramaturg and researcher, latest for the Aarhus-based performance group Wunderland and the theatre laboratory SeachangeLab. At the moment she is writing her MA-thesis, where she is developing tools for audience talkbacks, when working with immersive theatre.

### **Site-specific workshop – 2016 – Manifesto**

1. Be open from the start to different ways of perceiving your personal practice.
2. Search out not only the commonalities but also the differences between your own work and others.
3. Listen, be prepared to have a dialogue, and meet others half way.
4. Let go, allow the common / shared idea to develop, don't hang on to your definitions of what works and what does not.
5. Take your time, collaboration like any skill takes practice; discover your own rhythm of work.
6. Challenge your habits and be aware of inherent prejudices in yourself.
7. .Do not make assumptions about what you can or cannot do, or what your collaborators might be capable of.
8. Always be curious, try to say yes more often than no.
9. Be brave, trust the process, the end result will take care of itself.
10. Allow yourself to be vulnerable.

11. Follow your instinct.

## Site-specific workshop – 2016 - Documentation

### **Monday evening 4<sup>th</sup> of January**

5.30 - Everyone arriving

6pm – Dinner on the floor like a picnic so everyone has to share.

At end of meal – go into theatre- do listening exercise.

Ask everyone to lie on floor - introduce myself/Melanie (read something) And a bit about project (write)

Do hand warm up – Then ask everyone to shake hands with everyone else and share info Name / place of birth / extra special talents ( can you play a musical instrument?) sing / smoke

Then do hand exercise and foot exercise in changing partners.

Then take them into film room where principles are projected on screen. Ask them each to write in chalk their favorite principle.

### **Tuesday 5<sup>th</sup> January**

10:00 –1:00 preparation - Introduce ideas about site specific and collaboration through practice.

Warm up – leading body parts / writing name in space solo / couples

Running starting / stopping/ listening – awareness of self in group

Dynamics exercise. – shared language

In partners take your partner through a walk in the building blindfold.

( awareness of other senses / spatial awareness / trust )

2:00-5:00 - When I work with performers who are exploring the idea of site-specific work the main element that I stress is time, in traditional arts making there is a research period, a making period and a presentation period. In site-based work, the whole project should be seen as a continual process. Every phase counts equally and will resonate in the final event. The work is an ongoing interrogation of the

context of the place as the main source/material.

These are a series of questions, which I always ask myself before I begin any site-specific project:

A. What can the site tell me? Through it's architecture, atmosphere, history and found objects/traces/memories

B. What can I offer the site? Is it possible to have a dialogue / conversation with the site?

C. What connections do I make personally with the site?

D. Are there larger, possibly broader cultural and political issues that connect me or alienate me in relation to the site?

E. What is the sites context in relation to its physical position, but also to it's community.

Explain how we will work on this project. How normally I have more time and the process is more organic. But because of lack of time, I have already done the research on the site and made initial decisions about structure. Research always goes hand in hand with site specific work. Structure is informed by the research which comes directly from a response to the site. So the structure will be a journey around the building led by a guide. Structure is also informed by sound. The sound could be the line through. Light will mostly be domestic. And everybody will have a torch. The performing elements will come from their response to specific spaces in the site. Each performer will have a solo moment or and a duet and a group piece. All performers will share their work with the group. All performers will be asked to do something they have not done before. All performers need to notate their work and personal process in some way using notebook / camera / recording etc.

Ask them all to walk around the building in 4's and explore it and find a favorite place and then create something in it in response to it. Use a torch, a sound and a performing moment, could be a task, a dialogue, an action but it must directly relate to the chosen space. Feel what the space is telling you and do not censor.

Whole group goes on journey and looks and I respond.

End of the day: lying down and digesting the day and documenting thoughts.

### **Wednesday 6<sup>th</sup> January**

10.00 – 11.00 - Flow warm up to music, couples mirror work.

Gesture work – in a circle – sharing your own – then create composition with gesture and dynamic

Create miniature installation in hand from memory

12.00 – 1.00

Talk about the research and the sense of ghosts past.

The building: My feeling is that this building has many layers of memory. Creating a mood an atmosphere is key – image of cutting across time, looking into pockets of memory.

Creating soundtracks of old telephones ringing / typewriters/ machinery / footsteps on stairs and in corridors. Moments glimpsed of people outside on bicycles arriving or leaving with newspapers / running up and down stairs and echoes of heels in corridors/ people working/ outside people smoking / snatches of conversation. Dark, misty, people with torches. Domestic light, film playing people watching, people writing, a sense of urgency, deadlines.

Images – Someone in the tree in the courtyard, a couple in a deep embrace in the lift, lit and with sound. People with piles of papers constructing something. Writing the stories with chalk on the walls

One layer is the newspaper, late nights writing copy, machine sounds but that should be mixed up with other memory's, late night drinking, dance hall and a place where a murder happened.

Getting a feeling of a slow build, first image under the tree is a body chalked on floor / crime scene, then clues throughout of what might have happened mixed up with the newspaper offices. Maybe a sub plot building up of the moments before

the murder. Final 2 scenes is the dance hall at full swing and then final image is a body lying under the tree. ? Writing a story on the walls in the black room – everybody writes and audience joins in?

### *12 moments*

1. Main entrance corridor where newspapers on wall are – light
2. Tree and square – light and chalked body? (maybe sound)
3. Audience enter building – via kitchen stairs –2 spaces at top to look at landing with window/ toilet and bathroom. – an argument?
4. Into eating area / kitchen – group piece / 3 offices – small lit areas –sound – whose eating?
5. Into main bar / foyer area. Glitter ball – ballroom dancing / music, small installation.
6. Audience see actions in long theatre corridor/ all doors closed but lights on in all rooms, so a sense of activity, possibly sound coming out of closed doors. - sound
7. Audience are taken in to film room – see film and action – sound - and they had psychedelic light on the walls. Then text is revealed on walls?
8. Audience led down corridor to lift, they go down in it. ( 5 at a time) music in it. - sound
9. Audience watch lift piece (very brightly lit) 5 dancers
10. Activity in car park – roof lit and stuff on it, look up and see people in workshops that were closed to them, light and sound. Refleksion installation in smoking shed. Image of Morten and William sitting on a bench, smoking, surrounded by puppets from lots of different shows. Van loaded with papers and drives out .Bicycles coming and going.
11. Audience led back up main staircase where they see performance on pyramid roof - ?
12. Re - enter foyer where there is an office party in full swing. – sound
13. Back to tree and see below 3 pairs of sneakers.

Throughout – performance we hear stories – either live or on tape.

Political element running through – Right wing attitude of paper and racist led murder?

Share Images - a party / dance / late night conversations / a murder / people smoking / lovers meeting / deadlines, all action connected to that, a developing pulse. Stories told by people we interviewed. Read transcripts.

What sounds ? Machinery, typewriters, printers, what activities / tasks / actions / what conversations / orders / arguments ?

Give and they choose different spaces to different people

2.00 - 5.00

Solos first

Then duets / then small groups – look at all pieces

Evening – I create response in structure and route

### **Thursday 7<sup>th</sup> January**

10.00 – 11.00 prep – group work – following me – rhythm / repeat etc

Look at large group pieces – all morning

2.00-5.00

Structure and rehearse

6.00-9.00

Try a run through

### **Friday 8<sup>th</sup> January**

10.00-11.00

Preparation

11.00-4.00

Rehearse

4.00-7.00

Present

## Site specific workshop – 2016 – Final scenario

### **Shaking Hands with Ghosts**

#### **Intro**

Audience enter Main entrance corridor (after meeting Melanie, who gives context to project and ask for email feedback) where newspapers on wall are, they are lit - guides (Lisbeth and Bjarne) ask them to look and read. Then walk forward together and look at Refleksion sign.

**Light:** Spot from window is lit from the beginning.

**Sound:** -

**Costumes:** Aapo has coat on.

#### **2. In a tree**

Tree and square - walk forward and see man in tree (Aapo) - lit from below. (He looks confused) Kinne steps forward and sings a song to the bouncer.

*Poor Racheed Lawal in a tree so confused, he does not know why he is there. he thinks i am in the wrong place, I should be in the ring fighting or at the door making sure there is no trouble.....*

**Light:** Same

**Sound:** -

**Costumes:** Both in coats.

#### **3. Group: Late for work.**

Suddenly a whole lot of people rush past

**Light:** Same

**Sound:** -

**Costumes:** Everyone has coats (and hats) on.

**Practical:** Will is the last one - closes the door.

#### **4. Staircase with Chilli John. Part 1**

Audience enters building via kitchen stairs, which are staged. Chilli John talking.

**Light:** Candles lit by Marianne.

**Sound:** Cue: Will stays behind, hears the door and runs up to give cue.

**Costumes:** -

#### **5. Staircase with Chilli John. Part 2**

People seen and heard in toilets preparing for day / night – talking.

**Light:** Same

**Sound:** People talk when story of Racheed is done. Sound stops when finished.

**Costumes:** -

#### **6. Kitchen**

Big office lit and covered in newspapers. People (and puppet) inside working. Frk. Frederiksen (Claudia) is being fired. She leaves.

Sound from 3 offices.

**Light:** Actors turn necessary light on before audience enters.

**Sound:** Emmy and Manuel hides in two offices.

Cue music on: Before audiences enter.

Cue music off: When the ballroom dancing music is on.

**Costumes:** With coats

## **7 Installation and ballroom dancing**

Into foyer area. Installation. A couple is slowly dancing, (Isabelle and Marco) with a teacher (Marie) teaching ballroom dancing ('Shining' soundtrack). Ballroom music.

**Light:** Guide gives cue to Marie, who turns on light

**Sound:** --“— and music

**Costumes:** Marie normal. Marco without coat and shirt. Isabelle with blue skirt.

**Practical cue:** Other performers goes down the kitchen stairs and up the other stairs to the Pink Floyd room.

8. Cut out.

## **9. Pink Floyd**

Audience are taken in to film room – Pink Floyd playing. People and puppets are dancing. Psychedelic light on the walls. Scream. Silence. Monologue from Claudia with torch.

**Light:**

**Sound:** Music in room is turned on after 3<sup>rd</sup> correction from Marie to the dancing couple.

**Costumes:** Without coats and hats.

**Practical cues:** Lionel leaves as the first. Then audiences.

## **10. Corridor**

Audiences are led to the end of the corridor. Corridor very noisy mechanical sounds. Performers come out as a group and go down the corridor (Choreographed moment with dynamics by Marie).

Audience goes to see installations by the toilets. (Glass cabinet and lift.)

**Light:** Lamp is hidden. Normal light.

**Sound:** -

**Costumes:** Men: Coats and hats. Women: Coats without hat.

### **11. Racheed in lift and being attacked**

Audience watch lift from car park. Racheed seen as a figure. Goes down alone.

**Light:** Lamp is turned on and off by Naja. Other light is automatic in the lift.

**Sound:** -

**Costumes:** With coats

### **12 Activity in car park**

The five guys are waiting for Racheed by the lift. Lionel and Marco follow him as he goes through the crowd. The three others come after their fight has begun. Arpo goes and the five guys follow. Afterwards, three girls are going to get their bicycles and four are helping William load the van.

As people go past tree they see chalked body.

**Light:** Spot on chalked body turned on before the audience comes.

**Sound:** -

**Costumes:** Men have coats but no hats. Women have coats and hats.

**Practical:**

Marianne has made the chalked body.

William turns on the car and the girls start their actions when the guys leave.

### **13. Rooftop threatening**

Audience led back up main staircase, look through stair doors and see Arpo and 5 men cornering on pyramid roof.

**Light:** -

**Sound:** -

**Costumes:** With coats, no hats.

**Practical:**

The guys all go through the window – Arpo first, Will last.

The guides open the window and let few people see at a time. The scene is played twice.

The guides wait until the music starts to let the audience into the foyer.

#### **14. Party**

Re - enter foyer (Aarpo by the door) where there is an office party in full swing. – mix of 70's and 80's 90's tracks. Everybody having good time - audience join in?

**Light:** When Will (the last of the guys) have come in, the light is turned on.

**Sound:** Same as light.

**Costumes:** No coats or hats

#### **15. Dead Racheed.**

Back to tree and see below body of bouncer. Singer steps forward and sings final part of song.

Poor Poor Racheed Lawal under a tree so confused, he does not know why he is there. he thinks i am in the wrong place, I should be in the ring fighting or at the door making sure there is no trouble

**Light:** Spot on Aarpo lit before the audience comes.

**Sound:** -

**Costumes:** Everyone has coats (and hats) on.

**Practical:** Guides make sure no one stands in the gate (one goes down first).

Everybody leaving party and work go past audience and out main door.

Audience leaves by main door.

#### **Site specific – 2016 – Book list**

- One Place After Another - site -specific art and locational identity  
Miwon Kwon, MIT Press 2004
- E, Suderburg editor Space site intervention situating installation art : London,  
U.K. University of Minnesota Press Minneapolis, 2000

- S, Lacy Mapping the Terrain, New Genre Public Art : U.S.A. Bay Press,Seattle,1995
- P. Auslander From Acting to Performance: London, Routledge, 1997
- M, Foucault. Of Other Spaces essay Visual Cultural Reader edited by Nicholas Mirzoeff, Routledge, London 1998
- N. Bourriaud : *Relational Aesthetics*. Paris: Presses du réel, 2002
- J, Dewey. Art as Experience : New York, U.S.A. Perigree Books,1934
- M, De Certeau The Practices of Everyday life : U.S.A ,University of California Press,1984
- G. Perec Life a Users Manual – Vintage Books London 2008
- school book 2 - goat island - can be ordered from - Arnolfini Bristol U.K [www.arnolfini.org.uk/visit/bookshop](http://www.arnolfini.org.uk/visit/bookshop)
- L,Lippard The Lure of the Local - senses of place in a multicentered society : U.S.A, Library of Congress,1997
- K,Tester (ed), the Flaneur : London, U.K. Routledge,1994
- B,Viola. Reasons for Knocking at an Empty House Writings 1973-1994 : London U.K. MIT Press, Cambridge ,Massachusetts and Anthony d'Offay Gallery,1993
- From Studio to Situation –Edited by Claire Doherty Black Dog publishing 2004

## September workshop – 2016 - Documentation

### **6th September**

Marie's introduction to project: "Three art forms meet and maybe create new fourth one?"

this is an investigation, what can others give you"

"We are open, then very interesting things can happen. Be open minded."

### Reflexive Research Workshop

Led by Melanie Thompson

We asked 5 questions and did a series of practical exercises.

1. What is reflexive research? 'Think of research as an agent from the outside that transforms the material within, that bring nutrients to the digestion of our personal, individual experiences' Lin Hixson Goat island

2. Why we are doing this? The role of reflexive research is to create a shared language and form so that the participants in the experiment (and others outside) can understand clearly the processes that were developed and experienced in discovering material for performance through the act of collaboration.

3. How do we do this? Observation / questioning / experience and knowledge sharing /

4. Who does it? We all need to practice reflective research. Each day and evening, I will meet with the leaders of the work for that day to understand what they wish to discover. I will be talking to participants and observing what is happening in the work and giving feedback. There will also be a group of invited guests who will follow the project and at times give feedback of what they experience to us all.

All participants will have a notebook and at times the use of a camera to observe and document what is happening as it happens. But more importantly begin to practice reflective time at the end of each day and the end of each stage of the project.

5. When do we do it ? Like all practices we need to do this every day for it to work properly. Because this is not just something you learn and add to what you do, it needs to become part of what you do.

### Workshop 1

The participants were divided into 3 groups consisting of

1 actor

1 puppeteer

2 or 3 dancers

Each group was given a scene from a play pre written by playwright. Play has come out of another workshop.

The 3 groups were given different scenes from the play.

### *Individual work*

The first task is to translate text into your art form, create your own solo response. Create a 5 min piece.

### *Reflection time / meeting with leaders -*

1. There was a confusion between them about the explanation of the first task and how to develop into the 2nd task. They agreed there has not been enough discussion about this before.

2. We decided we needed to clarify concept of 'handover' of material to another.

3. Discussed and clarified for Petra, Director role for this week.

Reflection time participants - they were asked to

1. write anything that happened today that was important
2. important in the work
3. a sound
4. a movement

## **7th September**

### *Morning meeting with leaders*

Melanie asked for documentation of first 2 workshops they have done last year.

Melanie asked to speak to group about Maja's and her roles as documenters- to clarify that we are part of the process. And the documentation is for them to learn from too.

Melanie asked for images and short C.V's of all leaders for web site and Facebook. Discussed the development of the 3 workshops today.

It was decided that we would all observe, but not effect, if there were any problems then we would discuss before intervening.

Melanie clarified that meetings in the morning were to discuss the day ahead and evening meeting are for reflection and feedback.

### *Warm up*

led by dancers for whole group.

### Workshop 2 - 10.30 - 12.30

#### Partner work

Everybody hands part of their work to another participants with other art forms in their groups, they each have 30 mins to do this.

**Observations** - Marie felt that because each group was given a different amount of text she thinks that has effected the way they have worked on it.

Melanie question to performers how much has the text / script / narrative effected the work they have made ? Have they read the whole play?

### *What we observed*

Group 1 - Each practitioner is teaching the others a small composition using their art form.

Group 2 - showed each their compositions and then immediately reflected on how they wished to develop the work and then gave each other tasks. And then took elements from tasks and objects from each other and made new compositions.

Group 3 - they taught each other their compositions in different ways, some copied what they were given and others translated the form into their art form.

### Workshop 3 - 13.30 - 16.00

Individually / small groups

Each participant will create a new solo from all the material they have experienced from the others (mix material) - in a way that feels natural to them.

### *Observations*

Dancer said difficult to work with text and movement sequence at the same time. Then they will show that solo to others in group and discuss.

### Workshop 4 - 16.30 - 18.30

Small groups work together, combining everyone's material into one piece.

### *Ways participants responded to workshop 3 and 4*

Group 2 - each person created solos from tasks given by others in group which involved same elements, for example a hanky, eye contact.

Group 1 - showed solos and then after each discussed work. Very reflective, discussed what was useful to keep.

Group 3 - no talking, just showed solos one after the other, then discussed group

work.

### Evening meeting with the leaders

Play is what they had - no definite idea - content not important, but important that it is a skilled writer. - Torben

Feedback - Bjarne - structure / tight and clear frame - but freedom to explore - from perspective of performers.

Big progression today and yesterday.

Torben - interesting to see how 3 art forms effect each other.

We have achieved more than other workshops.

Petra - can see many possibilities, good atmosphere, supportive.

Marie - she could see moments of 4th art form - different ways of working and processes.

Everyone is saying yes - because they trust us.

Tomorrow - Petra - is proposing everyone works together.

Things she sees to develop are - memory- women - unpleasantness - working as one all on stage. bringing puppets forward on the stage.

### *End of the day*

Participants were given new reflexive activity - lie in space for at least 5 mins - then have pen and paper near by and just write what comes as a response to the day. do not stop writing until you have written for at least a full 4a double side.

## **8th September**

### *Morning meeting*

Discussed how Petra was going to work through the day. The group discussed how to talk to the visitors who were coming to see work in progress from 16.00

I proposed that Petra talks to audience about creative work, Bjarne about structure of project and I will put into larger context and explain reflexive research role and

documentation.

I also explained I will make a small film about this September and send out a series of questions to every one next week.

Then I proposed that I run an evaluation session from 17.30 to 18.15 asking everyone to respond to and discuss “ During this part of the performing arts across project - what has challenged your practice and what is now new in your thinking about the act of collaboration ?

*Warm up*

led by two dancers for whole group.

Workshop 5 - 10.30 - 12.30

Petra asked to look at all 3 group works - first time all groups see each other's work.

Workshop 6 - 13.30 - 16.00

Petra brings together all material into a whole. She has decided what she wants to keep and develop.

Workshop 7 - 16.00 - 17.30

They work in small groups - then come together to share.

Present to audience. Open rehearsal / sharing with audience.

*Audience feedback*

- Very exiting presentation. There was a sensibility for each other's form and expression that haven't seen before

*Audience comment*

- The minimal use of words and sentences - and the repetition of some phrases - meant that the words became very pregnant statements - the words that were chosen were all important and the meaning of them got really strong - compared to some of the other workshop-presentations where the text has

come to play the main part even if it wasn't the intention

*Audience comment*

- There is a contradiction in the way that you present this to us guests. Even if you say that this is an open rehearsal it very much had the quality of a performance - and that is problematic, that the people watching this work cannot help thinking as an audience to a performance.

*Audience comment*

- The puppets need to be larger in order to work together with the dancers and actors - and the amount of people on stage.

*Audience comment*

- The moment that worked best in terms of use of puppets was the moment where the marionette girl climbed up the actor. Especially because it was a string marionette so that the puppet was free of hands. We saw only the puppet clinging to the man's chest.

*Audience comment*

- The copying of puppets' and each other's movements often work well, but it is also a bit obvious - I did not see anything new in this presentation.

*Audience comment*

#### Final evaluation - 17.30 -18.15

Petra - a challenge to learn how to combine everything.

Bjarne - past challenge to work with text. New thing learnt was working with a tighter more supportive structure, good balance between form and freedom.

Torben - challenged his textual practice, would like to explore changing text along the way.

Charley - having a chance to try new skills so different from her own.

Rebekah - challenging her to learn new skills.

Bartok - challenge to trust process and give time to explore step by step.

end of this ask participants to send one page of writing of observations - 3 pictures

and 1 video - by 20th September.

#### Evening meeting with leaders - 19.00 - 20.00

1. Learn from Petra's experience this time for future - more time - less text led.
2. Big discussion about next time the writer responds to other art forms not as every other workshop the other art forms follow the text. Bjarne and Maria want this change for January project.
3. Bjarne likes the structure of this workshop.

## September workshop – 2016 – Maja's observations

### **Key points from the responses**

- Trust the process.
- A feeling of a general understanding of each other after experiencing each other's art forms (a phenomenological effect – you learn from experiencing on your own body).
- The short deadlines were challenging. Most participants wished that there were more time for group work and less time for individual compositions.
  - o But as Mattias expresses – the short deadlines forced the participants to capture the soul and the main themes of the play in their composition.
  - o It was especially difficult for the actors to teach the others their art form due to the time constraint. They had to create a choreography, which is not how the true art form works.
- Be aware of what you can offer the group with your own art form and skill.
- You have to put your own vision and ownership aside to create common ground and a fellow ownership of the piece.
- More precise guidelines.
- For some it was difficult to mix their knowledge and not be stuck in their own craft.

*For the leaders:*

- Finding a balance between intervening and holding back.
- The writer should be unprepared.

### **Observations from the workshops**

The 3 groups understood the tasks differently.

#### *Group 1*

Each participant was teaching the others a small composition using their art form.

#### *Group 2*

After showing their compositions, they already decided how they wished to develop the work, and then gave each other tasks to use in their own art form.

#### *Group 3*

They taught each other their compositions in different ways. Some copied and others translated the material into their own art form.

The participants recognized the themes from the text in each other's compositions. The participants reflected on how to combine the group's different compositions so all of them became equal in their final piece.

### **What can be learnt?**

- Using a text as a starting point can be limiting to the process.
- I think the leaders should think about what part they would like the text to play, when the main goal is to combine three other art forms.
- Is it useful to use a text when working with 3 other art forms?
- Is there a more equal starting point?
- The structure is tight, but they try to give the participants freedom to explore. However, because of the structure, the material can be difficult to use, if the instructions isn't followed in a certain way.

- For next time: Either the structure should be looser, or the instructions should be clearer.
- It is a good idea to make sure that the participants don't try to skip ahead, because there is a lot of potential in exploring under the specific task given.
- The actors had an issue teaching their art form to the others, because they had to make a choreography, and their art form is much more than that.
- The leaders should think about what they want to achieve. Do they just want to create a 4<sup>th</sup> art form, from 3 half ones?
  - o And if not: How do you capture the soul of the art forms?
- Some very interesting things happened, and it is clear that the leaders have learned a lot from the last two workshops. This time the art forms were more equal. They are on to something with this structure.
  - o But the leaders should, in my opinion, have a specific goal with their workshop to be able to structure it better and get closer to a 4<sup>th</sup> art form (but that goal is very conceptual, which can be difficult to use as a guideline for something practical).

## January workshop – 2017 - Documentation

### **First meeting of all participants. 16th January 2017**

Jacob asked everyone at supper to share a current passion with the rest of the group. Jacob talked about zooming in and being aware of detail. Daring to feel tense, challenged and then relaxing into it. Being in a safe place to take risks!

He asked us in couples to explore space - one person led another, hand on eyes, partner took other to see special places - image of taking a picture (raising hand from eyes) then swop over.

In pairs go somewhere private and tell each other an awkward story from your past. It must be true. One person then told all of us his story. Jacob added music  
 Ended with music.

### **17<sup>th</sup> January**

Melanie did a warm up

*Jacob gave a task:*

1. Find someone in room and make spacial connection and follow them fast, then focus on 2 people and then 3 , focus on dynamic and then change it. Added 2 people doing very different dynamic at different times.

Jacob constantly changed the music throughout all the work.

2. Create in couples a still sculptural figure. Then copy your partner's position and do it. Goal - to learn and remember actions created.

Then in 3's one person created duo sculpture. Then whole group moved in and out of fixed positions of other 3's.

3. In pairs each partner created 5 moves which came from responding to the others moves. Then they had to remember the series of movements. Then created a flow.

Then 3 groups of 3 presented work plus Jacob added Lionel singing.

Then find a new partner - and reimagine your 5 positions in new context.

Showed these to the whole group - walked into middle met and then left.

Jacob responded with a comment – “it is about looking for small adjustments and how that can change what we see. Building blocks as metaphor from me. Improvisation is journey from a to b where you have to follow your impulses”.

4. Drawing with finger in the air - with partner who must be focused completely. If the drawer was unfocused they had to make a beep noise.

Then draw with 2 hands.

Then go into 2 big groups - one watches as other performs. In a line the drawing action is sent. Then he put 2 groups facing each other - (having awareness of others movements and getting impulses from them to draw)

Then his claps change group dynamic.

Then the laid down and relaxed.

*Afternoon session*

1. Groups of actors / puppeteers and dancers - 3 asked them to introduce themselves to each other in a dynamic way. Asked them to create a small performance using these introductions as a starting point.

We watched them and commented on them .

2. In pairs - one says no to proposals that the other one proposes.

Afterwards they say "yes, but". And then saying "yes, and..".

This was to make them aware of the dialogue and sharing with somebody - going with it or stopping it.

3. A different combination of skills in groups, to create a short piece with Hunger as the theme.

Showed them and discussed.

Main thing was the role of the puppet, and how powerful it is - it will always lead the action.

4. Butterfly on speed - in pairs: one partner is trying to catch the other person's hand.

First with one hand and then both of them.

After they use the same idea, but on your own.

Long line with others - half of the groups watched. Did these movements with music and added dynamics, and walking back and forth. Jacob directed the group.

5. Working in couples with sound. One responds with movement to sound, then swap and mix and match so no one is leading. Then 3 couples did it at the same time.

Jacob responded that this exercise didn't work by asking them to do a sound improvisation sitting in a circle, listening to each other.

### *Evening discussion*

Melanie asked the leaders about their aspiration for this workshop.

- Marie: Getting closer to the theme of hunger.

- Bjarne: closer to dissolving individual skills so 3 languages become one.

- Torben: To develop a model for the relay process, and to develop the role of the writer in this type of process.

Jacob wants to shape the building bricks to make them fit, and find a shared language. He wants to create an ensemble where everyone feels safe and dare to take risks.

Wants to focus on the theme.

Melanie observed that people had gotten better at breaking their old habits, so something new came up.

Not focus on people with skills, but the integrated creative artist.

Really liked the passion exercise - saw the potential for the creative artist in people.

Marie observed how all 3 groups that worked with puppets in relation to the theme hunger, related it to death.

The puppets are too perfect for the process - it is not balanced. Infect the process with things from other projects. It is better to start neutral.

Bjarne and Rebecca will do a puppet workshop tomorrow. There is a big difference between puppets and objects. It has to be some sort of puppet.

It is very important that the material they create puppets from is the same. Jacob wanted everyone to have their own puppet that they feel confident with.

## **18th January**

*Morning meeting with leaders*

Where do you put your focus? - The performers are in control of how much attention the puppet is given.

The writer's role - could create poetic sentences for the work, not narrative work based on characters, but open to create a more sensorial experience.

*Morning work*

David Price did a warm up working with body image of small balls moving around the body.

Melanie did voice warm up - laughing exercise.

Bjarne and Rebecca did a workshop with puppets.

1. Warm up in a circle shaking their right hand, and feeling the tingling feeling that it creates in the body afterwards. Use all the energy from your body in your fingertips - that is how you work with puppets.
2. Everybody was given a large piece of paper. They scrunched it and tossed it on the ground. They looked at how the paper had fallen and it's natural form.
3. They had to feel where the paper wanted to be touched and then they picked it up very gently. They breathed into it to give it life. Imagine that it is taken by the wind.
4. They had to listen to their paper and create a creature, but let it breathe while manipulating it. They had to know where the head was.
5. Let the puppet travel across the floor. How is it walking and what does it weigh? Vocalise the puppet's reaction to the place that it is going.
6. The focus when creating a puppet: Breathing, weight and the puppet's focus.
7. Threw away their paper and created a new puppet.
8. In groups of 3. One makes a head, another makes hands and the third makes feet. Find the creature's shape together. Is it big or small? Try walking with it. They had to find out how it got up from lying down.
9. Small showing to the rest of the group.

*Afternoon session with Jacob*

1. Stay in groups from morning and work again with the puppets. Can it explode? What possibilities are there?
2. After 15 minutes - create small scene, bring back awareness of your own skills when working with puppets, how can your physicality be more present? Where is

your focus with your puppet? Take out the respect for the puppet - really play with it.

3. Adding text - Ghita the writer talked about an echo of an impression, pauses /rests / left overs / insertions into actions). Jacob asked the writer to respond with small bits of texts from what she had seen, not responding to the hunger-theme.

4. Jacob gave everybody the text, which was in Danish, and asked the groups to play with it, break it up. Everyone has the same text, but we work with it differently. They had 15 min to do this.

5. Presentation of the work. (Melanie's response: too much demonstrating/pretending - lack of clarity. How can we find text naturally from the performers from the work?)

6. Jacob talked about 5 areas to explore after coffee. Physicality, vocal work, puppeteering, dance, text work. It is similar to the dogma rules (Dogma95). Expand work that already exists or change it.

7. Final session. Each group showed their work. (Melanie's response: There were moments here where there was a hybrid / collaborative meeting).

#### *Evening meeting with leaders*

First we discussed the morning's work with puppets.

Marie talked to the dancers, which found it very useful in their understanding of puppetry and she wished that this workshop had happened earlier in the process.

Melanie said that it was clear that the doors was opened in the other participants understanding how you can work with a puppet. And how important it is to share skills across the different disciplines. She suggested that a series of workshops should happen either before or during relay. In acting, dancing and puppeteering. It is important that we do not assume that each practice feel confident in other practices.

We then discussed the text afternoon work. Melanie said that it is interesting when text comes from the process organically, not when it is placed upon the work from

outside. She felt that the text came more alive after the participants digested it.

Ghita said that she felt the text gave the work new energy.

Jacob sees the text as a tool to add to the other tools. Jacob feels that when you put all the art forms together you should keep them simple and clear. You do not need to demonstrate loudly with them.

The showing tomorrow we agreed should be very relaxed and informal.

When the participants are working in groups to create compositions they can choose whether they have an outside eye, using leaders.

## **19th January**

### *Morning*

Dancers run the warm up - massage body into couple work leading each other into moving up and down as a group.

Jacob then asked everyone to get into new groups and to create new work with new text using paper and work from yesterday. He said each group member should take responsibility for different elements of the process e.g. : dynamic. He left them to work alone for an hour and then gave feedback to each group.

### *Afternoon work*

Jacob looked at each group.

Then he took photos of each group.

Then we showed to invited audience.

Then we tried to have a audience discussion but did not happen,

### *Final evaluation*

The last question asked of the participants in September workshop was -

"What has challenged your practice and what is now new in your thinking about the act of collaboration?"

The new question asked by Melanie and Maja: "What have you learnt about collaborating in the last 3 days?"

We asked them to think alone, then relax - then look at their notes - discuss in couples, in small groups and finally in large group.

#### *Discussion with leaders*

Jacob - this meeting should be about what has happened, not the future.

He really enjoyed the organic process, but was concerned about how to maintain that in the future, when the theatres are working more individually.

Torben: He expressed that this workshop was very successful and useful for him, because he discovered that text can be poetic instead of leading a narrative.

Jacob: How can we use the theme without it taking control of the process?

He wants to bring a list of elements that the participants can choose from to work with in the autumn. Like puppetry, vocal work etc.

Melanie: There are a lot of other aspects of performance that we haven't taken into account, like place, audience, music and voice work.

They have to choose whether to integrate these other aspects or not. But I think, that you in fact cannot ignore these elements as they are integral to performance making, and therefore they have to be aware of how they are using them.

Bjarne: We are done with the playground. He wants to take the work to a more professional level.

Kristen: For her it wasn't about the skills, but exploring a particular mindset.

Bjarne: He sees this workshop as the last inter-organizational sharing. He has learnt a lot, and has a lot of tools that makes him now capable of sharing these collaboration

skills through teaching.

Marie: She was still confused about what this 4th art form is and how we recognize it.

Jacob: The 3 art forms already have theater in common. So for him you can have a dancer doing a dance etc. alongside each other and as long as one is not more important than the other, this is a form of collaboration.

Then there was a big discussion about how to define this 4th art form. Melanie said it doesn't exist, Torben would like a definition.

We discussed, that there has been for many years in contemporary art practice the idea of hybrid arts. The interesting thing about this project is the larger context and the fact that it has never been done before by us.

Jacob: EMBRACE THE UNCERTAINTY

Melanie said that it is absolutely essential when the organizations meet in February that they give themselves enough time to discuss the future properly.

#### *General response from the participants*

1. Everything felt a bit unclear in terms of task and purpose. They wanted more specific tasks and more specific objectives.
2. It was felt that there were too many options offered at once.
3. That there was not enough time to go deeply enough to explore meeting between different art forms.
4. lack of time effected quality of collaboration and the ability to be more critical in creating material.
5. The purpose of the workshop was unclear, which came from feeling that the leaders had very different agenda's.
6. They found puppet workshop very useful and would like more of those specialist skill workshops.

7. A good starting point for workshop could have been participants bringing material themselves.

8. Through all workshops participants feel they have learnt more about how to work with others and what to look for to help to create collaborative interdisciplinary work.

## January workshop – 2017 – Open letter to team after the workshop

Dear all.

I thought it might be useful to share a few immediate thoughts with you, to support your February discussions concerning the next steps to take with the Relay structure. A more developed observation / report of the January workshop will follow soon as in September.

As we all agreed at the last meeting we had, we have learnt a lot from this first phase of experimental workshops. But that there are also a lot of questions still about the nature of the collaborative act and how we should proceed to continue to explore it within the structures that have been set up.

1. The structure of the relays need to be very clear, so there is a equality for all groups. The most important link to clarify is how the material is handed over from one group to the next. How this is done is very important.

2. The participants in this next phase need to have more experience than the last phase, if you want them to collaborate and not just be led by the overseeing leader they need to be practioner's who are reasonably confident in themselves and their own practice and in collaborating.

3. The role of the overseeing leader in each relay should be as a facilitator. To create

structures to allow the participants to create collaborative material from their own experiences and articulate that in performance.

4. There should be no extra people observing the work other than the overseeing leader and the documenter and of course the inner team Torben / Marie and Jacob and Bjarne. Unless there is a very clear reason to invite in someone else. As with all experiments if you are not clear about this the results become contaminated.

5. The need to constantly have an overview within a larger context and extra skills offered to support the work and time to reflect and learn during the process needs to continue to be supported with allocated time during the days work.

6. The aims and the objectives of the next phase of work needs to be clear and simple, and shared in advance with all the participants. This could be in the form of a mini manifesto?

Hope this is useful - please contact me directly if you have any questions.

Best wishes

Melanie Thompson

## Relay 1 – Black Box Dance Company

11.09.2017-15.09-2017

Director: Mette Aakjær

### **Day 1**

Requirements for all the relays:

- Stage boxes
- Water
- Hunger

- Costumes in black and white

Mette Aakjær is working with the concept: Hunger for meaningfulness and connection.

#### *Before Maja arrived*

- Body exercises
- Exploration of stones with words on them ex. touch, inbetween, rythm. They function as a way of framing the interaction with the room.

#### *After lunch*

They explored the dark rooms. There was a soundscape. There were glasses with water and small lights, that lit up the glasses in interesting ways. They each had a stone with text - and changed stones during the experience, which directed the experience.

They were split 3 and 3 in 2 rooms. After the exercise they each showed one person from the other group, some highlights/interesting moments from the experience.

#### *Discussion of questions*

2 and 2 and in group:

1. What is meaningfulness/richness of life?

Answers: We haven't chosen what we look like, but we create meaning in our lives through our consiousness - how we are raised and how we express ourselves. Unlike the animals, we as humans have a "sense of self".

Presence

Relations

Experiencing through all the senses

If you spread joy, joy will come back to you (AND also allowing yourself to receive).

## 2. Connection/disconnection

Answers: They talked about the internet - not very interesting for us.

With closed eyes: Imagine to be "hungry for meaningfulness/richness"

- The answer wasn't discussed.

They had to find a moment from the exercise in the rooms today, which made them feel hungry for meaningfulness and richness.

For tomorrow - Find a poem, a sentence or something else that inspires you in relation to feeling hunger (not feeling satisfied), and bring a moment from the rooms that gives you that feeling.

## **Day 2**

*Warm up*

- Breathing exercise.

*Water lilies*

In couples: Shift at being water lilies. One has closed eyes. The other one pushes in different directions, with different strength and rhythm. After both trying to be lilies, they discussed the experience.

In group: Everyone are water lilies except one - the group stands close together and react to impulses from the animator.

*Following with body parts*

Exercise where one leads the group with one body part ex. head or hands.

*Poems*

After lunch the dancers showed the poems they brought from home (hungry for meaningfulness). With inspiration in these texts they had to individually create a small performance about feeling “hungry for connection”.

3 phases in the performance and the process:

- Hungry for meaningfulness
- How to reach fulfillment
- Fulfillment

*Next phase - trying to satisfy the hunger for connection and meaning*

- in ways that are not satisfying

They had to make another performance. They had to pick one sense to work with.

### **Day 3**

Today there will be a test audience. The dancers will combine elements from the performances they made yesterday. The audience should leave with a feeling of connection.

In the beginning of the day, they work with the ending.

*Framing:*

- Involve everyone's hands
- What is meaningfulness to you?
- The audience has to lie down at some point
- There will be two performances at the same time with the same material, but with different dancers and endings. The performance can only take 15 min.

They are teaching each other material.

## **Day 4**

### *Evaluation*

We talked about the test we did yesterday. Maja filmed parts of the discussion.

Interesting subjects:

- The dancers' experience with audience involvement.
- The dancers have to understand that they need to perform in another way than they are used to. They have to be present in the moment, because the audience are unpredictable.

In the beginning of the day they worked at the endings. In the afternoon they practiced and did a run through. In the evening there was a showing to an audience.

## **Day 5**

### *Before lunch*

Melanie did an hour workshop about reflexive research to assess the whole process. She asked about what was new to them in relation to making performance. She asked about the day they had to teach each other their own material and learn each others. This assessment is on video.

### *After lunch*

Teater Refleksion arrived to watch a showing. After that we talked about the performance and how the relay should proceed. Melanie filmed the talk.

## **Relay 2 – Teater Refleksion**

16.09.2017-20.09.2017

Director: Espen Dekko

## **16<sup>th</sup> September**

We started the morning by talking about what we've seen in Holstebro.

### *Experience and fascination*

Espen wants to talk about how the performance made people feel and what fascinated them - the themes that were important to them.

Here is a list of themes and feelings from the conversation:

- Waterboarding, torture (inspired by the head in a bowl of water). You need water to survive, but it can also kill you.
- Refugees crossing the ocean.
- Safe vs. unsafe
- Hunger for meaning and love is a privileged hunger. But a lot of people in the world suffer from thirst and hunger.
- Powerplay: The performers handed over glasses and water to some, but not to others. They were in power all the time - even in the safe moments, they expected the audience to follow.
- Light and water symbolises life.
- Ritual, baptism = life.
- Water as a resource: when we pollute it, we ruin it's value.
- The performers never connected to each other.

*What will the puppeteers want to bring into their performance in relation to the theme hunger?*

- The need for meaning - why are there suicide and violence?
- Hunger for love to yourself.
- People need meaning in their lives - they search. Religion and science is a way to understand the world. Drugs is a shortcut to happiness.

*After lunch*

Espen goes through the themes from earlier. They have to find visual pictures for them. But first they have to decide on a form, because puppeteering is such a wide field.

#### Their suggestions

- Light and darkness: controlling what you see
- Work with the stage boxes
- Puppets
- Mix of paper and water
- How do you make more naturalistic figures of paper?
- Making shapes that can be changed into other shapes.
- An empty aquarium.

Espen is looking for a metaphor/situation/pictures, that fits with the themes we discussed earlier.

#### Value of water + powerplay

- Replacing water with sand
- A big paper that covers the stage as an ocean, with a small thing on it.
- An aquarium is a very controlled and unnatural kind of nature.
- They talked a lot about shapes that changes during the performance, and the juxtaposition of big and small.
- Different kind of paper - something you can eat, something you can burn.

#### Water as the edge between life and death

- Stopping time. Transform the water into some kind of gel.
- Where you are born in the world decides what possibilities you have.

### **17<sup>th</sup> September**

*Morning*

1. Working with grease paper - large oblongs - each created characters from the paper - creating different energies and dynamics with them. Paper very good to work with, interesting noise and weight and crease in paper.
2. Each presented work - then discussed and developed.
3. Work together - to create characters. With 3 - use one sheet or all sheets together.
4. Make a human being from big sheet - created a very powerful figure that worked with them as part of it. To see them all 3 manipulating it worked as well.
5. Make a figure out of 3 different sheets of paper together.

### *Afternoon*

6. work with boxes –

important to create a frame story - landscape / a room that will be their frame. Idea of an aquarium - is the frame. Director talked about hunger and explained task - video him explaining

7. They improvised taking character from this morning into the boxed space.

Espen question after improvisation - what did you experience in this together?

They discovered equality between performers / boxes / and paper puppet - created a relationship where no element led, it all worked as one. Images very clear moment to moment. Very powerful improv - touched on all the stuff they had discussed yesterday. Defiantly material there to develop.

8. 2nd improv - he (paper puppet) discovers himself -took images

9. 3rd improv - try again - but who are they? - Their 3 puppets that come from the one.

10. 4TH IMPROV- EXPLORE -work with big puppet at one point one leaves so change the dynamic. Different people leave at different times, so we focus on performers as well as puppet.

Boxes work - as a holding space - creating a black fathomless hole. If they change the pattern, it needs to be very clear why.

Talked about creating small improvs tomorrow - audience role?

Asked performers how they are feeling about process.

## **18<sup>th</sup> September**

*Morning*

Warm up

1st task - they - 3 performers come into space - build square together from yesterday - as if they have a plan. They are creating a room. Then create character from yesterday, then stop. Interesting moment when they looked into hole = 3 sizes of them - 3 generations.

Espen asked them to do it again - with more awareness of certain themes. The large sheet of paper is water to begin with - large / flat and white. Use torches. Fall down the deep hole to collect water / sheet. then create figure.

New task / improvisation - 3 people waiting with a glass of water. They drink water. Put glasses in front of audience.

Then build boxes and see depth in hole together, then create sound of water with sheet in hole, find sheet, girl under sheet, create the big character, who sees three glasses and relates to them.

Espen began to talk about the hunger - in relation to this character his way of working - videoed this.

*After break*

Espen talked about puppet character - needed more weight - created him with new paper. Asked them to work on character - he begins perfect, then he starts to fall apart, as he explores water and glasses. He gets more and more desperate; they take him back to the hole. Improvise with these ideas.

Repeated - how to work as three in the collapse of the puppet? Explored walking and collapsing.-

One more time - explored him moving through the whole space and exploring glasses and water. Trying to find the comments when the body is disintegrating!

Created tensions in the paper so there were 2 images happening at once.

Worked on and discussed all the moves they needed to do together.

*Afternoon*

Experimenting with water on different sorts of paper.

An improvisation - water is life bringing -with 3 bits of paper and water - videoed explanation. They put water on each sheet and the water gave life. But Rebekkah's was not the plastic paper and therefore had no strength and collapsed. She was weak and lost slowly parts of her structure.

2nd improvisation - all have the thin paper to make wet. They find the 3 sheets of paper in the hole. Then work with thin sheets - then make wet. videoed this and Espen's response

3rd improv - start by collecting sheets from hole as cones -then pour water / then drop / rip / new creatures are created.

Paper became alive, flying airy - needed more water. Generally, so falling apart needs to happen quicker.

4th improv - again - creating new creatures, their journey important after they are wet, as we watch them fall apart. Then the end is when they have left a trail of broken paper and all that is left is them.- the puppeteers.

5th improv - wetter generally - so creatures fall apart quicker.

6th improv - explore light through torches. - Morphing puppets - to see moments of transformation in them. 4 separate creatures - round one, tall one with beak, human like one, rolled one. - interact, with each other.

They have decided their relationship to audience - keep the 4th wall - but performers acknowledge audience and make contact through actions and eye contact.

### **19<sup>th</sup> September**

Today is a very technical day, where they work on the material they discovered the other days. They already have a structure for the performance, so they work on the details to perfect the material.

In the evening they had two run throughs.

### **20<sup>th</sup> September**

They start the day by finishing details in the performance. Afterwards they play the piece two times before Katapult arrives.

The conversation with Katapult after the showing was very short, but we established that it is a bad idea to write text beforehand.

## **Relay 3 – Teater Katapult**

25.09.2017-29.09.2017

Director: Rasmus Ask

### **25<sup>th</sup> September**

### *Start improvisation*

They start with an improvisation inspired by the theme "hunger". The actors are on the floor while Rasmus gives them directions. Their bodies are dead. They have died of hunger. But they are still alive - but with no warmth in the skin.

### *Conversation about Hunger*

They talk about their personal relationship to hunger.

It is a black hole that can't be filled. Hunger has a victim. It is the search for guidelines that you never find. There is a lot of hunger in society today that is filled with something else.

For them it could be interesting to work with: handbook to avoid bad conscience.

### *After lunch: improvisation*

They improvise different scenes, where support organizations and beggars use different ways to get what they want.

### *Important conversation*

Since they still hadn't talked about the performance at Refleksion, I asked Rasmus if they were going to talk about it. He had forgotten and quickly changed plans.

So they had a conversation about Refleksion. Their conversation quickly started to be about what they think worked and didn't work in the performance, so I intervened again to get them to talk about themes and inspiring moments.

They talked about refugees. BUT I gave up - they quickly began to talk about what could be interesting for them to do on Friday.

The director asked two questions - they didn't help with getting the conversation back to Refleksion.

- Did you get any ideas that you want to see or try?
- What interests you right now?

*Homework for tomorrow*

Prepare a scenario that interpret the theme hunger.

## **26<sup>th</sup> September**

In the morning they used 30 min to prepare the small scenario they have prepared from home.

Examples from the small showings:

- Sophie: She was eating cornflakes while others read small texts about starving kids in Africa.
- Rasmus: The audience became potato chips that was about to get salted and burned. The scenario should show how some refugees are treated.
- Ask Maja for more examples if needed.

After that they are writing down headlines on the ideas they have to create an overview and talk about it.

All the ideas have an absurd humour and a horror theme. There is a contrast between hunger and abundance.

They divide the ideas into themes and talk about how they can use them. After discussing the ideas in the group the performers leave for 30 min while the director and writer makes some decisions.

They start by choosing the ideas they like the most.

They want a structure that constantly changes genre; gravity, humour, poetic contrast.

They have created a structure for the performance from the best ideas, that they discuss and change. In the first structure Rasmus needs more horror.

After they sorted a structure the performers come in again and discuss the structure with them. They change the structure and add elements after discussing it with the performers.

## **27<sup>th</sup> September**

Yesterday they decided on a structure, and today they practice each scene. The audience are placed around the stage.

When practicing they talk about how to make the scene fit into the overall structure, and Rasmus' directs the performers. Although, while Rasmus works with one person, the other performers work alone with the stuff they are in. So even though Rasmus directs, everybody brings material, and they all talk in the group, about what is best for the performance.

## **28<sup>th</sup> September**

They start by discussing practical stuff; how can they use the boxes - how and where in the performance?

They practice the work they did yesterday. They talk about practical things like cross overs to the next scene.

Later the writer brought a new scene, which they practice and Rasmus directs.

In the afternoon Shawn, Erica and Marie from Black Box popped in to see some of the work, because they will not be able to attend tomorrow.

## **29<sup>th</sup> September**

They practice the different scenes and have a technical run through.

The writer is confused about her role, because she is done with writing text. Can she still give inputs? - Rasmus says that she can, but he makes the last decisions.

In the afternoon there was a showing. I prepared an audience talk, but there wasn't time for it.

*Hand over*

Only Mason and David arrived to see the work.

## Assessment

Question 1: How has your collaboration in the group affected the creative process and the material you've created?

### Answers

Everyone feels like they have contributed and have ownership over the final work. Jeanette and Rasmus only took over when it was necessary and kept the process open for inputs as long as possible. The collaboration is about letting go of your own ego and trusting the process - the result will still be good.

The collaboration in the group meant everything for the process - because the material wouldn't exist without people's inputs.

The work room felt safe. The first couple of days the group wasn't divided into professions - people could bring what they wanted = the performers could also write text even though there is a writer.

Question 2: How has it been to take inspiration from Refleksion? (I didn't ask them how they understand the relay structure, because they already answered that in the hand over).

### Answers

The writer thinks that they could have ended up with the same performance without watching Refleksion. Some of them agree, but the arguments against her argument is about how they wanted to do something different in relation to the work they had seen. The humour and the theme about refugees came from seeing their performance.

## Relay 4 – Black Box Dance Company

09.10.2017-13.10.2017

Choreographer: Camilla Ekelof

## **9<sup>th</sup> October**

*Meeting with Marie, David, Astrid (puppeteer) and Camilla (choreographer)*

Marie told them about the relay structure.

Camilla works a lot with improvisation, and get inspired by the impulses in the process.

Camilla and Astrid was paid beforehand to prepare something before meeting with the dancers, because of the short amount of time to produce.

They wait with using time on talking about the Katapult work, because Astrid is only here today.

*Before lunch*

Today they work with improvisation og see what the puppet can do.

Camilla are working with spanish music, because of the energy in it. You won't be able to hear the music in the final performance, but you will see it in the dancers' movements.

When Camilla thinks about hunger, she thinks about mass consumption and starvation = big and small movements.

In the first exercise the dancers have to move from one end of the space to the other, shifting between big and small movements.

After a while Camilla ask the dancers to have focus on one body part each: Mason - chest, Erica - stomach, Shawn - knees, Paulina - hands.

It is important that the dancers use their eyes to create eye contact with the others in the space.

She wants the dancers to create a relation to each other and join in on the other persons stuckness (in the small movements).

*Puppet*

Astrid shows how the puppet works and the dancers get to try. There are 3 dancers to manipulate the puppet. They practice getting the puppet to stand up and walk in a naturalistic way.

The dancers each make a simple dance sequence, that the others have to copy with the puppet.

They try getting the puppet to perform big and small movements, like the dancers did earlier.

They try to not manipulate the puppet, but use it as an object.

In the end of the day they again practice how to get the puppet to stand and sit naturalistically.

*Meeting at the end of the day*

Some of the dancers haven't seen Katapult's video yet, so I asked them to do it before tomorrow. I told them about the performance and what it is about.

Tomorrow they work without the puppet.

## **10<sup>th</sup> October**

Camilla don't use time to talk about the theme - it comes while working.

*Morning*

They start by learning two small choreographies inspired by the theme Hunger. Afterwards they work with the material on their own - they can use the things they want from it; make repetitions or do some of the movements on the floor. They have to think about what they want to tell with their dance.

After that they show what they have been working on.

*After lunch*

Camilla gives them small tasks based on their work from before.

Shawn and Mason have to combine their dances.

Paulina should work with moving her choreography around the others in a circle.

Erica has to dance in a diagonal on the boxes. The others will lift the boxes in front of her and carry her forward while she is dancing.

After that, Camilla gives them 5 minutes to perfect details after she has given them directions.

They show what they have been working on.

Camilla mixes their sequences. The girls learn the last part of the boys choreography. They have a showing - from Paulina, to the boys, to Erica's dance on the boxes, and they end up practicing how to carry Erica on the boxes.

### **11<sup>th</sup> October**

They start out by working on the first scene, where Erica, Mason and Shawn are dancing. They have to look like predators.

Afterwards, Mason is practicing a solo, while Shawn and Paulina teach each other parts from the choreographies they worked on yesterday. They practice by themselves, but Camilla also intervenes to help them adjust the work.

They all 4 work on a part together inspired by the work Shawn and Paulina just did.

*After lunch*

They continue working on the choreography and try to integrate the doll. Mason, Shawn and Paulina practice how to make the puppet fly.

They are doing a run through.

### **12<sup>th</sup> October**

Today they are in a new space, so they coordinate how the performance should be in that space.

They perfect the details.

They do run throughs.

They have a showing in the evening, and we had a hand over.

### **13<sup>th</sup> October**

*Assessment*

Bring notebook.

Lie down on the floor.

Take a deep breath.

Listen to the sounds outside the room.

Listen to the sounds in your body.

Concentrate on being attentive.

Think about the last few days.

Your experiences and thoughts.

- How has your collaboration in the group affected the creative process and the material you've created?
- What has your role been as a dancer in the creative process?
- What did the theme hunger mean to you in the performance?

### Question 1

- Not being judgemental
- There are different qualities and energies in the pieces they each created.
- They have a common language and are able to play.
- Camilla used improvisation to get to know the dancers.
- It is about being open, but it is also good when there is a little conflict. When you work on solving it, you get the best result. That is why Camilla let's the dancers handle conflicts by themselves. She trusts them.

### Question 2

- To interpret ideas through your body.
- Paulina has had many different roles in the process: Student, creator, dancer etc.
- Camilla has been in control of the process.
- To be a dancer is to be open, playful and sensitive. To be effective while using all the skills you have.

### Question 3

- Mason: it has been a self centered performance. The performers are each hungry in the performance, but they don't care about each other's hunger.
- Shawn: He really wanted to know what Camilla's idea was, but she only revealed very little at a time. But in the end the idea created itself.
- Erica: Rich/poor. Gets more satisfaction watching others poorness instead of being happy for what you have.
- Paulina: Need for different things - attention, others, acceptance etc.
- Camilla: Greed, starvation, mass consumption. Humans as predators. People are afraid of losing power. Lack of empathy.

## Relay 5 – Teater Katapult

23.10.2017-27.10.2017

Director: Emil Hansen

Writer: Amalie Olsen

### **23th October**

Amalie has already written a text beforehand - Emil asked her to.

#### *First meeting*

Emil asks me to tell about the use of water in the relays and why it is a task. He doesn't want water to represent something else. It is what it is.

They talk about what they want in the performance. Today they decide what they want to do and work on.

Mathias talks about the puppet from Black Box. It could change status according to how you controlled it.

David talks about Paulina's powerful expression, that she quickly could neutralize again.

Emil has only seen the video, so he didn't get as inspired as the others.

Amalie would like to have an ice block.

They are reading the manuscript. The text is inspired by the sitcom Friends. The characters are Rachel, Joey and Chandler/Ross.

They are reading the first monologue, but they begin on different times. They also try singing the monologue in the theme from Friends.

#### *After the meeting*

They watch an episode of Friends to get inspired: The one where no one is ready. They work on the dialogue from the text with inspiration from Friends.

The soundscape is from an abandoned pool in Tjernoby.

A bit later they try to make the scene more abstract. Emil shows the actors a video - simplicity. [https://www.youtube.com/watch?v=u0pEpA\\_Y1a4](https://www.youtube.com/watch?v=u0pEpA_Y1a4)

They try some of the dialogue again, abstract and whispering. They talk about how they can interrupt the scene with dance (inspired by Black Box).

Matias is on the stage while the others are out in the back. The others have a dialogue and Matias lip syncs it.

They try something else - Matias stands in front of the blanket in the back, while the others put their hands through the blanket. The hands talk and Matias listens.

They try to create a situation, where they speak more to each other. Emil directs.

In the end of the day they play with the monologue, where they repeat each other and play with rhythm etc.

## **24<sup>th</sup> October**

Amalie works more on the text. She wants it to be more dramatic, so it is easier for the actors to interact with each other. Before the text was very symbolic. Emil was happy with the text as it was, but Amalie wants to be able to be an active part of the creative process and get inspired by the others, and then change the text.

The actors try to learn a small dance sequence from Black Box Dance Company. They are copying the video.

The actors are trying to sing the theme song from Friends in danish. They try different ways of singing it - the melody "itsy bitsy spider" and the song from "Pinnocchio". They are making a small choreography to the song - dancing as puppets etc.

They are trying the monologue that Amalie has written. They hide behind the boxes, and you can only see their heads. They try different ways of expressing the monologue.

*After lunch*

Amalie has made some changes in the manuscript. They are discussing the text. Emil asks the actors how they want to work with it. They try to play the dialogue as a read through.

Amalie asks a bit later if they can try and play the text with the intentions that she put in, because right now they are only playing it as a funny read through.

**25<sup>th</sup> October**

They start where they finished yesterday by doing the dialogue as a read through - bad, exaggerated acting.

They are switching between acting and non-acting.

*After lunch*

They talk about costumes. Kristoffer will buy black wigs.

They talk about the ending and how to do it - how should Sophie eat the others. They try to find a solution. They use the boxes to hide the boys behind when she has eaten them.

**26<sup>th</sup> October**

Sophie has an idea for the ending. They cut some lines and a big part of the eating scene. They will try it like this and if it doesn't work they change it back.

Emil shows them an old Danish movie: "Ordet" - he wants the actors to speak like that. They are also using music from it. I think the concept with the old movie was a

suggestion from day 2, where they played with different ways of speaking the monologue - Emil wanted them to speak like Gertrud Dreyer.

They practice the dialogue. When they are in fiction, they speak like Gertrud Dreyer.

The end of the dialogue end in a song - a serious church-inspired version of the Friends theme song in Danish.

They work on the monologue where they use UV-light on the lips.

*After lunch*

They practice the dialogue. They are now wearing wigs and gloves.

They try putting it together with the dancing (from Black Box) and singing the Friends song.

## **27<sup>th</sup> October**

They are doing a technical run through. Cross-over questions and observations between 2 groups after.

## **Relay 6 – Teater Refleksion**

28.10.2017-01.11.2017

The group met for a discussion after the crossover discussion yesterday.

Agnes proposed looking at the absence of water and food, emptiness, something missing, the lack of. Andy observed that there was an absence of self and identity in Katapult's performance. Agnes also wants to work with potatoes, which she sees as a base food, as rice is in Asia. The poor live on base food, Irish famine, Agnes told story of where the potato is an important symbol of the future/ creating more. Arpo was brought up on a potato farm.

Agnes then asked them to find 5 objects each tomorrow that are related to the theme hunger.

### **28<sup>th</sup> October**

Group met at 9.30 and went out till lunch to search for appropriate objects to work with. Met for lunch and then continued to search for their 5 objects each.

When they returned with all objects they had brought, Agnes asked them to take each object and put it in the space. Then they went in one by one to change positions of objects until they felt comfortable with it as a whole / map to work with tomorrow. Start at 9.00 tomorrow - to see how they work together.

### **29<sup>th</sup> October**

#### *Morning*

Start with a warm up. Agnes fed in instructions from the start. Running in space, changing directions, 3 speeds, follow your back. Then be aware of others in the space, always look up. Then she asks them to look at each other. Walk, then stop, then head turns, then shoulders turn, then you move forward with intention, feel others in space. Play, do not get into thoughts. Add, to follow a person and do what they do. So whoever is in front leads, keep going until whole group is working together. Be aware of changing emotions. Still working as group, must follow leader but can change rhythm and position. but must always stop when leader stops.

Warm up eyes, think Katikahali - open eyes, side, centre, side, up and down, 10 times.

Agnes teaches them a series of movements 13 - based on picking a flower. Building up physical technique. Once you have it, add and control breath. Then Agnes asked them to pick 2 objects. Work in couples, being handed objects with choreographed flower movements. Next, choose 2 objects that relate to hunger, create your own composition with objects. Videoed this. We see solo's then add person behind who hands objects to other. Explore and find the moments that begin to take on meaning. Do not put in too much emotion, let the breath do that

job. The object is what it is, that is it's value, stays what it is. Agnes asked what is the relationship between the 2 objects in terms of hunger, when does it work, set up questions of 'the choice' in the choreography. Next they start looking at relations / links between objects 2 at a time on floor - we look and see what it says. Then manipulate the objects spacially.

1. The idea of a game of chess with potatoes and small pigs and fat wooden man was explored and developed. 2 players very seriously play.
2. Orange mincer and potato
3. Pig and toy kitchen

#### *Afternoon*

Start with similar objects - work together and improvise, Agnes add music. The thought they were given to work with was starvation.

Work / impro with obsession with cactus ( object) , focus on the physicality not the the psychology all three at once. Work on dramatic moments, be aware of each other, copy each other sometimes and share movements. Take time with each movement, follow it through. Cactus is metaphor of many things. Desperate and dangerous.

Distance between very small cactus and 3 men very strong.

Choose 2 objects - 2 people show and hide object. one person sits. Show as if an exhibit, as long as you want. No emotion, sit on box. One person behind the other. Feel each other, do not look, so you sense when to move. Both look in opposite directions throughout. All share potato as object. Changes of dynamic very important. Then do all three - all sit on different boxes.

Final improvisation - with potatoes and nothing in hands. With rock and roll music.

#### **30<sup>th</sup> October**

##### *Warm up*

They walk around in the room - backwards, forward, sideways.

They are in a circle - they will do a greeting (like yesterday).

They warm up their whole body, one part at a time. Ex. throwing an imaginary ball to each other with their hips.

#### *Work with hands and objects*

They stand behind the boxes, where they are hiding objects. They present the objects to classical music. They can't show intention and feelings - because then it is more difficult to connect with the others.

They work with potatoes. They use the tempo in the music when they change between presenting different objects and make symbols with their hands.

Agnes thinks this exercise can work for the performance - with potatoes and cactus.

They try the same exercise again, but with different objects and to more dramatic music. They work with small silhouettes and hands. Agnes demonstrates how they can handle the objects so it works the best.

It is interesting if what they do affects the others. That creates a relationship between them. They do an exercise where they have to follow each other (with the dolls).

#### *After lunch*

They still work with presenting objects. They also make symbols with their hands. The object is the birds. The music is jazz.

After trying the exercise with these objects, Agnes wants them to sing together. We brainstorm on songs they can sing that is related to the theme. In the end Agnes puts on bird song.

There are two small birds and a crow. The small birds appear and are looking for food. They get scared when the crow is presented.

After the exercise with the crow, they try replacing the crow with a potato. Now the birds want to eat. The potato can tease the birds.

They put the boxes in another formation. They sit on the boxes with two potatoes each. They play a game to dramatic music, where they can present just hands, 1 or more potatoes. They can also give and steal each other's potatoes. They work on an expression for the hands and mouth when someone steals your potato.

They put an empty frame on the boxes and present the objects in the frame. Aapo talks Finnish about the objects. Bjarne wants to present a kettle, but Andy won't let him until the end, where Bjarne then forgets his "moment to shine".

3 cactuses on the boxes. The performers are walking from the back of the room like they are starving. When they reach the cactus they move their mouth like birds eating.

### **31th October**

*Warm up*

They run around in the room.

They follow each other.

They switch between running and walking.

Go from one end of the room to the other - have the feeling that you leave something behind.

And other warm up exercises that they also did yesterday.

*After small break*

They look at the sequences they have so far.

- Scene with an empty frame and Aapo speaking Finnish.
- 6 potatoes and 6 hands. Stealing from each other.
- 2 birds and 1 potato. Birds eating the potato.

- Go starting towards the cactus.
- 3 figures and forks
- Spoons and potatoes

They work on the sequence with the birds eating the potato. The beginning have to just show a title - put the things on the boxes with no intentions. Then the music starts and Bjarne (who is a tree) teases the birds with the potato. Agnes directs the performers, so the scene works the best: The tempo has to be slow, Bjarne has to hide the potato in a smooth way, the birds are stupid, so they have to act like it (they are slow minded), where to look with the eyes.

#### *After lunch*

While the technicians set up the light, we have a meeting where we go through the material they have - the different sequences. They each make a suggestion for what kind of structure they want for the performance.

It is difficult to decide the entire structure by just sitting down, so they try something out:

- Stealing potatoes
- Finnish broadcast
- Birds and potato

They try with just 3 sequences before moving on, to see how the development could be between these 3 and what works the best.

After finding a structure for the first part they move on with other sequences - a dinner scene, where they replace objects with potatoes. They also play with different kind of music to see where it takes the scene.

They play with the small silhouettes and candles in low light. They make a small choreography for the figures on the boxes.

#### **1th November**

### *Warm up*

They walk around

Different stretch exercises

### *Work*

They are preparing to do a run through

They do a run through

Agnes comments (I filmed some of the comments)

They try to solve some things to make the flow better.

### *After lunch*

They adjust some details before the showing.

They show

### *Assessment*

#### Question 1: How has the use of music affected your work?

Music frames your work and gives feeling and atmosphere. It also brings challenges, because of it's specific structure.

Music gives impulse and direction. It affects how your body moves and can speak just as an object.

#### Question 2: How is working with objects different from working with puppets?

Objects aren't build for theatre like puppets are. You use the object for what it is. They symbolize something.

The performer are more visible with objects. The performer are in the background with the puppet. The object is a story. With the puppet you have to tell a story.

#### Question 3: How have you collaborated to create material?

Agnes has a specific way of working which she knows works. From that structure they can plot in their own material.

The exercises they do creates a common language and understanding. They haven't used time discussing things - they have just said "yes" to the process and trusted Agnes. The collaboration started when they had all the objects and starting figuring out what works. They showing has been a connecting of all their ideas.

For Agnes it is important to use your imagination, be nice to each other and find a common language. The tighter the framing is, the more freedom you get to explore.

## Last performance – Hunger

Godsbanen

06.11.2017-13.11.2017

Director: Jacob Stage

### **6<sup>th</sup> November**

Everyone shows 10 min of their relays and talk about them for 5 minutes. We have their talk on film.

*Jacob talks after the showings*

He will only use some of the material.

Hunger for him is for: understanding, love, attention, communication, feelings, articulation, focus etc.

He won't be too literal about the theme, but make it more existential.

He wants to use the performers' national languages.

He is very passionate about video. The boxes are white on one side so you can project video on them. He wants the universe to be black and white, because the

world outside can be like that too. When they add color to that universe, it will have a bigger effect.

The performers have to help each other create focus - they can control where the audience is looking.

They will also be making a lot of new material.

Jacob doesn't with a manuscript. He likes that you just randomly talk about a subject. Like Aapo talk about how to make potato soup in finnish in relay 6.

They don't have to wait for Jacob to create magical solutions. They have to give input themselves to what they each can bring.

Jacob has a way of working that he calls ØF or 10-point rule. It helps you create a pattern. Everyone chooses different places in the room where they have to go - for example 5 different places.

#### *On floor*

Grab a box each and put it somewhere on the floor. They play with the ØF-rule. - Go to different places in the room and make a pattern. The exercise has to give them a sense of how the boxes work in a big room.

They make 5 points each. They try the exercise a couple of times, where Jacob adds new things: new music, trying to relate to others, Paulina, Aapo and Erica speaking their mother tongue.

They try one time where everyone can speak, but they have to be aware of each other in the room and give each other focus.

Jacob makes everyone go to the wall in the back. They have to move forward in different tempos. When they meet a box or others - interact with them.

In the end they make it more intense. Everyone falls except Paulina, who starts talking. Everyone focus on her. She walks to the front and waves to the others, who wave back.

The exercise has to give them a sense for when they take and give focus.

They try the exercise again, but walk from the side. Someone gets left behind. Jacob keeps adding more elements. Aapo talks about soup again. Everyone laughs. It gets serious, but only Paulina laughs. Everyone looks at her while laughing. She walks to the front and dances her solo from relay 4. David and Sophie starts to sing the theme from Friends.

*Break*

They work with the boxes again. it is like a presentation. More people and more boxes appear. They take the boxes to different places in the room.

They now try working in smaller groups and individually. They do small pieces - step dance, someone choking on water etc. and show each other what they have been working on.

They end the day with Jacob teaching them a small choreography.

## **7<sup>th</sup> November**

Jacob wants to eliminate the borders between the art forms, so everyone will do everything.

*Warm up*

They are in a circle. They send reactions to each other, that they have to imitate. After that they talk to each other in a made up language.

They throw an invisible ball to each other.

They play a game where everyone are stones, except 2. One is a mouse and another one is a bear. The bear has to catch the mouse, who can switch places with the stones.

### *Work*

They move around in a big clump. They can get inspired by the impulses and break out. They can dance, sing etc. They can also use fragments from yesterday and their relays. The clump can also pick up the ones who broke out.

Jacob makes the group freeze and use the mouth movement from relay 6. The clump sits on their knees except Sophie, who starts talking.

In the show there will be fixed scenes, but also improvised scenes with set principles.

Jacob divides them in smaller groups with one Dane in each. The Danes have to "translate" what the others are saying.

After that, they each have to make a small solo without words.

They have to walk around in the room. When they meet someone else they have to do their solo. They can look beautiful when they relate to each other.

### *Åbne scene*

They go to Åbne Scene and work on the presentation sequence from yesterday. It goes to Aapo talking Finnish.

After that sequence, they have a specific landscape with the boxes.

Jacob wants the performers to do an improvisation. He is inspired by relay 4 where Erica dances across the boxes.

She now has to do that while everyone improvises around her.

Jacob has difficulties not directing, so he interrupts. He wants the others to test out the handheld lamps, shining light on Erica. They also try making geometrical shapes with the lamps.

Jacob sees this week as a laboratory where they can experiment with different things.

Because Jacob started directing, which was not part of the plan, he goes back to the task he gave them: improvise while Erica dances on the boxes. The performers integrate elements from their own relays (their own initiative).

Jacob asks them to be sea plants - he starts directing again. Everyone sits and sends sentences to each other in their own language.

They are doing a scene where everyone slow dances in couples. But Aapo has no partner, so he dances alone. Everyone keeps dancing while he talks Finnish about potato soup. Erica answers in Greek.

Jacob was visiting McDonald's the other day and got inspired at how people look at the menu. It is hanging, so people look up while moving their head to both sides. They try doing a small dance inspired by that. Everyone is hungry and desperate to be in front of the line.

### *Afternoon*

They work with the puppeteers. They wake up the others and turn them into puppets. More and more performers walk around in the room like puppets.

### *Break*

Jacob and Raphael want to show what you can do with light and video. Shawn dances on the boxes while there is wild light and video.

They experiment with the hand held lamps. They make geometric shapes, and create a frame around one person.

They make a wall with the boxes and test what it looks like, when the performers only show their hands. After that, they try with heads.

Jacob makes Paulina walk in front of the boxes. She starts an argument with Erica who is behind the boxes. Everyone joins Paulina in front of the boxes, so Erica gives up by just showing her hands.

They all sing the song from relay 1, while rolling on the ground.

Jacob says: they introduce things to reintroduce them again later, so everything is interconnected.

## **8<sup>th</sup> November**

### *Morning*

Today Jacob wants them to try out different scenes connected to each other.

They try the scenes after each other again and again

- Carries boxes on stage one on one.
- Potato stealing from relay 6
- Kasper talks about bricks
- David carries Paulina in while she is speaking slovak
- Sophie also talks about bricks.
- Potato soup with frame from relay 6
- Duet between Shawn and Mason from relay 4
- Small paper puppet from relay 2 meets Erica who step dance
- Family picture around Erica
- The performers form a clump of people, that you can break out from and do a solo from yesterday.

- Instead of the clump they also try the 10-points or ØF, where the performers walk to different places in the room.

Jacob controls everything that happens.

### *Afternoon*

They continue from where they left off. Jacob wants to create a picture of 10 people on a raft, so all of them except David (who stands with his shirt over his head - inspired by a picture Jacob has taken of him from the January workshop), stand on 1 box rotating.

Everyone goes down, except Rebecca who creates a tiny paper puppet.

### *Coffee break*

They continue their work from before, and play the same scenes again.

After that they have to write down what they have been doing, so they won't forget.

Now they work further - Bjarne has just poured water over Paulina, and Mason and Kasper pick her up, and make her fly, just like the puppet in relay 4. Everybody lies down, but Andy, Aapo and Aapo do the bird scene from relay 6.

They practice this part.

This will lead to the scene where they have a wall of boxes and Paulina is in front.

Jacob says that the magical thing about processes like this, is that the sequences just suddenly start fitting together.

### **9<sup>th</sup> November**

Jacob says: We continue to play the instrument, while we build it.

They continue work. Raphael made some video yesterday, that they will test tonight.

Jacob compares this performance to Alice in Wonderland. Paulina is at the stage in the beginning and has become the main character. Alice also has an urge and feel hunger.

He also refers to Wizard of Oz - the girl meets weird creatures.

He uses these as a point of reference.

### *Work*

They work on the bird scene. After that the performers hide behind the boxes, while Paulina dances her solo from relay 4. She is disturbed by someone sneezing from behind the boxes. Hands appear from behind.

They worked on this scene Tuesday, but Jacob are now trying something new. So Jacob is working on scenes they already made, but with new or completely different elements.

Everyone comes up from behind the boxes and walk out with the objects - Pina moment. We see 3 people drinking water. They get scared away by the big paper puppet from relay 2. It tries to drink from the empty water glasses. The puppet becomes an ocean of paper, that they use to project video on - an old version of Alice in Wonderland, that Paulina watches.

### *Text*

Torben wants Jacob to use more text, so Jacob tries to add that. He put microphones on the stage, that the actors can talk in while Paulina and Mason dance. The actors are saying fragments from the text from relay 5.

Jacob changes it, so all the performers can say words from the text in their own language.

### *Afternoon*

They do a run through.

In the evening they work on the ending of the performance.

## Documentation videos from relays and Hunger

**Relay 1:** <https://vimeo.com/278290706>

**Relay 2:** <https://vimeo.com/278308085>

**Relay 3:** <https://vimeo.com/278363007>

**Relay 4:** <https://vimeo.com/278366988>

**Relay 5:** <https://vimeo.com/278375764>

**Relay 6:** <https://vimeo.com/278456814>

**Hunger Performance:** <https://vimeo.com/279060072>

## Activity list for Performing Arts Across

### Fælles aktiviteter

<p><b>25. – 27. nov. 2014</b> Godsbanen, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg, Teater Katapult/Torben Dahl, Black Box Dance Co./Marie Brolin-Tani</b></p> <p><u>Black Box Dance Company's hold:</u> <i>Koreograf:</i> Marie Brolin-Tani <i>Dansere:</i> Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Høeg Jensen, Annika Li Krusensten (SE), David Price, Lionel Ah-Sou (FR), Martxel Rodriques (ES)</p> <p><u>Teater Katapults hold:</u> <i>Instruktør:</i> Mia Lipschitz <i>Dramatiker:</i> Bjørn Rasmussen <i>Dramaturg:</i> Anne Sofie Bach-Johannsen <i>Skuespillere:</i> David Elnebo, Anne Fulsig, Claudia Hoyda <i>Observatør:</i> Torben Dahl</p> <p><u>Teater Refleksions hold:</u> <i>Dukkefører:</i> Bjarne Sandborg</p> <p><i>Dokumentation:</i> Barbara Simonsen/Laboratoriet, Claus Lund/Duke Denver Film</p>	<p><b>Fælles workshop 1</b></p> <p><i>Mål og metode:</i> Denne workshop havde først og fremmest til formål at lære hinanden og hinandens universer og sprog at kende. Hvert hold arbejdede individuelt på sit eget projekt første formiddag, hvorefter man inviterede de to andre hold ind i sit rum og præsenterede det, man arbejdede på. Derefter gav hvert hold en opgave til de to andre hold, sådan at skuespillerholdet fik en koreografisk opgave og en dukkeanimations-opgave, danseholdet fik en tekstopgave og en dukkeanimations-opgave og dukkeføreren fik en tekst opgave og en koreografisk opgave. Hvert hold arbejdede videre, individuelt, med opgaverne og skabte hver nogle sceniske forløb herudfra</p> <p>På sidste-dagen arbejdedes med, under ledelse af instruktør Mia Lipschitz, at samstille og kombinere de sceniske forløb.</p> <p>På denne måde opnåedes både en indsigt i og en decideret afprøvning på egen krop af de to andre teatres genrer, ligesom forløbet gav en forsmag på vellykkede fusioner af de tre genrer.</p> <p>Der afsluttedes med en offentlig visning.</p>
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<p><b>16. – 18. december 2014</b> Black Box Dance Company, Holstebro</p>	<p><b>Arr.: Teater Refleksion/Lisbeth El Jørgensen og Bjarne Sandborg, Teater Katapult/Torben Dahl, Black Box Dance Co./Marie Brolin-Tani</b></p> <p><i>Deltagere:</i> Teater Refleksion: Kunstnerisk leder Bjarne Sandborg, producent Lisbeth El Jørgensen</p> <p>Teater Katapult: Kunstnerisk leder Torben Dahl, bestyrelsesformand Gitte Skytte, dramaturg Anne Sofie Bach-Johannesen</p> <p>Black Box Dance Company: Kunstnerisk leder Marie Brolin-Tani, administrator Janne Lund Gade, Musikhusdirektør Anders Jørgensen</p> <p>Scenet: Producent Mette Bjærge</p> <p>Region Midt: Udviklingskonsulent Erik Bach Andersen, kulturkonsulent Mikkel Ottow</p> <p><i>Facilitatorer:</i> Toke Paludan Møller, Monica Nissen</p>	<p><b>EU-projektudvikling 1: DK-partner møde</b></p> <p><i>Overordnet formål:</i> At undersøge mulighederne for at opgradere projektet til et EU-projekt under Creative Europe puljen. På den måde ville projektet vokse i volumen, der ville komme mange flere internationale aktører med i projektet og det ville være muligt at tilføre projektet et betydeligt højere tilskudsbeløb.</p> <p><i>Fokuspørgsmål:</i></p> <ul style="list-style-type: none"> <li>- Hvorfor vil vi gerne arbejde sammen om "Performing Arts Across" – projektet?</li> <li>- Hvordan vil vi organisere os, for at få det til at lykkes på bedste måde?</li> </ul> <p>Mødet blev faciliteret af InterChange ved Toke Paludan Møller og Monica Nissen, et godt valg, som gjorde det muligt at forholde sig til meget store temaer og strategier på den korte tid vi havde. Samtidigt gjorde facilitatorernes redskaber og teknikker, såsom cafe samtaler, interviews, peer coaching og feed forward-formater det muligt også at komme i dybden.</p> <p><i>Specifikke formål for denne proces:</i></p> <ul style="list-style-type: none"> <li>- At skabe fælles klarhed over det langsigtede formål for alle de danske partnere.</li> <li>- At samskabe en arbejdsstruktur og fordele arbejdsopgaverne.</li> <li>- At planlægge aktiviteter for 2015 herunder: <ul style="list-style-type: none"> <li>o Den kunstneriske</li> </ul> </li> </ul>

		<p>udviklingsplan</p> <ul style="list-style-type: none"> <li>○ Aktivitetsplaner for 2015</li> <li>○ De fælles workshops</li> <li>○ Planlægning af det store møde i juni 2015 med deltagelse af de potentielle partnere</li> <li>○ Se frem mod aktiviteterne i 2017</li> <li>○ Lægge grunden for næste regionsansøgning</li> </ul> <p>Der var koncensus, hvad angik vigtigheden og passionen for projektet og også enighed om perspektivet i at samarbejde med et stort hold af europæiske partnere.</p> <p>Det store forbehold var den korte tidshorisont: af flere grunde skulle ansøgningen indsendes i 2015. Der var stor tvivl om hvorvidt det, ressourcemæssigt, var muligt at få undersøgt og etableret partnerkontakter og at få gennemført hele det organisatoriske og administrative arbejde på blot et halvt år, så ansøgningen kunne udarbejdes inden deadline 2. oktober.</p> <p>Teater Refleksions hold accepterede dog udfordringen og ville, med moralsk støtte fra de øvrige deltagere og økonomisk støtte fra Region Midt (bl.a. til at ansætte en projektmedarbejder i 3 måneder) påtage sig opgaven at være lead partnere på projektet.</p>
<b>Januar – juni 2015</b>	<b>Arr.: Teater Refleksion/Lisbeth El Jørgensen, Sofie Mønster og Bjarne Sandborg, Teater Katapult/Torben Dahl, Black Box Dance Co./Marie Brolin-Tani</b>	<b>EU-projektudvikling 2: Partnersøgning og forberedelser til Creative Europe ansøgning.</b>

		<p>De tre danske teatre tog kontakt til potentielle, europæiske samarbejdspartnere, afholdt introduktions- og afklaringsmøder og endte med at have valgt 2 – 3 partnere hver, som ville deltage i juni-mødet, hvor den endelige tilslutning og strategi skulle besluttes.</p> <p><i>Se mere detaljerede beskrivelser under hvert teaters aktivitetsliste</i></p>
<p><b>20. – 22. januar 2015</b> Teater Refleksion, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg, Teater Katapult/Torben Dahl</b></p> <p><i>Instruktør: Rasmus Ask</i> <i>Dramatiker: Kristian Erhardson</i> <i>Dramaturg: Anne Sofie Bach-Johannsen</i> <i>Skuespillere: David Elnebo, Jens Kepny Kristensen, Julie Buch-Hansen</i> <i>Dukkeførere: Svend E. Kristensen, Karen Pontoppidan Monrad, Bjarne Sandborg</i> <i>Observatør: Torben Dahl</i></p>	<p><b>Teater Refleksion/Teater Katapult workshop 1</b></p> <p><i>Mål og metode:</i> Workshoppen tog udgangspunkt i Teater Katapults Projekt Writer/Director Lab, hvor en dramatiker og en instruktør sættes sammen i et halvt år med opgaven at udvikle en dramatisk tekst sammen. Denne workshop lå ca. 2 mdr. inde i Writer/Director Lab's forløb.</p> <p>Arbejdet tog udgangspunkt i dramatikerens tekst "Mordet på den sorte mand". Opgaven var, at udvikle sceniske muligheder for forløsning af teksten ved at integrere dukke- og animationsteatret i undersøgelsesprocessen.</p> <p>Processen involverede bl.a. at bruge alle 6 medvirkende som kor, at lade dukkeførerne animere skuespillerne som dukker, at lade dukkerne udspille dele af handlingen samtidig med at skuespillerne med tekst udspillede andre dele.</p> <p>En af iagttagelserne var, at med det stærke, visuelle sprog, som</p>

		<p>dukkerne giver, kan man med fordel lade dele af fortællingen udspille sig uden ord, med et mere intenst og dynamisk udtryk til følge.</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>24. – 26. marts 2015</b> Black Box Dance Company, Holstebro</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg, Teater Katapult/Torben Dahl, Black Box Dance Co./Marie Brolin-Tani</b></p> <p><u>Black Box Dance Company's hold:</u> Koreograf: Marie Brolin-Tani Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Høeg Jensen, Annika Li Krusensten (SE), David Price, Lionel Ah-Sou (FR), Martxel Rodriques (ES)</p> <p><u>Teater Katapults hold:</u> Instruktør: Mia Lipschitz Dramatiker. Bjørn Rasmussen Dramaturg: Anne Sofie Bach-Johannsen Skuespillere: David Elnebo, Anne Fulsig, Kinne Lucas Observatør: Torben Dahl</p> <p><u>Teater Refleksions hold:</u> Dukkeførere: Bjarne Sandborg, Aapo Repo</p> <p>Dokumentation: Kathrine Lund/Laboratoriet, Claus Lund/Duke Denver Film</p>	<p><b>Fælles workshop 2</b></p> <p><i>Mål og metode:</i> En videreudvikling af november-workshoppen, hvor de forskellige discipliner mødtes og blandedes. Målet var denne gang at nå et spadestik dybere, med mere aktivt samarbejde omkring brug af dans og dukker, tekst og dukker, dans og tekst.</p> <p>Tekstarbejdet tog udgangspunkt i den viderebearbejdede tekst af Bjørn Rasmussen, dukke- og animationsarbejdet tog udgangspunkt i beklædningsgenstande, såsom slips, sko, frakker, kjoler etc., dansen udgangspunkt i de koreografier og situationer, der blev fundet i første workshop, samt i arbejdet med objekter.</p> <p>Der blev arbejdet i 2 grupper: ét hold med 2 dukkeførere og 3 dansere og ét hold med 3 skuespillere og 5 dansere Hvert hold skabte nogle sceniske forløb med udgangspunkt i teksten.</p> <p>Disse sceniske forløb arbejdede instruktør Mia Lipschitz videre med i sidste halvdel af workshoppen, og skabte herudaf et samlet scenisk forløb.</p>

		Der afsluttedes med en offentlig visning.
<p><b>3. – 4. juni 2015</b> Black Box Dance Company, Holstebro</p>	<p><b>Arr.: Teater Refleksion/Lisbeth El Jørgensen og Bjarne Sandborg, Teater Katapult/Torben Dahl, Black Box Dance Co./Marie Brolin-Tani</b></p> <p><i>Deltagere:</i> Teater Refleksion (DK): Kunstnerisk leder Bjarne Sandborg, producent Lisbeth El Jørgensen, producent Sofie Mønster</p> <p>Teater Katapult (DK): Kunstnerisk leder Torben Dahl, administrator Thomas Kragebæk</p> <p>Black Box Dance Company (DK): Kunstnerisk leder Marie Brolin-Tani</p> <p>Vélo Theatre (FR) (Teater Refleksions partner): Kunstnerisk leder Charlot Lemoine, producent Nathalie Landrieu</p> <p>RTV Dans (SE) (Black Box Dance Company's partner): CEO Susanna Dahlberg, kunstnerisk leder Camilla Ekelöf</p> <p>Dantzaz (ES) (Black Box Dance Companys partner): Administrator Fernando Saenz de Ugarte</p> <p>Live Theatre (UK) (Teater Katapults partner): Litterary manager Gez Casey</p> <p>Cirka Teater (NO) (Teater Refleksions partner): Producent Monica Stendahl Rokne</p> <p>Skandinavhaz (HU) (Black Box Dance Companys partner): CEO Varga Vera</p>	<p><b>EU-projektudvikling 3: EU-partner møde</b></p> <p>Opfølgning på december-mødet og på forårets partner-møder.</p>  <p><i>Formål:</i> At undersøge og tilvejebringe grundlaget for et 3-årigt samarbejde omkring udviklingsprojektet "Performing Arts Across", der kan støttes af Creative Europe.</p> <p>Igen var processen faciliteret af InterChange ved Toke Paludan Møller og Monica Nissen.</p> <p>Første del af mødet var en grundig afklaringsproces, der tjente til at opnå en fælles forståelse for projektet, hvad angik mål og vision, indhold, krav til ressourcer og økonomi m.m.</p> <p>Anden del handlede om at nå frem til et fælles grundlag for deltagelse i projektet hvad angik mål og vision, indhold, krav til ressourcer og økonomi m.m.</p>

	<p>Region Midt (DK): Kulturkonsulent Mikkel Ottow</p> <p>Facilitatorer: Toke Paludan Møller, Monica Nissen</p> 	<p>Resultatet af mødet blev et håndslag på, at man ville gå ind for projektet.</p> <p>Dog var der flere af partnerne, der skulle tilbage og undersøge i deres bagland, hvorvidt der var fuld enighed om betingelserne og om der kunne skabes det nødvendige økonomiske grundlag.</p>
<p><b>Juni – august 2015</b></p>	<p><b>Arr.: Teater Refleksion/Lisbeth El Jørgensen, Sofie Mønster og Bjarne Sandborg, Teater Katapult/Torben Dahl, Black Box Dance Co./Marie Brolin-Tani</b></p>	<p><b>EU-projektudvikling 4: Ansøgningsprocedure starter og partnerne giver endeligt tilsagn eller frafalder. Aflysning af EU-projekt delen. Rekonstruktion af PAA projektet.</b></p> <p>I løbet af juli måned viste det sig umuligt at gennemføre projektet, da tre af partnerne faldt fra, af forskellige grunde, og der var på ingen måde tid til at etablere nye partnerskaber.</p> <p>I bagklogskabens klare lys er det forståeligt, at projektet ikke overlevede, da det ikke var muligt at mødes ofte nok og længe nok til at skabe et grundigt gennemtænkt fundament. Det svære var bl.a. at ingen af deltagerne havde arbejdet sammen før, så man skulle faktisk omkring mødebordet definere, skabe og tilslutte sig et stort og krævende projekt uden reelt at have afprøvet fysiske, konkrete samarbejder på gulvet.</p>

		<p>Og det var svært!  Det var også svært at mærke dedikationen fra flere af partnerne i forhold til ansøgningsarbejdet, givetvis fordi det blev for abstrakt at tale om 3-års-planer, møder og budgetter, uden at have et reelt konkret erfaringsgrundlag at bygge på.</p> <p>Så, meget kort fortalt, så er konklusionen, at der brug for at have længere tid (mindst 1 ½ år) til at etablere kontakter, skabe en fælles vision, afprøve arbejds-metoder, definere mål, udarbejde struktur, lave budget og ansøgning.</p> <p>Herefter fulgte en redegørelse til Region Midt. Regionen anerkendte det store arbejde, der var lagt i processen og at tidshorisonten var for kort, og har efterfølgende brugt vores projekt som case til vejledning af andre potentielle ansøgere.  Herpå fulgte en rekonstruktion af PAA projektet med de tre danske partnere og med individuelle kunstnere fra DK og Europa.</p>
<p><b>4. – 8. jan. 2016</b>  Teater Refleksion,  Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg, Teater Katapult/Torben Dahl, Black Box Dance Co./Marie Brolin-Tani</b></p> <p><i>Instruktør:</i> Melanie Thompson (UK)  <i>Assistent:</i> Will Pegna (UK), Bjarne Sandborg  <i>Dramaturg:</i> Kirstine Lilleøre Christensen  <i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah-Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE),</p>	<p><b>Fælles workshop 3: Site Specific project</b></p> <p><i>Mål og metode:</i>  Denne workshop udsprang af flere ønsker og behov:</p> <ul style="list-style-type: none"> <li>- At arbejde mere målrettet og produktorienteret end i de to første workshops og under en facilitator/instruktør, som kunne sikre forløbet en progressiv struktur.</li> </ul>

	<p>Charlotte Anne Logan (UK), Marie Brolin-Tani  <i>Dukkeførere:</i> Aapo Repo (FI), Rebekah Caputo (UK), Sif Jessen Hymøller  <i>Skuespillere:</i> Kinne Lucas, Claudia Hoyda  <i>Scenografer:</i> Mariann Aagaard, Naja Schønemann, Bente Laurenz Jakobsen  <i>Teknikere:</i> Morten Meilvang Laursen, William Højberg Nielsen  <i>Guide:</i> Lisbeth El Jørgensen, Bjarne Sandborg  <i>Observatør:</i> Torben Dahl  <i>Video-dokumentation:</i> Jens Mønsted / Melanie Thompson  <i>Dokumentation:</i> Melanie Thompson (UK)</p> 	<ul style="list-style-type: none"> <li>- At give deltagerne mulighed for at samarbejde i mindre, blandede, hold af dansere/skuespillere/ dukkeførere/ scenografer, der dermed kunne bruge hinandens forskellige fagligheder og redskaber til at skabe sceniske forløb med blandede genrer.</li> <li>- At vise et mere gennemarbejdet resultat for projektets støttegivere og for offentligheden ved at skabe en teateroplevelse for et publikum.</li> <li>- At arbejde Site Specific som en testpilot for, om det kommende Kulturby 2017-projekt skulle være et byrums- eller Site Specific projekt.</li> </ul> <p>Instruktøren Melanie Thompson gjorde et stort forberedelsesarbejde idet hun researchede på bygningens historie og brugte dette som udgangspunkt for det skabende arbejde, til at skabe visuelle rum og til at skabe en struktur for den afsluttende "forestilling"/event.</p> <p>Site Specific rammen gjorde det muligt at arbejde med det store hold af performere, da man kunne skabe flere situationer/scener samtidigt.</p> <p>En ekstra bonus blev at denne projektuge blev en perfekt "ryste sammen uge" for Black Box Dance Company's nye hold dansere, der ikke havde mødt hinanden før.</p> <p>Der afsluttedes med en "visning" for et inviteret publikum, der havde karakter af en rejse, hvor publikum blev guidet gennem en</p>
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		række udendørs og indendørs rum, hvor scenerne udspillede sig. -
<b>23. – 25. februar 2016</b> Teater Refleksion, Aarhus	<b>Arr.: Teater Refleksion/Bjarne Sandborg, Teater Katapult/Torben Dahl</b>  <i>Instruktør:</i> Petra Berg Holbek <i>Dramatiker:</i> Julie Petrine Glargaard <i>Dramaturg:</i> Kirstine Lilleøre Christensen <i>Skuespillere:</i> David Elnebo, Claudia Hoyda, Kirsti Kærn <i>Dukkeførere:</i> Rebekah Caputo, Aapo Repo, Bjarne Sandborg	<b>Teater Refleksion/Teater Katapult workshop 2</b>  <i>Mål og metode:</i> Denne workshop tog udgangspunkt i andet spor af Teater Katapults Projekt Writer/Director Lab, hvor en dramatiker og en instruktør sættes sammen i et halvt år med opgaven at udvikle en dramatisk tekst sammen.  Opgaven var, at udvikle sceniske muligheder for forløsning af teksten ved at integrere dukke- og animationsteatret i undersøgelsesprocessen.  Processen involverede bl.a. eksperimenter med objekter, scenografi, skjult dukkeføring, kropsdele som dukker.  Også denne gang fandt man ordløse sekvenser, som kunne hhv. erstatte, hhv. komplementere teksten.  En brugbar opdagelse for Katapults hold var, at arbejdet med dukke- og animationsteater i udviklingsprocessen af teksten og/eller forestillingen også kunne bidrage med kvalitative løsningsmodeller på såvel tekst som undertekst udover, naturligvis, at være bud på sceniske løsninger.  Der afsluttedes med en offentlig visning.

<p><b>Sept. 2016 – Nov. 2017</b></p>	<p><b>Arr.: Melanie Thompson</b></p> <p><i>Medvirkende:</i> Melanie Thompson</p>	<p><b>Reflexive research</b></p> <p><i>Mål og metode:</i> Fra og med september 2016 guidede Melanie Thompson deltagerne igennem et forløb, som gav dem redskaber til at analysere og reflektere over sin egen kunstneriske praksis, først og fremmest i dette projekt, men målet er naturligvis at deltagerne kan anvende de nyttige værktøjer fremover i sin egen praksis som skabende kunstner.</p>
<p><b>Sept. 2016 – Juni 2018</b></p>	<p><b>Arr.: Melanie Thompson/Maja Ravn Christiansen</b></p> <p><i>Medvirkende:</i> Melanie Thompson og Maja Ravn Christiansen <i>Supplerende videodokumentation:</i> Claus Lund/Duke Denver Film</p>	<p><b>Dokumentation</b></p> <p><i>Mål og metode:</i> Fra og med september 2016 dokumenterede Melanie Thompson, assisteret af Maja Ravn, omhyggeligt gennem iagttagelser, interviews, fotos og film alle fælles workshops frem til det afsluttende projekt "Hunger". Det omfattende materiale samles i løbet af maj og juni 2018 til en E-bog, der gøres tilgængelig for alle interesserede: bevilgende myndigheder, studerende, kunstnere, teatre etc.</p>
<p><b>6. – 8. sept. 2016</b> Katapult/Godsbanen, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg, Teater Katapult/Torben Dahl, Black Box Dance Co./Marie Brolin-Tani</b></p> <p><i>Instruktør:</i> Petra Berg Holbek <i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah-Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK),</p>	<p><b>Fælles workshop 4</b></p> <p><i>Mål og metode:</i> At invitere hinanden ind i hinandens genrer og arbejdsmetoder. At finde måder at berige og supplere sit udtryk med udtryk fra de andre genrer</p> <p>Der arbejdes dag 1 og 2 fra individuelt arbejde gennem samarbejde i mindre grupper.</p>

	<p><i>Dukkeførere:</i> Aapo Repo (FI), Rebekah Caputo (UK), Bjarne Sandborg  <i>Skuespillere:</i> David Elnebo, Anna Nøhr Tolstrup, Matias Hedegaard Andersen  <i>Dramatiker:</i> Julie Petrine Glargaard  <i>Dramaturg:</i> Kirstine Lilleøre Christensen  <i>Facilitator - Refleksiv analyse:</i> Melanie Thompson (UK)  <i>Dokumentation:</i> Melanie Thompson og Maja Ravn</p>	<p>Halvdelen af dag 2 og dag 3 arbejder instruktøren på at lade de forskellige oplæg møde hinanden på scenen</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>17. – 19. jan. 2017</b>  Teater Refleksion,  Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg, Teater Katapult/Torben Dahl, Black Box Dance Co./Marie Brolin-Tani og David Price</b></p> <p><i>Instruktør:</i> Jacob Stage  <i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher, Lionel Ah-Sou, Marco Rizzi, Bartosz Wozczynski, Manuel Gaubatz, Charlotte Anne Logan  <i>Dukkeførere:</i> Aapo Repo, Rebekah Caputo, Bjarne Sandborg  <i>Skuespillere:</i> David Elnebo, Sophie Zinckernagel, Matias Hedegaard Andersen  <i>Dramatiker:</i> Ghita Makowska Rasmussen  <i>Dramaturg:</i> Kirstine Lilleøre Christensen  <i>Facilitator/Refleksiv analyse:</i> Melanie Thompson  <i>Dokumentation:</i> Melanie Thompson og Maja Ravn</p>	<p><b>Fælles workshop 5</b></p> <p><i>Mål og metode:</i>  At skabe en bro mellem de foregående 2 års undersøgelsesarbejde og den mere produktionsrettede proces i efteråret 2017 (Hunger-projektet).</p> <p>Fortsat at afsøge måder at berige og supplere sit udtryk med udtryk fra de andre genrer og lede efter hybride udtryk, hvor de tre kunstarter mødes på scenen.</p> <p>Hele processen ledes af instruktør Jacob Stage, der gav opgaver, øvelser og oplæg til improvisation og samlede materialet til sidst.</p> <p>Der afsluttes med en offentlig visning.</p>

		
<p><b>11. sept. – 12. nov. 2017</b>  Black Box Dance Company,  Holstebro  Teater Katapult,  Aarhus  Teater Refleksion,  Aarhus  Godsbanen,  Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg, Teater Katapult/Torben Dahl, Black Box Dance Co./Marie Brolin-Tani</b></p> 	<p><b>Fælles projekt: Hunger</b>  "Hunger" forløbet kan ses som et selvstændigt forløb i Performing Arts Across, som samtidig er kulminationen på hele projektet. Et forløb, der lagde mere vægt på produktion end proces i modsætning til forløbet fra 2014 – 2016, der havde arbejds- og udviklingsprocesser som fokus.</p> <p>I de to måneder gennemførtes et stafet-forløb med 6 selvstændige projektuger á 5 dages varighed. I hver projektuge skaber et af de tre teatre et lille scenisk "værk" omkring 20 min. ud fra følgende rammer:</p> <ul style="list-style-type: none"> <li>- Temaet "hunger"</li> <li>- Inddragelse af elementet vand i en eller anden form</li> </ul> <p>10 sort-hvide sceneelementer stilles til rådighed, man kan vælge at bruge nogle eller alle.  Hver deltager har et sort og et hvidt kostume, som kan blandes</p>

		<p>Hvert teater gennemførte 2 forløb, efter flg. model:  Det første teater skaber sit værk efter ovenstående ramme, viser det derefter for det næste teater, som så arbejder videre med udgangspunkt i det første og skaber en sekvens, som overdrages til det tredje teater etc.  De 6 værker blev herefter overdraget til instruktør Jacob Stage, som havde til opgave i løbet af 6 dage at skabe en forestilling ud fra dette materiale.</p>
<p><b>11. – 15. sept. 2017</b>  Black Box Dance Company,  Holstebro</p>	<p><b>Arr. : Black Box Dance Company</b>  <i>Instruktør:</i> Mette Aakjær (Wunderland)  <i>Komponist:</i> Christian Tronhjem  <i>Dansere:</i> Paulina Šmatláková, Mason Jubb, Shawn Willis, Erica Mulkern  <i>Dokumentation:</i> Melanie Thompson og Maja Ravn</p>	<p><b>Hunger: Stafet 1: Værk nr. 1</b>  Mette Aakjær er kendt for hendes arbejde med interaktive forestillinger og installationer, som derfor naturligt afspejledes i Black Box Dance Companys første værk. Mette fokus for arbejdet var: "sult efter kontakt/tilhørsforhold og meningsfuldhed".  Forestillingsmaterialet blev skabt med inspiration fra de to rum, som værket skabtes i (ikke teater-rum) og deltagernes input og respons. En særegen proces for danserne, som ikke normalt arbejder med publikumsinvolvering.  Der afsluttedes med en offentlig visning.</p>
<p><b>16. – 20. sept. 2017</b>  Teater Refleksion,  Aarhus</p>	<p><b>Arr.: Teater Refleksion</b>  <i>Instruktør:</i> Espen Dekko (NO)  <i>Dukkeførere:</i> Aapo Repo (FIN), Rebekah Caputo (UK), Bjarne Sandborg  <i>Dokumentation:</i> Maja Ravn</p>	<p><b>Hunger: Stafet 2: Værk nr. 2</b>  Dette hold tager udgangspunkt i Black Box Dance Company's værk fra Relay 1.  Teater Refleksion ønskede i denne Relay at arbejde med førte dukker og havde valgt ikke at skabe færdige dukker, men lade sig inspirere af det første værk. Derfor havde man valgt materialet papir,</p>

		<p>så man kunne skabe, omskabe og dekonstruere figurerne på scenen. Værket blev skabt i samarbejde, først gennem analyse og refleksion på første værk og efterfølgende improvisation og devising proces, hvor instruktøren lige så vel fungerede som facilitator for processen som instruktør.</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>25. - 29. sept. 2017</b> Teater Katapult, Aarhus</p>	<p><b>Arr.: Teater Katapult</b> <i>Instruktør:</i> Rasmus Ask <i>Dramatiker:</i> Jeanette Munzert <i>Dramaturg:</i> Kristoffer Spender <i>Skuespillere:</i> Matias Hedegaard Andersen, Sophie Zinckernagel, David Elnebo <i>Dokumentation:</i> Maja Ravn</p>	<p><b>Hunger: Stafet 3: Værk nr. 3</b></p> <p>Dette hold tager udgangspunkt i Teater Refleksions værk fra Stafet 2.</p> <p>Udviklingen af forestillingsmaterialet blev skabt af holdet i samarbejde i en blanding af improvisation, samtale og instruerede prøver.</p> <p>Teksten blev skrevet på baggrund af improvisation og strukturen for værket blev skabt af dramatiker og instruktør i samarbejde.</p> <p>Man ønskede at arbejde i en mere satirisk og mørk humoristisk stemning end det forrige værk. Værket rummede også interaktive elementer, idet man begyndte med at interviewe publikum om deres velgørhedsbidrag.</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>9. – 13. okt. 2017</b> Black Box Dance Company, Holstebro</p>	<p><b>Arr. : Black Box Dance Company</b> <i>Koreograf:</i> Camilla Ekelöf (SV) <i>Dansere:</i> Paulina Šmatláková, Mason Jubb, Shawn Willis, Erica Mulkern</p>	<p><b>Hunger: Stafet 4: Værk nr. 4</b></p> <p>Dette hold tager udgangspunkt i Teater Katapults værk fra Stafet 3. Man havde valgt at inddrage en dukke og en dukke-instruktør i</p>

	<p><i>Dukke-instruktør: Astrid Kjær Jensen</i>  <i>Dokumentation: Maja Ravn</i></p>	<p>dette forløb, bl.a. begrundet i at danserne var et nyt hold og derfor ikke tidligere havde oplevet mødet med de andre genrer. Koreografen havde på forhånd valgt to små koreografier som et yderligere udgangspunkt for arbejdet – begge indeholdt både store og små bevægelser, som kunne relateres til hhv. masseforbrug og sult. Danserne bearbejdede og videreudviklede koreografiene på egen hånd, hvorefter de igen samarbejdede med hinanden og blev instrueret af koreografen.</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>23. – 27. okt. 2017</b>  Teater Katapult,  Aarhus</p>	<p><b>Arr.: Teater Katapult</b>  <i>Instruktør: Emil Hansen</i>  <i>Dramatiker: Amalie Olesen</i>  <i>Dramaturg: Kristoffer Spender</i>  <i>Skuespillere: Matias Hedegaard Andersen, Sophie Zinckernagel, David Elnebo</i>  <i>Dokumentation: Melanie Thompson og Maja Ravn</i></p>	<p><b>Hunger: Stafet 5: Værk nr. 5</b></p> <p>Dette hold tager udgangspunkt i Black Box Dance Companys værk fra Stafet 4. Dramatikeren havde på baggrund af Black Box Dance Companys værk skrevet en tekst, som holdet lod sig inspirere af i deres arbejde. Strukturen i forløbet var meget dynamisk, idet den ene ide tog den næste. Alle medvirkende bragte ideer på bordet, gennem både brainstorms og improvisationer, som instruktøren valgte imellem og videreudviklede. En koreograferet sekvens fra Black Box Dance Company's værk blev indkorporeret i værket.</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>28. okt. – 1. nov. 2017</b></p>	<p><b>Arr.: Teater Refleksion</b></p>	<p><b>Hunger: Stafet 6: Værk nr. 6</b></p>

<p>Bora Bora, Aarhus</p>	<p><i>Instruktør:</i> Agnes Limbos (BE) <i>Dukkeførere:</i> Aapo Repo (FIN), Andy Manley (UK), Bjarne Sandborg <i>Dokumentation:</i> Melanie Thompson og Maja Ravn</p>	<p>Dette hold tager udgangspunkt Teater Katapults værk fra Stafet 5. Teater Refleksion valgte i denne proces at arbejde med objekter. Et centralt objekt, <i>kartofflen</i>, blev valgt fra starten, idet den refererer til basis føde. Derudover brugte hele holdet den første dag i byen på at søge efter og vælge relevante objekter at arbejde med. Et andet udgangspunkt var <i>fraværet</i> af ting. At sult har at gøre med noget, man ikke har. Dette tema blev en ledetråd igennem hele forløbet. For instruktøren er musik et essentielt redskab i arbejdsprocessen og udviklingen af forestillingsmaterialet skete i en kombination af improvisation og instruerede forløb. Det til værket udvalgte materiale blev besluttet i fællesskab og struktureret og instrueret af instruktøren.  Der afsluttedes med en offentlig visning.</p>
<p><b>6. – 13. nov. 2017</b> Katapult / Aaben Scene / Godsbanen, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg, Teater Katapult/Torben Dahl, Black Box Dance Co./Marie Brolin-Tani</b></p> <p><i>Instruktør:</i> Jacob Stage <i>Dramaturg:</i> Kristoffer Spender <i>Lysdesigner:</i> Raphael Solholm <i>Dansere:</i> Paulina Šmatláková, Mason Jubb, Shawn Willis, Erica Mulkern <i>Dukkeførere:</i> Aapo Repo (FIN), Rebekah Caputo (UK), Andy Manley (UK), Bjarne Sandborg <i>Skuespillere:</i> Sophie Zinckernagel, David Elnebo, Caspar Juel Berg <i>Teknikere:</i> William Højberg Nielsen, Søren Stendahl</p>	<p><b>Hunger</b></p> <p>"Hunger" var "Performing Arts Across"s 3. og sidste del af det fælles eksperiment med at finde nye udtryks- og produktionsformer og samtidig de tre teatres bidrag til Aarhus Kulturby 2017: En forestilling, der tog udgangspunkt i de 6 værker fra Stafet-projekterne, idet de tre teatre gav stafetten videre til instruktør Jacob Stage, der med stor entusiasme kastede sig ind i arbejdet. 6 dage til at skabe en forestilling er ikke meget og instruktøren havde</p>

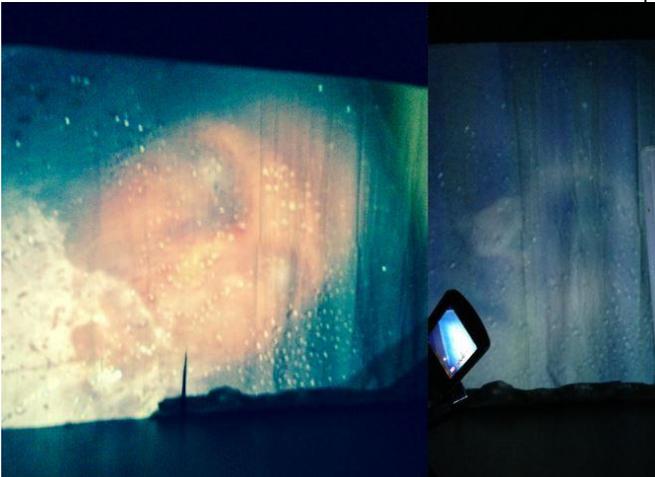
	<p>Dokumentation: Melanie Thompson og Maja Ravn</p> 	<p>derfor i samarbejde med lysdesigneren forberedt en ramme og en overordnet vision for forestillingen. Jacob ønskede at temaet "Hunger" i forestillingen blev mindre konkret og mere eksistentielt.</p> <p>Materialet der blev brugt i forestillingen var en blanding af scener, Jacob havde udvalgt fra de 6 værker, og resultater af improvisationer med alle medvirkende. Jacob's mål var at skabe en helhed og en enhed af alle de medvirkende og en linie gennem forestillingen, kombineret med de meget forskellige indslag fra de 6 udviklingsprojekter. Udviklingen ugen igennem skete i et meget dynamisk og impuls-drevet flow og forestillingen blev en flot helhed, hvor alle de forskellige udtryk og genrer var repræsenteret.</p> <p>Forestillingen blev opført 2 gange, den 11. og 12. november for udsolgte huse.</p>
<p><b>25. april 2018</b> Teater Refleksion, Aarhus</p>	<p><b>Arr.: Melanie Thompson / Maja Ravn / Bjarne Sandborg</b></p> <p>Medvirkende: Melanie Thompson, Maja Ravn, Marie Brolin-Tani, Torben Dahl, Bjarne Sandborg</p>	<p><b>PAA Deling</b></p> <p>Første del af offentliggørelsen af erfaringer og resultater fra det tre år lange projekt: et offentligt arrangement, hvor der blev fortalt om projektet, vist en række dokumentationsfilm fra de forskellige forløb, efterfulgt af samtaler med det fremmødte publikum.</p>
<p><b>Juni 2018</b></p>	<p><b>Arr.: Melanie Thompson / Maja Ravn</b></p>	<p><b>E-bog udgives</b></p>

		<p>En E-bog, der i korte tekster, ledsaget af billeder, beskriver processen og det, teatrene og de medvirkende kunstnere har høstet af processen.</p> <p>Bogen rummer derudover links til de mange videodokumentationer, det uddybende baggrundsmateriale m.m.</p> <p>Målet er, foruden at tjene som dokumentation, at denne E-bog kan inspirere og give redskaber til andre, der ønsker at skabe mindre eller større udviklingsprojekter på tværs.</p> <p>E-bogen ligger i PDF-format og kan derfor let formidles via hjemmesider, facebook eller sendes direkte til interesserede.</p>
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## Teater Refleksions aktiviteter

Tid og sted	Ansvarlig arrangør og medvirkende	Beskrivelse af Aktivitet
<p><b>29. – 31. maj 2014</b> Teater Refleksion, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg</b></p> <p><i>Dukkeførere:</i> Bjarne Sandborg, Loui Danckert, Stine Lundgaard, Espen Dekko (NO)</p>	<p><b>Teater Refleksion workshop: Dukketeaterkoncert 1</b></p> <p><i>Mål og metode:</i> At lade dukke- og animationsteatret møde Teaterkoncert-genren. Hvordan kan de to genrer mødes? Er det muligt at skabe en ramme for, hvad en dukketeaterkoncert kan være? Alle deltagere medbragte en håndfuld sange, der blev søgt ny- og omfortolket ved brug af dukker, objekter, animation. Alle deltagere medbragte en/nogle dukker og/eller objekter og der blev givet opgaver på kryds og tværs.</p> <p>En masse muligheder viste sig, men også erkendelser af vanskeligheder: at man ikke har syngende skuespillere, så hvem</p>

		<p>fortolker? Dukken selv? Dukkeføreren eller et band ved siden af?</p> <p>I denne workshop var fokus på, hvordan man kunne gestalte en situation, hvordan en sang kunne fortolkes gennem handling med dukker, uden at man anvender mimende dukker.</p> <p>Man besluttede sig for at afholde endnu en workshop i januar 2015, med fokus på, hvordan man rent faktisk kan fortolke sangen på scenen</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>25. – 27. nov. 2014</b>          Godsbanen,          Aarhus</p>		<p><b>Fælles workshop 1</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>

<p><b>3. – 5. december 2014</b>          Teater Refleksion,          Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg, i samarbejde med Stine Q. Pagh/Teater Fantast</b></p> <p><i>Instruktør: Line Pavlsen          Lysdesigner: Kristine Hamann          Dukkefører: Stine Q. Pagh          Observatør: Bjarne Sandborg</i></p>	<p><b>Teater Refleksion workshop: Båden - Visuel/scenografisk workshop</b></p> <p><i>Mål og metode:          En undersøgelse af, hvilke billeder og stemninger, der kan skabes med vand i samspil med forskellige lyskilder og projektion. Der arbejdedes med en kombination af intuitiv undersøgelse og tekniske muligheder med lys, vand og projektor.</i></p> <p><b>Der blev bl.a. arbejdet med:</b>  <i>Er det muligt at manipulere vand?</i></p>
		

		<p>Er det muligt at bevare sanseligheden fra vandet, når det bliver projekteret?          Findes der kliche-billeder af vand, vi kan genskabe?          Hvordan påvirkes vandprojektionerne i samspil med objekter og skygger?          Hvordan virker de forskellige billeder vi skaber i sammenhæng?</p> <p>Der blev fundet 6-7 virkelig anvendelige teknikker, især mødet mellem projektion af lys gennem vand og film viste sig at have store muligheder.          Og der blev sorteret en god del ideer fra, som ikke viste sig at holde.          En inspiration for alle til at arbejde videre.</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>16. – 18. december 2014</b>          Black Box Dance Company,          Holstebro</p>		<p><b>EU-projektudvikling 1: DK-partner møde</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>
<p><b>7. – 9. januar 2015</b>          Teater Refleksion, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg i samarbejde med Dramatikeruddannelsen på Aarhus Teater v/Mads Thygesen</b></p> <p><u>Workshop I:</u>          Instruktør: Espen Dekko (NO)</p>	<p><b>Teater Refleksion workshop: Ordløs dramatik</b></p>

	<p><i>Dramatiker-studerende: Morten Dahl Lützhøft, Alexandra Moltke Johansen</i>  <i>Dukkeførere: Bjarne Sandborg</i></p> <p><u>Workshop II:</u>  <i>Instruktør: Hans Rønne</i>  <i>Dramatiker-studerende: Jeanette Munzert, Magnus Iuel Berg</i>  <i>Dukkeførere: Loui Danckert, Stine Lundgaard</i></p>	<p><i>Mål og metode:</i>  At de dramatiker-studerende møder et børneteater i arbejds-sammenhæng.  Indsigt i at skrive for dukke- og animationsteater.  En forståelse for det rent ordløse teater og for alt det, der siges mellem linierne i tekst-teatret.  At Teater Refleksion får en indsigt i samarbejde med dramatikere.  At dramatiker, instruktør og dukkefører arbejder sammen i salen om udvikling af tekst.</p> <p>Fokus i workshop I lå på det minimale: én dukke og ét scenografisk element.</p> <p>Fokus i workshop II lå på at undersøge mulighederne i dukke- og animationsteatret og samspillet mellem dukke og dukkefører.</p> <p><i>De to workshops resulterede i en indsigt i hinandens arbejdsfelter og deraf følgende, en meget større forståelse og respekt.  En åbenbaring for dramatikere af, hvor meget der kan siges med få eller ingen ord.  En åbenbaring for Teater Refleksion af muligheder for</i></p>
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		<p><i>kombinationen af det ordløse dukketeater og teksten.</i></p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>Januar – juni 2015</b> Teater Refleksion, Aarhus</p>		<p><b>EU-projektudvikling 2: Partner-søgning og forberedelser til Creative Europe ansøgning.</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>
<p><b>20. – 22. januar 2015</b> Teater Refleksion, Aarhus</p>		<p><b>Teater Refleksion/Teater Katapult workshop 1</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>
<p><b>30. jan. -1. febr. 2015</b> Teater Refleksion, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg</b></p> <p><i>Musiker/komponist: Jacob Venndt Dukkeførere: Bjarne Sandborg, Loui Danckert, Stine Lundgaard, Espen Dekko (NO)</i></p>	<p><b>Teater Refleksion workshop: Dukketeaterkoncert 2</b></p> <p><i>Mål og metode:</i> Workshoppen fortsatte hvor holdet slap i maj, med at søge metoder og veje til at udvikle og definere et "Dukketeaterkoncert-begreb".</p> <p>Denne gang var fokus i højere grad være på, hvordan man rent faktisk får sangen fortolket fra scenen, enten af dukkeføreren, en mimende dukke eller i</p>

		<p>samspil med en musiker.</p> <p>Man forsøgte at komme nærmere et grundlag og en ramme for, hvad en dukketeaterkoncert kunne være og at skabe et katalog med ideer og materiale, der kan videreudvikles i en cabaretform eller en decideret dukketeaterkoncertforestilling.</p> <p>Man kan sammenfatte det sådan, at deltagerne mødte muren!  Alle fire dukkeførere er stærkest i det ordløse dukketeater. Alligevel forsøgte de tappert at synge og fortolke – simpelthen fordi de stædigt ville fastholde ambitionen om at undersøge om der kunne findes noget, der hedder "dukketeaterkoncert". Konklusionen er, at det er der nok – det kan sikkert udvikles, men for at det kan hedde "dukketeaterkoncert" må dukkeførere kunne synge og spille sammen med komponist og musiker i udviklingsprocessen.</p> <p>Deltagerne fandt, at med tid og råd kunne man skabe nogle skønne kabaret'er med skæve, barokke</p>
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		<p>og sjove fortolkninger af eksisterende musiknumre og det kunne være fint at arbejde videre med, ikke mindst fordi det vil kunne tale til et ungt og voksent publikum. Så selvom deltagerne var på hjemmebane med hensyn til at skabe ordløst teater med musikledsagelse, så hørte mange af de ideer, der opstod så absolut til uvante eksperimenter.</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>4. – 6. februar 2015</b> Teater Refleksion, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg</b></p> <p><i>Instruktør: Melanie Thompson (UK)</i> <i>Dukkeførere: Bjarne Sandborg, Svend E. Kristensen, Aapo Repo (FI), Stine Lundgaard</i></p> 	<p><b>Teater Refleksion workshop: Performance Writing</b></p> <p><i>Mål og metode:</i> Workshoppen var en indførelse i Performance Writing, en særlig devising-arbejds metode, der tager udgangspunkt i det at skrive et værk, men anvender alt muligt materiale til at skabe udtrykket: eks. bevægelse, alle typer materialer, lys, rum etc.</p> <p><i>Målet var:</i> 1) at forstå og lære at bruge Performance Writing teknikken i udvikling af forestillingsmateriale</p>

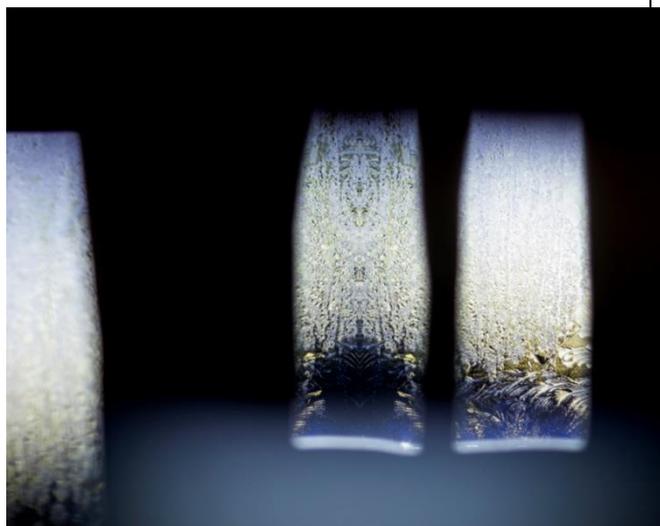
		<p>2) at udvide forståelsen for at arbejde med tekst og få inspiration og ideer til, hvordan tekst kan indgå på nye måder i dukke- og animationsteatret.</p> <p>En meget spændende måde at bringe den normalt forholdsvis stillesiddende proces: at tænke og skrive ind i en performativ proces.</p> <p>Desuden gav workshoppen et forum for udveksling og samarbejde mellem fire meget forskellige dukkeførere, som åbnede for spændende nye arbejdsmetoder og nye samarbejder.</p> <p>De tre dage var utrolig inspirerende for alle, både fordi deltagerne opdagede nye teknikker og metoder til udvikling af materiale, men også fordi de fandt nye sider af os selv som performere.</p> <p>Workshoppen blev også kickstart til videreudvikling af samarbejder mellem hhv. Melanie Thompson og Bjarne Sandborg og Bjarne Sandborg og Aapo Repo.</p>
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		Der afsluttedes med en offentlig visning.
<b>10. – 12. februar 2015</b> Teater Refleksion, Aarhus	<b>Arr.: Teater Refleksion/Bjarne Sandborg</b>  <i>Instruktør: Melanie Thompson (UK)</i> <i>Performer: Bjarne Sandborg</i>	<b>Teater Refleksion workshop: Devising proces / Objekt teater 1</b>  Mål og metode: Workshoppen havde til formål at undersøge, hvordan man kan skabe og udvikle materiale, baseret på personlige erindringer, oplevelser og observationer. Der blev anvendt vidt forskellige teknikker og materialer i processen, såsom performance writing teknikker, objektarbejde, skrive, male, råbe, installation, performance, dans etc. etc.  Dukkeføreren blev bedt om at nedskrive hvilke temaer og hvilke personer, han ønskede at arbejde med samt medbringe et musikstykke for hvert leveår og et nøje udvalgt objekt for hver person, han ønskede at arbejde med.  I denne workshop blev der især arbejdet med at undersøge hvilket fysisk sprog der kunne udvikles samt skabe tekster og fortællinger



		ved hjælp af forskellige skriveteknikker, bl.a. performative skriveøvelser og improvisationer.
<b>13. – 15. februar 2015</b>	<b>Arr.: Teater Refleksion/Bjarne Sandborg og Lisbeth El Jørgensen</b>  <i>Deltagere:</i> Teater Refleksion: Bjarne Sandborg, Lisbeth El Jørgensen Vélo Theatre: Charlot Lemoine (FR), Nathalie Landrieu, Tania Castaing	<b>International Partner møde i Apt, Frankrig, mellem Teater Refleksion og EU-projektpartner Velo Theatre (FR)</b>  En introduktion til Performing Arts Across projektet og en invitation til Vélo Theatre om at deltage i juni mødet. Mødet blev også en inspirerende udveksling mellem Velo's arbejdsform og Refleksion's arbejdsform idet Bjarne  Sandborg deltog i en objekt-teater-workshop, arrangeret af Vélo Theatre og afholdt en dukkeføringsworkshop for Vélo Theatre.
<b>19. – 21. marts 2015</b> Teater Refleksion, Aarhus	<b>Arr.: Teater Refleksion/Bjarne Sandborg</b>  <i>Instruktør:</i> Melanie Thompson (UK) <i>Performer:</i> Bjarne Sandborg	<b>Teater Refleksion workshop: Devising proces / Objekt teater 2</b>  <i>Mål og metode:</i> Der arbejdedes videre fra første workshop.

		I denne workshop blev der især arbejdet på at skabe sceniske billeder på fortællingernes personer ved hjælp af objekter, samt transformation af rum gennem brug af objekter og bevægelse.
<b>24. – 26. marts 2015</b> Black Box Dance Company, Holstebro		<b>Fælles workshop 2</b>  Se beskrivelse under "Fælles aktiviteter"
<b>4. – 7. maj 2015</b> Teater Refleksion, Aarhus	<b>Arr.: Teater Refleksion/Mariann Aagaard og Bjarne Sandborg</b>  <i>Scenografer:</i> Mariann Aagaard, Paolo Cardona (FR), Olivier Guillemain (FR), Christophe Loiseau (FR) <i>Lyddesigner:</i> Andreas Sandborg <i>IT-ingeniører:</i> Jan Thøgersen og Mikkel Bech / Redia <i>Tekniker:</i> Morten Meilvang Laursen <i>Observatør:</i> Bjarne Sandborg	<b>Teater Refleksion workshop: Installation/Film/Interaktivitet 1</b>  <i>Mål og metode:</i> En undersøgelse af, om man kan, og hvordan man evt. kan, skabe basis for en teateroplevelse uden performere. Kan man ved hjælp af rummet og scenografien give publikum mulighed for at skabe deres egen fortælling og teateroplevelse?  Undersøgelsen inddrog enkle eksperimenter med filmprojektion og lydum.  Resultatet af dette forløb var så lovende, at det blev aftalt at mødes og fortsætte



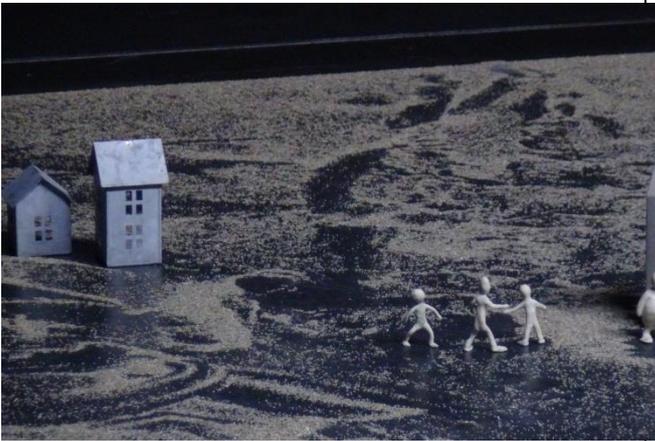
		undersøgelserne i endnu en workshop.
<b>7. – 9. maj 2015</b>	<b>Arr.: Teater Refleksion/Bjarne Sandborg og Lisbeth El Jørgensen</b>  <i>Deltagere:</i> Teater Refleksion: Bjarne Sandborg Cirka Teater: Monica Stendahl Rokne (NO), Anne Marit Sæther (NO), Gilles Berger (FR/NO), Espen Dekko (NO)	<b>International Partner møde i Trondhjem, Norge, mellem Teater Refleksion og EU-projektpartner Cirka Teater (NO)</b>  En introduktion til Performing Arts Across projektet og en invitation til Cirka Teater om at deltage i juni mødet.
<b>15. – 17. maj 2015</b> Teater Refleksion, Aarhus	<b>Arr.: Teater Refleksion/Bjarne Sandborg</b>  <i>Dukkeførere:</i> Loui Danckert, Stine Lundgaard <i>Facilitator og coach:</i> Bjarne Sandborg	<b>Teater Refleksion workshop: Frirum</b>  <i>Mål og metode:</i> At give de to store dukkefører-talenter et fri-rum til at afsøge muligheder for at skabe nyt materiale sammen. I 3 dage gives de fuldstændig frie hænder til sammen at undersøge forskellige ideer, drømme og ønsker for et fremtidigt samarbejde. Arbejdsmetoden var fuldstændig fri og uden indblanding. Målet var at udvikle ideer, at etablere et grundlag for et eller flere projekter at arbejde videre på. Kravet var, at dukkeførerne skulle komme ud af rummet med tre

		<p>gennemtænkte ideer til projekter.</p> <p>De tre ideer præsenteredes for Bjarne Sandborg og blev analyseret og undersøgt med målet at finde frem til den mest interessante og relevante.</p> <p>Denne ide bearbejdes videre på gulvet i en fremtidig workshop, hvor de kan fordybe sig sammen med en instruktør.</p>
<p><b>22. – 24. maj 2015</b> Teater Refleksion, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg, i samarbejde med Sif Jessen Hymøller</b></p> <p><i>Instruktør: Line Pavlsen</i> <i>Dukkemager/Scenograf: Pernille Lehnert</i> <i>Dukkefører: Sif Jessen Hymøller</i> <i>Observatør: Bjarne Sandborg</i></p> 	<p><b>Teater Refleksion workshop: Humanetter / Storm P.</b></p> <p><i>Mål og metode:</i> En undersøgelse af udvikling af og brugen af humanetter, med udgangspunkt i Storm P.'s univers. Humanetter er dukker eller dele af dukker, der monteres på dukkeførerens krop, en dukketype, Teater Refleksion endnu ikke har arbejdet med.</p> <p>Holdet skabte en række fascinerende figurer i løbet af de tre dage. Fascinerende, især fordi holdet havde været i stand til at uddrage nogle principper for Storm P.'s figur-skabelse og anvende dem på en nutidig måde, med</p>

		<p>nutidige materialer og udseende. Og spændende at se gode oplæg til nogle dukketyper, som meget sjældent anvendes her i landet.</p> <p>Der afsluttedes med en offentlig visning.</p>
<b>3. – 4. juni 2015</b> Black Box Dance Company, Holstebro		<p><b>EU-projektudvikling 3: EU-partner møde</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>
<b>Juni – august 2015</b>		<p><b>EU-projektudvikling 4: Ansøgningsprocedure starter og partnerne giver endeligt tilsagn eller frafalder. Aflysning af EU-projekt delen. Rekonstruktion af PAA projektet.</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>
<b>25. – 30. juni 2015</b> Teater Refleksion, Aarhus	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg og Mariann Aagaard</b></p> <p><i>Instruktør: Bjarne Sandborg Coach og vejleder: Andy Manley (UK) Dukkemager/Scenograf: Mariann Aagaard</i></p>	<p><b>Teater Refleksion workshop: Teater med objekter</b></p> <p><i>Mål og metode: At skabe teater med og ud fra objekter ved hjælp af devising teknikker. En undersøgelse af, hvordan Teater Refleksion's visuelle udtryk og</i></p>

		<p>animationsteatersprog kan møde objekt-teatrets sprog.</p> <p>Foruden objekter blev der også arbejdet med lyden som objekt eller rettere som figur, idet man opdagede en mulighed for et interessant samspil mellem lyden af en person – som man ikke ser! – og objekter.</p> <p>Workshoppen blev også til en bekræftende undersøgelse af hvorvidt et samarbejde mellem den engelske skuespiller Andy Manley og Teater Refleksion ville fungere.</p>
<p><b>26. okt. – 1. nov. 2015</b> Teater Refleksion, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Mariann Aagaard og Bjarne Sandborg</b></p> <p><i>Scenografer:</i> Mariann Aagaard, Paolo Cardona (FR), Olivier Guillemain (FR), Christophe Loiseau (FR) <i>Lyddesigner:</i> Andreas Sandborg <i>IT-ingeniører:</i> Jan Thøgersen og Mikkel Bech / Redia <i>Teknikere:</i> Morten Meilvang Laursen og William Højberg Nielsen <i>Observatør:</i> Bjarne Sandborg</p>	<p><b>Teater Refleksion workshop: Installation/Film/Interaktivitet 2</b></p> <p><i>Mål og metode:</i> En videreudvikling udfra workshoppen i maj måned.</p> <p>Til lejligheden havde scenograf Mariann Aagaard skabt en række "mock-up"-installationer af vidt forskellige materialer, som papir, plast, træ etc. Og de franske scenografer medbragte filmiske</p>

		<p>sekvenser, som blev sat i samspil med installationerne.</p> <p>Der blev desuden lavet forsøg med testpublikum af teatrets medarbejdere og venner af huset for at afprøve, hvorvidt ideen om at skabe en fulgyldig teateroplevelse uden performere kunne holde – med lovende resultater og positive feed back til følge.</p>
<b>2. – 4. nov. 2015</b>	<p><b>Arr.: Teater Refleksion/Mariann Aagaard og Bjarne Sandborg</b></p> <p><i>Instruktør: Bjarne Sandborg</i>  <i>Scenograf og dukkemager: Mariann Aagaard</i>  <i>Dukkeførere: Sif Jessen Hymøller, Aapo Rep (FI), Neasa NiChuanagh (IE)</i></p>	<p><b>Udvikling af forestillingsrelaterede workshop-aktiviteter</b></p> <p>Formål: At undersøge kvalificerede metoder til at indvi publikum – om det så er børn eller voksne - i dukketeatrets teknikker.</p> <p>Et væsentligt formål med denne undersøgelse var at give deltagerne en oplevelse af hele processen, fra ideen, over skabelsen af dukken, til udtrykket. Derfor blev der taget udgangspunkt i et enkelt, modellerbart materiale, nemlig papir, som man forholdsvis hurtigt kan skabe en figur af.</p>

		<p>Herefter blev udforsket enkle metoder til manipulation af dukken og valgt en struktur.</p> <p>Strukturen i forløbet blev afprøvet i to omgange sammen med to forskellige børnegrupper på hhv. 5-6 år og 6-7 år.</p> <p>Projektet fik positiv feedback fra de deltagende "prøvekaniner" og er siden blevet udviklet og gennemført i både Danmark og udland.</p>
<p><b>19. – 21. nov. 2015</b> Teater Refleksion, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg</b></p> <p><i>Instruktør: Melanie Thompson (UK)</i> <i>Performer: Bjarne Sandborg</i></p> 	<p><b>Teater Refleksion workshop: Devising proces / Objekt teater 3</b></p> <p><i>Mål og metode:</i> Der arbejdedes videre med materialet, fundet i forrige workshop, med inddragelse af musik og tekst.</p> <p>I denne workshop blev fokus lagt på at skabe og formidle fortællinger ved hjælp af det talte ord kombineret med skrift på væggene samt ordløse fysiske sekvenser med objekter</p>
<p><b>4. – 8. jan. 2016</b></p>		<p><b>Fælles workshop 3: Site Specific project</b></p>

Teater Refleksion, Aarhus		Se beskrivelse under "Fælles aktiviteter"
<b>11. - 13. jan. 2016</b> Teater Refleksion, Aarhus	<b>Arr.: Teater Refleksion/Bjarne Sandborg</b>  <i>Instruktør: Melanie Thompson (UK)</i> <i>Performer: Bjarne Sandborg</i>	<b>Teater Refleksion workshop: Devising proces / Objekt teater 4</b>  <i>Mål og metode:</i> Der arbejdedes videre med materialet, fundet i forrige workshop.  Hovedfokus i denne workshop var at skabe et rumligt univers ved hjælp af lys: hvordan komme fra et tomt rum til et fyldt rum og hvordan skabe forvandling af objekter og rum og perspektiv ved hjælp af lys.  Som alt andet i denne workshop-række var dogmet at tilstræbe den største enkelhed. Derfor blev der eksperimenteret med alle mulige slags lomme- og cykellygter, levende lys, samspillet mellem dagslys og kunstigt lys etc.
<b>12. – 16. febr. 2016</b> Teater Refleksion, Aarhus	<b>Arr.: Teater Refleksion/Bjarne Sandborg</b>  <i>Instruktør: Bjarne Sandborg</i> <i>Dukkeførere: Loui Danckert, Stine Lundgaard</i>	<b>Teater Refleksion workshop: Dukken og dukkeføreren</b>  <i>Mål og metode:</i>

		<p>Denne workshop tog udgangspunkt i en scene, skabt i "Ordløs dramatik"-workshoppen i januar 2015 og analysen/bearbejdelsen af denne scene i de to dukkeføreres "Frirum"-workshop i maj 2015.</p> <p>Fokus for dette forløb var at undersøge muligheder for samspil mellem dukkeførere og dukker. Hvilke relationer kan man spille på og hvordan? Relationer mellem de to dukkeførere, mellem dukkeføreren og hendes egen dukke, mellem dukkeføreren og den andens dukke, mellem de to dukker blev alle undersøgt og afprøvet.</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>23. – 25. februar 2016</b> Teater Refleksion, Aarhus</p>		<p><b>Teater Refleksion/Teater Katapult workshop 2</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>
<p><b>29. aug. – 2. sept. 2016</b> Teater Refleksion, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg</b></p> <p><i>Instruktør: Melanie Thompson (UK)</i> <i>Performer: Bjarne Sandborg</i></p>	<p><b>Teater Refleksion workshop: Devising proces / Objekt teater 5</b></p> <p><i>Mål og metode:</i></p>

		<p>Der arbejdedes videre med materialet, fundet i forrige workshop.</p> <p>I den mellemliggende periode var instruktør og dukkefører i dialog omkring de forskellige muligheder for næste skridt.</p> <p>Materialet, der var blevet skabt i workshop 1-4 var lovende, men dels var der brug for at skabe en distance fra det personlige udgangspunkt og bringe det op på et mere almengyldigt/universelt niveau, dels var der brug for at finde en stærk rød tråd, som man kunne bygge en struktur ud fra, ikke mindst med opdagelsen af et muligt potentielt forestillingsmateriale i forrige workshop i erindringen.</p> <p>Under improvisationerne i dette forløb dukkede flere gange associationer og referencer op til fortællingerne om Robinson Crusoe og Gullivers rejser. Derfor begyndte man at inkorporere elementer fra disse fortællinger i det videre improvisationsarbejde.</p>
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		I denne workshop oplevede man hvordan tingene smeltede sammen og at der måske lå et potentielt forestillingsmateriale gemt i det, der blot var tænkt som en lang serie af undersøgende eksperimenter.
<b>6. - 8. september 2016</b> Katapult/Godsbanen, Aarhus		<b>Fælles workshop 4</b>  Se beskrivelse under "Fælles aktiviteter"
<b>12. – 16. sept. 2016</b> Katapult/Godsbanen, Aarhus	<b>Arr.: Teater Refleksion/Bjarne Sandborg</b>  <i>Instruktør: Espen Dekko (NO)</i> <i>Dukkefører: Bjarne Sandborg</i>	<b>Teater Refleksion workshop: Bænken 1</b>  <i>Mål og metode:</i> Dette forløb er den første, af i alt 5 workshops, der tager udgangspunkt i den samme, helt enkle ramme: 3-4 dukker, 1 dukkefører, 1 bænk som eneste scenografiske element og 1 spillebord på 60 x 80 cm. Til gengæld udsættes denne enkelhed for vidt forskellige devising-inputs fra forskellige kunstnere igennem fem 1-uges forløb fra september 2016 til august 2017.  Målet med projektet er at afsøge så mange forskellige muligheder som

		<p>muligt, dels ved at tage udgangspunkt i den samme, enkle ramme, dels ved at arbejde med forskellige discipliner og ved at udfordre såvel genre som arbejdsmetode, f.eks. i samarbejdet med dramatikeren at søge efter den mest minimale tekst, i samarbejde med lysdesigneren/hhv. lyddesigneren at starte med lyssætningen og først derefter begynde at sætte handling ind.</p> <p>Denne workshop havde til hensigt at åbne projektet og havde derfor også afsøgningen af muligheder inden for rammen som fokus. Snart blev fokus koncentreret omkring to temaer:</p> <ol style="list-style-type: none"><li>1) Udforskningen af, hvor meget dramatik og samspil, dukkerne imellem, man kan opnå med kun én dukkefører.</li><li>2) Hvilke potentielle historier ligger der, i dukkerne, og i scenografien: en bænk?</li></ol>
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		<p>Forløbet afdækkede mange muligheder, visuelt og fortælle-mæssigt, men også vanskeligheder, da dukkerne muligvis er for komplicerede for kun én dukkefører.</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>28. nov. – 2. dec. 2016</b>  Katapult/Godsbønnen, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg</b>  <i>Instruktør:</i> Petra Berg Holbek  <i>Dramatiker:</i> Julie Petrine Glargaard  <i>Dukkefører:</i> Bjarne Sandborg</p>	<p><b>Teater Refleksion workshop: Bænken 2</b></p> <p><i>Mål og metode:</i>  Fokus for denne workshop var bl. a. at undersøge flg.:</p> <ol style="list-style-type: none"> <li>1) Et samarbejde mellem dramatiker, instruktør og dukkefører omkring at udvikle tekst i prøvesalen, gennem improvisation og efterfølgende fælles bearbejdelse.</li> <li>2) At arbejde med så minimal tekst som muligt. Hvor lidt tekst kan man nøjes med? Hvor meget tekst er nødvendigt?</li> <li>3) At udforske og skabe et samspil mellem det ordløse, visuelle sprog og det talte sprog, hvor begge sprog</li> </ol>

		<p>komplementere hinanden fremfor at det ene underordner sig det andet.</p> <p>Selvom der åbenbares, at et samspil med tekst kan skabe en ekstra dimension på scenen i et ellers ordløst univers, rejste dette forløb især spørgsmålet om: <i>hvordan</i> formidles teksten. Der blev afprøvet forskellige muligheder: dukkeføreren fremførte teksten, teksten blev afspillet fra højttalere eller fremført af en anden person på scenen, ja endog forsøgt "sagt" af dukken.</p> <p>Det synes klart at hvis teksten fremføres af dukkeføreren, må dukkeføreren også have en rolle at spille i forhold til dukken og at hvis teksten kommer ud af højttalere skaber det en distance som man er nødt til at anerkende og bruge.</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>17. – 19. jan. 2017</b> Teater Refleksion, Aarhus</p>		<p><b>Fælles workshop 5</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>

<p><b>24. jan. - 2. febr. 2017</b> Teater Refleksion, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg</b>  <i>Instruktør: Agnes Limbos (BE)</i> <i>Dukkefører: Bjarne Sandborg</i></p>	<p><b>Teater Refleksion workshop: Bænken 3</b></p> <p><i>Mål og metode:</i> Fokus for denne workshop var bl. a. at undersøge, hvordan objektteatret kan møde dukketeatret – to umiddelbart meget uforenelige størrelser, da man i dukketeatret animerer sit "objekt": dukken, mens objektet i objekt-teatret er en <i>repræsentation</i> i sig selv: objektet behøver ikke bevæges for at fortælle en historie. Det har dog – naturligvis – en del at sige, <i>hvordan</i> performeren præsenterer og behandler objekterne på scenen. Det er næsten umuligt at tænke sig objektteater uden en aktiv performer, med en klar rolle/karakter, der relaterer sig til objekterne i rummet. Dette aspekt berørtes dog ikke i denne workshop.</p> <p>Udgangspunktet for arbejdet blev 3 rå sekvenser, som blev fundet i den første workshop. Instruktøren ønskede at bruge objekterne til at beskrive, <i>hvem</i> figurerne var, og <i>hvad</i> deres historie var.</p>

		<p>Således blev der fra starten en klar distinktion mellem dukkespillet og dukkernes rekvisitter, og brugen af objekter, der skabte et rum omkring dukkerne, et rum af illustrerede erindringer, tanker eller drømme.</p> <p>Forløbet åbnede, som ønsket og håbet, for en udvidelse af det sceniske sprog, som giver mange, mange interessante muligheder, men som også rummer farer for at sige de samme ting flere gange og derfor kræver meget undersøgelsesarbejde og en klar begrundelse for anvendelsen af objekter.</p> <p>Der afsluttedes med en offentlig visning, der også indeholdt en introduktion af Agnes Limbos til denne, i Danmark, meget sjældne teaterform.</p>
<b>6. – 10. febr. 2017</b>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg</b></p> <p><i>Instruktør: Melanie Thompson (UK)</i> <i>Performer: Bjarne Sandborg</i></p>	<p><b>Teater Refleksion workshop: Devising proces / Objekt teater 6</b></p> <p><i>Mål og metode:</i> I denne workshop fokuseredes meget på, hvordan det</p>

		<p>fundne materiale kunne sættes sammen i en struktur. De forskellige mulige fortællinger blev undersøgt gennem eksperimenter med forskellige kombinationer og strukturer. Der blev eksperimenteret med forskellige musikløsninger.</p> <p>Under dette arbejde gav referencerne til Robinson Crusoe og Gullivers rejser endnu mere mening.</p> <p>Og det blev besluttet, at arbejde hen imod at skabe en præsentation af materialet i form af en forestilling.</p>
<p><b>15. – 19. maj 2017</b> Teater Refleksion, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg</b> <i>Koreograf: Kasper Daugaard Poulsen</i> <i>Lysdesigner: Sonja Lea</i> <i>Dukkefører: Bjarne Sandborg</i></p>	<p><b>Teater Refleksion workshop: Bænken 4</b></p> <p><i>Mål og metode:</i> Målet for denne workshop var dels at sætte en anden indfaldsvinkel op for arbejdet, idet koreografen og lysdesigneren blev bedt om at skabe nogle rum og nogle transformationer af rummet ved hjælp af lys, før vi satte dukker og objekter på scenen.</p> <p>Fremfor at vælge traditionelt lys valgte</p>

		<p>de at arbejde med projicerede billeder og video, som nogle gange blev brugt blot som lys, andre gange som det de var: rum af stjerner eller vand eller landskaber.</p> <p>Derfor blev den dogme-agtige ramme: at scenografien skulle begrænse sig til et spillebord med en bænk også brudt, da et lærred af bobinette blev spændt op foran scenerummet.</p> <p>Det åbenbarede dog mange spændende visuelle og fortælle-mæssige muligheder, og det gav mange nye tekniske muligheder for at én person kunne skabe universer, føre dukker og fortælle samtidigt, som jo var et af de erklærede mål for denne workshopserie.</p> <p>Der afsluttedes med en offentlig visning.</p>
<b>6. – 10. juni 2017</b>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg</b></p> <p><i>Instruktør: Melanie Thompson (UK)</i>  <i>Assistent: Maja Ravn, Søren Stendahl</i>  <i>Konsulent, instruktion: Petra Berg Holbek</i>  <i>Konsulent: lysdesign: Kim Glud</i>  <i>Performer: Bjarne Sandborg</i></p>	<p><b>Teater Refleksion workshop: Devising proces / Objekt teater 7</b></p> <p><i>Mål og metode:</i>  En fokuseret proces med henblik på at samle materialet til en</p>

		<p>seværdig, om ikke forestilling, så i hvert fald et seværdigt eksempel på resultatet af den lange udforskningsproces. Hver scene blev gennemarbejdet og der blev lavet prøver på hele forløbet, med fokus på undertekst, på og lys og lyd, efterfulgt af prøver på de enkelte sekvenser og helheden.</p> <p>I dette forløb åbnedes også dørene for at andre kunne komme ind og se med, bl.a. instruktør Petra Berg Holbek assisterede som øje udefra og gav vældig nyttig feed back og instruktion.</p> <p>Visning for et indbudt, teaterfagligt publikum.</p> <p>Denne workshop var den sidste i udviklingsprocessen, næste fase blev, i august 2017, at betragte og behandle materialet som en forestilling, som kom til at hedde "at glemme..... at huske", som blev opført tre gange, i august 2017 (og genopsættes i okt. 2018), med positiv publikumsmodtagelse og gode anmeldelser til følge. Selve slutarbejdet med</p>
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		<p>forestillingen og spilleperioden er afholdt af Teater Refleksions drift og dermed ikke en del af PAA-regnskabet.</p> <p>Dette projekt blev det første, i PAA-forløbets historie, der blev udviklet videre til en forestilling, men ikke det sidste!</p>
<p><b>27. – 29. Juni 2017</b> Teater Refleksion, Aarhus</p>	<p><b>Arr.: Teater Refleksion</b> <i>Instruktør: Espen Dekko (NO)</i> <i>Dukkeførere: Aapo Repo (FIN), Rebekah Caputo (UK), Bjarne Sandborg</i> <i>Dukkemager/scenograf: Mariann Aagaard, Amanda Axelsen Sigaard</i> <i>Dokumentation: Amanda Axelsen Sigaard</i></p>	<p><b>Forberedelsesworkshop til Relay-/Hungerproces</b></p> <p>Selvom det kommende projekts dogme var at komme uforberedt, valgte Teater Refleksions hold at mødes tre dage for at skabe et grundlag for dukke-/figurarbejde, så man i det kommende arbejde kunne fokusere på at skabe materiale og ikke på at fabrikere dukker. Fremfor at skabe færdige dukker fandt man frem til et materiale, hvormed man kunne konstruere dukkerne på stedet. Ved at vælge papir som grundmateriale blev det både muligt at skabe, omskabe og dekonstruere figurene på scenen.</p>
<p><b>31. juli - 4. august 2017</b></p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg</b></p>	<p><b>Teater Refleksion workshop: Bænken 5</b></p>

<p>Teater Refleksion, Aarhus</p>	<p><i>Instruktør: Aapo Repo</i> <i>Lyddesigner: Andreas Sandborg</i> <i>Dukkefører: Bjarne Sandborg</i></p>	<p><i>Mål og metode:</i> Målet for denne workshop var, i lighed med den forrige, at sætte en anden indfaldsvinkel op end den traditionelle, hvor man starter med performer/dukken: nemlig at tage udgangspunkt i lyden, idet lyddesigneren blev bedt om at skabe nogle lydbilleder og nogle transformationer af rummet ved hjælp af lyd, <i>før</i> vi satte dukker og objekter på scenen. Det lod sig dog ikke gøre, da lyddesigneren ikke havde haft mulighed for at forberede sig forinden. Alligevel blev ønsket om <i>først og fremmest</i> at lade lyden skabe en omstændighed og <i>derefter</i> at skabe handling og fortælling på scenen med dukker og objekter et bærende princip i ugens eksperimenter og improvisationer, og beviste, i lighed med forrige workshop, hvor fokus var lys, at man ved at gå nogle "bagveje", kan få uventede opdagelser og brugbart materiale serveret.  Denne workshop var den sidste i denne</p>
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		<p>serie, og efterlader ikke – som f. eks. "Devising/objekt-workshoppen" - et klart brugbart materiale og en umiddelbar retning at fortsætte i.</p> <p>Tværtimod stritter opdagelserne og det høstede materiale i forskellige, men meget spændende retninger, og det har da også været formålet med workshop-serien, netop at indsamle så meget forskelligt materiale og så mange forskellige opdagelser som muligt.</p> <p>Undervejs i denne proces er opstået to stærke ideer om to forskellige forestillinger, som måske og forhåbentligt finder vej ind i Teater Refleksions repertoire de kommende år.</p> <p>Der afsluttedes med en offentlig visning.</p>
<p><b>11. sept. – 12. nov. 2017</b>  Black Box Dance Company,  Holstebro  Teater Katapult,  Aarhus  Teater Refleksion,  Aarhus  Godsbanen,  Aarhus</p>		<p><b>Fælles projekt: Hunger</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>

<b>16. – 20. sept. 2017</b> Teater Refleksion, Aarhus		<b>Hunger: Stafet 2: Værk nr. 2</b>  Se beskrivelse under "Fælles aktiviteter"
<b>28. okt. – 1. nov. 2017</b> Bora Bora, Aarhus		<b>Hunger: Stafet 6: Værk nr. 6</b>  Se beskrivelse under "Fælles aktiviteter"
<b>25. april 2018</b> Teater Refleksion, Aarhus		<b>PAA Deling</b>  Se beskrivelse under "Fælles aktiviteter"

## Teater Katapults aktiviteter

Tid og sted	Ansvarlig arrangør og medvirkende	Beskrivelse af Aktivitet
<b>November 2014</b> Teater Katapult, Aarhus	<b>Arr.: Teater Katapult/Torben Dahl</b>  <i>Dramatikere:</i> Bjørn Rasmussen, Kristian Erhardsen <i>Dramaturg:</i> Anne Sofie Bach Johannsen	<b>WriterDirector Lab 1</b>  WriterDirector Lab initieres på et møde, hvor den kreative proces for dramatikere og rammerne for WriterDirector Lab gennemgås.
<b>25. – 27. nov. 2014</b> Godsbanen, Aarhus		<b>Fælles workshop 1</b>  Se beskrivelse under "Fælles aktiviteter"
<b>16. – 18. december 2014</b>		<b>EU-projektudvikling 1: DK-partner møde</b>  Se beskrivelse under "Fælles aktiviteter"

Black Box Dance Company, Holstebro		
<b>Januar – juni 2015</b> Teater Refleksion, Aarhus		<b>EU-projektudvikling 2: Partner-søgning og forberedelser til Creative Europe ansøgning.</b>  Se beskrivelse under "Fælles aktiviteter"
<b>20. – 22. januar 2015</b> Teater Refleksion, Aarhus		<b>Teater Refleksion/Teater Katapult workshop 1</b>  Se beskrivelse under "Fælles aktiviteter"
<b>26. januar 2015</b> Teater Katapult, Aarhus	<b>Arr.: Teater Katapult/Torben Dahl</b>  Dramatikere fra Dramatikkens Hus og Kunstnerisk leder, Line Rosvoll.	<b>International Partner - møde</b>  Møde på Dramatikkens Hus i Oslo ift. etablering af potentielt samarbejde.
<b>24. – 26. marts 2015</b> Black Box Dance Company, Holstebro		<b>Fælles workshop 2</b>  Se beskrivelse under "Fælles aktiviteter"
<b>April/maj 2015</b> Teater Katapult, Aarhus	<b>Arr.: Teater Katapult/Torben Dahl</b>  <i>Instruktører:</i> Mia Lipschitz, Rasmus Ask Aagaard <i>Dramatikere:</i> Bjørn Rasmussen, Kristian Erhardsen <i>Dramaturg:</i> Anne Sofie Bach Johannsen <i>Skuespillere:</i> Claudia S. Hoyda, Julie Buch, David Elnebo m.fl.	<b>WriterDirector Lab 1: Individuelt udviklingsarbejde</b>  Fase 2 af WriterDirector Lab, som består i at dramatikere og instruktører mødes til workshop 2x2 sammenhængende dage sammen med skuespillerne og afprøver manuskripterne på gulvet. Begge par mødes halvvejs i denne fase og responderer på afprøvningerne.

<b>Maj 2015</b> Teater Katapult, Aarhus	<b>Arr.: Teater Katapult/Torben Dahl</b>  <i>Instruktører:</i> Mia Lipschitz, Rasmus Ask Aagaard <i>Dramatikere:</i> Bjørn Rasmussen, Kristian Erhardsen <i>Dramaturg:</i> Anne Sofie Bach Johannsen <i>Skuespillere:</i> Sicilia Gadborg Høeg, Holger Østergaard Kristensen, Camilla Gjelstrup, Jeanette Lindbæk Larsen m.fl.	<b>Writer/Director Lab 1: Offentlig Rehearsed reading</b>  2 dages prøver og 2 visninger for et publikum plus efterfølgende debat
<b>Maj 2015</b> London	<b>Arr.: Teater Katapult/Torben Dahl</b>  <i>Teaterleder:</i> Torben Dahl <i>Katapult</i> <i>Bestyrelsesmedlem:</i> Gitte Skytte <i>Fra Live Theatre:</i> Jim Beirne, CEO, Gez Casey	<b>International Partner - møde</b>  Møde i London med ny international partner: Live Theatre, Newcastle. Samarbejdsaftale fastlægges.
<b>3. – 4. juni 2015</b> Black Box Dance Company, Holstebro		<b>EU-projektudvikling 3: EU-partner møde</b>  Se beskrivelse under "Fælles aktiviteter"

<b>Juni – august 2015</b>		<b>EU-projektudvikling 4:</b> <b>Ansøgningsprocedure starter og partnerne giver endeligt tilsagn eller frafalder.</b> <b>Aflysning af EU-projektdelen.</b> <b>Rekonstruktion af PAA projektet.</b>  Se beskrivelse under "Fælles aktiviteter"
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<b>Nov. 2015 – januar 2016</b> Teater Katapult , Aarhus	<b>Arr.: Teater Katapult/Torben Dahl</b>  <i>Instruktører:</i> Line Paulsen, Petra Berg Holbek. <i>Dramatikere:</i> Aleksa Okanovic, Julie Petrine Glargaard	<b>WriterDirector Lab 2: Individuelt udviklingsarbejde: Fase 1</b>
<b>16. – 18. december 2015</b> Black Box Dance Company, Holstebro		<b>EU-projektudvikling 1: DK-partner møde</b>  Se beskrivelse under "Fælles aktiviteter"
<b>4. – 8. jan. 2016</b> Teater Refleksion, Aarhus		<b>Fælles workshop 3: Site Specific project</b>  Se beskrivelse under "Fælles aktiviteter"
<b>Januar-marts 2016</b>	<b>Arr.: Teater Katapult/Torben Dahl og Live Theatre (UK)</b>  <i>Projektleder:</i> Torben Dahl <i>Literary manager:</i> Gez Casey	<b>Arbejds møde</b>  Vidensdeling og diskussioner omkring fælles arbejde på talentudviklingskonceptet "Be a Playwright.com." <a href="http://www.beaplaywright.com">http://www.beaplaywright.com</a>
<b>23. – 25. februar 2016</b> Teater Refleksion, Aarhus		<b>Teater Refleksion/Teater Katapult workshop 2</b>  Se beskrivelse under "Fælles aktiviteter"
<b>Februar-maj 2016</b> Teater Katapult , Aarhus	<b>Arr.: Teater Katapult/Torben Dahl</b>  <i>Instruktører:</i> Line Paulsen og Petra Berg Holbek <i>Dramatikere:</i> Julie	<b>WriterDirector Lab 2: Individuelt udviklingsarbejde</b>  Individuelt udviklingsarbejde, inkl. den tvær-disciplinære workshop med Teater Refleksion (23.-25. febr.)

	<p>Petrine Glargaard og Aleksa Okanovic.  <i>Dramaturg:</i> Kirstine Lilleøre Christensen  <i>Skuespillere:</i> David Elnebo, Iza Mortag Freund, Matias Hedegaard Andersen, Anna Ur Konoy m.fl.</p>	<p>Fase 2 af WriterDirector Lab, som består i at dramatikere og instruktør mødes til workshop 2 x 2 sammenhængende dage (den anden var 30. april-1. maj) sammen med skuespillerne og afprøver manuskripter på gulvet. Begge par mødes halvvejs i denne fase og responderer på afprøvningerne.</p>
<p><b>April-maj 2016</b>  Teater Katapult, Aarhus  Teater FÅR302, København  samt yderområder i Region Midt</p>	<p><b>Arr.: Teater Katapult/Torben Dahl</b>   <i>Instruktør:</i> Moqi Trolin  <i>Dramatikere:</i> Bjørn Rasmussen  <i>Dramaturg:</i> Tine Illum  <i>Lyddesign:</i> Marcus A Hjelmberg  <i>Skuespillere:</i> Sicilia Gadborg Høeg, Kirsti Kærn og Holger Østergaard Kristensen</p>	<p><b>Dogmeproduktion: Happy Nation</b>   På baggrund af arbejdet i WriterDirector Lab 1 udvikledes first draft af manuskriptet Happy Nation. Denne blev udviklet videre i det såkaldte dogmekoncept, hvilket indebærer yderligere udvikling af manus via visninger og publikums-interaktion og debat i Region Midts yderområder - samt en rå produktion overfor et publikum ultimo maj på Teater Katapult samt primo juni på Teater FÅR302 i København.</p>
<p><b>1. - 2. juni 2016</b>  Teater Katapult, Aarhus</p>	<p><b>Arr.: Teater Katapult/Torben Dahl</b>   <i>Instruktører:</i> Petra Berg Holbek og Line Paulsen  <i>Dramatikere:</i> Aleksa Okanovic og Julie Petrine Glargaard  <i>Dramaturg:</i> Kirstine Lilleøre Christensen  <i>Skuespillere:</i> Iza Mortag Freund, David Elnebo, Anna Ur Konoy, Matias Hedegaard Andersen m.fl.</p>	<p><b>WriterDirector Lab 2: Offentlig rehearsed reading</b>   2 dages prøver og 2 visninger for et publikum plus efterfølgende debat.</p>

<p><b>August 2016</b> Live Theatre, Newcastle</p>	<p><b>Arr.: Live Theatre/Gez Casey (UK) og Teater Katapult/Torben Dahl</b></p> <p><i>Dramatikere:</i> Anna Bro, Maria Laumark, Nina Berry (UK) og Laura Lindow (UK) <i>Dramaturger:</i> Gez Casey, Kirstine Lilleøre Christensen, Dramaturg fra The Royal Court Theatre Louise Stephens (deputy literary manager). Dramaturg Jesper Bergmann <i>Øvrige deltagere:</i> Torben Dahl samt en repræsentant fra Theatre Complicity og artistic director på Live Theatre Max Roberts</p>	<p><b>WritersLab 3: Kick-off dage samt workshop 1</b></p> <p>2 kick-off dage samt workshop-1 på Live Theatre i Newcastle på det ét-årige individuelle og internationale udviklingsprojekt 'Writers Lab' mellem Live Theatre og Teater Katapult med masterclass, foredrag, dialog og diskussion om udviklingsforløb og proces.</p> <p>Projektet er et mentor-udviklingsforløb, hvor et dramatikertalent fra hvert land og en professionel dramtiker fra hvert land skriver på hvert deres hhv. 30 min. og 60 min.'s manus i et samarbejde og sparring med hinanden med dramaturger og på sigt med skuespillere.</p>
<p><b>6. - 8. september 2016</b> Katapult/Godsbanen, Aarhus</p>	<p><b>Arr.: Teater Refleksion/Bjarne Sandborg, Teater Katapult/Torben Dahl, Black Box Dance Co./Marie Brolin-Tani</b></p>	<p><b>Fælles workshop 4</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>
<p><b>Sept. - december 2016</b></p>	<p><b>Arr.: Live Theatre/Gez Casey (UK) og Teater Katapult/Torben Dahl</b></p> <p><i>Facilitatorer:</i> Torben Dahl <i>Dramatikere:</i> Anna Bro, Maria Laumark, Nina Berry (UK) og Laura Lindow (UK) <i>Dramaturger:</i> Gez Casey, Kirstine Lilleøre Christensen</p>	<p><b>WritersLab 3: Manuskriptudvikling</b></p> <p>Individuelle sessions mellem talent og professionel via møder og via Skype sessions over Nordsøen. Manuskripterne udvikles således.</p>

<p><b>11. - 13. januar 2017</b> Teater Katapult, Aarhus</p>	<p><b>Arr.: Teater Katapult/Torben Dahl og Live Theatre/Gez Casey (UK)</b></p> <p><i>Facilitator:</i> Torben Dahl <i>Dramatikere:</i> Anna Bro, Maria Laumark, Nina Berry (UK) og Laura Lindow (UK) <i>Dramaturger:</i> Kirstine Lilleøre Christensen, Gez Casey</p>	<p><b>WritersLab 3: Workshop-2</b></p> <p>Skriveøvelser, sparring, feedback fra dramaturgerne Gez Casey &amp; Kirstine Lilleøre Christensen.</p>
<p><b>17. – 19. jan. 2017</b> Teater Refleksion, Aarhus</p>		<p><b>Fælles workshop 5</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>
<p><b>2. - 4. maj 2017</b></p>	<p><b>Arr.: Live Theatre/Gez Casey (UK) og Teater Katapult/Torben Dahl</b></p> <p><i>Dramatikere:</i> Anna Bro, Maria Laumark, Nina Berry (UK) og Laura Lindow (UK) <i>Dramaturg:</i> Kirstine Lilleøre Christensen, Gez Casey <i>Øvrige medvirkende:</i> Skuespillere fra Newcastle</p>	<p><b>WritersLab 3: Workshop 3</b></p> <p>Workshop 3 i Writers Lab i Newcastle, hvor engelske skuespillere fortolkede teksterne på gulv. Der blev mulighed for debat om kulturforskelle i måden at skrive på samt at se sin tekst folde sig ud. Derudover dramaturgbistand på teksterne fra Gez Casey og Kirstine Lilleøre Christensen.</p>
<p><b>6. &amp; 8. september 2017</b></p>	<p><b>Arr.: Live Theatre/Gez Casey (UK) og Teater Katapult/Torben Dahl</b></p> <p><i>Deltagere på den danske side:</i> <i>Instruktør:</i> Jonathan Paul Cook <i>Dramatikere:</i> Anna Bro, Maria Laumark</p>	<p><b>WritersLab 3: Livestreamede readings</b></p> <p>Livestreamede readings mellem Katapult//Aarhus//Danmark og Live Theatre//Newcastle//England. De 4 readings er klimaks i det ét årige dramatikudviklingsprojekt mellem Live Theatre og Teater Katapult.</p>

	<p><i>Dramaturg:</i> Kirstine Lilleøre Christensen  <i>Skuespillere:</i> Sandra Lindquist, David Elnebo, Stinne Hedrup, Matias Hedegaard Andersen, Mette Gregersen og Anna-Sofie Fredslund</p>	<p>De 4 dramatikere (talenterne Nina Berry og Maria Laumark + de professionelle Anna Bro og Laura Lindow) fik alle en række benspænd (antal skuespillere, manuslængde, brug af vand og et lokalt og universelt tema).  Den 6. sept. var det Nina Berry og Anna Bro's tekster, der blev readede og den 8. var det Laura Lindow og Maria Laumarks.  Efterfølgende talk og debat digitalt/live-streamet over Nordsøen.</p>
<p><b>11. sept. – 12. nov. 2017</b>  Black Box Dance Company, Holstebro  Teater Katapult, Aarhus  Teater Refleksion, Aarhus  Godsbanen, Aarhus</p>		<p><b>Fælles projekt: Hunger</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>
<p><b>25. - 29. sept. 2017</b>  Teater Katapult, Aarhus</p>		<p><b>Hunger: Stafet 3: Værk nr. 3</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>
<p><b>23. – 27. okt. 2017</b>  Teater Katapult, Aarhus</p>		<p><b>Hunger: Stafet 5: Værk nr. 5</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>
<p><b>25. april 2018</b>  Teater Refleksion, Aarhus</p>		<p><b>PAA Deling</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>

## Black Box Dance Company's aktiviteter

Tid og sted	Ansvarlig arrangør og medvirkende	Beskrivelse af Aktivitet
<b>April 2014</b> Black Box Dance Company, Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Høeg Jensen, Annika Li Krusensten (SE), David Price</i>	<b>Mindre døgnflue-workshops: Humor i Dans</b>
<b>April – december 2014</b>	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>	<b>Danse Platform</b>  I 2014 fokuserede Black Box Dance Company på DANSE PLATFORM - et koreografisk program, der fokuserede på at udbrede dansen og gøre den tilgængelig for et nyt publikum. De ny PLATFORME bestod bl.a. af museer, kirker, arbejdspladser og mindre kulturhuse.

		Fra efteråret 2015 integreres også internationale aktiviteter.
<b>Juni 2014</b> Holstebro Kunstmuseum	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere: Katya R.D. Nielsen (FO), David Price</i>	<b>Danse Platform</b>
<b>August 2014</b> Nykøbing Mors	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Hæg Jensen, Annika Li Krusensten (SE), David Price</i>	<b>Danse Platform</b>
<b>September 2014</b> Kedlen/Godsbanen, Aarhus	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Hæg Jensen, Annika Li Krusensten (SE), David Price</i>	<b>Danse Platform + Workshop med Melody Putu (ZA) og Vittoria Lazorella (IT/DK)</b>
<b>Oktober 2014</b> Thisted Gymnasium	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Hæg Jensen, Annika Li Krusensten (SE), David Price</i>	<b>Danse Platform + Workshop med Hanne Stubberup</b>
<b>Oktober 2014</b> Black Box Dance Company Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL),</i>	<b>Workshop med Don Gnu</b>

	Katya R.D. Nielsen (FO), Sophie Høeg Jensen, Annika Li Krusensten (SE), David Price	
<b>November 2014</b> Black Box Dance Company Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Høeg Jensen, Annika Li Krusensten (SE), David Price</i>	<b>Workshop med Edhem Jesenkovic (BA)</b>
<b>16. – 18. december 2014</b> Black Box Dance Company, Holstebro		<b>EU-projektudvikling 1: DK- partner møde</b>  Se beskrivelse under "Fælles aktiviteter"

<b>Januar 2015</b> Black Box Dance Company Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin- Tani</b>  <i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Høeg Jensen, Annika Li Krusensten (SE), David Price</i>	<b>Workshops med Patricia Pawlik og Toke Broni</b>
<b>Januar – juni 2015</b> Teater Refleksion, Aarhus		<b>EU-projektudvikling 2: Partner- søgning og forberedelser til Creative Europe ansøgning.</b>  Se beskrivelse under "Fælles aktiviteter"
<b>Februar 2015</b> Spejlsalen, Rønde	<b>Arr.: Black Box Dance Company/Marie Brolin- Tani</b>	<b>Danse Platform</b>

	<p><i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Høeg Jensen, Annika Li Krusensten (SE), David Price</i></p>	
<p><b>Marts 2015</b> Nørre Vosborg, Vemb</p>	<p><b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b></p> <p><i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Høeg Jensen, Annika Li Krusensten (SE), David Price</i></p>	<p><b>Danse Platform + Workshop med Allan Mortensen og Allan Nielsen</b></p>
<p><b>Marts 2015</b> Museet for Religiøs Kunst, Lemvig</p>	<p><b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b></p> <p><i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Høeg Jensen, Annika Li Krusensten (SE), David Price</i></p>	<p><b>Danse Platform</b></p>
<p><b>24. – 26. marts 2015</b> Black Box Dance Company, Holstebro</p>		<p><b>Fælles workshop 2</b></p> <p>Se beskrivelse under "Fælles aktiviteter"</p>
<p><b>9. april 2015</b> NU Park, Holstebro</p>	<p><b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b></p> <p><i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Høeg Jensen,</i></p>	<p><b>Danse Platform</b></p>

	Annika Li Krusensten (SE), David Price	
<b>10. april 2015</b> Holstebro Kommune	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Katya R.D. Nielsen (FO), Sophie Høeg Jensen, Annika Li Krusensten (SE), David Price	<b>Danse Platform</b>
<b>19. maj 2015</b>	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  Marie Brolin	<b>International Partner - møde</b>  Møde med RTV Dans, Borås/Sverige
<b>27. maj 2015</b> Herning	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  Marie Brolin	<b>International Partner - møde</b>  Møde med Skandinavhaz, Ungarn
<b>3. – 4. juni 2015</b> Black Box Dance Company, Holstebro		<b>EU-projektudvikling 3: EU-partner møde</b>  Se beskrivelse under "Fælles aktiviteter"
<b>Juni – august 2015</b>		<b>EU-projektudvikling 4: Ansøgningsprocedure starter og partnerne giver endeligt tilsagn eller frafalder. Aflysning af EU-projektdelen. Rekonstruktion af PAA projektet.</b>  Se beskrivelse under "Fælles aktiviteter"

<p><b>9. – 10. juni 2015</b> Herning Kirke Struer Kulturhus</p>	<p><b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b></p> <p><i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Zaneta Majcher (PL), Annika Li Krusensten (SE), David Price</i></p>	<p><b>Danse Platform</b></p>
<p><b>27. juni 2015</b> Cypern</p>	<p><b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b></p> <p>Marie Brolin</p>	<p><b>International Partner - møde</b></p> <p>Møde på Cypern, vedr. samarbejde med Phafos / Kulturby 2017</p>
<p><b>20. august 2015</b> Kulturmødet, Nykøbing Mors</p>	<p><b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b></p> <p><i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Zaneta Majcher, Annika Li Krusensten (SE), David Price, Lionel Ah-Sou (FR), Martxel Rodriques (ES)</i></p>	<p><b>Danse Platform</b></p>
<p><b>28. august 2015</b> Udendørs, Holstebro</p>	<p><b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b></p> <p><i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Zaneta Majcher, Annika Li Krusensten (SE), David Price, Lionel Ah-Sou (FR), Martxel Rodriques (ES)</i></p>	<p><b>Danse Platform</b></p>
<p><b>5. september 2015</b> Ebeltoft, Aarhus</p>	<p><b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b></p> <p><i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Zaneta Majcher, Annika</i></p>	<p><b>Danse Platform</b></p>

	Li Krusensten (SE), David Price, Lionel Ah-Sou (FR), Martxel Rodriques (ES)	
<b>9. – 11. september 2015</b> RegionTeater Väst og Balletakademien, Göteborg	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Zaneta Majcher, Annika Li Krusensten (SE), David Price, Lionel Ah-Sou (FR), Martxel Rodriques (ES)</i>	<b>Danse Platform</b>
<b>15. september 2015</b> Byrådet, Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Zaneta Majcher, Annika Li Krusensten (SE), David Price, Lionel Ah-Sou (FR), Martxel Rodriques (ES)</i>	<b>Danse Platform</b>
<b>1. oktober 2015</b> Knudsens, Holstebro Mejdal	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Zaneta Majcher, Annika Li Krusensten (SE), David Price, Lionel Ah-Sou (FR), Martxel Rodriques (ES)</i>	<b>Danse Platform</b>
<b>11. – 14. oktober 2015</b> Knudsens, Holstebro Mejdal	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Zaneta Majcher, Annika Li Krusensten (SE), David</i>	<b>Danse Platform / Udviklingsarbejde</b>  Platform og udviklingsarbejde med Skandinavhaz og Café Teater og Dance Festival

	Price, Lionel Ah-Sou (FR), Martxel Rodriques (ES)	
<b>20. oktober 2015</b> Vestjyllands Højskole, Rinmgkøbing	<b>Arr.: Black Box Dance Company/Marie Brolin- Tani</b>  <i>Dansere: Antoine Audras (FR), Jade Stenhuis (NL), Zaneta Majcher, Annika Li Krusensten (SE), David Price, Lionel Ah-Sou (FR), Martxel Rodriques (ES)</i>	<b>Danse Platform</b>
<b>4. – 8. jan. 2016</b> Teater Refleksion, Aarhus		<b>Fælles workshop 3: Site Specific project</b>  Se beskrivelse under "Fælles aktiviteter"
<b>12. marts 2016</b> Helsingborg	<b>Arr.: Black Box Dance Company/Marie Brolin- Tani</b>  <i>Dansere: Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah- Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK),</i>	<b>Danse Platform</b>  I foråret 2016 satte Black Box Dance Company fokus på at møde nye koreografer og artister, og nye scenekunstneriske udtryk. Fysisk Teater, Sydafrikansk Dans, Stemme og Performance var nogle af alt det nye som danserne stiftede bekendtskab med.
<b>25. – 29. april 2016</b> Storåskolen og Mariebjerg institutioner for børn og voksne med funktions-nedsættelse	<b>Arr.: Black Box Dance Company/Marie Brolin- Tani</b>  <i>Dansere: Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah- Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL),</i>	<b>Danse Platform + Workshop med Melody Putu (ZA)</b>

	Manuel Gaubatz (DE), Charlotte Anne Logan (UK),	
<b>25. juli – 5. august 2016</b> Black Box Dance Company Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin- Tani</b>  <i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah- Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK)	<b>Workshop med Melody Putu (ZA)</b>  Workshop, bl.a. arbejde med kørestol og moderne dans
<b>6. - 8. september 2016</b> Katapult/Godsbanen, Aarhus		<b>Fælles workshop 4</b>  Se beskrivelse under "Fælles aktiviteter"
<b>September 2016</b>	<b>Arr.: Black Box Dance Company/Marie Brolin- Tani</b>  <i>Medvirkende:</i> Koreograf Melody Puti (S), Marie Brolin-Tani, dansere fra BBDC, beboere fra Asylcentret Holstebro og fra specialskolen Storåskolen, Holstebro	<b>BBDC with Friends</b>  3 aftener hvor der sættes fokus på: Dans for flygtninge/indvandrere Dans for handikappede Dans for drenge
<b>23. – 28. sept. 2016</b> Black Box Dance Company Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin- Tani</b>  <i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah- Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE),	<b>Workshop med Melody Putu (ZA)</b>  Workshop, med afsluttende visning

	Charlotte Anne Logan (UK),	
<b>18. – 20. okt. 2016</b> Black Box Dance Company Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah-Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK),	<b>Workshop med gæstekoreograf Victor Fung (US)</b>  Workshop i abstraktions-teknik
<b>21. okt. 2016</b> Black Box Dance Company Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah-Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK),	<b>Workshop med gæstekoreograf Thomas Bentin</b>  Workshop, stemme performance
<b>24. – 28. oktober 2016</b>	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Medvirkende:</i> RTV Dans (SE), Dantzaz (ES), Black Box Dance Company	<b>4 dages seminar om publikumsinddragende aktiviteter.</b>  4 dages forløb med forestillinger og workshops, åbne for skoler og alle interesserede.
<b>25. oktober 2016</b> Knudsens Teater, Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>	<b>Inspirationsdag</b>  Inspirationsdag for en bred vifte af nøglepersoner indenfor dans

	Medvirkende: RTV Dans (SE), Dantzaz (ES), Black Box Dance Company	og scenekunst, med præsentationer, dialog, workshop. Temaer, bl.a.: publikumsudvikling, inklusion, involvering, mulige fremtidige forestillingsformer.
<b>9. – 16. januar 2017</b> Black Box Dance Company Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah-Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK)	<b>Workshop med Fatima Cerqueira (BR)</b>
<b>17. – 19. jan. 2017</b> Teater Refleksion, Aarhus		<b>Fælles workshop 5</b>  Se beskrivelse under "Fælles aktiviteter"
<b>27. jan. – 1. febr. 2017</b> Black Box Dance Company Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah-Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK),	<b>Workshop med Melody Putu (ZA)</b>  Afsluttende workshops med Melody Putu, I sydafrikansk contemporary dans.
<b>6. februar</b> Black Box Dance Company Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise	<b>Workshop med gæstekoreograf Thomas Bentin</b>

	Thomsen, Zaneta Majcher (PL), Lionel Ah-Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK),	
<b>14. – 15. februar 2017</b> San Sebastian	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  Marie Brolin-Tani og David Price	<b>Research- / Studietur</b>  Studietur til San Sebastian med bl.a. fokus på publikumsudvikling
<b>18.–19. og 25. febr. 2017</b> Black Box Dance Company Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah-Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK),	<b>Workshop med gæstekoreograf Thomas Bentin</b>
<b>2. – 5. marts 2017</b> Black Box Dance Company Holstebro	<b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b>  <i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah-Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK),	<b>Workshop med Stephanie Thomasen</b>  Indføring i Urbane teknikker

<p><b>5. – 11. marts 2017</b> Aarhus Danseuge</p>	<p><b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b></p> <p><i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah-Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK),</p>	<p><b>Platform: Aarhus Danseuge</b></p> <p>Med Don Gnu og Thomas Bentin, med dansestuderende i Aarhus</p>
<p><b>13. – 20. marts 2017</b> Black Box Dance Company Holstebro</p>	<p><b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b></p> <p><i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah-Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK),</p>	<p><b>Workshop med Stephanie Thomasen</b></p> <p>Indføring i Urbane teknikker</p>
<p><b>26. marts 2017</b> Holstebro Museum</p>	<p><b>Arr.: Black Box Dance Company/Marie Brolin-Tani</b></p> <p><i>Dansere:</i> Isabella Harritz Sørensen, Emmy Louise Thomsen, Zaneta Majcher (PL), Lionel Ah-Sou (FR), Marco Rizzi (IT), Bartosz Woszczyński (PL), Manuel Gaubatz (DE), Charlotte Anne Logan (UK),</p>	<p><b>Platform afslutning og Visning</b></p>
<p><b>11. sept. – 12. nov. 2017</b> Black Box Dance Company, Holstebro Teater Katapult, Aarhus</p>		<p><b>Fælles projekt: Hunger</b></p>

Teater Refleksion, Aarhus Godsbanen, Aarhus		Se beskrivelse under "Fælles aktiviteter"
<b>11. – 15. sept. 2017</b> Black Box Dance Company, Holstebro		<b>Hunger: Stafet 1: Værk nr. 1</b>  Se beskrivelse under "Fælles aktiviteter"
<b>9. – 13. okt. 2017</b> Black Box Dance Company		<b>Hunger: Stafet 4: Værk nr. 4</b>  Se beskrivelse under "Fælles aktiviteter"
<b>25. april 2018</b> Teater Refleksion, Aarhus		<b>PAA Deling</b>  Se beskrivelse under "Fælles aktiviteter"

## November workshop – 2014 - Documentation

Resultater og refleksioner fra workshoparbejdet – rapport af Barbara Simonsen, Laboratoriet

### Dag 1

Program:

11:30-12:20	Fælles frokost
12:30-15:00	Individuelle sessions
15:00-15:30	Besøg hos Katapult
15:30-16:00	Besøg hos Black Box

16:00-16:30	Besøg hos Refleksion
16:30-17:30	Eftersnak m. workshopledere

Før workshopstarten er der spænding og store forventninger hos de tre hold fra hhv. dans, animationsteater og tekstteater. Også forskelligartede forventninger. En sidste øjeblikks justering af programmet har været nødvendig for at få alles ønsker opfyldt i processen. For nogle betyder det, at man nu kaster sig hurtigere ud i samarbejdet på tværs af kunstarterne end forventet, og for andre, at processen er lidt mere forsigtig end forventet. Men formålet for alle parter er, at man håber at blive udfordret og flyttet og inspireret i forhold til sin egen praksis via samspillet med de andres måde at arbejde på.

Der er også nogle afgørende forskelle på de tre hold og deres udgangspunkter for arbejdet. Hos Teater Katapult har gruppen af skuespillere, dramatiker, dramaturg og instruktør til opgave at udvikle på et nyt stykke dramatik, som foreligger i en første udgave, og som man arbejder hen imod en staged reading på -- og samtidig er opgaven at møde de andre kunstarter og udveksle med dem. Det er desuden første gang, holdet internt møder hinanden og arbejder sammen, så der er mange ting i spil på samme tid og mange ting, man gerne vil nå på de tre workshopdage. Det giver anledning til noget stress undervejs, men også ideer og indsigter, der slet ikke var forventet.

For dukkefører Bjarne Sandborg fra Teater Refleksion er det primære fokus udveksling -- at få tilført sin egen kunstart ny inspiration fra dans/dansere og tekst/skuespillere, og at få udvidet mulighederne for arbejdet med en specifik dukke, der er udgangspunkt for en ny, endnu ikke defineret forestilling.

Black Box Dance Company er i en situation, hvor de er ret langt med prøverne på en ny forestilling, og derfor er det ikke relevant for dem at inkorporere workshoppens arbejde i deres aktuelle koreografier. Til gengæld er deres fokus på at give danserne nye impulser og et afbræk i deres sædvanlige rutine, så de er

meget parat til at blive givet opgaver og kaste sig ud i noget helt nyt og har ikke så meget behov for at arbejde på deres eget materiale.

Det er således et lidt broget felt af forventninger og behov, der danner udgangspunkt for de tre dages workshop, men det skal vise sig, at mødet på tværs af kunstarterne har en stærkt inspirerende effekt, der kommer til at dominere oplevelsen på trods af de forskelligartede udgangspunkter.

Første dag starter med, at de tre hold arbejder hver for sig og forbereder sig på at vise noget materiale for hinanden. Og visningerne vækker både begejstring og fascination. Der er nysgerrighed og beundring for de andres materiale, fra dans til animation til dramatik. På en måde virker det pudsigt, at det er, som om danserne aldrig har set animation før, eller som om koreografiens evne til at fortælle historier er en nyopdagelse for skuespillerne. Men i virkeligheden kommer den åbenlyse fascination nok af, at eksperimentet allerede er gået i gang, og at deltagerne allerede ser på de andres genrer med nye øjne -- idet de ved, at de allerede næste dag skal inkorporere noget af det fremmede i deres eget arbejde.

## Dag 2

Program:

9:00-9:30

Egen opvarmning

9:30-10:30

Opgaver på tværs:

Dansegruppe 1 får en dukke af Bjarne

Dansegruppe 2 får en tekst af Katapult-

holdet Katapult-holdet giver tekst til

Bjarne

Bjarne giver animationsopgave til Katapult-holdet

10:30-12:00

Arbejde med opgaverne

12:00-13:00

Frokost

13:00-14:00

Opgaver på tværs:

	Dansegruppe 2 får en dukke af Bjarne
	Dansegruppe 1 får en tekst af Katapult-
	holdet
14:00-16:30	Arbejde med opgaverne
16:30-17:00	Eftersnak m. workshopledere

På workshoppens anden dag tages de første skridt ind i den praktiske udveksling på tværs af kunstgenrerne. Helt konkret ved, at man giver opgaver til hinanden:

Danserne deles i to grupper og får frie hænder til at arbejde hhv. med en dukke og med en tekst i deres bevægelsesunivers. (De to grupper bytter opgave om eftermiddagen.) Bjarne får ligeledes en tekst, som han skal bruge i sit arbejde med dukken, og Katapult-holdet får en animationsopgave, som de skal integrere i deres arbejde med scenerne fra det nye stykke. (I stedet for en dukke får skuespillerne til opgave at bruge deres hænder som dukker; som selvstændige med-/modspillere til deres karakter.)

Når man som observatør går rundt og følger, hvordan de forskellige grupper går til opgaverne, så er det først og fremmest slående, hvor *sjovt* alle disse koncentrerede og hårdtarbejdende mennesker pludselig har det, når de skal prøve noget nyt. På workshoppens første dag har vi set dem på deres egen hjemmebane, hvor de er dygtige, fokuserede og seriøse. Nu er de pludselig løsslupne, larmende og umiddelbare, og der bliver grinet og diskuteret. Ikke fordi arbejdet ikke er seriøst eller koncentreret, men det har pludselig fået karakter af *leg* --- det er fuldt af overraskelser, uventede muligheder, nye opdagelser --- og det er jo tankevækkende, hvor lynhurtigt alle er kommet i en  *kreativ tilstand*  ved at overskride de normale grænser for deres arbejde.

Den ene dansegruppe er uden indledende omsvøb gået i gang med at give liv til deres dukke --- en elegant ballerina --- og processen, hvor de først udforsker, hvad

hun kan, og dernæst forhandler og improviserer sig frem til en scene mellem hende og en af de mandlige dansere, ligner til forveksling den kreative proces, som mine døtre før i tiden mestrede til perfektion med deres Barbie-dukke. Bortset fra, at ballerina-dukken i denne scene kommer til at danse på niveau med en levende ballerina, ført som hun er af sine to professionelle danser-animatører.

Den anden dansegruppe oplever åbenbart nogle fantastiske sammenstød mellem den tekst, de har fået, og den koreografi de har valgt at integrere den i, for arbejdet skrider i hvert fald frem under høje latterhyl. Både teksten og dansen viser nye sider af sig selv i sammenkoblingen, og det er tydeligvis inspirerende for danserne.

Hos teaterholdet er der først lidt nervøsitet over det, de skal præstere --- opgaven, de har fået, med at spille med deres hænder som dukker, er ikke helt nem, hverken teknisk eller udtryksmæssigt --- men efterhånden som de kommer i gang, sker der også her uventede ting, der får latteren frem og gør arbejdet til en fest. Og giver anledning til nye opdagelser.

Instruktør Mia Lipschitz observerer, at opgaven bl.a. gør hende og spillerne i stand til at lege med undertekst på en anden måde. At det er, som om underteksten via hænderne får liv og krop, som man kan spille fysisk med. En scene, hvor et forældrepar smadrer deres egen dagligstue, får en helt ny, absurd karakter, når hænderne bogstaveligt talt bliver personernes destruktive kræfter, der tager styringen.

Mia Lipschitz understreger også, at blot det at arbejde med teksten 'på gulvet' så tidligt i processen er guld værd for hende som instruktør. Kun dér kan der ske de uventede ting, som giver et spændingsforhold mellem tekst og iscenesættelse, som ellers kan blive for meget én til én, når man blot sidder hjemme ved skrivebordet og forbereder sig.

Hos Bjarne og dukken Hr. Madsen udforsker vi nogle af grænserne for brug af

tekst som monolog og dialog i animationsuniverset. Bjarne prøver en hel række modeller af for, hvor teksten kan placeres -- som monolog, indre monolog, dialog, hos dukken, hos føreren, med forskellige timinger og scener.

Vi finder bl.a. ud af, at hvis en dialog mellem dukke og dukkefører skal virke, så skal centrum være hos dukken -- eller sagt på en anden måde, dukken skal være dominerende eller 'førende' i dialogen. Vi finder også ud af, at dukken og dukkeføreren ikke kan være i samme rum -- f.eks. at de sidder eller står ved siden af hinanden. Deres forskelligartede dimensioner og stoflighed bliver for tydelige. Men når dukkeføreren står bagved, kan alt ske. De kan tale sammen, og de kan kikke på hinanden, uden at det animerede rum punkteres.

Vi snakker også om, at der er en interessant parallel mellem dukkens mulighed for indre monolog og teatermonologer generelt. Når dukken er alene på scenen og har hele teksten (dvs. dukke føreren fremfører teksten, men som dukken, eller den findes som voice-over), så kan det forstås af publikum som tanker, idet dukken ikke bevæger munden. Men samtidig kan dukken henvende sig direkte til publikum og skabe en slags gråzone, hvor vi på samme tid hører ham tale og tænke. Det er nøjagtig det samme, der sker i en klassisk teatermonolog, hvor skuespilleren er alene på scenen og på samme tid taler til sig selv (tænker højt) og taler til publikum, som ikke er én bestemt person, men en slags abstrakt samtalepartner.

Koblingen mellem animationsteater og tekstteater er umiddelbart let -- de to genrer har let ved at gå i forbindelse -- men den er ikke ligetil. Meget små detaljer kan afgøre, om en scene flyver eller føles flad. Det er et delikat krydsfelt.

### **Dag 3**

Program:

9:30-10:00

Fælles opvarmning

10:00-11:00

Danserne giver opgaver til Katapult-holdet og

Bjarne 11:00-13:00	Arbejde med opgaverne
13:00-14:00	Frokost
14:00-16:00	Visninger fra arbejdet med opgaverne
16:00-17:00	Fælles workshop og eftersnak

På workshoppens sidste dag bliver det for alvor tydeligt, hvor meget potentiale der er i et samarbejde mellem de tre forskellige scenekunstgenrer. Hele dagen ser vi eksempler på nye udtryksformer og nye mulige måder at arbejde på.

Workshopen er et godt eksempel på, hvordan det er enormt vigtigt at starte *simpelt*, når man ønsker arbejde tværkunstnerisk. Det at gå på besøg hos hinanden, at give hinanden enkle, afgrænsede opgaver, at lære af hinanden helt fra bunden af, kan virke næsten fåbeligt simpelt på papiret. Men i virkeligheden kan det næsten ikke overvurderes, hvor meget nyt der sker gennem de simple tiltag.

På workshoppens tredje dag lærer Bjarne dukke en koreografi, og det samme gør skuespillerne. Danserne viser en række scener, hvor de har løst deres opgaver i en hybrid af dans og teater, og Katapultholdets scener er blevet til en anden slags hybrid af teater og bevægelse. Danserne viser sig at have et indbygget talent for at være dukkeførere, og ballerinaen af træ som Julie har formodentlig aldrig udført en mere perfekt arabesque i pas-de-deux'en med Romeo - det må være hendes livs stjernestund! Bjarne nyder det organiske samarbejde med dansere som dukkeførere, hvor der ikke er så mange forklaringer nødvendige for at skabe bevægelserne sammen.

Arbejdet afsluttes med en kort række sessions, hvor alle tre genrer sættes i spil på gulvet på samme tid, mest for at give en fornemmelse for, hvad mulighederne kan være videre frem. For nu er tiden ved at være løbet ud.

I den afsluttende snak bliver der udtrykt et stort ønske om næste gang at få lov

til at løse opgaver sammen i kombinerede hold, altså hvor alle tre genrer er repræsenteret. Herunder også fælles opvarmning. Der er generelt stor lyst til at kaste sig videre ud i en udvekslingsproces og komme til næste niveau.

For Katapult-holdet er ambitionen dobbelt: Det har været svært på den givne tid at kombinere de to opgaver -- at udvikle det nye manuskript og samtidig udvikle det tværkunstneriske samarbejde -- og man vil derfor meget gerne have ekstra tid til manuskriptudvikling i næste workshop eller evt. have den opgave flyttet til et andet tidspunkt.

Alle tre teatre har i varierende grad tænkt et eget udviklingsprojekt OG udveksling på samme tid, men udvekslingen har klart fyldt mest og taget mest positiv opmærksomhed. Med erfaringerne fra denne workshop er det vigtigt, at de tre ledere får defineret nogle klare mål for det fortsatte samarbejde -- f.eks. hvorvidt man ønsker at arbejde frem mod et konkret fælles projekt (hvor to af teatrene eller alle indgår) eller at udveksle metoder og inspiration, der skal bruges i udviklingen af egne projekter.

Når det er afklaret, er det også vigtigt for den fortsatte proces, at man tager de tværkunstneriske samarbejde til næste niveau: at opgaverne bliver mere komplekse og får længere udviklingstid. Første workshops enkle og introducerende metoder har været meget velegnede til at give et indblik i mulighederne for samarbejde og fælles udtryk, og deltagerne har fået masser af ideer og visioner for, hvad det måske kan blive. En god grobund for, at de næste runder kan blive mere målrettede, hvad enten det er mod et konkret produkt eller mod udvidede former for metodeudveksling.

**Dokumentationsvideo fra workshoppen kan ses på følgende link:**  
<https://vimeo.com/278466439>

## March workshop – 2015 – Documentation

Workshop #2, 25.-27. marts 2015 Black Box Theatre i Holstebro

### **Resultater og refleksioner fra workshoparbejdet Rapport af Kathrine Lund, Laboratoriet**

I workshoppen er Teater Refleksion repræsenteret af kunstnerisk leder og instruktør Bjarne Sandberg samt den finske dukkefører Aapo Repo. Fra Black Box Dance Company deltager alle kompagniets 6 dansere og Teater Katapult er repræsenteret med et hold bestående af instruktør Mia Lipshitz, 3 skuespillere og en dramaturg.

Workshop #2 i 'Scenekunst på tværs' er struktureret væsentligt anderledes end den første, som blev afholdt i oktober 2014. I den første workshop gav de forskellige teatergenrer hinanden opgaver, som skulle inkorporeres i hver deres kreative proces. Dvs. de tre teatre arbejdede adskilt fra hinanden, men med indspark fra de øvrige to teatre (Læs evt. Rapport fra workshop #1).

Denne gang er ambitionen at teatrene skal arbejde sammen to og to – holdet fra Katapult skal arbejde med 3 dansere og de to dukkeførere fra Refleksion skal arbejde med 3 dansere.

Inden workshoppen går i gang, udtrykkes der dog ønske om, at man denne gang skal arbejde sig frem mod tidligere i processen at skabe et møde mellem alle tre teatergenrer – et møde som forekom ganske kort i workshoppen i oktober og som havde virket yderst inspirerende og frugtbar.

Og i kraft af at workshopdagene afsluttes med en visning for særligt indbudte gæster, virker det helt naturligt at arbejdet løbende planlægges på en måde, så kombinationen af alle de tre scenekunstgenrer faktisk kommer til at ske tids nok til at kunne lave en samlet visning.

### **Dag 1**

11-12: Fælles opvarmning

12-12.15: Velkomst og korte kommentarer om dagens program 12.15-

13 Rum 1: Katapult og 3 dansere

Rum 2: Refleksion og 3 dansere

13-14: Frokost

14-16: Rum 1: Fortsat arbejde Rum 2:

Fortsat arbejde

16-17: Kaffe og eftersnak

Hver dag startes med en fælles opvarmning, som danserne parvis har forberedt. Alle workshopdeltagere er på gulvet sammen og grænserne mellem skuespillere, instruktører og dansere udviskes fra starten i den fysiske udfoldelse. Det er med al sandsynlighed med til at skabe den høje grad af tillid og risikovillighed, som workshoppen generelt bærer præg af.

Efter opvarmningen deles gruppen op i to; de to dukkeinstruktører og deres tre dansere går for sig i et tilstødende lokale og Katapult-holdet bliver tilbage i dansesalen med sine tre dansere.

Hos Bjarne og Aapo er ønsket at arbejde med danserne som dukkeførere, hvilket vil sige at de to erfarne dukkeførere indtager rollen som instruktører/læremestre. I stedet for dukker er det objekter, som danserne skal animere, nærmere betegnet beklædningsgenstande (hatte, jakker, sko, boksehandsker).

Danserne skal først og fremmest lære nogle basale teknikker i forhold til animationsteater, og arbejdet med at udforske objekternes stoflighed og potentialer påbegyndes med det samme. Opgaven er i første omgang at "genopdage" objektet og frigøre sig for fordomme om, hvad det er, og hvad det bruges til. Objektet skal undersøges som en helt abstrakt form, før det kan legemliggøre en scenisk figur.

Hos Katapult-holdet har man – ligesom det var tilfældet ved den tidligere

workshop – flere dagsordner på én gang. Udover den kunstneriske udveksling mellem tekstteatret og dansen, har Mia og resten af holdet nemlig til opgave at videreudvikle et manuskript, som ligger til grund for en kommende forestilling på Katapult. Arbejdsformen i denne del af workshoppens minder derfor til dels om regulært prøvearbejde: Mia og de tre skuespillere læser teksten og diskuterer handlingen og karaktererne omkring et bord.

Samtidigt arbejder danserne selvstændigt på en opgave de har fået stillet af Mia: De er blevet bedt om at skabe en koreografi inspireret ud fra teksten til én af de sange, som optræder i manuskriptet. Danserne får dog udelukkende teksterne at arbejde ud fra, ingen musik. Danserne starter med at læse alle sangteksterne igennem og vælger den som umiddelbart skaber flest billeder hos dem. Blandt andet vendingen "dansende perler af sved" viser sig at blive inspirationen til en bevægelse som kommer til at gå igen i manuskriptets scener. Danserne kaster sig i det hele taget over opgaven uden forbehold og koreografien bliver skabt tilsyneladende uden nogen form for komplikationer.

## Dag 2

9.30-10.15: Fælles opvarmning

10.15-10.30: Visning af koreografi (for alle) 10.30-

12.30: Rum 1: Katapult og 3 dansere

Rum 2: Refleksion og 3 dansere

12.30-13.30: Frokost

13.30-16: Rum 1: Fortsat arbejde

Rum 2: Fortsat arbejde

16-17: Kaffe og eftersnak

Efter opvarmningen starter workshoppens anden dag med at danserne fra Katapult-holdet viser den koreografi de skabte dagen før. Først viser de den uden og siden med musik. Den fantasifulde kropsliggørelse af teksten vækker begejstring og giver inspiration til resten af dagens arbejde for Katapult-holdet.

Mia har allerede på forhånd besluttet at danserne skal være mere direkte involveret i arbejdet med teksten og at der nu skal arbejdes på gulvet. Der laves arrangementer til de enkelte scener og undervejs i arbejdet varetager de 6 performere (danserne og skuespillerne) på kryds og tværs de forskellige funktioner: skuespillerne danser og danserne har replikker og agerer.

Desuden eksperimenteres der med hvordan dansernes fysikalitet kan bidrage til en visualisering af teksten. Fx i en scene, hvor to karakterer har svære tømmermænd, hænger danserne helt bogstaveligt som tunge skyer over hver sin skuespiller. Tyngden i skridtene, når den ene karakter skal gå den lange vej hen og skifte musik, bliver altså helt konkret, fordi hun har en mandlig danser hængende på ryggen.

I animationsworkshoppen begynder danserne – under ledelse af Bjarne og Aapo – så småt at skabe karakterer og små historier med objekterne.

Blandt andet får holdet tre kasketter til at flyve undersøgende rundt i rummet som en slags sporhunde og en jakke transformerer sig til et lavstammet, tohovedet væsen. Udfordringen for danserne er at finde en balance mellem selv at kunne bevæge sig og udnytte sin krop uden at aflede opmærksomhed fra det animerede objekt – det er uvant, for som én af danserne bemærker: "Vi er vant til at det handler om netop at blive set".

I løbet af dagen udvikles og justeres figurerne, så de kan indgå i den kommende visning.

### **Dag 3**

10-10.45: Fælles opvarmning 10.45-11.15:

Visning af materiale 11.15-12.30: Rum 1:

Fælles arbejde

12.30-13: Frokost

13-13.45: Rum 1: Fortsat, fælles arbejde 13.45-14.45:

Visning for særligt inviterede 14.45-15.45: Wrap up

Efter opvarmningen på workshoppens tredje og sidste dag, forbliver de to grupper i samme arbejdsrum, og de to workshop-grupper laver en intern visning for hinanden: Katapult-holdet viser de scener, som de har lavet arrangement til, og Refleksion-holdet viser deres levendegjorte objekter.

Nu påbegyndes arbejdet på at kombinere de to gruppers arbejde, så de kan fremstå i en sammenhæng i den planlagte visning om eftermiddagen.

Sammenfletningen af materialet sker primært under ledelse af Mia, og strategien er at inkorporere animationsmaterialet i de scener, som hun og resten af Katapult-holdet har arbejdet på indtil videre.

De animerede objekter bliver således inkorporeret som fantasifostre i den forstyrrede hovedkarakters sind, fx de tre sporhundsagtige hatte bliver en slags billede på døden, der – i en selvmordsscene - kan sniffe sig frem til sit næste offer.

Alt materialet monteres i de enkelte scener, som præsenteres og vises dels som brudstykker fra noget som engang skal blive til en forestilling, dels som de generelle udvekslinger og eksperimenter, som sker på tværs af scenekunstgenererne.

### **Tanker om struktur og udbytte**

Det overordnede ønske om at skabe et frugtbart samarbejde er meget tydeligt, og med den store grad af nysgerrighed, samarbejdsvilje, tillid og generøsitet hvormed alle medvirkende kaster sig ud i eksperimenterne, er der ingen tvivl om, at der er et stort potentiale i at skabe møder mellem lige netop de tre teatre og kunstarter.

Omvendt er det også helt åbenlyst, at det kræver stor præcision i struktureringen af processen at sørge for, at der faktisk sker en ligeværdig udveksling eller et reelt

møde. På denne anden workshop lå der en stor udfordring allerede i den grundlæggende rollefordeling: Det at de 6 dansere fungerede som performere i de to øvrige teatres workshops, frem for at de selv satte en dagsorden og opstillede rammer for eksperimenter gjorde, at dansen ikke fik chancen for at give et ligeværdigt modspil til hhv. animationsteater og tekstteater. Danserne gjorde et fantastisk stykke arbejde med at indgå på workshoppens præmisser, og de kastede sig energisk og frygtløst ud i alle opgaver, de blev stillet, og det er da heller ikke i det daglige arbejde, at der kunne være gjort en forskel for at give dansen mere tyngde i processen. Men workshoplederne vurderer – i refleksionerne efter de tre arbejdsdage – at det ville have været en fordel at gøre sig flere overvejelser omkring dette aspekt allerede i planlægningsfasen.

På samme måde er det – tror jeg – vigtigt at man aktivt tilrettelægger det fremtidige samarbejde på en måde, så tekstteatret ikke får den plads i et æstetisk hierarki, som det normalt har. Så længe holdet fra Katapult samtidigt har en anden agenda – og måske endda en primær agenda – i at udvikle en konkret forestilling, så er der en risiko for at de to øvrige kunstarter bliver underordnet teksten. Det var på mange måder tilfældet i denne workshops visning, hvor både dansen og dansernes fysikalitet, samt de animerede objekter blev en slags underbygning af teksten.

Hvad end det er et nyt scenisk udtryk, en tværkunstnerisk læreproces eller en kunstnerisk metode, man ønsker at udvikle, er udfordringen er at skabe et rum, hvor der ikke er noget hierarki mellem scenekunstgenrerne, og hvor både tekstteatret, animationsteatret og dansen sætter dagsordenen for arbejdet.

Det interessante spørgsmål for denne type arbejde er, som David – én af danserne fra Black Box Dance Company – bemærkede i snakken med publikum efter visningen:

*"Are you trying to find the most succesful way of doing a scene or are you trying to find a new method for creating something."*

**Dokumentationsvideo fra workshopen kan ses på følgende link:**

<https://vimeo.com/278495278>