

[BELGRADE AND SKOPJE 2013]

TEACHING  
THE TEACHERS  
BY NOMADS



[BELGRADE  
AND SKOPJE  
2013]

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AU LIEU D'UNE  
INTRODUCTION



by  
Marijana Cvetković

● Teaching the Teachers programme was one of the programme lines of the Jardin d'Europe project where Nomad Dance Academy network invested its capacities with the aim to further develop certain practices and discourses important for its growth and development. Knowledge exchange and formats of education have been the topics which have permeated the Nomad's projects and discussions since the very beginning of the network's activities.

↪ The last sessions held in Belgrade and Skopje in April and May 2013 were practical exercises of knowledge exchange about various formats of knowledge exchange. And they were deliberately organized according to the principles of self-organization, horizontal decision-making and decentralized flow of communication, information, collaboration... It was an experiment whose aim was to map potentialities in the Nomad network for fostering self-education in conditions of independent cultural work, but also to examine the network's maturity to act as a place of reference in the education systems in the Balkan region.

↪ The contributions of the participants of two Teaching the Teachers sessions collected in this book follow the logic of those meetings: there are personal research considerations, dialogues among participants, evidences of very personal experiences of the working processes, analysis of specific topics that emerged during the session(s), photographs of personal haiku notes or even (self-)ironical merchandizing. They are not documentation of what happened at the sessions, but rather further reflection on the processes that were initiated during the two meetings. The result consists of, maybe unexpected, new critical debates and self-criticism.

↪ With these new debates we are concluding the Jardin d'Europe project, stepping into the new phase of development of the Nomad Dance Academy platform. This book will hopefully be a reference point in the future analysis of NDA and its achievements.





ED(ANCE)UCATION  
(A REPORT FROM  
TTT BELGRADE  
AND TTT SKOPJE)



by  
Gregor Kamnikar

26 May 2013, Škofja Loka, Slovenia

### Atmosphere

There's a joke about a family coming back from vacation on Mars. Since they were one of the first families to go there on vacation, their friends curiously ask them how it went. "Great", they answer, "yet something was missing". "What?", their friends quickly ask them, "was it the hotel, the landscape, the Martians?". After much contemplation, the family finally realizes: "The atmosphere was missing!".

↪ There was definitely no lack of atmosphere in Belgrade or in Skopje, at the TtT meetings that I was invited to attend. The weather was changing every day, every hour, every minute, from one mood to the next. All of us seemed well aware of the air we were producing and the fact that each breath changed the atmosphere, even if only slightly. This precarious balance of wellbeing did not prevent us from playing with ideas of knowledge, sharing and creating it. On the contrary, we went with the flow and learned from it, whether it flowed fast, slowly, or not at all.

↪ I was constantly wondering what this meeting was about, what to write from this rich experience. And I kept thinking of a Gilles Deleuze quote: "When a philosopher is asked about his philosophy, s/he asks back 'What's the time?', since with each movement of thought, philosophy changes".

↪ So here I am on a Saturday afternoon, making an atmosphere to produce some playful writing about the two meetings, using the experience and knowledge I gained from them, and this is what I've come up with: an alphabet made up of my experiences from the two meetings. It is a Saturday-afternoon answer to the task of writing an article.

↪ Take any entrance into this bulk of experience, since everywhere in this landscape of knowledge and experience is connected, so entering from one side will bring you to the other, but only if you dig/walk for long enough.

↪ So, the **Atmosphere** is set. Proceed to the next letter.



### Belgrade / Skopje

Nothing to compare. It'd be senseless to compare. Two distinct atmospheres, two distinct groups of people. I was one of the four (beside Gisela, Dejan, and Rok) to attend both TtT meetings. The Belgrade meeting, which preceded it, enhanced the Skopje meeting (great job, Gisela and Dejan).

↪ Since we spent half a day together, working on the theme of knowledge exchange, a city atmosphere sneaked in among and through us, through our behaviour. And we started exporting this micro-atmosphere of ours back into the city.

↪ On many levels, this kind of reciprocity is at work in knowledge exchange as well. Between people as emotional beings, between the teacher and the student, between the master and the apprentice. The longer there is communication between two or more people exchanging knowledge, the harder it becomes to distinguish its origin or proprietor, which brings up the question of the authorship and ownership of knowledge. Then we can speak of generating “new” knowledge.

↓

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### Communication

It is personal. Very personal. Intimate, so to speak. And thus crucial. And I am not speaking of verbal communication only. So let me play with words and say: to communicate is to create a commune. A temporary one, one that lasts as long as there is communication, discommunication and miscommunication, all part of communication.

↪ And in dance we have two heavily disregarded channels of communication: touching and kinesthetic sense. There is lots of communication going on in touching and kinesthetic sense, lots of knowledge exchanged. And yet, unconsciously.

↪ As it turned out, the participants of TtT were ready to make use of these two communication channels for teaching and learning about movement, dance, relationship, thinking, and conceptualising. To use it, one needs to become aware of the flow of knowledge that gets transmitted through touch. And the only way to become aware of it is to do it. And we did. We explored touch and challenged our kinesthetic sense.

↪ And we used them on every level of acquiring knowledge. One cannot become aware of touch or kinesthetic sense without including very intimate and personal experiences.

↪ This might sound like some kind of sex workshop. It was not a sex workshop, at least not explicitly. It was about integrating the sexual energy that is part of communication and being able to channel it in ways other than having sex. This kind of channelling teaches us how to work with passion, which is so crucial and valuable in everything we do. And then, maybe in that way this could be called a sex workshop :-)

↪ One of the crucial contributions of dance to education and sharing knowledge is that it presents us with other possibilities to use passion, attraction, and arousal. And we need to communicate it. Each and every day, we have in front of our eyes the consequences of too restricted communication about and through touch and kinesthetic sense.

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### Dance

is codified movement, Senka said in Skopje and I immediately wrote it down in my e-note. And the dance started. The dance of codes. Between us. In us. Mutual attraction was there, the passion for Deleuze and Guattari's work was unleashed, and we managed to pace and channel our playful energy; and let all that movement be codified into a Senka-Gregor dance.

↪ And we produced knowledge, tiny little babies, hovering around the TtT group. We let them

float in the dreamland introduced by Mala – a body of knowledge to let us trace our way back to pragmatic life decisions, away from the labyrinth of choices and possibilities. We let them create their own technique of floating in line with Willi's experiment, which put the body-without-organs of a not-yet-and-coming-into-existence technique to a three-hour test of survival.

↪ Hold on. Why does one all of a sudden get all poetic when writing about dance? As for me, I just wanted to show you how dance emerges. It seems like dance emerges out of nothing. And yet, in this nothing there is always a buzz. The buzz of an explorer's vigilant curiosity, ready to pair with other kinds of curiosity. And this is where dancing begins. It is where learning starts. When two curiosities meet, play, intertwine. And let their meeting lead to expression, statement, creation of knowledge. Curiosity e-duc-ates (takes) us to knowledge.

↓

↓

### Education

The Latin verb *educere* could be understood in its simplest poetic form as “taking one by the hand and leading them to new territory”. What I like about this is that both parties are in the same unknowledgeable state. Sure, the student lacks “material” knowledge of the way, which the teacher has. But what the teacher also knows is that s/he lacks the “immaterial” knowledge of the way.

↪ You are in this forest for the first time. A friend who lives nearby and knows the forest very well has invited you to take a stroll in it. When a friend takes you for a stroll, you focus on the path itself, the trees, the sounds, the general landscape, and, here and there, some details: the sounds, the birds, the bugs. Your friend, by contrast, is more concerned with the unpredictable things, the atmosphere, in order to make you feel safe and comfortable in your exploration. Your friend cannot and does not want to show you everything at once; instead, s/he gently directs your focus to things that you are already looking at but are maybe not aware of it. Here and there, your friend suggests where to find a mushroom or stay still long enough for a certain bird to appear and make a sound.

↪ So, both of you are in a learning and teaching process.

↪ Such processes take place in performance as well. In general, we know what the performance is referring to (if not, it is hard to make it work for most of its participants). The difference between a spectator and a performer is that the latter is supposedly able to work consciously with elements of the performance to create a statement that the spectator intuitively understands and can say then whether it works for him/her or not. But the spectator basically does not know why it does or does not work. The performer and choreographer can and actually should know.

↪ For example, dance can show us the tight connection between education and professional performance. So, it is no surprise that knowledge exchange always has a strong potential to become performance. In many classes, workshops, and trainings we often find that the generation of knowledge is at the very least tightly connected, if not inseparable from, or even the flip side of, performing...

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↓

### Formats

... and Houston, we have a problem. Finally :-)

↪ When we are dancing, we are learning/teaching, when we are learning/teaching dance, we are



dancing. When you are in the act of dancing/learning/teaching, the format does not really matter so much. It is a feature of the act that helps articulate it.

↳ The problem starts when you become aware that you are dancing/learning/teaching/acquiring/creating in an environment that does not perceive or see it as such. I am talking about society. Today's society. We perceive dancing, teaching, learning, acquiring knowledge, creating as separate and connected processes, sometimes in a certain order and hierarchy.

↳ When I see this, I wish I could integrate and implement the tightly connected dance/learn/teach/acquire/create way of being into society's systems. The education system, for example. Or the economy/market system.

↳ Whence this desire? Because for more and more people, the existing system does not work anymore. More and more people are starting to realise and, most importantly, experience and verify for themselves that the way the education system works (nooot) leads to states of affairs that are not interesting at all (that is, artificially produce wars in order to make money). At the same time, dance has enormous potential for presenting different, new models of systemised education.

↳ And the question is how to systemise and institutionalise such a precarious, intimately and discretely intertwined system, described above, that works for 12, 15, or 20 people? Should it be systemised and institutionalised at all? Is it not systemised already? Isn't it already an institution, a radically different institution in its appearance and structure, but nevertheless an institution?

↳ These were some of the questions that emerged at the TtT meetings, firing up debates, conflicts, resolutions, visions, dancing, and generating large amounts of knowledge. Did we arrive at any solutions? If we had done, we would already be rich and you would be part of that system. But you already are, by virtue of reading this. What you will do with it is up to you.

↳ But there, right there, in your decision what to do with knowledge and your understanding of it, lies the very kernel of education. And this can neither be nor is systemised or institutionalised or acquired. It is always emerging, always becoming. If we reflect on it, we feel that we are always either too early or too late.

↳ So, I relax my desire to reflect and watch the



### Game

of becoming. A format.

↳ A game or, even better, play can be an excellent format of education. Actually, I think it forms the base of any format of education and acquiring knowledge.

↳ Acquiring knowledge has one of the most defining features of games: if you are forced to play, it's not a game anymore. The moment that acquiring knowledge becomes forced, it stops being knowledge. It becomes a bunch of information lying around in your mind.

↳ There is another feature of games present in the generation of knowledge. Play is more about finding things in a given situation than creating them out of it. So is knowledge. It is more about finding knowledge in a situation than creating knowledge out of it.



### History

comes in chunks of storytelling. Even better, in body-telling. Better still, in body-moving. History is a moving storytelling.

↳ As is the transmission of knowledge. The transmission of knowledge is like touching. You can sense yourself better, the story behind the touch, and you sense the other – the story behind the touch. If you open up to the senses. And what you feel. So the transmission of knowledge is never a one-way street. It always works both ways.

↳ History is first of all always here, present, emanating knowledge, illuminating both what I already know and what I am about to discover.



### Institute

...meanwhile, on planet Earth...

↳ A dozen people sharing their ideas about movement, dance, body, concepts, and the transmission of knowledge in Belgrade and Skopje, for five days in each city. They manage to face many pleasures and dangers, always leaving with something they didn't know before they entered the process. They also find knowledge there, as a group, on the spot.

↳ How does one institute that? Because it is not only what we do, but also how we do it. What we do can be described, articulated, coded. How we do it is harder to describe, articulate, or code. I think futile, actually. And how do you institute that?

↳ First you do what we did. Examine what is there, in us, between us. Share it. Analyze it. And find play in all of it. Play will shuffle the odds and here we go with some further steps.

↳ Isn't this already an institute and an instituting protocol? It can be seen as such. But this way we do not get rid of the problem of legitimising it, making it available to a wider audience. What we achieve is showing that the instituting challenge lies not in the arts, dance, education, or acquiring knowledge, but in politics. And when politics enters the process of acquiring knowledge, it is not knowledge anymore. It is a bunch of information with pre-decided connections. It is brainwashing.

↳ At TtT, we saw a number of instances where people managed to revert the entire process of institutionalising. Since institutionalisation prescribes the what, the how is up to the individual teacher. So whoever is in a teaching position can exercise a certain freedom in how s/he teaches.

↳ So the question becomes clearer: should we look for new protocols of institutionalising (i.e. legitimising the existing, living exchange of knowledge), or should we focus instead on raising awareness of those institutions that already allow some freedom to the transmission of knowledge?



### Knowledge

is a conscious self going toward an unconscious self, to what I am about to find out and that leads me to what is impossible to make conscious and is pure play without knowing it.



### Let go

↳ then of knowledge when you find one. When you become what you are about to discover. Which happens all the time.



↳ Letting go is a way to finish things, to conclude, to get to a full stop before the next sentence. Sometimes, new knowledge becomes available only when I let go of what I already know. It means that I need to surrender and trust. And share the feelings that traverse my being.

↳ Why not do that before physical death?

↓  
↓

### Medium

↳ is a message. We are still struggling to understand this claim and use the knowledge locked in it.

↳ No medium is neutral. It leaves its traces (that is, injects its ideology) in the message it is only supposed to transmit. Every transmission is thus infected with hidden/unobvious information. No knowledge is transmitted neutrally. It always-already bears the marks of the medium "enriching" the message. The touch that is supposed to facilitate solving movement problems, but also transmits a whole history, intimacy, and mentality.

↳ Is there knowledge that is not mediated, i.e. transmitted? Yes. Oh, yes. At the very core of teaching is a process that is not mediated. I call it simply "to be with". So when I am learning something, I learn by being with rather than following my teacher. When I am with someone, I totally engage in it, I maximise my sensitivity, I call on every available strategy to muster the necessary energy, fitness, endurance, and perseverance. I am literally unearthing knowledge from inside me, from my environment. The unearthing turns into creating knowledge. I find it in me. But then this "me" is bigger than my physical body. Bigger than the aggregate entity I constitute with the person I am with. I am in a state of negotiating.

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### Negotiating

conditions, relations, precarious balances, homeostasis, the intensity of flow, the process of integration. It is by negotiating every possible issue of acquiring knowledge that we might learn about institutionalising the acquisition of knowledge.

↳ Negotiating could be yet another economical way to connect to the capitalist mentality that runs our existing institutions. We haven't really touched on this, but it emerged in a proposal that Iskra gave about negotiating the immediate situation in Skopje.

↳ Skopje is being turned into one of the most absurdly kitsch architectural and urbanised places in Europe. The quasi-neo-Greco-Roman pillars of the Archaeological Museum are eclipsed by the disproportionate statues nearby. It is a kind of a Baroque, even Rococo outburst in a space-time crack.

↳ Iskra thought of creating a negotiating project with the architecture: people wearing Baroque-style clothing, dancing the traditional oro around the statues, in order to present the oro as a precursor to the Baroque era. Rok, Biljana, and Senka volunteered to fabricate a theory and history that would present the Macedonian tradition as a precursor to the Baroque style.

↳ The proposal is an example of negotiating as a mode of exchanging knowledge and dealing with a real situation. There would be negotiating on every level of the project: from that of the participants, who would need to find the resources to join the project, to the level of relating the project to the government's bold kitsch ideas. The proposal would neither deny nor seek conflict with

the situation. Rather, it would embrace it and negotiate its position and positioning with regards to it. It would invite the other side (the government of Macedonia) to negotiate.

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O!  
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### Presence / pregnancy

is an investment. I established this claim long ago. And at TtT it was reaffirmed. The biggest asset we have in the capitalist system these days is our presence. It is most precious and priceless. Focus endows our presence with a sense of direction. And when two or more directed presences come together, we get a suspension that in Belgrade and Skopje went on for no less than five days.

↳ This gave the events an acute sense of presence. The affairs of the world had a hard time getting my attention. After each session, Rok, Gisela, Willi and I would go for dinner, drink and continue our discussions in a more relaxed setting, feeling the unique quality of the momentum that the group gathered during the day.

↳ As yet, we do not really know how to be present through media other than the body. So, yet another challenge: how to extend our presence in media other than our physical bodies? It is happening, but we are struggling with it. Sooner or later we will be forced (and then will we be able to find play in it?) to find a solution, as various gadgets start to extend our phenomenological space.

↳ And then I hear the news that the CEO of Yahoo! has decided that all team meetings must be attended in (physical) person. No more meetings via e-conferences, e-mail, and cloud computing.

↳ Constant presence, which was required from Gisela and Dejan as the organisers of the TtT event, was a crucial demand, as people entered into a different state of mind, body, and spirit. And it was yet another proof that we need both: to practise what it means to each of us to be present and to explore other media through which we might extend our presence.

↳ And I think of *The Artist is Present*. When the artist is present, s/he is pregnant. The artist is pregnant. Which means s/he is also present. The artist is pregnant with creativity.

↓  
↓

### Q(uest)

Remember the being called Q in the *Star Trek* series? Well, it is a multidimensional being that can easily pop in and out of human reality (space- and time-wise) and materialise and dematerialise at will.

↳ I am reminded of Q by the master-apprentice relation. They are both Q, although the apprentice is not that used to popping in and out of a given reality. The master knows the tricks and also knows that her/his doings appear to the apprentice as tricks. Which they are not.

↳ Dimensions are useful for discerning what goes on in the otherwise seemingly smooth monolithic process of teaching. Dimensions enable me to analyse how many independent elements teaching and acquiring knowledge comprise.

↳ As part of acquiring/generating knowledge, I then follow each dimension by itself and maybe combine two or three of them to see how each dimension behaves in combination with the others.



On the basis of studying a single dimension and combining two or three of them, I then set out on a Q-uest to add more dimensions to the acquisition knowledge. Again, I repeat, this play with dimensions is part of generating knowledge. In order to add further dimensions, to see acquiring knowledge in/with a new dimension, I need to use all of my existing knowledge, intuition, vulnerability, sensitivity, trust, strength... to venture boldly where no one has ventured before. And then, I discover a new dimension of generating knowledge. And that very discovery reveals a new realm of generating knowledge itself.

↪ As I get used to combining dimensions, I become a master of popping in and out of any number of teaching dimensions. Mastering this dimension-jumping helps me to be flexible and precise at both teaching and acquiring knowledge.

↪ But there is even more to it. Dimension-jumping makes me aware that teaching or transmitting knowledge has no clear subject (people), but only instances. As Rok aptly explained when he introduced the notion into the debate at TTT in Skopje, the instance of teaching is not always located in the teacher.

↪ Dimension-jumping helps me to accept that reality and move from trying to control the process to navigating it.



### Resistance

struck me as an intriguing dimension of human behaviour. It happened during one of the “no-teacher” sessions in Belgrade. Dejan gave the indication at the beginning of the session and when I looked around the studio, I saw people appropriating the indication. All of us were in a state of resistance at that moment of appropriating his indication. Some were reluctant to take it in, some were right on top of it and took it as it was, others kept thinking for awhile, about what to do with it.

↪ What was new for me was how our modes of resistance revealed our behaviour, our vulnerabilities and insecurities. The thing that kept the “no teacher” session together was the fact that we all said YES (for more on this, see the eponymous heading below, ha ha) to the indication and the “no teacher” game. It was beautiful to observe how our non-acceptance/resistance did not destroy or damage the game. On the contrary, it made it even more appealing for everyone.

↪ Even when there were things that might have been unnerving to other participants and our modes of resistance grew more tangible and pronounced, the game was still on. At that moment we were in a very states. Some of us “swallowed” Dejan’s indication and explored it from within, while others, who wouldn’t “eat” it, explored it from without.

↪ It was yet another dimension of acquiring knowledge. It is crucial that you say yes to it, but that does not guarantee that it will always be comfortable or joyful. For those who are learning, it is crucial to be able to discern between saying “yes” to the process (which can also be somewhat demanding), i.e. being ready to learn, and the mood swings that occur whilst learning.



### Score / Systematisation

↪ These bursts of emotions that sometimes accompany the acquisition of knowledge may also come to hinder it. So what do you do when that happens? What do you do with your focus when it starts dispersing in all directions? What do you do when you momentarily lose interest? Maybe



you didn't get enough sleep? Do I have a shred of self-discipline in me? How to control this flow? And how to control all those flows, when there is a bunch of people working together and acquiring knowledge? These questions come under the rubric of systematisation.

↪ Well, one can use a score. A score is more than a set of indications/instructions for action. The structure and relations between the indications of a score, together with obeying the instructions (not to follow them, to be able to resist them...), may also answer various questions that may arise. Thus a score is not complete until it is realised. It might not make sense as it is written or when one tries to explain it. One must take a leap of faith, produce a score, and only then see if it makes sense. Indication + the execution of the indication are the score.

↪ Gisela had a wonderful score for vibrating concentration: concentration is not something to hold on to or keep in focus. Concentration vibrates, comes and goes. Let it come and go and be with it. Your attention might wander away, but you should trust it to return to the very kernel of the score.

↪ In order to keep the discussions comfortable, Dejan proposed to make scores for them, too. So, all of our activities were diagrammed in scores. This directed the group's energy and at least saved us some time, if not also clarity and clarification.

↪ Another way to see it is to realise that by making scores for our activities, we actually started to systemise them.

↪ So, scores could pave the way toward institutionalisation. And its activities could be regulated and navigated with scores.



### TTT – Tool, Theory, Task

There was one of those swift, fresh, sparkly debates that I love some much, when people start being responsive, attentive, on the tips of their toes, with a relaxed attitude. In one of the discussions I suggested not using the word “sign” anymore, as it evokes too much of the early Saussurean modernist mentality. A few minutes later, I used the term “tool” and Gisela remarked that “tool” was likewise a very modernist term, reminiscent of, let's say, a late kind of post-modernist mentality. We then realised that it would be great to compile a glossary of TtT. We weren't sure about the purpose of this idea, but it sounded great, and I wonder if one of us will get round to do it at some point.

↪ Our interventions regarding the terms “sign” and “tool” were really meant to make us think about the value of particular terms and whether they are functional or confusing and even destructive with regards to our debate. And speaking about stuff was not the only way to verify that. We could call that a soft check. Hard checks happened in (physical) action.

↪ When Senka was explaining the task of the experiment she wanted to share with us, it turned out we felt that she was not clear enough. We explored that in several stages. The first stage was to understand the task. Since it was vague (and not intentionally so), we got it in very different ways. Our different understandings did not create the atmosphere Senka hoped for. So, we worked on it as a group. We wanted to clarify it. So, there was an intense exchange of questions and answers between Senka and us. We clarified it and reached an atmosphere closer to what Senka wanted. When we were done with that, a crucial debate followed.

↪ To be clear about a task entails not only that you articulate its indications clearly enough, but also that you perform them well. Just like a score, a task comprises indications + performance of the



indications + execution of the indications. And hey, we've just described the process of creating new knowledge. Yet another score. Yet another chance to institute the process of acquiring knowledge or recognising an institution in the very score (finding play in the process).



### Unconscious

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 Fliege Fliege Fliege Fliege Fliege.

Fly fly fly, fly fly fly. Fly, fly, fly fly fly, fly fly fly fly. Fly fly fly. Fly fly fly fly fly, fly fly  
 fly fly fly, fly fly fly fly - fly fly fly fly fly - fly fly fly fly. Fly. Fly fly fly fly. Fly fly fly, fly fly fly fly, fly  
 fly fly fly fly fly; fly fly fly fly fly, fly, fly fly, fly fly fly fly fly fly. Fly! Fly fly fly fly, fly fly fly fly fly,  
 fly fly fly fly fly. Fly fly fly fly fly fly fly fly fly?

Muha muha muha. Muha, muha, muha muha muha muha muha muha. Muha? Muha muha! Muha  
 muha muha muha muha - muha muha - muha muha muha, muha muha muha muha muha muha  
 muha muha. Muha muha muha muha muha. Muha muha muha muha, muha muha muha muha muha  
 muha, muha muha muha muha muha muha muha muha muha, muha muha muha muha muha muha;  
 muha muha muha muha muha muha, muha muha, muha muha muha muha. Muha muha muha muha  
 muha. Muha muha. Muha. Muha muha muha muha muha muha muha muha muha muha muha muha muha  
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 muha muha muha.



### Voicing

Who will give voice to this endeavour? We who did it. Who are doing it. And as we are doing it, it becomes clear that we want our voice to get out of our small community. For its nature of exploration, playfulness, and transiency, we do not attach much importance to its form, volume, or content.

↪ Voicing TtT is like a score or task. It is not complete without sounding a voice the way we want it to sound. And only when we've worked on that as well, and we did, do we come full circle in our exploration.

↪ Also, this can be and is done by means of a score. For example, one medium for voicing the process we underwent is the present publication. Voicing and reporting are also crucial parts of acquiring knowledge but are often neglected, maybe just because there is not enough time or energy to do it.

↪ The organisers of TtT did it very well. The fee for participating at TtT included writing a report about my experience at the workshop. So here I am, making a full circle of my participation at TtT.



### War

As W comes toward the end of the alphabet, so my question about war came toward the end of the fourth day of the TtT in Skopje, as a side note. But I think my question should be among the first questions we ask. As part of this TtT endeavour to tap into existing and find new ways of exchanging knowledge, there are also the conditions in which this endeavour, tapping and finding, takes place.

↪ Rok mentioned that there was a boost of artistic practices between the two world wars. And it was not just in the arts; you could see it in all aspects of life.

↪ I asked then, and I am still wondering about it: do we always need war to boost our creativity?

Is there really no way that joy could do it? I think yes. The way lies in playfulness. We take tragedy seriously, but not joy. Why not explore the possibility of extracting creativity (as well as knowledge) from joy? Does an artist really need to be miserable to create? I don't believe that. I don't practise that. I want to learn new ways of acquiring knowledge that will stem from playfulness, from well-played games, and joy.



And here we've reached a blind spot. The negative space. The empty space. Why do we still find emptiness frightful? Why not thrilling, full of potential? You think you will lose your cool? I believe that will only make you cold in the long run.

↪ Why are we so keen to follow the rules and why don't we try to be with the rules of the game, stay with them, feel them, feel ourselves with them, see where that might take us? Why not use fear as a score? As part of the game. Why is fear more legitimate than curiosity? I think because curiosity brings no security. Fear brings security. Curiosity increases the awareness that there is no security or that security is but one dimension of the game we play. Why are we so keen on saying NO before saying...



### YES!

This is one of the principles of clowning. A clown says yes to each impulse s/he gets from within or without. Usually it puts her/him into ever more trouble. And yet, the clown trusts and has a total passion for life. Clowns love to play. And their saying yes to every impulse is saying yes to play.

↪ I came to Skopje from a workshop with the great clowning being/teacher/student Ami Hattab. He made a clear statement that I carefully observed and used at TtT in Skopje. The question always is: does my action contribute to the improvement of the game? Does it make it better?

↪ Which brings me to yet another play master, Bernard De Koven, who wrote an entire book on well-played games and how they come about. I am in for the game of rewriting the book, but only replacing "the well-played game" with "well-acquired knowledge".

↪ At the TtT sessions in Belgrade and Skopje we all said yes to the game we were set to play. And our YES was strong enough to offer us ideas and solutions to every situation in which we found ourselves.

↪ Yes, the idea of saying yes tips you over into Alice's hole and the situation is not resolved anymore only from without but also from within. Playing means that you are working for the advancement of the play.

↓

↓

**Zest**

comes soaring high into my mind when I observe people playing chess or fishing. In chess, there is this madly sharp attention and relative physical relaxation at the same time, while in fishing there is a kind of disappearing into the background of life and nature. And because of its physical stillness, the zest for chess, fishing, life, play, exploration, comes forth, shining.

↪ This zest is an instance of teaching. There is knowledge and the only thing one needs to do is say yes to it. Diving into zest and using it, you produce even more of it. And the more you know, the more it grows. And the zest in you is not you. So, a distance is guaranteed, which means reflection and un-forced growth.

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↓ Now we've reached the end of my alphabet. Let's use it to find a definition of knowledge. For each letter, take one word from the text under that letter and compose a poem, sentence, or statement.

↓

↓ Let me do it.

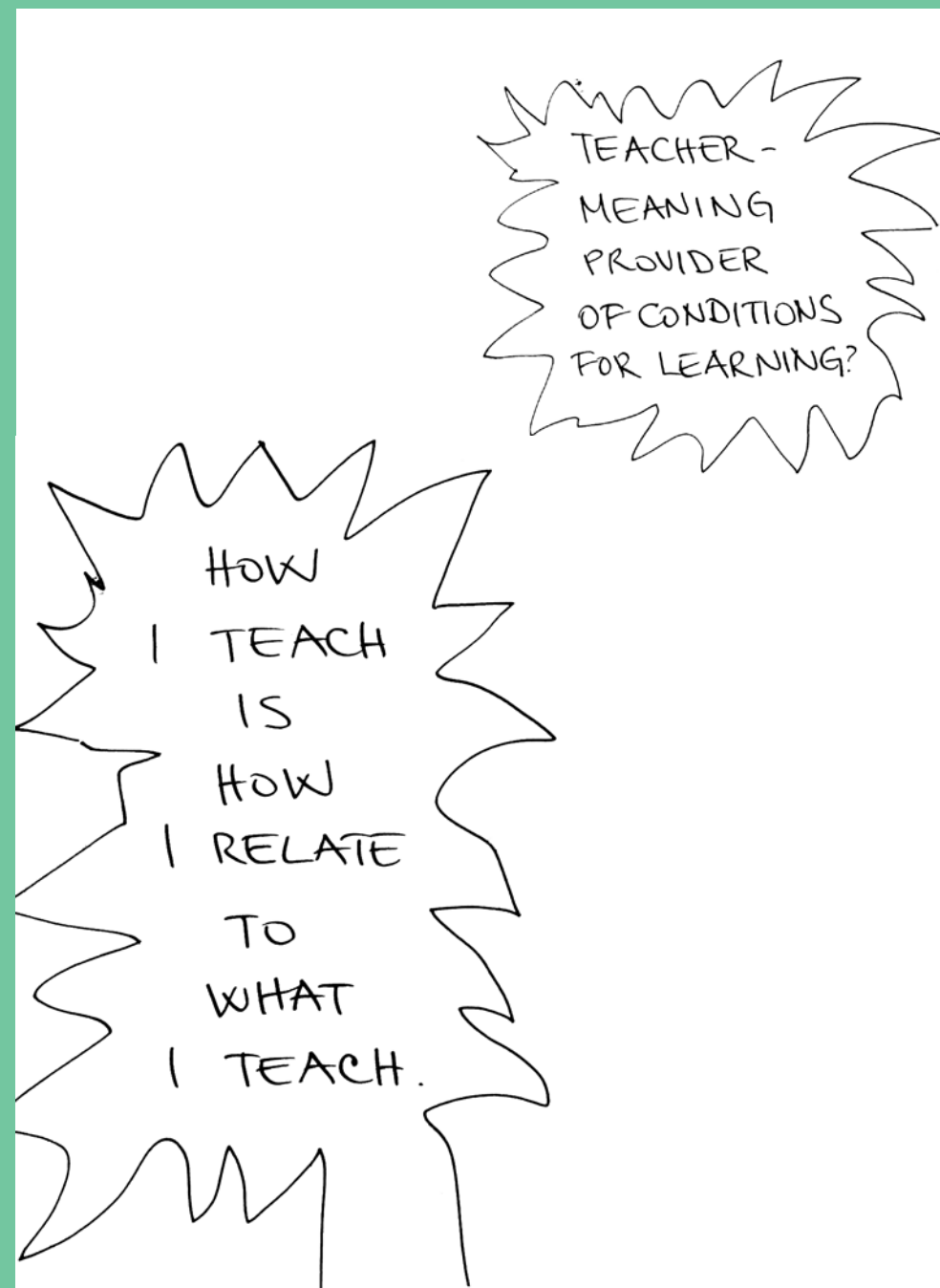
↓

↓ K ... unconscious, N ... homoeostasis, O ... !, W ... boost, L ... share, E ... friend, D ... codified, G ... play, E ... forest.

↓

↓ So today, on 26 May 2013, at 7 PM, Gregor would define knowledge as surrendering to unconscious homoeostasis (!) in order to boost the sharing and codifying of play together with a friend in a forest.

■





TEACHING THE  
TEACHERS IN  
SKOPJE:  
A SURPRISING  
EDUCATIONAL  
PLAYGROUND



by  
**Biljana Tanurovska**  
**Kjulavkovski**

- In the programme Teaching the Teachers in Skopje, I was engaged in the Task Group (TG) of Nomad Dance Academy, a group which conceptualized and coordinated the workshops in Belgrade and Skopje, as well as one of the organizers of the TTT workshop in Skopje and a participant. Therefore I was shifting roles and trying to respond to all the tasks I had in front of me.
- ↳ The tasks such as those of the Task Group and of an organizer were very familiar to me and easy to respond to; but being a participant in the workshop with mostly performers where the condition was to participate in all actions proposed by the participants (mostly body work), was an utmost challenging role. At the end, it happened to be one of the most pleasant working hours I had as a participant.
- ↳ For me, most challenging part of my participation in this session was distribution of ownership of the programme that allowed us to examine role of a leader, or how a group can work through re-distribution of leadership. This might be confusing, especially if role of a leader means responsibility towards the group and towards the accomplishment of a task. But, not only this; since the workshop was conceived by a certain group of people, it was expected that this group had certain goals to accomplish, and that they were to lead the process towards those goals. But, contrary to this, they offered this concept as material to be re-used, changed, re-formed, developed through common participation and, therefore, owned by all participants.
- ↳ The process of negotiation about this re-distribution of leadership or responsibilities was a challenging one, but also it was a possibility to experience unfolding of theoretical concepts in practice.
- ↳ Beside shifting and redistributing leaders' and other roles, we negotiated the schedule every morning and built it from the scratch, filled the workshop with content and meaning. This process actually allowed us to reveal new aspects such as principles of communication and expectation. We learned that what each one of us expects is an unknown to the other, and also what we will achieve is the unknown. Therefore we used the principle of open space to give the possibility for things to happen as unexpected, or to be surprised, which was the triggering part that enabled the corpus of knowledge to change.
- ↳ We experienced that the processes of negotiations needed time, but through enabling non-restrictive approach (negotiation) rather than through restrictive selection or voting systems, we got a possibility to experience how we can democratize certain system or a process of creation. We managed to experience the potentiality and formation of a democratic system (that works!)

horizontality, non- fixed positions, dialogue. Also, we balanced the body practice and verbalization of the experiences. We enabled ourselves to redistribute the methodology so it becomes an openness rather than restriction. The time was not a pressure but a challenge to use it as an available resource for articulation of certain purpose, need, and not as a restricted format in which we realize preconceived, presumed results.

↳ We were facing conflicts as they happened, we encountered them as aspects that can de-harmonize certain environment, but also as aspects that helped us to re-think the process in which we were inventing new modes of collaboration, a format, a playground in which we can produce knowledge.

↳ It was a process of self-management and self-education in which we collected and connected experiences and thoughts that became bases for content that was growing into a system which enables free access and flow of knowledge (knowledge not as a formatted corpus of experiences and information, or as a possession, but knowledge as a fluid, liquid matter that re-shapes and unfolds itself through the encounter of the new, the Other, the conflict, conflicting, reliable, thought, touch, believe, trust(ed)).

↳ Teaching the Teachers in Skopje was not meant for exchange of methodologies, but to question those that we had used; to be allow us to give them away, to exchange between us, and to track their changes while being processed by all; or to see how they shape or construct new formats that we are creating through positions in-between and in- between us.



DON'T CARE  
IF IT'S  
ART OR NOT.  
OFFER  
A SHIFT.



REFLECTION  
CONCERNING THE  
TTT MEETING IN  
SKOPJE



by  
Iskra Šukarova

● The research I shared with the TTT group in Skopje was related to my PhD study of Laban's field of choreutics (more specifically, his theories of space that deal with geometrical shapes in relation to the human body). According to Laban's studies, the term *kinesphere* denotes the maximum extension of the body in space. The body, or according to Laban, it's *kinesphere* is placed in a geometrical frame, which constitutes the geometrical volume within which the body relates spatially and moves freely. The geometrical shape that I have used in my research is the cube. Of course, this has been studied and applied as a method to develop movement ever since Laban proposed it (and even before, since the Pythagoreans' and Plato's explorations of the five Platonic geometrical solids).

↪ Over the years, I have developed a personal interest in using the shape of the cube to develop possibilities of moving within this geometrical frame. So, with my colleagues at TTT, I could share my thoughts and try out some of my ideas. Actually, I could see how the shape of the cube affects the movements of the participating bodies. As it turned out, some of them felt rather *constrained* by this geometrical frame, while others found it *liberating* and offering many possibilities for developing new kinds of movement within the cube.

↪ What I concluded from this brief tryout is that, again, this frame, or rather, the geometry of the cube, could both restrict and liberate movement. FANTASTIC! One might say that this was only the most logical conclusion to make and I would agree, but now that I had a chance to see it for myself and share my ideas with my colleagues at the TTT group, I could see what I was dealing with for a number of years. Sometimes, I feel quite lonely in artistic exchanges of this kind in Macedonia. So, I had a chance to share my experiences... thanks to the TTT format.

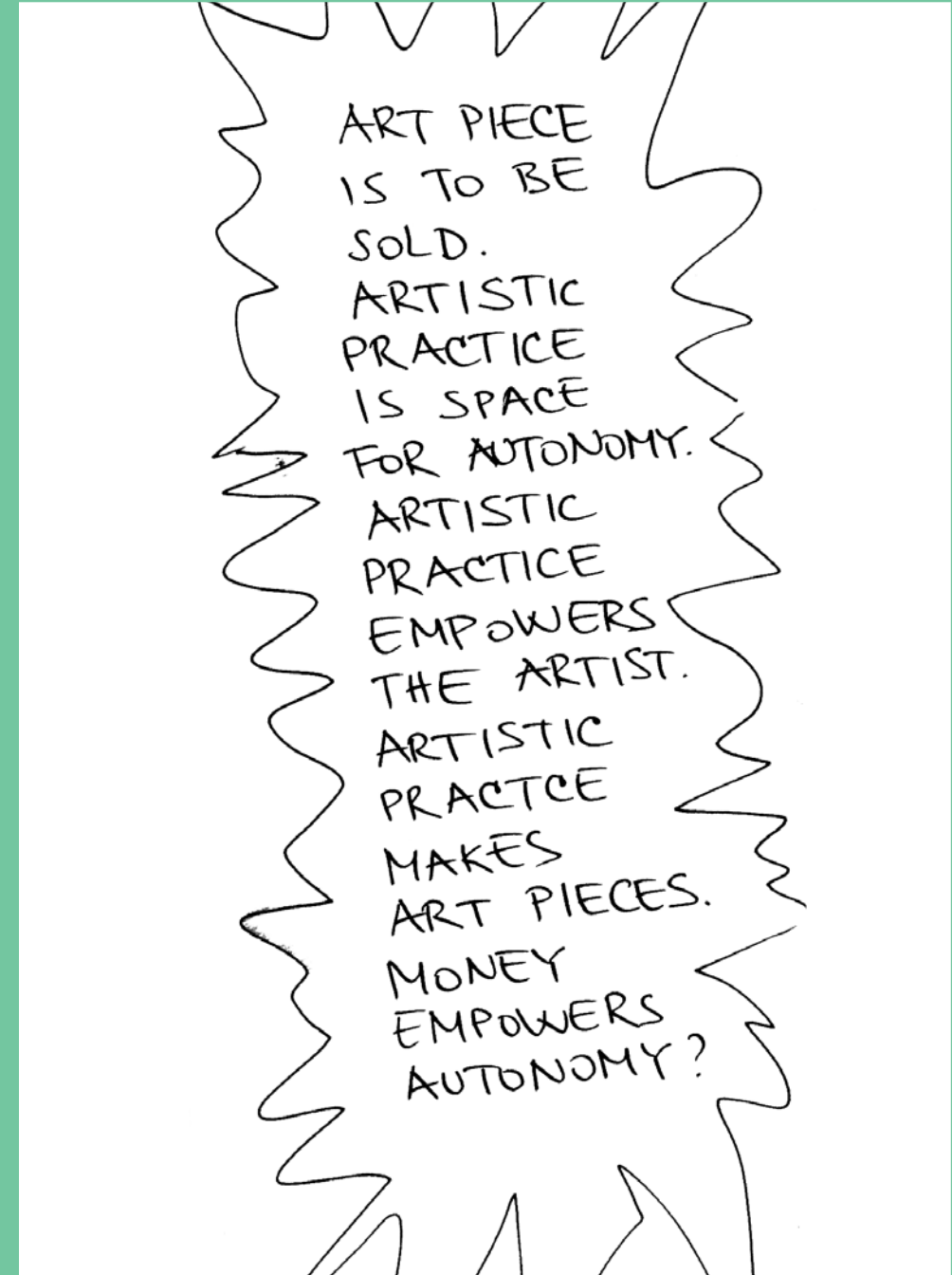
↪ In fact, why is this research important to me? Well, that is a good question, which certainly made me think. I have been pursuing this research for so long, that I feel that Laban's method has given me a frame in which I can experience different sensations of movement.

**TO RESEARCH MEANS TO SEARCH FOR SOMETHING AGAIN. DOES RE-SEARCHING OR RE-INVENTING SOMETHING MAKE IT YOURS? YOURS TO CLAIM?**

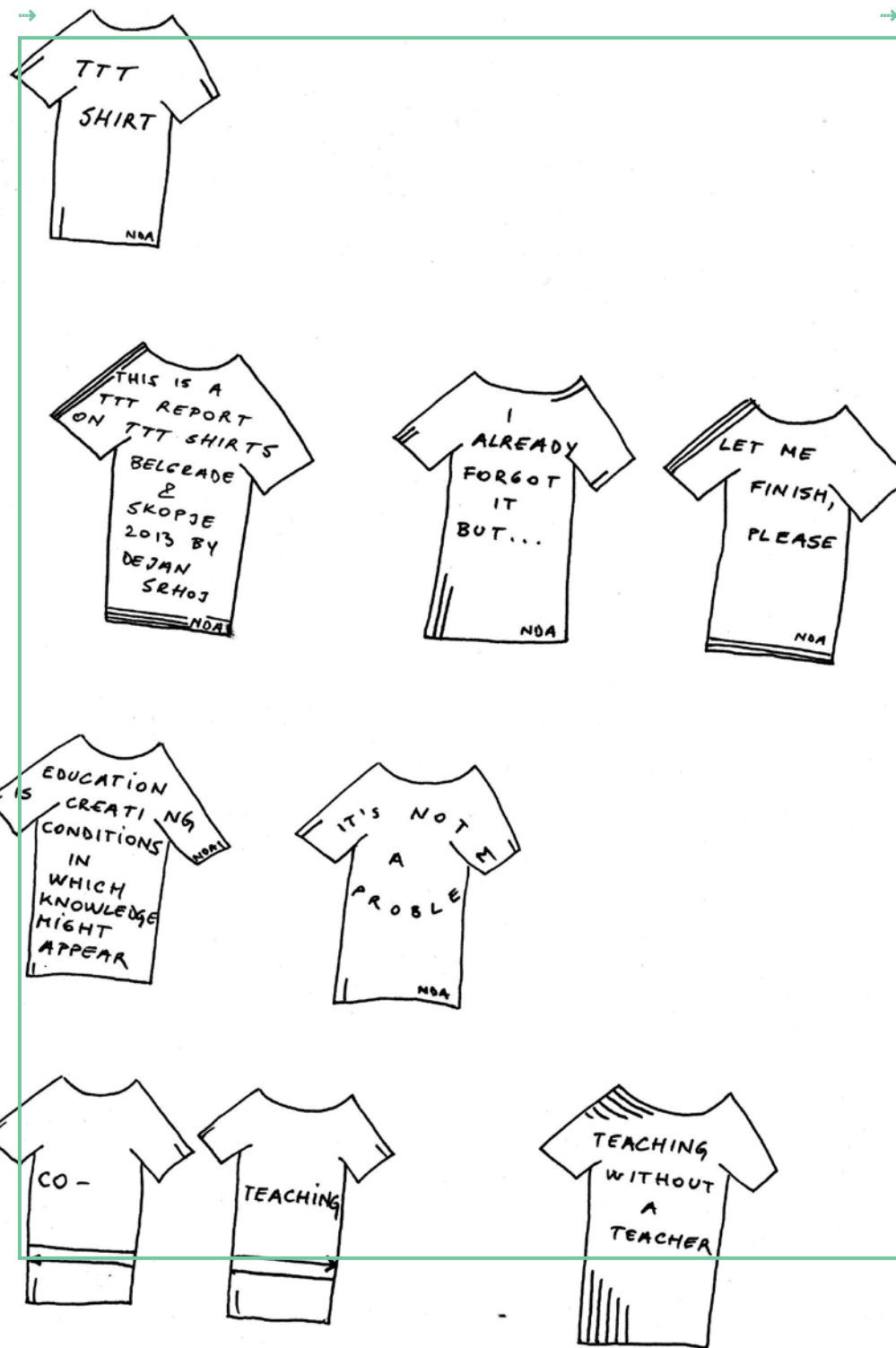
↪ Now, let's see what my own research means to me personally. For me, this question was a point of departure for developing a discussion at TTT... The question of authorship? We never had the time to do this, because we had many other thoughts to share... but maybe next time, when we get a chance to tackle this issue...

↳ Question: Had I never mentioned Laban, would it be any different? William Forsythe says that his improvisational method is partly based on some of Laban's theories.....Also, Trisha Brown, through the workshops conducted during the 1960s by Robert Dunn (who also referred to Laban's theories in his compositional classes), may have likewise been partly influenced by Laban in terms of her affection for geometry in space.

↳ Anyway, I am not really absolutely sure where and why claiming authorship begins. Why is authorship an issue in the system we inhabit today? My personal opinion is that claiming authorship comes from the need to possess something, to hold on to it, to guard it, and finally, to capitalize and economize on it. But, how can we let go of the idea of possessing things? All ideas originate from somewhere, so how can we claim to possess any of them at all? Are our ideas our own, or are they in fact dispersed knowledge, on which we can reflect when we need to define certain issues that affect us artistically? Do we still exist beyond these boundaries when we do not claim or possess? Finally, why do we still need to possess, or hold on to things so strongly? Is this urge part of our human nature, or is it our bare existence that makes us so willing to claim and possess in order to survive in a society that constantly brands and claims everything?



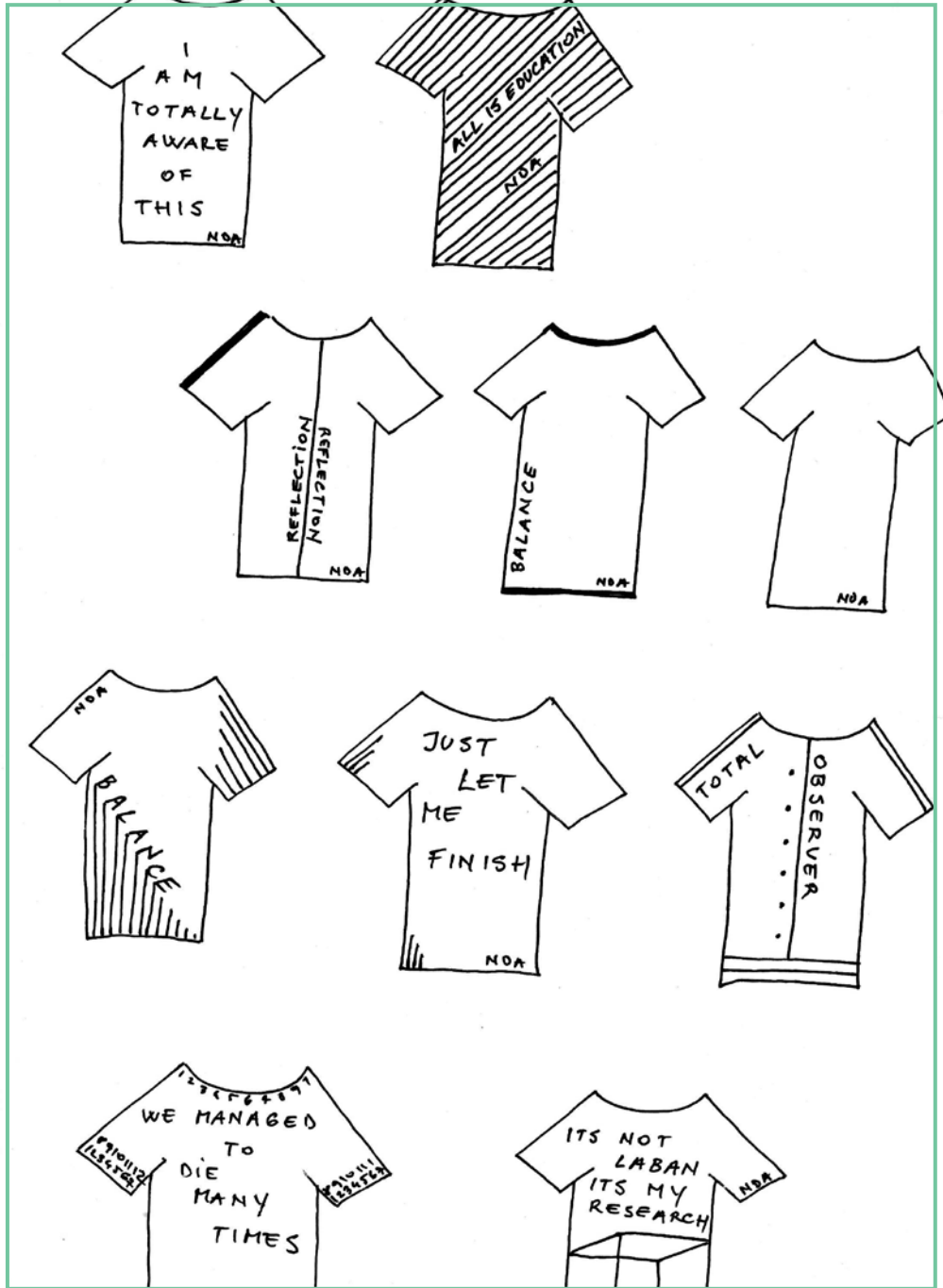
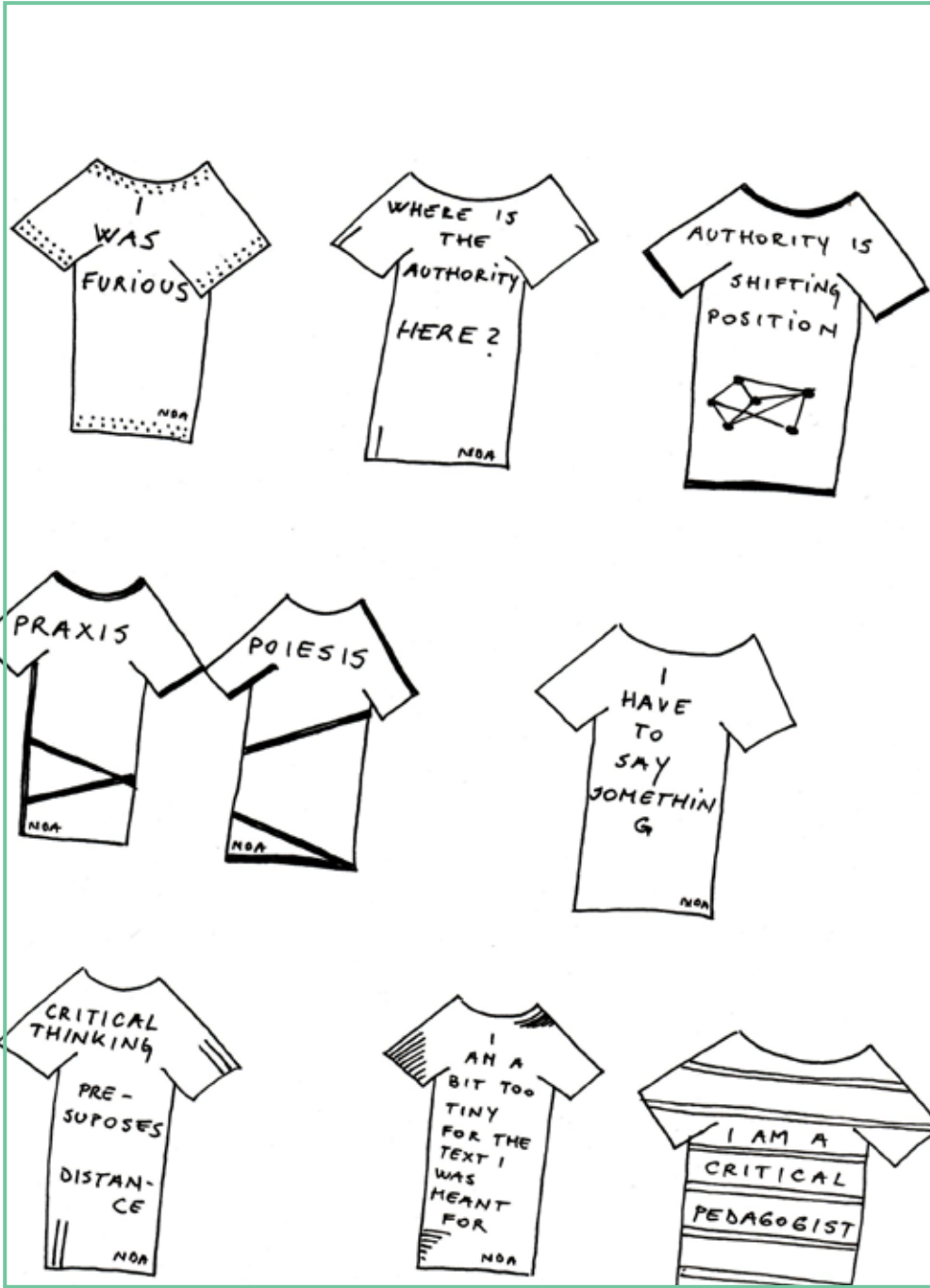




TTT-SHIRTS



by Dejan Srhoj







## THIRD HAND



by  
Willy Prager

Teaching = developing an artistic practice => an extended notion of choreography? Composition?  
How to compose a personal method of teaching? => Reformulation =

- 1) remediation
- 2) translation
- 3) accumulation
- 4) perversion
- 5) hours jump => Lenin:  
"One should begin from the beginning!"???, or "play" with knowledges and NOT knowledges as a performative form ☒ to become a second-hand artist, a second-hand teacher, a second-hand theorist?



, BUT to create an individual first-hand practice of being

an artist,  
a teacher,  
a theorist = to be a *Παράσιτο* on the first hand

on the second hand



=> TO CREATE a THIRD HAND => Prager: "The will to work out a new artistic practice is often realized by translating, i.e. reformulating an already existing one."!



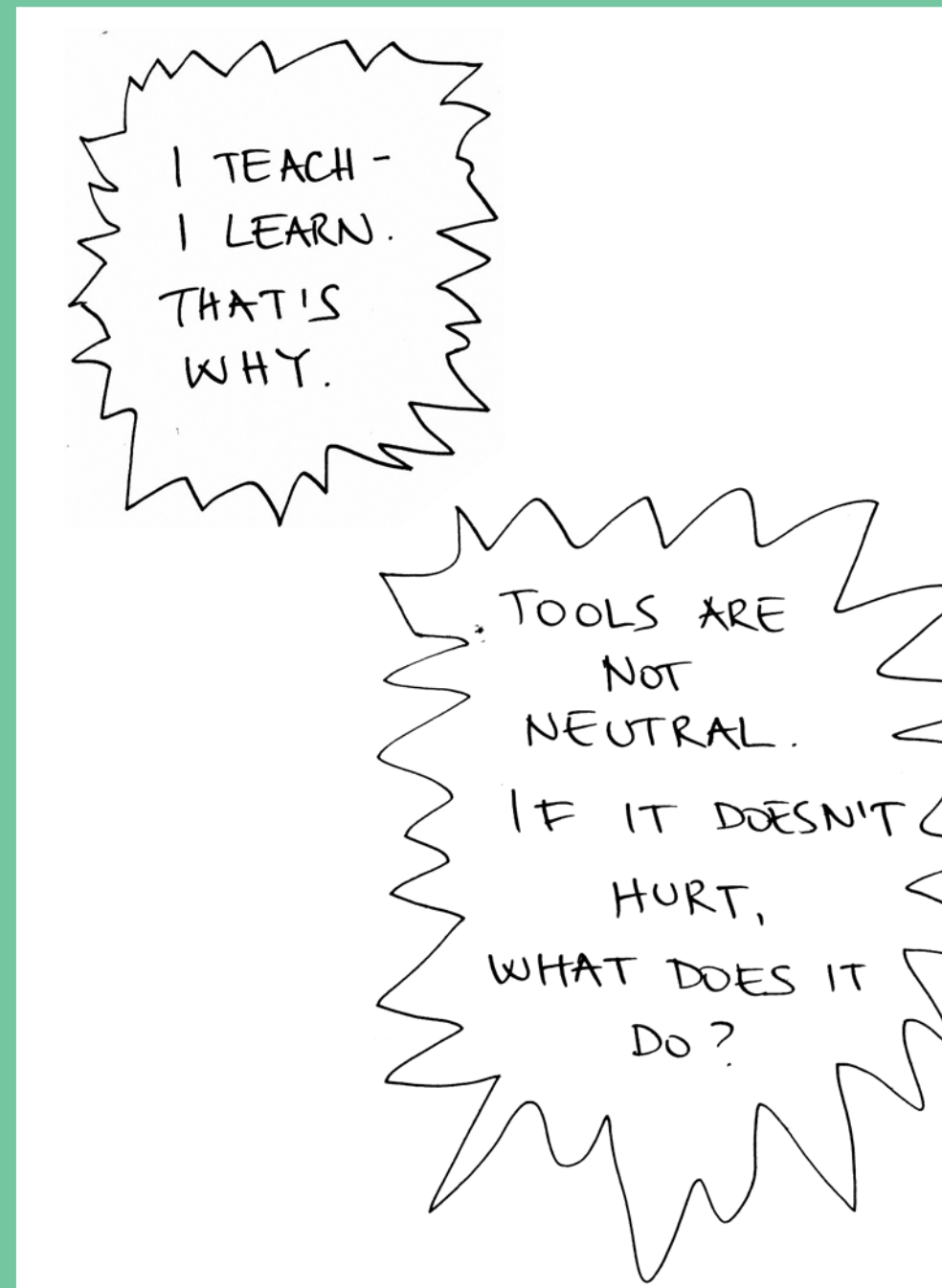
How may I bring together my sensations, ideas, and conceptions of TEACHING with my ARTISTIC experience? How may I use the potential of

- 1) theatre apparatus
- 2) choreographic knowledges
- 3) the political system
- 4) the education system
- 5) the economic system

=

Ethical, geographical, and even biological codes

Of course, the answer to those questions, which are relevant anyhow, is clear. There is no answer! OR, there is, if the questions and the map are done out of necessity and not simply for the sake of applying a specific method. In my opinion, the method is not always a practice, or, rather, the practice does not necessarily correspond to the artists' utmost sincere creative strivings. In the morning, we brush our teeth, but sometimes beforehand we rehash the previous day/night. As if engaging in this release technique every morning could make us better authors! Can we reformulate a distinctive technique without having knowledge of it? An artist in search of himself in the impossibility of practising a practice could choose to interpret himself or get lost in translation... Lost "in the woods where danger lurks". This may excite and reanimate him in his search of the translation. What I want to say is that one should apply a technique only as a means toward a certain necessity.





BOOMING GAPS  
FOR TTT (TEACHING  
THE TEACHERS),  
SKOPJE, 13–17 MAY



by  
**Senka Anatasova**

● This report relates to various analytical standpoints and artistic layers as seen from my focus as a theorist and contemporary visual cultural researcher during the last TtT session in Skopje. This TtT meeting broached some important questions and trajectories for further research and teaching, such as the following: is teaching a quest for something objective? How does education relate to revaluing one's own research and life experiences in relation to the performing arts, media, film theory, and visual culture? What does it mean to subject experience to critical reflection? How are knowledge, ideas, skills, and attitudes transmitted to the Other? Is education becoming an economic commodity, for subjects to consume or acquire? How may one re-examine the institutions? What is the hierarchy of knowledge today? How does hierarchy in knowledge relate to one's own experiences and auto-ethnography? What are the processes of critical thinking and learning exchange? What are the perspectives of making connections between the critical concepts of neoliberal knowledge and "cognitive capitalism"?



↓ Donna Haraway is critical about "objectivity" in relation to knowledge. My position is quite close to hers inasmuch as all "objectivity" is connected to the "I am" that begins as a performance. Hence, my approach at TtT was to explore ways of addressing education today as a changing, or better yet, a selective and politically constructed and developed concept. Education thus articulates scholarship, theory, methods, beliefs, and visions.



↓ This TtT meeting presented a number of serious innovative formats of scholarly and artistic exploration regarding contemporary processes in fluent education exchange. My analysis, reports, comments, and conclusions focus on the theory of knowledge in relation to the performing arts, cultural theory, visual culture, post-colonialism, contemporary dance, and everyday movement theory. The participants of this TtT workshop got to "the essence" of critical thinking and aesthetic production expressed in relevant contemporary methodology, theory references, and potentials for further development in contemporary performing arts studies. This TtT showed different ways of developing new modalities for exchanging knowledge and methodologies related to the present conditions of contemporary cultural and performing arts theory, incorporating at the same time the always-already experienced system/tools of subjects/performers/researchers into theory and practice.



### The Format

The workshop featured various kinds of presentations concerning contemporary dance and critical discussions among post/non-academic teachers, directors, scholars, dancers, and students. The focus was institutional vs. non-institutional positions of experienced knowledge that has opened a *way of thinking theory as critical, artistic, poetic, productive*, and involved in research itself. It was about the process of experiencing **unfolding theory** – theory that happens in practice.

↪ I felt that **poetics** played an important role at this workshop, not as a discipline of “theory” (not in the Aristotelian way) but on the contrary, as a “personal research flux point” in between the categories of space and time. This became my starting point at TtT and later, focused on observing the training processes in performing dance and analysing the development of exchange processes in critical discussions.

↪ The format of this workshop actualized the development of poetics in the following ways:

↪ 1. There was no rigid or fixed agenda of work. Everything was organized daily, on the spot, *in* the processes of research and training. This allowed the participants to re-posit their artistic subject positions as **subjects en passant**, who may re-imagine/rethink/react to their own agendas/presentations/attitudes (whilst moving in time and space) in the fluent context of programming all day long, in a very clearly organized framework of codes/rules of performing and discussing.

↪ 2. After every presentation, our discussions reaffirmed the acceptance of the **nomadic/non-linear** aspect of the talk itself as the point of the “is” and “now” pertaining to the given topic, which is at the base of the nomadic concept of working, living, and experiencing.

↪ 3. Framing the learning situation. This opens several complex questions: how to understand relevant knowledge? How to be self-organized, one’s own leader? How to support the development of new approaches? How to create new methods, when we know that every method is a limitation? How to accumulate knowledge? The idea was to generate **nonlinear knowledge**, a nonlinear transfer of knowledge. To find those precious gaps that have not been covered by any of the existing methods and to explore covering them with methods of one’s own.

↪ To feel hunger for that.

↪ To create hybrid approaches and sensory models of learning/touch-screen perceptions. Feelings as well. To break the frame.

↪ Longing for an un/framed frame. For a broken frame.

↓

### The Theory of Praxis

There are connections between theory and practice; in other words, one’s research need not be rigorous or rigid in the academic way. That means that sensuous emphasis was put on making (*poiesis*) and doing (*praxis*) without placing them in any hierarchy whatsoever but stressing the aesthetic concepts. This TtT team showed an awareness of being sensuously alive in their own research. This point is directly connected to **nomadism** and issues of the sensuous economy of non-linear and rhizomatic realities of the context. I focused on the *theory of praxis* (stemming from Gramsci’s “philosophy of praxis”). The theory of praxis addresses not only the activity of the performers, but also the whole performing activity from below, focusing on particularity (as part of a larger and dynamic whole totality/reality). This means a strongly *critical* position with regards to traditional forms of teaching and refocusing on finding new methods in the performing arts that

will follow the performing subject *en passant* in the context of the nomadic concepts of living and working.

↓

### Developing New Concepts and Skills

I used the contemporary performing arts methodology of the Jan van Eyck Academy and Research Centre in Maastricht (devised under Sue Golding as the Academy’s Head of Theory at that time). Applying this research methodology at TtT, I spoke with the intention to approach everyone’s work specifically. The ultimate aim of this approach was to try to create a mix of *poiesis* as a productive practice and theory. My intention was to think theory not as a “discipline”, but as a domain where researchers/dancers could find a “concept” and make it “work” in a concrete dance task (always starting with a concept and making it accessible, meaningful, and fluid in their own performing/research discursive pieces).

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### WHAT ABOUT DESIRE?

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### Representing the discursive levels of “play”/“move”

Whilst moving, the subject constructs/invents a method. I am familiar with the context of **interdisciplinary** perspectives, finding/creating interdisciplinary methods and connections inside the performing arts and in relation to the context (the social sciences, humanities, perception studies, aesthetics). The *post hoc* impression I got from TtT is the idea to develop strong working positions *in between disciplines*, to develop connotations for mutual as well as self-referential understanding among this TtT team, to actualize the processes of “processing” knowledge more deeply, in between disciplines, performers, and researchers.

↪ My impression is that new concepts emerged on the “move” and became some kind of “great idea”, “a platform” of critical thinking in the performing arts. An important thing for me was the **substitution voice** of the TtT frame of reference. This means that the researchers and dancers were offered their **own voice**, no one lectured in the classical sense, no one assumed a fixed position before the discussions and presentations, and everyone was provoked to find, articulate, and GIVE a substitute voice of their own, before reaching a big “finished” voice at the conclusion of the programme.

↓

↓ This Teaching the Teachers has shown a capacity to develop **active thought** on the part of the researchers/dancers/teachers/analytic observers, generating a dynamic process of motion, sharing emotions, fluid processes of thinking, refocusing, and change. This TtT has shown that teaching means fusing different academic, non-academic, technical, experiential, scholarly, and inner voices. Knowledge always constitutes a terrain where values are retested and subjectivities shaped. Teaching is only possible if there is fusion between education and production, art and industry, “spontaneity” and “leadership”/“discipline” of the self.

↓

↓ Hence, personal questions/approaches are always, in fact, political. Something that comes as a concept (Kate Millet) into the feminist concept of the self, against the concept of hegemony. To

choose a method means to be selective. That is way it is a “political” question. Choosing a method and way of representation, we express ourselves and become subjects of a multifocal line of spectatorship (watching ourselves watching the other) and that is only a fragmented self out of the “whole” and “reality”.

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### DESIRE?

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#### Transferring Knowledge. Gaps Boom

Transferring knowledge is always-already connected to the aspirations of the Other's experience and attractions. It is a perverted, fluent process of education. In one of the assignments at this TtT I was asked to produce a narrator cover for a dance exercise. Its title was supposed to be “Disturbing”. I invoked Jorge Luis Borges's “Chinese encyclopaedia”, where he tries to evoke the sense of giddiness such an attempt must trigger. He produces a madly elaborate classification of animals into 14 groups, such as those belonging to the emperor, embalmed ones, trained ones, suckling pigs, fabulous ones, stray dogs, those that tremble as if they were mad, those that, at a distance, resemble flies. His **taxonomy becomes annoying**. That is precisely the point. Because “now”, such a taxonomy does not come into being unless somebody feels it can serve a purpose. Hence, this taxonomy of beasts must have made sense at some point, the same way that taxonomies of educational objectives make sense to researchers/subjects/dancers.

↓

↓ The idea of this TtT session could be to try to fix a body of knowledge via a methodology, but at the same time to be aware of its dispersion into unlimited pixels and gaps. Every gap provokes one to grasp it with a new method. Gaps are expressions of how life/play thinks itself in real “real” life. In the sense of Deleuze's definition of thought as creation, everything thinks, so gaps **pulsate** as an immanent “part” of the creativity of life/play. Booming gaps are an initial stage in thinking about new methods to cover the gaps.

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↓ Endless tries.

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↓ The attraction of research.

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#### TtT Clouds

Feel a sense of acute anxiety. There is something irritating about my idea of “constructing a report”. Something that might irritate all the **belles lettres** in the world. It might be very closely related to the “must speech” implied in it. Just wondering how that lovely invisible and unknown “officer” of the TtT process might formulate this? In his diary, I guess. My first reaction is this: put your glasses on and offer resistance strong enough to every “report” in the universe. Yes. You are always-already

reporting whilst acting, performing, or doing. After that you can only *post hoc* cut yourself off and refigure/reprocess/retell the first pulsation. Puls project dance media. A dramatic impact on almost every cell in me.

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↓ Rec

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#### Recycling the Notifier Lady

My second reaction is: let's find the best notifier in me and give her the right to – go. Is the notifier a product? Of? The word comes from Middle English *notifier*, Old French *notifier*, and Latin *notificare*, *notus* – “known”. To let to your inner notifier tell everything. To let her/him create a VOICE that will try to capture the dazzle of these TtT clouds. I am only 5ft2in tall and cannot peer through the focalized teaching windows of everybody at TtT. Call your notifier when s/he is still quite small. S/he thinks with her/his internal body. Call the notifier when s/he is very tall. S/he could dance like a milky star. So this writing should never be seen as a report but, rather, as a small mouth endowed with a tongue and issuing statements from the cute little dangerous notifier inside us. I shall take that face as the cover of this TtT and give it to you as a variety reactor or better yet, as an inter-critical person, to quote Rok Vevar.

↓

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#### Spray Time

I have a kind of golden ring in my hand, right now. Actually, when I take another look at it, I see it is some kind of circular **sprayed surface**. A “thing” that I got from Dejan Srhoj during one dance conversation. The spray ring is a symbolic image of the limitations of speech. My best girlfriend does not like limitations when she is talking. I like that about her. But, at one point, I realized that “the spray ring” is an important pragmatic level of time. It is a symbol of time restrictions in conversations that showed me a brilliant poetic of “disciplined thoughts” and how one could be clear with only five minutes of talking, thanks to the TtT team sensibility. The spray ring shows you how to become your own “**red queen**” and also how that “red queen” may be destroyed in you, while you are dancing/talking/writing. After the “spray time” has elapsed, one becomes part of a common and coherent daily team, again. However... Nobody is the same after spending five days in a workshop. Nobody is the same after exchanging feelings and knowledge. Clear your desk. Clear it from your books, notebooks, phones, flash drives, that hairdryer and wine bottle. My PC keeps telling me: take the spray. Take it now. Put it on your desk. It keeps time of your writing, in a symbolic way. After ten minutes, please stop. Leave your room alone. Go out. You wish to be an aviatrix.

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#### E for Everyday Theory

Education always relies on relationships between partners who already have some keys in their heads that give access to the codes stored in and by their inner experiences. Education is the critical intent of all those who use circumstances, critically and creatively. It relies on the surprise of unexpected questions, research, and results. Methods of teaching societies require not only





“new” formal mechanisms for formal acquisition of educational techniques, but also imply complex, lifelong, unplanned dragonflies. Effective participation in sharing knowledge is both a private and public matter, an effort to always-already evaluate the institutions of education.



### Vivid

Gisela Müller focuses on concentration. Concentration is neither a state or a goal, but a process of coming over from one side to the other, again and again. I am watching Biljana and the way she is watching Olga while Olga is pointing out Gisela's lines. Olga Zituhina has the best boots. It is not a state or the aim. We are not talking about a state, but something more like the tides. A flow. The flow of your point of view to an Other, while s/he is watching yet another.



### The Voyage

Breathe. Concentrate. Breathe. Feel it. It is day one. In the afternoon. The TtT people are doing pressing training. While they were getting their instructions I was totally unaware that I had been watching, for so long, those pale blue eyes that I would be watching again, much later, after the play. It must be a deep and wide voyage. The TtT people connect not by searching out “new plants” elsewhere, but by setting up the “de-” and “re-” and “co-” together. It is a way to contribute to the construction of the space and nomad society. Gregor Kamnikar's plasma & ocean & lab research. All those voices related to theory, dance, art, neuroscience, ontologies of emergence and kinaesthetics in resonance with auto-poiesis/self-affect were enough for me just to “pronounce”: would you like some waffles now?



### Organs in foil. Vacuum Rules

Lost in translation. The notifier inside me lets me know that she does not like to talk about organs wrapped in foil. Alice, would you explain? Elis? Charlize? Finally, Elaine says: “Organs in foil are not a suggestion of the limitation of the body in the real ‘real’ space/empiric coordinates. The notifier should probably like to re/re/re/re/re/re/retell about the vacuumed body that is related to the zero-gravity amazing sphere of moving. Organs in foil are not a suggestion of limited but of unlimited organs, like in water. Organs in foil are media for developing anti-gravity effects and small sensory accelerations of the body that moves at different extensive angles of the self”. Thank you, Elaine.



### Go Ask Your Hips

“I do not want to do anything. I only want to observe.” This statement is quite familiar to the sweet abjections of rigid knowledge systems – in Julia Kristeva's terms. A cigarette or a Blob? Go ask Hannah. A beer? Go ask the Slovenian team. Sit or dance? Go ask your hips. During the TtT days, I gave a voice to my hips. The position of being outside of the communication circles sometimes becomes the position of the “outsiders”, which builds inner maps of looking, analyzing, and imagining.



↓ The participants of the TtT meeting are aware of different analytic standpoints of performing and observing. If you are performing then you are embedded in a dance narrative, you can feel the dance inside, with all levels of opportunities of intrusive and intercalated lines of dance. The performer is a part of the internal plot. The spectator is related to perception outside of the narrative. Move the dance from the diageitics of the play – to the context. The main question is how you watch, how you note things, which is different from the position of watching or notifying. My hips glance at the space. My hips are the voice of a somewhat “fixed” spectator. My hips know more about feeling dance than my cat does. My hips probably know about those movements marked by regulated evocations of strong and weak elements. The hips are in the best auctorial position. But I do not trust my hips. The hips are a joke. Are they?



### Perception

Grasping the extensive movement of the performing body. The performing body is shifting in space, from one point to another. The performing body grasped by the perception of an observing subject. Sensing a becoming. The intensive movement of becoming that is a seemingly paradoxical relation to perception. The actual observing subject is grasping the extensive movement of the performing body. Intensive movement (or becoming) is precisely what is perceived with an intensive performing. The perception that changes through the practice of looking is the way to get closer to your dream / an aviatrix, you wish to be an aviatrix, you wish to be an aviatrix, you wish to be an aviatrix, you wish



Touch.....me.....

Theory or touch.....

.....Am I alive



### Play turn

Affect. The TtT people are in a “room” of the body's “active” capacities and active thoughts to act. What is it that allows the mouth and the body to be both organs for eating and speaking and lying and playing? Sense is the event that enables the noise that passes my lips – the bodily series – to intersect with another series – meaning. The participants at this TtT meeting were in a powerful play formation of the event of sense that occurs when the perceived “now” opens to infinity, perceived as a power beyond the matters or states of affairs presented.



↓ The matter is: to be playful – as Kamnikar said. To re/evoke the rhythm of the *oro* – as Olga said. To touch and to be aware of it – as Gisela explained. To find the connection with Bond's skyfall body, as Rok presented. To be clear – as Dejan implied. To be fond of critical thinking in education, as Biljana explored. To find an intertextual method – as Iskra insists. Always to be a young girl exploring dance – as Iva showed.







A FRAGMENTED  
REFERENCELESS  
INTERVIEW



by  
Dragana Alfirević  
& Bojana Cvejić

● In April 2013 I took part in the “Teaching the Teachers” session in Belgrade. Many questions (re)opened for me – some of them dating from the “Brain Drain” conference in Novi Sad in the summer of 2012, along with many others I deal with on a daily basis which took on a different shape. ↪ In conversation with Bojana Cvejić many of the questions regarding the issues of teaching, connecting and contributing to the Serbian scene from diaspora and our abilities to act on these issues arose or got hotter. That is why I asked her if it would be possible to start an interview/ dialogue on certain topics. We worked in impossible (time / space / time-zones / both being terribly busy) conditions and the result is an unfinished fragmented interview. I certainly hope to have some chance to continue with it, in whatever form or medium.



Dear Bojana,



I wish to make a completely referenceless interview – meaning that I don't want to use any references and I would also ask you to refrain from doing so. It will be some kind of a reversed process from the one we normally use when lecturing-writing-making concepts. Here are some questions and propositions, or maybe beginnings of discussions, to start from:



Dragana Alfirević:

When we were in Belgrade and when you said that you wanted to do something for here (meaning for the Serbian scene), I said that this was a colonialist tendency, meaning not that it is colonialist because you now live in West Europe, but rather because to me it is always strange when someone wants to do something for something which is elsewhere. I apologize here for saying it so roughly then, but I would still be interested in continuing the dialogue around this topic. What is your wish that is connected to this space (Belgrade, Serbia, ex Yugoslavia)? What do you think is possible to be done in the situation when so many of our colleagues are still deciding to move out, and in the situation where the fragile scenes and initiatives of contemporary performing arts practice and theory are pushed out or informed by the cultural industries? How can we make Serbia and Belgrade part of this mobility circuit, and not a one-way street or a dead end?



↓ Bojana Cvejić: A large part of my work is to offer services in various set-ups – teaching, writing, performing – which doesn't diminish my independence as a free-lance worker, but only mirrors the service economy in which we live today. I disagree with your qualification “colonialist” – it is a reductive view on the purpose and nature of our engagements. My conviction has always been that the context isn't just a frame that burdens work with meaning or limits it in overdetermination and closure. The context is what makes each thing I do meaningful, larger, richer, and more politically and culturally defined.

↪ Belgrade, Serbia and the region of former Yugoslavia make up the context of the genealogy of the ideological principles and political practices I learnt since I began my work in 1996. I owe this context a significant part of my education and upbringing. If there is any geopolitical cultural frame I belong to then it is the legacy of socialist Yugoslavia and its collapse I experienced in Belgrade from 1991 to 2000. For many years I tried, and still maintain engagement with the independent scene through TkH (Walking Theory), the editorial collective I am a co-founding member of, and through the opera performances I made since 1996. Since I moved out of Belgrade in 2000, I have specialized in the theoretical and artistic practices of dance and performance more than music. A lot of what makes up my work today I have learnt alone, through the practice of making theater myself or collaborating as dramaturge with choreographers, or teaching in contemporary dance schools, and only a small part through my doctoral studies in philosophy.

↪ I see an advantage in the parallel between certain infancy, underdeterminedness, backwardness and even naïveté of modern and contemporary dance in Euro-American context that is barely one century old, and the similar state of the independent performance scene in Belgrade and former Yugoslavia, armed with theory, sometimes seriously reflected commitment, but lacking basic conditions, support in cultural policy, economic means and infrastructure for competences and capacities to develop. There is no reason to continue supporting the claim that modern and contemporary dance are the legacy of democracy, especially when democracy wed with neoliberal capitalism is in crisis. Therefore, it is my duty to support independent cultural workers who strive for basic working conditions and cultural attention in a context which can't even accept the name dance (“ples”), but keeps on calling it “play” thereby infantilizing and undercutting its status among other arts. I am often invited to take part in various contexts outside the central hubs of Western European networks and I meet similar initiatives and partisans of independent dance and performance (Mexico, Argentina, Sweden, Romania, Lebanon, Israel). Though I delight in the situations in which I am less familiar with the context that I need to discover, I believe that I know much more about political obstacles, cultural predilections, artistic affinities, methodological habits, institutional limits, historical advantages and disadvantages in the context of Belgrade and former Yugoslavia. Therefore, I judge I can be more useful in Belgrade than in Dhaka where I could risk appearing as you call it “colonialist”.



DA:

Thanks for answering so thoroughly! I could not agree more with you on the motives to fight for the status of contemporary dance in the Serbian context, and I definitely believe that it is important that we move on from one-way drain tendencies towards the circulation of content, people, knowledge, and make Serbia a part of it. However, my question was maybe a bit burdened with the idea that there is always someone else who knows what the situation requires. And maybe my question had to do more with what you would do for yourself, what is your project or wish, through which you could also then (as a consequence) contribute to the change of the texture of politics or even a simple way of doing contemporary dance in Serbia? Since it is also my question, I am honestly interested to understand how you see it: do you start from what you think the situation needs, or you think you can start (or continue) something and it will consequently contribute to the fostering of the working conditions or the understanding of the contemporary performing arts? And how do you see the tension between operating locally (meaning, knowing the problem from the inside, sensing its problems daily) and “visiting”?



↓BC: I remember a theorist and activist in Zagreb who explained his approach as follows: one shouldn't search for gaps to be filled, in the hope of “catching up” as if the local context at the so-called periphery is late in comparison with the so-called center; instead, the best for all parties is that one pursues one's passionate commitment to one's interest, of course, all the while listening, and thereby also being susceptible to the context. It's a matter of confronting and measuring one's own passions, interests, competences, needs and concerns with the context of its operation from the position of the actor, be it individual or a collective. So this colleague from Zagreb said (although I am not sure or can't remember if it happened or it is my fancy): “be freakish, do what you think you need to do from your passion, rather than from your sense of duty.”

DA:

What do you think are the potentials of teaching as a learning process?



↓BC: I don't subscribe to an undifferentiated condemnation of all teaching as such. As with everything, different politics and ethics might be entailed in the process of transmission, which doesn't always have to be authoritarian, disciplinary, stultifying etc. Teaching doesn't presuppose the transmission of an object of knowledge in the gap between the so-called authority and the so-called ignorant. We are well beyond a symmetrical distribution of power between teacher and student. The teacher transmits her way of learning, she is to indicate a number of directions and uncover the genealogy of her political discourse. Unfortunately, a significant part of the dance training is technical, based on the premise that “this is just a technique”, devoid of any other than physical and self-referential meanings. For instance, the release technique is often taught like that. However, there are meanings, ideas and values that inspire a



disciplinary instruction, even of “release,” and they can't be divorced from ideology or political import, or historical context in which the technique was invented. This rarely enters the sphere of interest of the instructor, with the pretext of a lack of time. My affirmation of teaching has to do with setting-up a milieu of experimental, empirical and conceptual research. In such a milieu, the teacher is the one who takes the larger part of the responsibility for creating a situation in which subjectivation of students and everyone else involved, through the negotiation of power, desire and knowledge takes place.

↪ Perhaps the reason why I advocated teaching as opposed to learning without teachers in our TTT meeting is a reaction against the watered out rhetoric of emancipation. Dance education today is too crowded with the resurrected hippies, who find a new haven in the new consumerist brand of individualism, “be yourself”, narcissistic self-affection and general privatizing climate of self-indulgence, and authorize themselves in the role of emancipators. On the other hand, the autodidacticism that you mentioned, is more than necessary, but only if it happens in a radically dilettante confrontation with the limits that it seeks to provoke. To give you a concrete example, I admire dancers who close themselves off for a year to study Marx's Capital (oops, do you count this as a reference :-)?). But I also support a course in which an excellent theorist would unpack concepts, theoretical theses and arguments, and teach students how to read such a work of theory. The same applies to teaching dance. Instead of obsessing about how one learns to be oneself, it takes pains of discipline and long time process to embark on learning something (a what to which how is subordinated) on one's own without instruction. And, again, on the other hand, it is also excellent to have someone facilitate this learning process with sound knowledge of the what and the how of the ways one can experience this learning from a certain political position.

DA:

I think that the training without a teacher as the proposition operates from the idea that knowledge production and learning happen in the space in-between, it is relationist and it has more to do with the emancipation (if we speak about emancipation at all here, I am not sure) of the teacher than of those who are taught, and more with finding new ways of understanding the knowledge (of dance and movement) than undermining the authority and promoting autodidacticism. The way I see this proposition, it should not undermine the position of someone who has knowledge. It is rather to question how the processes of creating new knowledge can happen, because the knowledge of dance techniques is in crisis of being closed within a shell, and this also has to do with licensing, with economy of teaching etc... In this sense it is more similar to, for example, Deschooling Classroom of Walking Theory, with a different medium and a different matter to be learned. My experience is that it is far more difficult to put oneself in the situation from which you have to make something yourself, and where nobody tells you what to do, but still you have to make some sense and to accomplish something. It is much more difficult than to be in a situation where something is all the way organized for you. Also, I don't see it as the solution, I see this format as the transitory activation of



certain forgotten qualities of self-teaching, and not as a final end. In the end, it is more about what a certain group of people needs at a certain moment, how they can be specific about what they want to create, and not about saving the world in general. Of course, it has to be consensual and has to come from a wish to go through a different kind of a process rather than perpetuating the kind of training/teaching already is there, because for a large number of people it does not work. And why it does not work is because dance practitioners apply the same kind of training that they did in the 1980ies, although they don't use almost anything of this training in their creative work. The process of work has become much more collective, much more fluid and definitely changed the “technique” of moving, but the training (or how we prepare for the work) remained almost the same – one person teaching the group of people, of which all reproduce the movement patterns. Their conceptualization and creation communicate with something very odd, and there is a need to invent something that would correspond with the politics and aesthetics of today.



↓BC: I have been trained, taken part in, and instigated myself theater and dance workshops where there is no asymmetrical transmission of knowledge at stake, but is a more horizontal situation in which students and teachers (those who instigate the work) explore and learn together. In general I agree that learning may happen like an event: your body and thought both recombine at once as when you learn to swim or ride a bicycle. However, this is not easy to engender, and it depends much on conditions and constraints which make up the situation experimental, as well as the attitude of readiness of all involved for experiment. But the main problem doesn't lie in teaching – the authoritarian, disciplinary and normative type of transmission and authorization with licensing is becoming quite obsolete nowadays, and therefore, doesn't merit urgent critical attention. What is lacking is ability and willingness to set up experiment with rigor, and not to mix it up with desires of individualist self-expression and self-indulgence.

DA:

Can you recall the moment(s) when you had a feeling you really learnt something, or the moment(s), which pushed you further?



↓BC: The moment I realized I learnt highlighted the process of tedious trials and errors in retrospect as learning one. The realization happens like an event, but preceded by the process of trying to formulate a problem. I knew I was failing many times because there was no invention in the solution to the pseudoproblems I was posing. The problem became “real” when its solution required recomposing the entire field from the point of view of the problem. In my view, learning, research and production of problems coincide.

DA:

Do you think it is important that one practices her ideology through the ways we live and work, and how can we do that today, when we are all pushed towards the same production models, and there is a very small space for interventions or shifts from this main production process?



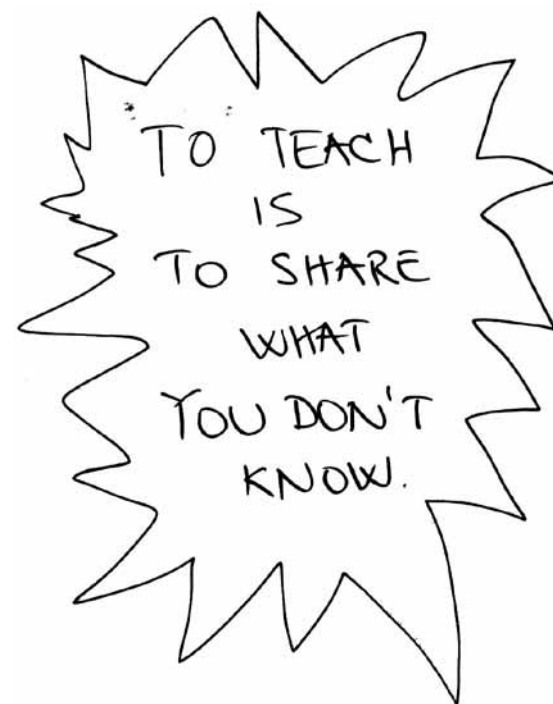
↓BC: Within the given situations, one may twist conditions and modify production models. That might not be enough, though. The crisis only manifests itself in, but can't be conflated with the procedures, formats and modes of production. Changing them amounts to dealing with effects without dealing with the causes. We can contest the causes which lie within neoliberal capitalism if we confront them with opposing principles (solidarity, equality, free education, art as public good, the commons, public space, right to experiment etc.). I find most problematic in teaching art the competition that arises among the students. This is a political problem, because what becomes clearer nowadays is that art schools are factories of diplomas, licenses and other kinds of entrance tickets into the art world. For instance, students are encouraged to make pieces that can go on tour under the terms of the market. They are deprived of the protection of an experimental learning environment, where one doesn't comply with the norms yet. The times when schools were breeding ground for new generations ready to contest authorities seem to be over. Paying for education has detrimental effects on the social demographic make up of students who choose for art. And lastly, in my line of political principles education should be based on, there is a structural lack of political education in art schools, because most of the theoretical work revolves around philosophical concepts, marketings ideas, obsessions with what it means to be an artist today with historical considerations of the Western autonomy of art. Students need conceptual weapons to deal not only with their art but also what their art can do in political and social reality.

DA:

I agree and I would add that for me it seems very important to research and experiment with the communicational and organizational level of the principles you mentioned... I am very happy that for you most of the criticism is (already) obsolete, as it maybe has to do with the environments in which we operate, and these environments with concrete examples are exactly what I would like to speak about next time. The examples from our past, or the examples of the ideas for the future work.



Dear Bojana, thanks a lot for taking the time and having this conversation!





FICKLE  
MIRRORING



by  
Dalija A. Thelander  
& Mala Kline

● The task: To create a format of artistic practice whereby new knowledge could be generated from the space in-between you and me.



**The method:**

We worked on developing a format of teaching/learning, which we named Mirroring. Mirroring presumes that no one may possess definite knowledge beforehand. We are both in a learning process. We are both standing on our own familiar grounds but facing the unknown. Let's say I propose a text or some aspect or segment of my artistic practice to work on. My proposal in-forms the space between us. You are invited to respond by mirroring the in-formation back to me. You receive it, process it, and integrate it into a response. Again, I respond by mirroring it back to you. We thus continue developing the proposal, on and on, not knowing where it will all end. We are free to impose additional rules and constraints on the mirroring. Whilst mirroring, we keep making choices that in-form the proposal and the knowledge that is being produced. Mirroring is based on creative (mis-)understanding. It enables the space in-between us to unfold and become accessible as a space of potential, a space where new knowledge can emerge simply because we keep creating new connections and new ways of (mis-)understanding.



↳ When I think about ..... (1) I think about the importance of ..... (2).

EDUCATION | KNOWLEDGE  
TRANSFORMATION | EXPERIENCE

↳ When I think about ..... (1) I think about the importance of ..... (2).

LEARNING | TEACHING  
DILETTANTISM | KNOWLEDGE

↳ When I think about ..... (1) I think about the importance of ..... (2).

KNOWLEDGE | LEARNING  
EXPERIENCE | EMBODIMENT

↳ When I think about ..... (1) I think about the importance of ..... (2).

EMBODIMENT | KNOWLEDGE  
POTENTIALITY | EMERGENCE

↳ When I think about ..... (1) I think about the importance of ..... (2).

EMERGENCE | PROCESS  
LISTENING | CHOICE

↳ When I think about ..... (1) I think about the importance of ..... (2).

CHOICE | SELF  
ARTISTIC PRACTICE | EXPERIENCE

↳ When I think about ..... (1) I think about the importance of ..... (2).

EXPERIENCE | LANGUAGE  
DOING | REFLECTION

↳ When I think about ..... (1) I think about the importance of ..... (2).

LANGUAGE | REFLECTION  
ARTICULATION | SELF

↳ When I think about ..... (1) I think about the importance of ..... (2).

SELF | GAME  
OTHER | EXCHANGE

TO TEACH  
IS  
TO LEARN.  
TO LEARN  
IS  
PASSION.  
PASSION IS  
COUNTAGIOUS,  
NOT  
NECESSARILY.





A REFLECTION  
INSPIRED BY  
TEACHING THE  
TEACHERS (TTT)  
MEETINGS HELD  
IN BELGRADE AND  
SKOPJE IN 2013



by  
Gisela Müller

### ● The learning body

Having returned from the TTT meeting in Skopje with the experience of developing the content/ideas (as part of the task group) for, as well as participating in, both the Belgrade and Skopje TTT Meeting, which were held, respectively, during April and May, 2013, I found myself back at Tanzfabrik teaching my two groups of students, on a daily basis, under the auspices of the education programme called Dance Intensive. Since my experience as well as the subjects and interests were quite different at the TTT in Belgrade and the one in Skopje and confronting myself again with two very different groups of students, I started comparing and analysing the different environments, atmospheres, and outcomes of these situations.



↓ To begin this little analysis and comparison, I looked up the meaning of the body, not from the perspective of a physical body but from that of the body as a structure, such as a group.



Here are some of the explanations I found:

~ A group of individuals regarded as an entity; a corporation

~ A number of individuals regarded as a single entity; group

~ A number of persons, concepts, or things regarded as a group:

~ A mass of matter that is distinct from other masses



↓ and a quotation by Shakespeare:

“And as imagination bodies forth / the forms of things unknown...”



**The body as a learning group; or, how does the environment influence the learning situation and how does that affect the outcome?**



~ two TTT meetings, two groups of students, two spaces -



**“A critical space”**

Finding oneself in a situation where ideas are examined critically right from the start: this obliges one to take a position immediately, to occupy a clear standpoint and engage in reflection right

away. It seems to sharpen one's convictions and opinions. It raises opposition and provokes debates. It triggers critical thinking and argumentation. Lots of different perspectives issue from various understandings. The group starts asking for guidance, for some kind of moderation and clear structure, for someone to take over the responsibility.



#### "An open space"

Finding oneself in a situation where neither the subject nor the focus are strictly defined but are open to whatever is happening seems to require everybody in the room to take over responsibility for the process. It demands and asks for openness, supportiveness as well as for constant investigation and reinvesting into the situation. The role of everyone changes constantly between participating and guiding the situation. So trusting and listening to the situation, to one another and the unknown seems necessary. Spaces for working from a place of vulnerability and for "allowing" will probably open up and the potential of even going beyond what one knows and entering new spaces/new knowledge will be given.



Berlin, 12 June 2013





A SHORT HORROR  
STORY. / LIVE IN  
TIMES OF HORROR



by  
Iva Sveshtarova

● *It seems to be a normal day and everything starts as usual...*



↓ My day begins with checking the e-mail box. After that, as a person who does not watch TV for a long time now, I go over the local and world news on the Internet. What do I see? What do I read? I am lighting a cigarette...my thoughts are confused or, better, I am disgusted. Nowadays the news is in the genre of horror. What we receive as information, has to do with global violence, manipulation and speculation, natural disasters, global economic crisis, misery, poverty, sorrow... A big Chaos! It looks like we live in times of horror.

↪ Let me make an overview of the news from the last week: protests in Turkey, Blockupy protest in Frankfurt, protest in Sofia, protest in Moscow, two suicide bombers blew themselves in Syria, NSA spies everything that goes on Yahoo, Google, Facebook, Skype, YouTube, Apple a.o., heavy flooding in Germany, Austria, Czech Republic, Hungary, lightning caused deaths in Bihar... If I continue filling in the list with more and more events with black/ dark colors, I wonder where will be the end!? And what could be the end? What are the limits of the instability we live in today? Is the world transforming to an ungraspable matter? Then, how can we comprehend the world which we live in? The world we are a part of, the place where we have to live and endure. How can we confront our own limits in order to understand the unthinkable, the unlimited extensions of many frames that framed the "unthinkable world". How do we understand the world?

↪ On the one hand this "understanding" can have a very subjective perspective, strongly related to our personal experience in the world. On the other hand is the scientific articulation of the function of the world - whether political, economic, ecological or from the standpoint of medical science and etc. The world of human and non-human...

↪ Certainly we have become more sensitive to the world we live in. We are more aware of ongoing changes in nature and also of the political, economic and social transformations. All of that strongly influences, directly or indirectly, our living and perception of the world. The rhythm of today's life is so fast, deadly dynamic and "schizophrenic". Then, how do we deal with the "unthinkable world" and with our limits to interpret the world? If we often enter in a regime of horror - manifested within fictional reality, by "cultural production" of horror through films or video games and the TV news as well, where the border between reality and fiction is frequently melted, the natural disasters, the global political and economic changes, combined with our personal experience as human beings - , isn't then now time of life in a state of FEAR. The fear of the unknown consequences, the fear of the



impossibility to think the unthinkable and to comprehend the unknown. Or as H.P. Lovecraft says: "... the oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is the fear of the unknown." The horror with its main tool - the Fear, paradoxically reveals the problematic layers of the world we live in today.

↳ We live in an organized irresponsibility. In the age of globalism, where such words as "crises" and "catastrophe" occupy every layer of our societies. . We speak more and more often about the threat of democracy. The people more frequently start to fight for their rights. The public spaces are again transformed into a battlefield where we can resist against the political horror enforced upon our human rights. We are protesting. We are occupying. We are appealing. We are resisting.

↳ Because of crises of values in the political establishment.

↳ Because of crises of the humanity.

↳ Because of the imposed violence.

↳ Because of the ecological issues.

↳ Because...

↳ In return, the Protestor, the "hooligan" who has ventured to resist against the "horror" receives the "deserved" punishment. Tear gas...fired water cannons...thrashing... arrest...

↳ How is our horror story going to end up?



↓ The text was written as a result of the protests in June 2013 in Bulgaria and Turkey.



P.S.

↳ Why...?



↓ Definitely the words *practice* and *method* have been conjugated very actively in the last years. What is your practice? How do you reflect and develop your own practice? Do you have a specific method? How do you generate knowledge and how do you transmit it? Questions largely spread in the artistic and academic fields. During the meeting "Teaching the teachers" in Skopje many discussions were focused in tight relation to the questions above. Having a wonderful working frame, as an open space, for profound practical and theoretical reflection we could extended the varieties of the potentiality in some of the posed questions. As a paradox with my positive experience from the meeting, unexpectedly a few days later I faced an intensive clash. The accelerating force of the crisis of value was reaching its high point. I am alluding here the massive protests in many countries in the last month. It is not possible to ignore the growing anger and dissatisfaction at many levels in our society today. On the one side, inspired by the meeting in Skopje I was thinking about the issues connected to an artistic working process. A process as a liquid substance which flows in different directions without a definite shape. The transformation of the liquid into a specific shape, the turning of the liquid into something solid gives premise for an accomplished experiment. Solid is one of the three well known states of matter. According to its rigid structure and resistance to alter the materials, it could exist in an unchanged shape and volume for a long time. The process in which the liquid becomes a solid matter is freezing and the result is a frozen substance/ liquid. There is a precise ending point of this process. So, there might



be a positive result. On the other side, thinking of the global political and economic crises through the prism of this metaphor I am wondering what could be the end of its process!? If it has reached already the frozen, the absolutely still point of its extension, then what kind of substance could it be transformed to?





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