



## Studio Showings

Tuesday 4 September 2018, 16:00 - 18:00 hrs.

Wednesday 5 September 2018, 19:00 - 22:30 hrs.

On 4 and 5 September, DAS Choreography hosts informal studio showings from students beginning their second year in the programme. The aim is to give some insight into the ongoing research processes of each student, by sharing their practices with a small invited guest audience.

Tuesday 4 September - Setareh Fatehi

ongoing: 16:00 – 18:00 hrs.

Wednesday 5 September - Emily Gastineau, Karol Tymiński

start time: 19:00

# Location: DAS Graduate School, Overhoeksplein 2 - Amsterdam

# Reservations: [daschoreography@ahk.nl](mailto:daschoreography@ahk.nl)

### Reservations

Attendance is free, but seating is limited. So we have a first-come, first-serve policy. Reserve your place with an email to: [daschoreography@ahk.nl](mailto:daschoreography@ahk.nl). You will receive a confirmation when your name is added to the list. Make sure to specify which date you like to attend!

## About the works

---

swim \ او

Setareh Fatehi

with Yalda Pakzad, Behrang Najafi, Noushin Askari, Reyhan Khakinejad

someone who is(n't) me;  
she or he, but not you or i  
a 30 minute dance  
ongoing between 4-6 pm  
on september 4th in the white studio  
arrive at any point and stay longer  
reservation necessary  
daschoreography@ahk.nl  
virtual guests may join via smartphones  
no selfie mode, not much talking  
and not much touching  
music is live on [www.mixlr.com/bbehrangg](http://www.mixlr.com/bbehrangg)  
barbies are tripods  
bodies are fragile  
eyes might go awry  
ears might get irritated  
cables are everywhere  
connections are tenuous  
so is i.

ساموان هو ايز(نت) می  
او یا او ولی نه تو(شما) یا من.  
سی دقیقه رقص  
هروقت بین 6:30 تا 8:30 ب ظ  
13 شهریور در اینترنت  
تو (شما) مهمان گوشی یک نفر خواهی(ن) بود  
جا گرفتن از قبل لازمه  
[blacksetareh@gmail.com](mailto:blacksetareh@gmail.com)  
میزبان(ون) بهت(ون) زنگ می زنه  
سلفی نه ، حرف هم نه خیلی  
و لمس هم نه خیلی  
صدا زنده روی [www.mixlr.com/bbehrangg](http://www.mixlr.com/bbehrangg)  
باربی ها سه پایه اند  
بدن ها شکننده اند  
چشمها ممکنه چپ بشن  
گوش ها ممکنه اذیت بشن  
کابل ها همه جا هستن  
اتصال ها بی ثبات ان  
همونطور که من

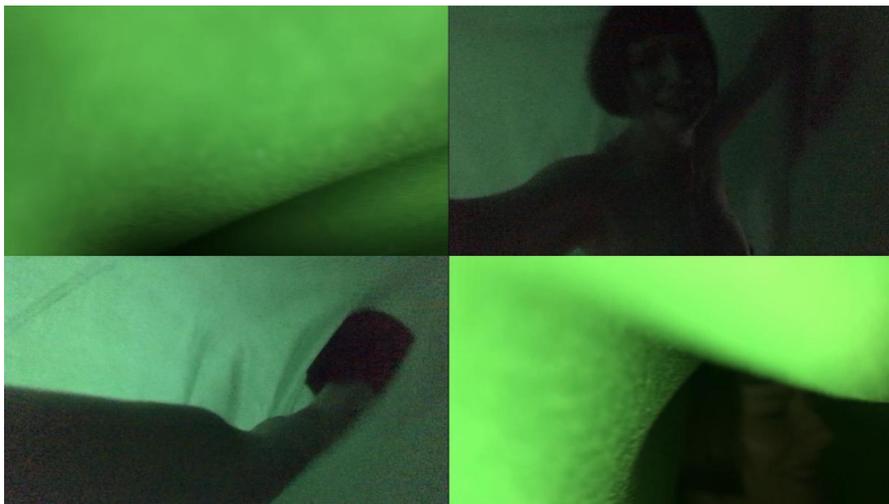


---

***all right give it up***

Choreographed and performed by Emily Gastineau

***all right give it up*** is a study in the generic mood, the manufacture of feeling in contemporary performance and contemporary capitalism. I activate generic expression (sorrow, joy) and generic dancing (opening port de bras, the step-touch)—to create surfaces on which the spectator can project their own beliefs, speculation, and desires (about dance, about me). I never face the audience, yet an overflow of expression is revealed through angles of mirror and camera. The curtain is pulled back again and again. Citing the reaction gif, heightened audience response is suspended in an infinite loop. If only we could stay at the apex of catharsis, the moment when the jaw is already open, but just before the teeth pierce the flesh. The proscenium follows us. The generic is a singularity that is in circulation—a way to inhabit the compulsory self-performance of dance and neoliberalism, yet still leaving an absence at its center. Is dancing in first person (a mode of authentic self-expression) or in third person (a desire for universality)? Or is this address actually in second person (a love letter, a command)?



---

**Gardener** (*work-in-progress showing*)

Choreographed and performed by Karol Tymiński

**Gardener** is a perverse allusion to problematic human interventions in broadly defined ecology, a network of relations between physical objects: organic and non-organic elements including animals and humans. The gardener figure is meant to represent a coloniser of the natural habitat, where according to his needs, be it nutritional or aesthetic, he rules over the value of specific beings and their very right to exist: some shall receive protection, some will be annihilated. This kind of anthropocentric model which is one of the major driving forces shaping the global reality, following the rhythm of hedonistic consumption, has gained the characteristics of "consumer-centric". The division between humans and non-humans has been supplanted by one between the consumers and the consumed where the former, privileged by market mechanisms and considering their scale of consumption a criterion of life quality, keep moving up an ever growing heap of "garbage" they produce. Searching for a promise of a less aggressive human intervention in the very sensitive network of relations between different beings, Tymiński undertakes a study of inter-material eroticism as a potential means of sensitising individuals to inanimate matter and creating an equilibrium of statuses between the human body and its surroundings. In his project, Tymiński becomes both a creator and a guardian of oceanic gardens which are not just an attempt to deconstruct the marine environment, but also his ally in a choreographic act of unity.

*Supported by Ujazdowski Castle Centre for Contemporary Art, Centre in Motion Choreographers Workspace*

