

What to think about (...) when creating dance?

Each residency dives into a core element of performance-making, inviting participants to explore, expand, and deconstruct.

These are not production residencies, but open laboratories dedicated to artistic investigation, collective reflection, and experimentation.

You are invited to bring your own practice into the space. We ask:

- *How do you work with this theme already?*
- *What questions do you wish to open?*
- *What do you want to explore and investigate?*

This is a place to share and reshape knowledge—together.

Residency Themes & Dates

Abne Scene, Godsbanen – Aarhus

- **15/09 – 22/09/2025:** *Sound / Music*
- **23/09 – 28/09/2025:** *Costume / Props / Set*

In these two weeks we will ask what to think about sound, music, costumes, props and set when creating dance?

In the first week we will explore how to use a choreographic mindset to generate sound. How does the sound artist and the choreographer collaborate, which is their way of communication and the dramaturgical aspects of sound. We will go through different triggers and interactions between choreographer and sound designer.

In the second week we will go deeper into how *Costume / Props / Set* affect dance and the eyes that experience it. We'll work with textures, tones, resonance, and materiality as creative partners, inviting you to bring your own methods, questions, and tools into the space.

In both weeks we will work together and also leave time to the artist to develop their own research.

Holstebro Teater og Dansekompagni – Holstebro

- **10/10 – 17/10/2025:** *Movement / Material Generation*
- **20/10 – 24/10/2025:** *Time*

In these two weeks we will ask what to think about Movement / Material Generation and time when creating dance?

In the first week we will look into personal styles of generating material, differences between practices and choreography, when if there are any limits between dance and movement, dance and performance?

In the second week the focus will turn into time, time specific practices, from durational work to short dance. More philosophically, understanding of time as non linear and exploring which impacts a non colonial understanding of time affects dance production. Approaching time not only as duration or rhythm but as an elastic material—non-chronological, experiential, and capable of reflecting subjective, political, and ecological dimensions

Metropolis – Copenhagen

- **19/01 – 25/01/2026:** *Dramaturgy / Composition / Structure*
- **26/01 – 01/02/2026:** *Authorship*

In these two weeks we will ask what to think about *Dramaturgy / Composition / Structure* and *Authorship* when creating dance?

When creating dance today, thinking about dramaturgy, composition, structure, and time involves more than arranging movements into a coherent sequence—it invites a critical, multilayered engagement with meaning-making, embodiment, and perception. Contemporary dance and performance theory emphasize dramaturgy not only as a narrative tool but as a relational, often emergent process that shapes how a piece communicates, both to performers and audiences. Composition moves beyond formal aesthetics to include spatial politics, affective dynamics, and the presence or absence of narrative. Structure becomes porous, allowing for fragmentation, repetition, and simultaneity, often resisting linear development.

In the second week, we will ask what it means to think about authorship when creating dance. Today the notion of the singular author is increasingly questioned and reconfigured. Rather than assuming a central choreographer as the sole creator, we explore authorship as a distributed, collaborative, and processual phenomenon. This inquiry invites us to consider how power, voice, and agency are negotiated in the creative process, and how different models are used.
