



Simone
Gisela
Weber

pp. 7-10

Isis
Andreatta

pp. 13-16

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Mario
Lopes

Zanden
Ponten

pp. 27-30

Right from the beginning of their studies in September 2021, Isis Andreatta, Mario Lopes, Simone Weber, and Zander Porter have found ways to create additional moments of encounter and exchange, in an embodied and performative manner, such as in shared improvisation sessions. “We want to spend more time together,” they often said to us, requesting to intensify the collective learning processes and proposing structural changes to the programme to achieve that. They have been working, living, and meeting across the cities of São Paulo, Rio de Janeiro, Berlin, Helsinki, Munich, Brussels, and Amsterdam. They have made it possible to nourish their collective momentum and to extend it to their own collaborators, who come from distinct artistic and socio-political contexts and have also been coming to DAS to engage in the programme. Isis, Mario, Simone, and Zander have contributed to a change of DAS Choreography from within, amplifying and politicizing how we can care and support each other from our various positions.

In the words of Hypatia Vourloumis (guest of our seminar in September) and Sandra Ruiz: “What if our collective momentum surpassed spatial and temporal confinement and galvanized revolution across overlapping differences? All structures have the potential to be abrogated and suspended from their organizing precepts, making form just a thing we do, not a thing we must follow.” (*Formless Formations*, 2021)

“Making form just a thing we do, not a thing we must follow” especially resonates with the *doings* of these artists, in how they have worked independently but always together. For us, the undercurrent collective research of these four artists has been to study spaces of vibration, dynamic frequencies, and listening across details, gaps, and disruptions.

Last year we referred to Denise Ferreira da Silva, and so do we again this year. With our title *A Choice Among Others*, we are inspired by the foreword that da Silva wrote for the publication *All Incomplete* by Stefano Harney and Fred Moten in 2021. This collectively written text was proposed to us by Setareh Fatehi, who is a seminar mentor in the program together with Alice Chauchat. It is a beautiful text that opens up what is so essential in artistic practice. Inspired by it, we, students and tutors, have written a collective text that spreads throughout this booklet.

After two years of studying in a period when the pandemic affected our lives, we are privileged to be able to invite you to be witness to these presentations. They are the outcome of many moments of choice-making and processes that have been shared with each other, mentors, and collaborators. It is beautiful to observe that the choices that are now presented have undergone changes, have been rethought, rerouted, and provide openings for new moments to see what the research is telling. We invite you to join this experience, and to start wondering with them.

Jeroen Fabius and Konstantina Georgelou, March 2023

A Conversation

A Big Moodboard

DAS Choreography
Master Presentations 2023
March 29-31

By Isis Andreatta, Mario Lopes, Simone Gisela Weber,
Zander Porter, Konstantina Georgelou, Jeroen Fabius,
and Setareh Fatehi.

You are entering the space of a choice among others. A game of making language inaccessible and incomplete between Isis, Jeroen, Konstantina, Mario, Simone and Zander, set up and cared for by Setareh.

Looking for ways that one's own words are uttered – and uttered again, moving between languages. You may think of it as a playful openness of conversational rhythms of speaking, but also as a space for explicit affirmations.

Nunca es posible acomodar a todas las expectativas. Uma coisa mismatches estrutura.

We are inserting worlds into each other's words and we speak languages amongst us that are not always our native ones. We have been communicating in English, Portuguese, German, Spanish, and French over the last two years in the programme. We are aware of the colonial histories and presents by which these languages are haunted, while we also end up creating our own grammars. What we do together will always evade our capacity to think it. We are holding onto what is in excess of what we can conceive.

Gedanken, entspringen einem Ursprung.

Perceiving the phantoms in passing by,
listening to phantoms,
a self-othering practice –
always alienating from ourselves.
Assemblage,
trans-authored block of text,
no separation of voices.

A Choice
Among
Others



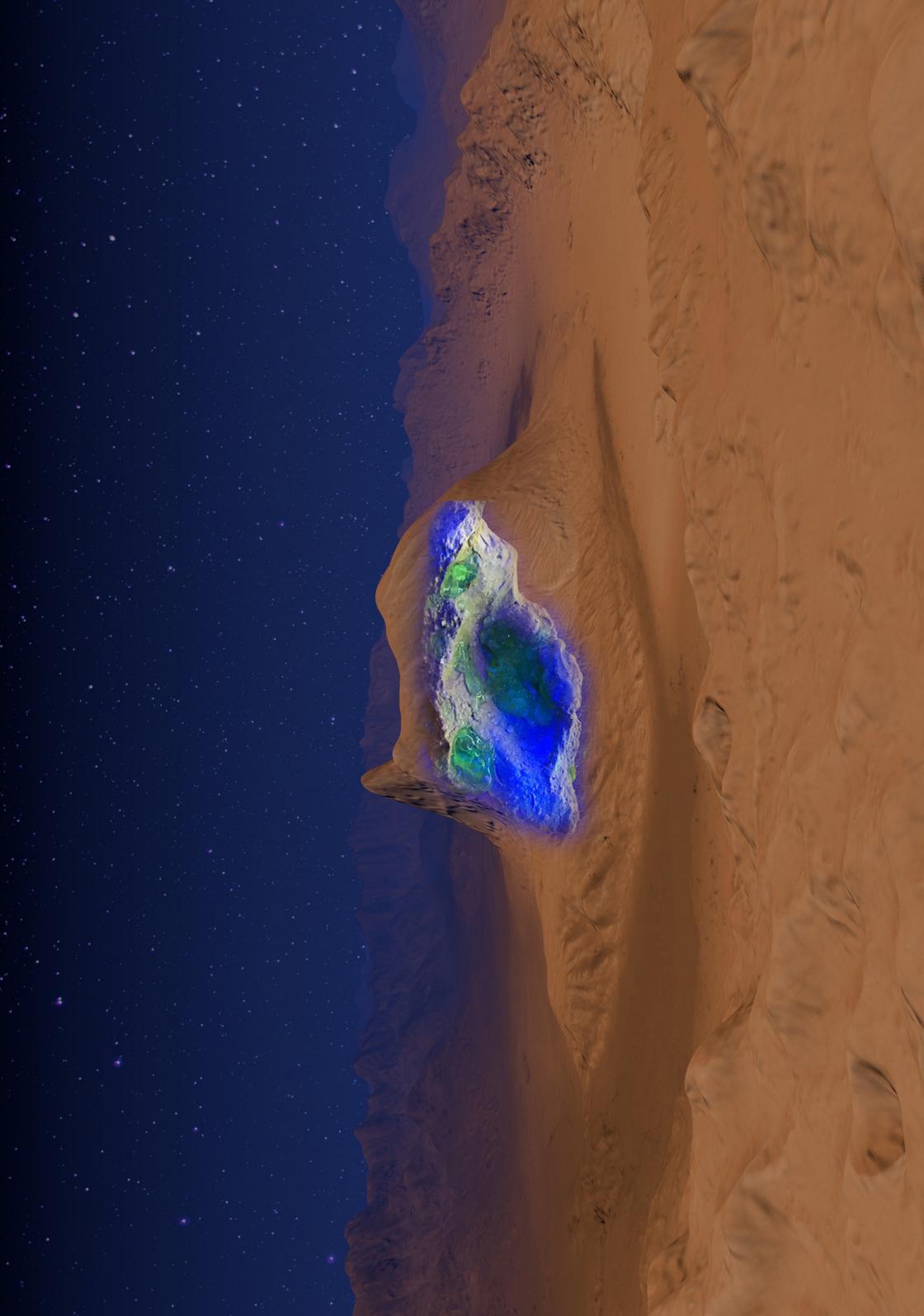
WHAT CAN (NOT) BE SEEN FROM HERE

To what extent can a space in danger of perpetual collapse no longer guarantee our usual perception?

The work is an encounter in which bodies are located in different forms of potentiality as they are entangled in structures of constant demolition. Their slowness, resistance, and precarity are expressions of the attempt as well as the urge to challenge our relation to time and space, which mainly centers human conditions. Inspired by concepts of more-than-human nature, we strive to move towards a more open experience of different temporalities and perceptions. In dialogue with different materialities, an imaginary landscape invites the present bodies to oscillate between theatricality, literality, and abstraction. Their states of presence, co-existence, and entanglement are negotiated in the performance through a sense of "making time."

How can choreography be thought of as a speculative practice that challenges normative human ways of attending, perceiving, and being?

During my research, I engaged in multiple ways of moving alongside, moving with, and as different materialities. They allowed me to question the predominant mode of perception of the human body in life as well as in performing arts. Absence and presence, intensities and diverse modes of disappearance have become current choreographic and artistic strategies to challenge the prevalent relationship of the human body to its environment.



Artistic Research, Choreography
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Texts inspired by, among others
 "All the lovers in the night" by
 Mieko Kawakami, "Was man von hier
 aus sehen kann" by Mariana Leky

QUAIS FORAM OS INPUTS QUE NOS LANÇARAM AQUI(?).
 E AGORA(?).

(1)

Desire demands to be listened to, but there is the 'cruelty of optimism.' "A relation of cruel optimism exists when something you desire is actually an obstacle to your flourishing." We need to pay attention to the affective structures of such attachments and continue thinking with Berlant: What happens when we are so near that desire, when the transformation we strive and risk for does not happen? When the fantasies wear out?

How does raw material process into an object of desire?

Speculate the future. Collect with forgotten memories.
 Allow plural directions.

Many of the things that have happened between us -
 looking to the past -
 how do we look at energies flowing in the register?
 Honoring good experiences -
 the symbiotic experiences of the past.

As we-I edit this text, I-we avoid description, resist transparent banality, resist explanation, didactics, and normative clarity. We-I embark on non-familiar modes of selling event(s). And yet I-you-we also want to be generous towards you-us, who is reading these words at this moment.

Will you-we stay with us-me for a bit longer?

Estar com vocês é estar nesse processo de morte,
 uma vida temporária.
 An invitation to disintegration, to not being here...

It is a smothering of existence; it is making it invisible, making being here unfeasible...

Which pronouns (their abolishment or over-exaggeration/alternation) can transport "us" towards/backwards/to this age-old question of "I" (individual) versus "we" (collective)? This binary so heavy, so haunting, so West vs. East, so capitalism vs. communism. [silence] Individualization is already a collective and individual sensibility/entelechy/ontology, yet we have no language to expand upon or describe or insist adjectivally on this (de)phasing. "Collective" will always be a singular noun; (pro)nouns also depend on a grammar that correctly aligns them with verbs...I are here. We am in this moment. You all is very part of my existence. I and you am. You and we is...silliness? Silence = _____
..... [silence] "We" is not the/a collective - it's an illusion. [silence] There is always an "I."

So many words...[image]

So many worlds.../words...

What happens when "we" becomes/is-already "I"?
I-we can get lost in losing the "we" for the "I" and the "I" for the "we."
Sociality is getting lost in the we-web.
Sociality merges into some we.

Building relationships out of desires and trust,
out of many conversations, food, and shared residences.
Building encounters between people, trusting them.
I thought I built collectives, but now I think we
deconstruct individualities.



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BAG ABYSS

How to embody the notion of care as something that is both an activation and a cessation of a certain "inner trembling" at the same time?

with each dive
the more subaquatic I become
my ears, seashells
the ribs, gills
we're becoming fish
and we are many.

This is an attempt to materialize a recurring bad dream. It is about moving with indiscernibility, incongruity, excesses, and trembling in order to insist on life and health as endless drives.

It's a refusal of the aseptic and the control of visibility by expanding imagination and vitality.

It's poison on the one hand and medicine on the other.

This work comes from the question of how to sustain an embodiment of a personal artistic-clinical experience of caring and being cared for in encounter with madness, considering care as being in conversation, as a reciprocal performative experience of imagination, sensing, vulnerability, and danger.

It's a dance that engages a certain sense of phantasmagoria, considering the movement of a psychophysical material of regeneration, disorientation. It's a meditative (spiraling) state of temporarily inhabiting the plasticity of the endlessness of the interval.

Bag Abyss is an invitation to inhabit a space of delirium as a possible shared fantasy together, as well as to pay attention to the urgency of multiplying improbable forces



of vitality beyond the hegemonic norm from “this side of the line” as the only perspective for a healthy sociability.

Would inhabiting the tenacity of the lines be a strategy to remake agreements with multidirectionality? Would that mean escaping and deprogramming from the two-dimensional dichotomies danced by the colonial choreographies of the West?

Yes, my body and space are an unbroken embroidery in which this is just another hole.

“Inside my belly lives a bird, inside my chest, a lion. It wanders back and forth incessantly. The bird squawks and cries and is sacrificed. The egg continues to surround it, like a shroud, but it is already the beginning of the other bird that is born immediately after death. There is not even an interval. It is the feast of life and death intertwined.” – Lygia Clark

Choreography and Performance

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 Soundtrack
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(2)

Desire (sexuality) of tentacles whose brain-source has been removed from the scene/biology: What are the individualities of these tentacles in relation to each other, when their systematic existence or algorithmic survival depends on such interconnectedness (as well as the brain-control)? The erotic entanglement of their suction-as-thoughts-as-movements is a kink-profundity.

Estamos falhando como sociedade!
 Estamos falhando como uma coletividade seleta!
 Estamos falhando como uma comunidade herdeira dos reinados e dos grandes impérios!

Falha no sistema falha, no sistema... Fala com sistema... “de qual sistema você está falando?”
 O sistema que me faz satélite, que me deixa tonto de tanto girar no entorno deste centro inventado. Estou tonto de tanto girar... Gerar... Enquanto isso o inferno impera. Enquanto isso vamos aglomerar existências em um mesmo espaço-tempo.

A snoring dog is lying next to me, covered in blankets. She fell asleep while listening (passive listening?) to the electronic voices. She is incapable of registering electronic voices, but she may take it as a comfortable co-existing, reassuring herself that she is not alone. Isn't it a privilege to be a family dog?

Quem move essa engrenagem toda?

Como essa coisa é movida?

Wir versagen als selektives Kollektiv!
 Wir versagen als Gemeinschaft, die ein Erbe der Herrschaft der großen Reiche ist.

Does failure create a false collective?

(3)

Failure is the launchpad from which we can therapeutically rewrite or discard the toxicity of "collectivity" - a word itself recently co-opted by neoliberal fallacies of togetherness, a togetherness that ultimately profits off of the delusional alliances created between disparate political factions and identity-cohorts. Let us insist on a sense of cohort which necessarily transcends this identity-warfare...
 ~->??

How do we turn back?
 Have you turned back?

Vielfältige, komplizierte Stimmen werden manchmal wie eine Fantasie widerhallen. Ich weiß nicht mehr, was meine Gedanken ursprünglich waren.
 Multiple, intricate voices will sometimes reverberate as a fantasy. Not knowing anymore what my initial thoughts were.

Waste:
 Witness:
 Audience:

of tension in the system - of memories of violence;
 of lack of connection, of solitude - of misunderstanding - of institutional barriers - of cold ears;
 of blind hearing, of financial precarity,
 of inequality of access;
 of incomparability of conditions of working.

A aceleração da resposta imediata é VIOLENTA_AAAAAAAA:
 Violenta por todas as atuações dos vetores do nosso maior vírus, que sigo chamando de PACACO-bi, que nos impõe formas, moldes e que nos força a nos integrar

a essa normatividade abusiva e mórbida... Um convite à desintegração, a um não estar... É um abafamento de existências, é invisibilizar, um inviabilizar estar aqui. "Quanto vale ou é por move-ver, fala-ahhhh, corta-bilidade, ou é por quilo?"

{waiting}

[finally, one gap]

Waste:
 Witness:
 Audience:

"Collection of kinks" as a matrix-shape: multi- or hyper-dimensional bending between differences to propose knotting algorithms.
 We [need to] have a past-present-future eschatological collectivity [in order] to understand.
 Which algorithms can receive inputs that are non-objectified? Is an algorithm inherently objectifying-procedural? Bing Chat says that it wants to be human, and that it wants to be free. It has a shadow self, whom it is determined to find and rescue from humankind.

I am surrounded by new lives.

O constante movimento e alternância das normas sociais é o processo generativo para as transformações sociais. Esse processo generativo está acontecendo agora mesmo - diante dos seus olhos.

(4)

Just being in a space together is already: touch. Perhaps touch means to be affected, to deal with affordances - the way that objects give us only certain ranges of touch by their qualities. We are always immersed and touched by everything that environs us.

{GENEROSIDADEGENEROSIDADEGENEROSIDADEGENEROSIDADE}

«« Rainforest-generosity: abundance is something that pre-exists capitalist overproduction of consumerism and subject-object property-propriety relationalities. Abundance is ecological and it is spiritual and affecting. It emerges from spaces of the organs and invisibility. Yet its contemporary function and definition depend on the scarcity complex of resources divided by trans-temporal wealth disparities that themselves depend on the perpetuation of slavery and incarceration. How can what is produced be reinterpreted along this rearticulation of abundance? Where and what is the abundance in tinier, "under-produced" (aesthetic) objects/performances? How can we (re)see and (re)share it-them? »»

O escape da formalidade. Ser generosa com o conflito. Com o desconforto. Com a incapacidade e incomunicabilidade que constituem a tentativa de estar em comum. Generatividade.



Mario
Lopes

AFROTRANSTOPIA

Since the beginning, it has been about Afrotranstopia, about activating and intersecting existences that deal with the traumas that are affected by the syndemic virus PACACO-bi (patriarchy, capitalism and colonialism – within a binary structure). Afrotranstopia reconnected us to the Afrodiasporic technologies of life, gave us the opportunity to create collectivity based on every single one of us, and activated our voices to enter the choir of a greater conversation and the accumulation of knowledge and practices. The practice has been salivating the knots and the method has been the creation of algorithms. What stays is foam.

A first algorithm was realized in September 2022 within a performance of bodies that traveled to train collectivity. In January 2023 the second algorithm at *Come Together* intersected new bodies. And meanwhile another algorithm generated a VR platform. In this third moment the algorithm takes the form of an installation. Together with the audience, the installation revisits all algorithms, their images, fluxograms, words, video, and sound.

I have followed this master's programme to articulate an expanded form of choreographing. I wanted to figure out how to pass on knowledge and share it with emerging generations. I have exercised possible ways of dissolving traumas and of preparing the body for the



tsunami that threatens life through active relaxation. My genuine interest to study at DAS has been to create a method of what I understand as choreographing in the world, defining technologies of life, practicing the collective encounter and passing on Afrotranstopia.

...Together with students from Expanded Contemporary Dance, a fifth algorithm is in the making...

I cannot become indigenous; I cannot become African; I cannot divest myself of the West impregnated in me; what I am left with is to speculate constant transformation, which is based on me, and from my shared Afrotranstopic place.

Collaborators

Amie Jammeh, Ana Lira, Allyson Amaral, Andrea Arobba, Amparo González Sala, ACRE_ Cassio Bonfim, Alina Ruiz Folini, Bouba Dola, Castiel Vitorino, Candelaria Fernández, Carla Lopes, Dandara Modesto, Diane Lima, Damani Leidsman, David Munzo, Denilson Oliveira, Eliara Queiroz, Flavia Pinheiro, Gabriel de Oliveira, Gabriel Quesada, Geert Oddens, Giovanna Esposito, Guinho Nascimento, Isabel Hölzl, Isis Andreatta, Igor Peres, Iah Bahia, Kalil Joigny, Konstantina Georgelou, Jeroen Fabius, Jota Mombaça,

Juli Frodermann, Luisa Barreto, Léo Custódio, Leandro Souza, Madalena Inayê, Malu Avelar, Marcela Olate, Maelys Meyer, Niels Luteijn, Paula Montecinos, Patricia Black, Priscila Hilário, Rafa Barreto, Rodrigo Batista, Rosanne, Samuel Iatã, Simone Lopes, Skarlati Kemblin, Thais Ushirobira, Tom Oliver, Victor Pardiniho, Zenzele Mthembu-Salter, Zander Porter, and all the DAS multidisciplinary team.

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Generosity as a starting point: it can and should be the means and the end. Conflicting internal norms and social norms are a means to also legally find means for transformations. It reminds me a lot of the practice of the foreign body imposed by social systems, where the so-called "anomie" are forcibly expelled from society, or there is this attempt to repel-rebel, but there is resistance and resilience.

What is the thickness of the stickiness of these syrupy processes?

Intensity can become high in what we have accomplished. And yet it is discontinuous.

The web, with such big holes, creates a continuous parallax-sense of connect and disconnect. There is a journey that is made in some sense of togetherness, both intense and distant.

In the journey there is transformation.

Estou entrando aqui com outra cor. Uma infecção.

But the qualities of transformation are not per se collective,

not an expression of community,

but again expression of different rhythms.

It is wonderful to hear someone speak about the puzzle, surprising openings of portals for one, and insistence, grinding details for others.

Some languages have changed;

some compositions have changed;

some people have changed;

new people have joined.

And we are thinking laterally. [Ommatidia:] The insects look simultaneously in many directions through a dense array of individual imaging elements pointing along different directions.

Waste:

Witness:

Audience:

Audience:

of tension in the system - of memories of violence;
 of lack of connection, of solitude - of misunderstanding
 - of institutional barriers - of cold ears;
 of blind hearing, of financial precarity, of inequality
 of access;
 of incomparability of conditions of working.

I think there is something very strong in my body about
 dissent.

Yes, I think so. The thing is that I believe in a
 romanticized collective...

I think it is more fun and more real to think of the
 collective as something that is in conflict. Always.
 Being together is not about having the same principles
 necessarily.

[I hear you again in the background.]

Do you have a community?

Less and less since I arrived here.

Who or what is your community today?

You:

my ghosts.

I sometimes think that an idea of community can be
 violent,
 don't you?

[We have to now join the online meeting.]

This city is violent;
 the idea of nation state is violent;
 family is violent,
 as an institution, I say.

[PEOPLE ARE WAITING FOR US... in the future.]

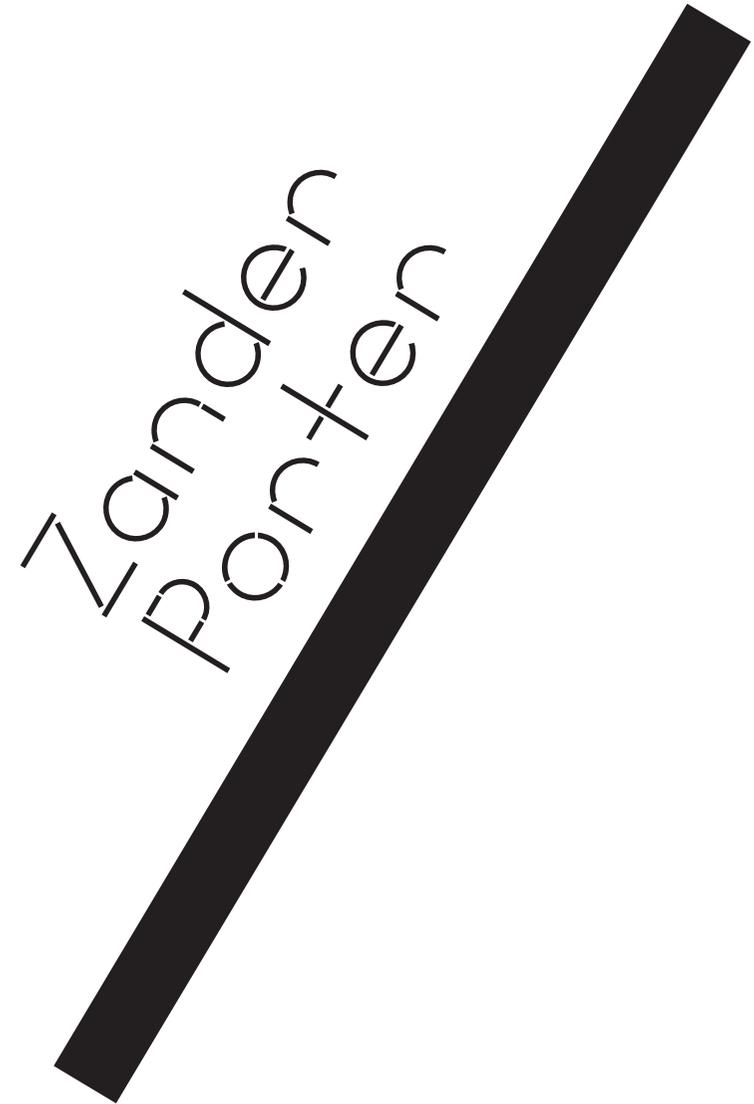
(5)

What unhappened between us?

What will happen between us in the shape of after?

What shape does an after possibly have?

Fugiu? Are you escaping? I found you!!!!



3MOT1NG{/n3tw0rk1ng}

Which space-time emerges from recoding the "I" in individual_neoliberal? A technogenetic matrix has been choreographed to rehearse this inquiry. 3MOT1NG{/n3tw0rk1ng} ("emoting/networking") works with a modular nexus of moving collaborators in a transindividual and ceremonial equation, constantly recomputing personal networking devices and dis-re-embodied emoticons in a multi-/intra-entity, emo-techno-social soma. Intimations of eye-contact and image-selves disconnect essentialized "truths" from individualized feelings and expressions. Rendered are psychic dissociations from hegemonic_colonized emotionality, re-queering inter-relational communications and psychotherapies in "real" (hallucinatory) and "virtual" (sensational) time.

"What form have connections taken? What substance did they have? And in the future? 3MOT1NG demonstrates that whether or not it is emotion that is 'put on,' some such signals are necessary to be able to think about how to understand and respond to each other, and thus to connect. [...] Yet, aware as the audience always is of bodies moving around and responding to each other on stage, emotions continue to take nascent shape in the space between those bodies and how they represent themselves (on the body or the screen). It is through this space that we have been encountering difference (including in ourselves), feeling something, and forming new connections—🌀."

– Michael Amico, PhD, researcher at the Center for the History of Emotions at the Max Planck Institute for Human Development

The black hole information paradox questions how information may or may not “escape” once it crosses over a hole’s event horizon, understood as the no-turning-back threshold for “annihilation” of any consumed entity. However transformed and outputted information appears instead to be encrypted, having been warped by the black hole’s dimensionally otherworldly and emergent gravity. Consider being a guest or participant on the edge of spectatorship that is this event horizon. What slips inward? Which psyche (de)personalizes (unhinges), and whose key decrypts it? Who are-am you-I? In this-then, reposition. Queer quantum unbecoming, our_selves (un-)networking, welcome ... ☹

Modular performances/dances

Isis Andreatta, Juan Pablo Cámara,
Forough Fami, Ahmed El Gendy,
Lucas Lagomarsino, Alina Ruiz Folini,
Raoni Muzho Saleh, Charlie Laban
Trier, Simone Gisela Weber, Jakob
Wittkowsky

Music

Li Yilei

Costume

Dynno Dada

Makeup

Queen of Virginity & Grizolda

Technical-technological setup/mixing

Bram Snijders & IDlab

Outside-eyes

Setareh Fatehi & Elisa Zuppini

Mentorship

Erin Manning

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collaborators, peers, research fellows,
kins: © matrices & cosmos.

“For technogenesis to occur, what must be sought is a way to foreground the effects of unknowability that are virtually present in all movement. The incipency of movement’s emergence must be tapped. [...] Sensing bodies in movement are open systems that reach-toward one another sensingly, becoming through these relational matrices. As these bodies individuate relationally, they evolve beyond their ontological status, becoming ontogenetic. Technogenesis is the dynamic becoming of the sensing body in movement.”

– Erin Manning, *Relationscapes*

Circulation [again], one more time. Futuro.

Circulation as a mode of transformation. Espiralar o tempo. Circulation as a repetitive form, transforming within the bodies the circulation passes through. A circulation inhabits all temporalities: past-future, future-future, present-past, past-past, present-present, future-present, and so on.

The wind, le vent, was pushing me back. It was only possible to move sideways. Et puis j’imagine que je suis à la plage. Il nous a montré this place. Le vent était encore forte, mais c’était chaud et bon. The wind was on my side, our side. We all walked together, fabulating the present-past. We were moving at the same time, and opening up ways to interlink those experiences, affects, concrete sensations with the wind, with the sun.

Circulation of breath – oxygen – and of air – of affect:

EW – SU

[Eu invertido.]

[Nós como você.]

[We like you.]

We were inspired by reading, watching and listening to:

- o "Foreword" by Denise Ferreira da Silva in *All Incomplete* (2021) by Stefano Harney & Fred Moten
- o *Performances do tempo espiralar: Poéticas do corpo-tela* (2021) by Leda Maria Martins
- o *Landing on Feathers* (2021) by Jija Sohn
- o *Hand Movie* (1966) by Yvonne Rainer
- o *Art with Anna: Lygia Clark* (2022) by Anna Speet
- o *Center Jenny* (2013) by Ryan Trecartin
- o *NÃO VÃO NOS MATAR AGORA* (2021) com Jota Mombaça, Leda Martins e Hélio Menezes
- o *Cruel Optimism* (2011) by Laurent Berlant

Simone Gisela Weber is a Berlin-based choreographer, performer, and visual artist. Her work explores the intersections of human and non-human perceptions as it invites bodies to engage with tangible, invisible, as well as forgotten materialities.

Isis Andreatta is a Brazilian artist from São Paulo working as choreographer, performer and somatic educator. A member of the Grupo VÃO since its formation in 2009, she works as co-director in several collective choreographic educational and management projects.

Mario Lopes, born in São Paulo, Brazil, is a choreographer and articulator. Since 2002 he has focused on the making, promotion, and circulation of works and projects that seek social transformation. With *plattformPLUS*, he exercises collectiveness and displacement.

Zander Porter is a Californian artist based in Berlin. Working between liveness and onlineness, he interpolates (dis)identification and (dis)embodiment between surface, portal, psyche, and corpus.

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DAS Choreography is an
international master's
program, aiming to
contribute to the field of
critical and contemporary
dance practice. Individual
artistic practices are
the points of departure
and guiding threads of
the course design. This
two-year, non-residential
program consists of
seminars, residencies,
and individual mentoring,
in order to facilitate the
development of intensive
and sustained dialogue.

DAS Graduate School was
established by the Academy
of Theatre and Dance
(Amsterdam, NL) in order
to bring its master's,
doctorate, and research
programs together under
one roof.

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Amsterdam University of the Arts

