

Bryce Kasson (workshop description):

Lisa Nelson's Tuning Scores are a set of practices which provoke spontaneous compositions that make evident how we sense and make sense of movement—a playful and rigorous dialogue-in-action which exposes our opinions about space, time, dance and the desire to compose our experience.

The underpinning practices encourage both the investigation and training of the senses and attention. The scores themselves are an entryway into an aesthetic game that offers communication tools for players to engage in real-time editing and instant playback within a shared image space. Through this game we can touch and be touched by the (extra)ordinary self-knowledge that animates our choices as humans and artists facing challenges together.

'Tuning' is a collaborative improvisational practice, an ongoing dance research process—designed to teach itself by doing. It creates a shared space for the participants to play together, to make their imaginations visible, to develop a sense of ensemble, and to transform their movement into dancing.

Pernille Sonne (workshop description):

beyond the visual- dance and choreography besides how we see it

What remains- or rather reveals itself- when we can not see dance?

What is at work besides the vision? How can we enhance our availability and sensitivity for our tactile, auditive, proprioceptive capacities when vision is not part of the negotiation?

What other fields of communication and expression emerge, that until now we had no names for?

To which extend could even choreography be based on vibrations instead of image? And where would we need transmitting tools, such as audio description, and other ones that still have not been invented?

These questions will set our ground for the workshop, led by Pernille Sonne and Jan Burkhardt. Pernille started to lose her eyesight at the age of 6 and became fully blind at the age of 30, yet never left the field of performing art and keeps searching and offering ways of being on stage and witnessing the events on stage. Jan's excitement about dance awoke when he was the care giver of a 6 year old girl that had been exposed to a lack of oxygen during birth which manifested as tetraspastical condition of her central nervous system. Dancing with her was about the exploration and understanding of the body in space rather than the image it produced.