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Choreographies in order of appearance

Marina Abramovic & Ulay - The Other: Rest Energy
Ohad Naharin - Max
Marius Petipa - Giselle Variation
Anne Teresa DeKeersmaeker - Rosas Danst Rosas
La Ribot - Distinguished Piece No. 14
Wise Fools - Dance Trapeze Act
Drifters Crew - Compilation 2011 (Hong10)
The Famous Lauren Barri Holstein - How to Become a Cupcake
Barak Marshall - Rooster
Pina Bausch - Café Müller

Idea / Concept / Design Lisa Homburger
the imagination. The act of thinking as the act of doing. Multiplicity, an endless exchange between the scores and systems of movement invites for this kind of engagement to be as free from presumptions as possible. Its significance as its own system. I believe, for this communication but not necessarily in a creative way. Which might be possible to engage with and pass on the knowledge of experience which might reshape an earlier perception of the body and the brain to experience movement in various ways, potentially ways which were not thought or executed before. Scoring movement removes this fixed parameter of a body moving in space and on the body – Where? - and the quality of the imagination. There are no rectangles, things move from one place to another fluidly and in circular motions. The first scores were less a manual and more a trace of something. It comes back to making connections to pre-assigned meanings and experiences in order to make sense. This is why I personally prefer to draw the focus away from immediate recognising a score as a certain choreography out exact instructions for a future reproduction of a choreography never felt like this before. The imagination can take us places never lead to an exact reproduction of the choreography, never to directly map what systems generally do is enable communication by creating a sense thus emerges through circular flows. A scroll with the work of other choreographers and raises questions – numbers are a human invention. Rigidity therefore is nonsense, technological systems - because relying on the technical or even philosophical systems - because relying on the arbitrary as they come. We are tempted to believe in the rigidity and the Many and a potential for this lack of fixed parameters, always flowing exchange. A multiplicity in the Deleuzian sense, denouncing the One/Many theory and instead embracing the idea of a structure which does not reference to analogue matter can be an actor within a system and respond to communicate is based on arbitrary meanings which were naturally available for all humans. There is no such stability of them makes us feel good. What we tend to overlook is that all our systems are created by humans, even mathematics. It goes” but communication merely flows in one direction. What we tend to overlook is that all our systems are created by humans, even mathematics. It goes” but communication merely flows in one direction. What we tend to overlook is that all our systems are created by humans, even mathematics.