

SNDO

 Academy of Theatre and Dance
Amsterdam University of the Arts

BA in Choreography

All dance and movement courses given in the SNDO are set up in the perspective of students becoming choreographers. Dance technique is hardly taught as the artistic equation of dance, but to provide students with skills for the organization of the body, research (through) physicality, develop focus, expand thought and movement registers and in general adopt investigative attitude towards the diversity of ways of moving (in and through) the space, (in and through) the concepts, (in and through) own and other's bodies and (in and through) time.

Different techniques are in the curriculum also to provide the students with relevant references and understanding of the developments in the section of the so-called 'contemporary dance' field which the school is in dialogue with and which the school and its graduates actively shape and transform already for more than forty years.

reWORK

They are an archetypal dramaturgical tool of many fairy tales - all those insignificant, unsavoury, "less" than human creatures (the hunchback, the frog, the old witch) that, by their sudden appearance at the side of the road, are delaying, distracting, holding back the hero-ine on their journey forward. It is given that on the first encounter, the protagonist, impatient to reach their splendid destiny, will ignore these creatures, and that in return these creature will obstruct protagonist's way forward in a such a way that they will have to come back, again and again till the moment they learn how to address and acknowledge a creature properly. Sometimes they will need to come back and kiss a frog, or answer a riddle or provide a gift. Because, although those creatures look as if they are insignificant outsiders - archaic relics from the failed past - in reality they are the key holders to the "splendid" future that protagonist is searching for...

Let's keep in mind this essential and ancient topography of a fairy tale. This paradoxical journey into the past that is propelling us into the future is not just a narrative gimmick. In life (and in work) the movement forward is always taking place as a backward loop, retreat that advances, form of reCALLING, rePLAYING, reCONSIDERING, reINVENTING - reWORKING. To ignore that fact is to get stuck exactly with what we chose to ignore. We are caught in the past at a precise moment in which we forget about it.

What is not valued, not even perceived - that small lettered "re" hidden in a shadow of a big lettered words is exactly what keep those words alive. It is interesting in itself, the question: why do we so often fail to recognise significance of the insignificant, importance of the existential operation that connect memory with innovation, "ruins" of the past with utopian promise of the future?

Goal of the reWORKshop is to attend to this question not only by discussing it, but, more significantly, by attempting to address it in practice. We will try to step back and beyond the modernist dogma of an ahistorical innovation which is haunting contemporary art like a ghost while, in a same time, we will do our best to avoid postmodern solution to a same problem which (more often than not) banalise our complex relation with the biography and history.

reWORK is indeed a workshop but it is also a learning trajectory. It is a class to a degree to which it is reconsidering the notion of a work beyond (and before) a production of the new (new circumstances, new experiences, new products). Because new can not be produced ex nihilo (from

nothing), it can only be re-created from what is left unresolved in a past. Or, in other words, we need to learn how to not repeat same mistakes so that we can create (future) difference.

In order to achieve this, each of us will look back at the individual work just accomplished, we will "study the study" with an intention, not to reorganise or recycle the elements of it for a future use, but to decipher and reinterpret process that led to a particular outcome. The expectation would be that by doing this we will be able to recognise, uncover and unfold methods, creative technologies, studio practices and ways of working "from the past" that could be worthwhile reconsidering in the immediate future. In practical terms, we will chose our method on how to accomplish this task, on a first day of our encounter. In this respect, having in mind the available time, we would like to propose two possible trajectories:

1. During three weeks we will address the work of each of you - dedicate part of the workshop to every individual path that led to a particular outcome (choreographic study you presented in April), walking repeatedly together backwards along each creative trajectory, searching for a hidden, overlooked, neglected crossroad in your process at which you encountered your own daemon - riddle which is at the heart of your past work and that can contain seed for the work you will do in the future.

OR

2. We will devise the way to select few (one or two) of your choreographic proposals and spend our three weeks together focusing more in depth on those few, using them as examples from which we can, in our collective effort to trace them back to their origin and explore them in practice, all learn new skills that each of you can apply in your own future work.

We are on purpose leaving decision about which trajectory of these two we should follow - open. When we meet, we will decide about it together. Once we agree upon it, we will create a plan to follow, accordingly.

With this in mind and in order for all of you to participate in the initial decision making, we urge you to not miss our first appointment, on Monday 23rd of May, at 10.00 am.

Talking about schedule and appointments, one thing which will certainly be a part of our encounter is an hour of physical work at the beginning of a day, Between 10.00 and 11.00 each morning, we ll engage in embodied practice with one another, in order to warm up our attention and refresh our sense of community so that the work can than proceed from a place of mutual physical commitment, care and inspiration.

For the rest, the schedule will form itself as we proceed.

In a meantime, we are very much looking forward to meet you all, soon!

Keren and Igor