

Alecia: Welcome to *Making a Scene*, an Esplanade podcast on how art gets made. How does dance show up in everyday life and can dance influence our social environment? That's what we'll be talking about today.

I'm Alecia Neo, your host for this episode. As an artist, I often develop long-term collaborations with individuals and communities, exploring modes of caregiving, radical hospitality and well-being in my work. Most recently, I've embarked on a project titled *Care Index*, an experimental platform that collects and offers diverse practices of care and movement scores, performed by people from all walks of life. I'm interested in how movement can be transmitted and reinterpreted by an audience.

Today, I'm talking to independent dance choreographer and educator Dapheny Chen and Torsten Michaelson, one of the members of collective LIGNA. In recent years Dapheny has been moving beyond her conventional dance training to explore the activation of the neutral, non-dancing body. LIGNA was started by Torsten, along with Ole Frahm and Michael Hueners, they are all media and performance artists. And in their work, they involve the audience as producers to create unpredictable temporary situations, often in public spaces.

So hi, Dapheny and Torsten, thank you for joining me. There are works that centre the performance of pedestrian movement that challenged the boundaries of dance, and show that dance does not need to involve polished or technical movement. Nor is dance exclusively practiced by specialists. And in many societies dance is not set aside from social life as a spectacle, but it's an integral part of everyday life. Dapheny and LIGNA both have works featured in the *da:ns festival 2021* that involve co-creation or collaboration with performers who are non-professional artists or dancers. Can you introduce to us your respective works?

Torsten: Thank you for having me in this show, and certainly also we are very looking forward to and I'm very glad to have our piece *Dissemination Everywhere!* at the Esplanade Festival this year. It is a work which is based on a format which we already developed quite long time ago in 2002. Which we called at this time, the radio ballet, and when we did the first radio ballet, which was taking place in the main station of Hamburg, in Germany, where we all met. Um, we had the idea coming from a background of radio production to make a radio broadcast, which also consists of a choreography in a contested space.

The main station at this time was more and more regulated, which also meant that certain people were not able to go there anymore. And so our idea was okay to just a broadcast for our radio listeners. So normal people, neutral bodies, so to speak. And choreography, which explores the boundary between gestures that are allowed in the space like shaking your hand, and gestures which are forbidden, like opening the hand for begging, and other gestures and movements as well. So this was at that time, the basic idea worked quite well and opened for us the way to go into a theater and also dance.

And then also, we really have to admit we are all not from any dance training background, and in 2021, now 20, many years later, we had the idea and to reactivate this format, to explore how open space changed in the pandemic and quite soon, then also develop the idea that we don't want to make the score just on our own. But we want to invite people really from all over the world to contribute to it. And so we, together with the theatre Mousonturm in which we collaborate quite often, we approached people are really

mostly from really a dance background, also performance background, to contribute together with us small parts for this piece. And everybody really with this background of experiences in the lockdown. So we developed it mostly in the spring and summer time 2020. And then also other artists, from festivals, where we got invited to also become part of the whole development so that we now have a score of 14 respectively, now in Singapore, even 15 artists who have contributed to this piece.

The basic idea is really very simple. We have the kind of audio track which people can listen to. In this case, we use normal silent disco headphones technology which really is available everywhere, nearly everywhere right now, and people can listen to it and can in a way embody these scores, which were written by people from far away who, especially in the last year or so, couldn't travel certainly couldn't go to the festivals where they normally work. And in a way embody these, these absent voices, and also have a certain experience among themselves. So you are in a way interrelated, though still keeping the distance, which is any way one of the most important aspects of radio.

Alecia: This also really connects to Dapheny's project, which she has created with migrant workers and together with a community theatre practitioner. Yeah, so it would be lovely Dapheny if you can share a bit more about your project.

Dapheny: Hi Torsten and, Alecia! Yes, for this year's dans festival, in collaboration with theatre, community theatre practitioner Serena Ho, I and her are presenting a work called *and so we dance*. This is also in collaboration with the migrant workers community. I think in short, the work really isn't actually a dancey-dance performance, but it's also a work that highlights on the stories and their histories and their experiences both back home, coming to a foreign country navigating through the pandemic.

For us, when the proposal was first proposed to us it was purely to really highlight or to uncover and unpack the different ways that the migrant community has been practicing their cultural artistic practices. But I think once we started going into the process, there were a lot of things that started unraveling. I think, first and foremost, when we went into the project, we were kind of expecting dancers. But like three quarters of the group that we're currently working with have had no experience dancing professionally. So it was a good reminder, like, as artists, like when I go into a work it's always good to really look at like this neutral body, you can, you know, not expecting a group of professional dancers coming in to do like a standard choreography that we're so used to doing in the studio. And then as we got into the process, and we started using this idea of like everyday movements and building on the memories of the body.

So for example, memories of the hands that they used to work with when they were younger. So if maybe say a child was at five, who would love to be in the kitchen, helping their mum make cake, that memory of making the cakes starts to unravel, and that becomes part of the movement score that each of them have. So I think something that was really interesting that start to unravel for us was this idea of memory and journey, that the journey that they took from their hometown coming to Singapore, working, and then the stories that uncover that speaks about their sacrifices, and then building on that, that became like a movement score. And this was also built on their lived experience from their hometown, in Singapore, and then navigating through the pandemic.

So it was a good reminder also, for us to really look at how each body itself encompasses like this full repository of movement that, that people take for granted. And it's movement that has been informed, or uninformed consciously and unconsciously, through our everyday experiences and routines. And that becomes like, like a simple gesture of the hand reaching out to shake, or a nod of the head, or like the crunching of the body, like simple things that we do every day becomes part of this choreography that starts to weave together with their memories and stories.

Alecia: This is really interesting, because I think both of your works really involve non-trained everyday people, right. In fact, anyone can come to the show and have their own experiences with it. And I'm really curious, how have your collaborators, viewed dance from the experience? So for Torsten, the people who have come to, you know, become producers in your work in public spaces? And Dapheny, the migrant workers themselves. How have they come to view dance, through their collaboration with you?

Torsten: I think this was, for us, at least the most important thing to, in a way bring people together. And still keeping them in a necessary safe distance. And I think this is also what works quite well. So that you are as a participant in the situation of producing this piece, if they don't do anything, it just doesn't take place. And on the other hand, you are having this special and experience that still that you are not really directly related but you are in a way experiencing how a mediated crowd, which is gathering somewhere, could take place. I think this is an important aspect of it. And as many of the people who participated in this piece also work with maybe bodies which are not at least only the well trained, dance bodies. I think this shifting site is maybe also easier because many of them anyway, take this into account, that they certainly cannot do something for a really well-trained body also. And this is also not in the center of the work. But anyway, the exploration of what, how different bodies can be. And I think this is also something that which is shown then in the performance, because people certainly perform the scores very differently, everybody according to their capabilities, and also how they understand it.

Alecia: Thank you so much Torsten. And Dapheny, how have your collaborators in specifically for this project with the migrant workers come to view dance after working with you?

Dapheny: For me, also in response to what Torsten said about how they view the body, and like, how they perform the scores differently, so it's actually really similar to how we've been working with them. So with the migrant community, all the participants that we're working with, they're each given tasks to do and the way they approach the tasks are all very different. The way they also performed the tasks are also very different. And it's also amazing, because like, when we first went into the first rehearsal, we got them to do a simple like warm up, where we think about bringing awareness to the body like lubricating the joints, simple, everyday movements. And they were quite unsure of how to move in terms of spatial relation to one another's space. So within the space itself, or like just being in their bodies in a foreign space with a foreign task.

And then as we progressed through the rehearsals, because each time we go into rehearsal, they actually do quite a similar warmup, but with different prompts. You actually see them growing more confidently. So the movement scores that they actually developed for themselves also start to, like expand and expand in various ways, like they start feeling a little bit more details. As they become more comfortable with their

body, they start building on that vocabulary, and then re-informing themselves of how they can move differently each time. And also, like in the recent rehearsal, when we did the warm up, the way they approached one another, the way, they like, lifted their hands into the sky, and like making shapes, like that was starting to transform into movements that were not as maybe obvious as in the first rehearsal.

So I would say, like, how Torsten also has framed it where you look at the bodies, and they perform the scores differently. And when we view it, it becomes so different, like that also has been my experience. But what has also been really great was that, for everybody who's in the room, like it also allows us to kind of examine ourselves and the way we value movement and the way we value interaction. And we'd also get to witness how each of us navigate our own way through movement, but also giving space to one another to kind of work around their own bodies and identities. And, and there's this sense of coexistence in the room. So that was quite beautiful.

Alecia: Actually Dapheny, thanks so much for sharing that, because I was actually reminded of a previous project that I was working on with caregivers in Singapore. So it was a project that I collaborated with another artists, Sharda Harrison, and we work with caregivers who are primary caregivers, for family members with mental illness. And one of the things that we were looking at was weight. The weight of caregiving and how its imprinted in the body. So when I heard you talking about tasks, in fact, that was the word that, that you kind of use to frame the scores for the migrant workers, I think it'd be really interesting to see how in the work they sort of transform, right, this this kind of working body into something that's beyond. Yeah, and I was thinking, your previous works actually have a lot of parallels also to *Dissemination Everywhere!* In particular, your interactive piece, *FMAM*, which was done in 2018. Your audience was also invited to listen and act on cues given by audio scores. Maybe you could share a little bit more about that work as well.

Dapheny: So *FMAM* was actually a commissioned work by the Esplanade in June 2018 to activate the Concourse. So for Torsten, the Concourse is actually like kind of a central area in the Esplanade arts centre. And people like, move in and out quite a bit there, it's kind of like a central point, then there's also a stage there, where like certain performances are actually held like music or theatre or even some dance.

Um, so when Esplanade approached me, it was really thinking of how do we activate that space without actually putting professional performers in the space. And I think one thing that I was really interested in again, was also the idea of the everyday movement like, like, just how the cityscape is or the urban planning is has already kind of choreographed the way we, we move. How we exist as a society, how we move daily, and also the sounds, the colloquial sounds that we hear every day also informs how we react and respond. And usually our reaction and responses are through a sound, a text, or movement, and I was really interested in how we could assemble an unknowing group of people to come together and do like a real time performance. And for me, the approach to it was through audio scores, which is actually quite similar to *Dissemination Everywhere*.

So that particular work, we transmitted three different audio scores through three different channels. And then the audience would each- would take a wireless headset, and they wouldn't know which score they would receive. So it's also by chance, and they don't know, they enter, like the concourse, and then they move

according to the prompters. So the prompters were things like hail cab, or like a whistle, or maybe something like the Tchaikovsky's Nutcracker will come on. So I was also quite interested in putting more popular music that people would have heard. So that could also apply to different demographics to activate the body.

And that, for me was quite interesting, because at the top of my head, I knew what the audio scores were sounding like, in tandem to one another. But also seeing it being translated through this collective who were unknowingly performing a dance, that was really interesting. Because everybody would react very differently to like the Nutcracker, or like to a Michael Jackson song, or to like just a normal knocking or like a 12345678. People react differently. And it was interesting to see how their reaction was also in tandem to, say, their age group or their gender, or maybe their race, because it's also informed by their everyday experiences. So that was really what *FMAM* was about.

Alecia: And Torsten I mean, this also, you know, what Dapheny has shared reminds me of an older project of yours as well called *Dance of All*, a movement choir. And, and I was, particularly curious about the history of this work and what were some of the implications of the use of public space and having different bodies activated in it.

Torsten: When we were doing this radio ballet, which I mentioned a long time ago, then we were also approached by other people, and especially by a choreographer from Kampnagel, Hamburg, which is the theatre we also work with quite often. And she said to us, did you ever research on the movement choirs. We didn't know anything about it. And these movement choirs were very interesting movements in the 1920s in Germany. The movement choir idea was really to take lay persons, so lay men lay women, people who are not trained in dance at all, and to develop dance with them.

The, the founding fathers of them was Rudolf van Laban, who is certainly also a person who is not coming from a dance background, who was very important developing this movement score notation. And he had many pupils, and they all opened their movement choir classes, and many of them really were very much into working with workers, coming from a working class background, and always with this idea to understand society anew by giving societal relations an expression in dance.

So the pieces which they made, were very strongly very simple, many of them. So there were the capitalists and the workers, and they were two groups, and then they could express class contradiction, and some were certainly more complicated. But all of them, at least, we understood it had this idea of okay to be if you want to become conscious of the relations of the society which you are in, then in a way, you have to first shape and you have to show them in a way. And dance and movement in groups could be one way to do it. And so a lot of interesting things evolved from it.

Astonishingly this is a history, which, in Germany, at least, and also in the Europe surrounding Germany, which was really strong in the 1920s and then completely got lost. For two reasons. First, certainly it was in the workers movement. And really many of the archives were simply destroyed during the war. And people were persecuted in the National Socialist time. And the other reason is certainly that part of these, movement choir leaders also, were getting involved in National Socialism. And also Rudolf van Laban had a

difficult relationship to National Socialism. So after this time, many of the archives were destroyed after 1945 in Germany. And on the other hand, it was a little bit discredited, because it was certainly about the movement of groups, and many people only had then the formatted mass of National Socialism in mind, although it was really much more about groups and masses which were not an order, which were freely expressing themselves.

And so what we did was really doing a lot of research first trying to find pieces, scores of it, and finding that, for example, we did not although we really researched a lot did not find a single second of film. There was nothing at all, only very few photographs, only a very few scores. But anyway, we compiled all this, we made a piece on it. It's also a piece where you just listen to different tracks as the audience and then are, we made a little bit of kind of fantasy, choreography, which is based on a choreography mainly by Jenny Gertz, a person who was quite big in this movement choir movement, and also in a way developed a kind of utopia what this movement could mean. [What] this movement choir movement meant and still could mean today. And so what we did in this piece is more or less really for us to also get conscious about the history. Part of the history is then certainly also these choreographed movements, which were taking place in Eastern Europe especially also until the 1970s, and 80s

Alecia: Wow, I mean, Torsten. That's, that's really a very, very fascinating revelation for me also, this this history about the movement choirs, and it really makes me think about, I guess, what would the equivalent look like in in our context, you know? What kind of community dances already exist in, in our own histories. And, and actually, I was wondering, like, in, in the process of staging your work, did any sort of uncomfortable conversations emerge from people's realization of its complicated history?

Torsten: I mean, the thing is that the audience certainly do not really know this, and this is only something that we also talk about in the piece. But I think our piece is really very much on this idea of first saving the history of the working class side of the whole thing, which really is very much on a completely different idea of the body, and also, especially of how bodies are ordered in space.

And so as people who are participating the piece are also not familiar with the, other side with, for example, that Laban was ambitious to make a choreography for the opening of the Olympic Games in 1936. And then only Goebbels, so the propaganda minister of the Third Reich expelled him and this choreography days before it should be staged, because he said, this is esoteric, we don't need this anymore. So an interesting aspect because like many modernists, he thought that he could bring National Socialist aesthetics more into a modernist ideal, and then they were, so to speak, going more into a kind of conservative direction, in the aesthetics. And so all this is certainly something which then also have to transport to make people be aware of it.

And I think as these pieces are always very much on giving a score, but really not controlling it. We always say, when we are giving this kind of scores and broadcasting these pieces, then we don't have an eye on them. So then we don't say to people, okay, you were doing something wrong. Now, you should do it like this. But really, we give it to the audience, and then whatever happens, happens. And I think this is such an important aspect in the aesthetics of these works. I think it's also important to first tell or make sure, or make clear that it had a completely different starting point.

Alecia: I'm really, like very impressed and intrigued by the level of research. You know, that LIGNA has been doing all these years. And I'm actually really curious to hear Dapheny also share about your research process. Maybe you could share how did you and Serena work together?

Dapheny: So Torsten just to let you know that as you're speaking, I'm just nodding my head the whole time, because I think it's really beautiful as you speak about how the project also unravels a little bit of the history of the society also and its movement. So that was really, really beautiful so I'm nodding my head as you're speaking.

But about the work *and so we dance*. So I think because it's a project that is based on devices, and it's also based on the bodies and the contributions of the migrant performers, it was something that we couldn't work with a very defined process? Or a defined outcome. Like, it's always easy to go into a project and say, "Hey, this is what the outcome we're looking for, or this is how we visualize the project to be." But in the first few meetings that Serena and I had, we kind of drafted certain things that we wanted to try out. But then also at the back of our heads, we always knew that the plans might not go or like as planned, because it's also what the participants would contribute.

Because it was also important for us, particularly for me, that the questions that I always ask myself when I go into a project is: What do we speak about? Who do we speak to? And how do we speak about these things? And because this work is so collaborative, in nature, it's, I am not the artist, actually. Neither is Serena, we're merely facilitators, facilitating a group of people, a group of performers a group of beautiful souls to come together and do this sharing. And then in the midst of that, things would start to unravel. And what was really great was that between her and I, we were allowing the process to happen organically, and allowing the stories to happen organically. And when something happens in a room and we both acknowledge it and the cast acknowledged it, then we activate it through like movement.

I think it was it was a great reminder for us that as we approach the work, because it's also a devised work, it really shouldn't come from the movement perspective first. It was always about what could be offered from their experiences and their lives and their history. And I think that was something that both Serene and I were really interested in. So in that process, when we first started, because of restrictions, we had to do rehearsals or engagements rather, through Zoom, and we all know Zoom is quite difficult. Because really with Zoom, all we see is their faces, and also understanding the kind of restrictions that they've been subjected to particularly like the migrant brothers. We call them migrant brothers and sisters - the migrant brothers - so some, a lot of them live in the dorms, and just seeing the situations that they are in or like the kind of spatial constraints, we knew that it was going to be difficult for them to actually move. And when we say move, like I mean, like big movements.

And then it was a good reminder, again, for both her and I to really draw back to the conversations that should happen first. What do you know about dance? What is your first memory about dance? How do you move? How do you not move? What does this sound remind you of? What do you hear? What do you see? And these are questions that we actually asked ourselves every day. And it was always good to, like draw back to, to this, this drawing board of like these basic questions. And then from there, the stories started

unraveling. But then also back to Zoom, because of their constraints, then the conversations happen. And then when the conversations happen, the engagement happens. And when the engagement happens, then there's this sense of, a relationship starts to build. And when that relationship happens, then they become more comfortable with themselves with us. And then the way they express themselves through like their body or even just a small little nuance of like a body language like, like the dipping of the chin or the tilting of the head, like these things start to take precedence in the way they presented themselves and that then became part of the movement that we embraced.

So all in all, it was really just allowing the movement to happen versus like going to a conventional dance production where we go with this idea of a 5678 choreography. So it's a really nice reminder to draw back to what the body remembers, what the body is doing. And then from that doing, then something will happen.

Alecia: I think I think particularly during this time, that's incredibly important, you know, this return to the body, and both of your works really speak to that. And I was thinking maybe we could return back to this issue of the pandemic, right, and how it has really fundamentally changed the usual way of doing things. Right. So now, we are also used to this term, the new normal. And, you know, we completely have invented new ways of relating to each other.

So I feel like in Singapore, it's constantly this very delicate calibration, it's a kind of a dance – I'm sure Dapheny, you will know this very well, as well. So, yeah, so that's why I think your piece in in many ways embodies this, this sort of sensation of calibration and trying to get a sense of what is too much and what is too little. How close or how far away should I be from a person and the consensus are not there, in terms of our society. What kind of insights you think, dance, your practices, your individual practices have, been shaped by this sort of swinging pendulum between freedom and also safety. How did the both of you see that?

Torsten: It was very interesting, when we first thought of making a piece just more on, the idea was first to make something on public space in the time of the pandemic. So this was in April or May 2020, when we first had this idea, because we were for example, very much impressed by demonstrations, which were done by a court group called the Sea Bridge, which are focused on the situation of refugees, coming from Africa, for example, and certainly Afghanistan and these countries. And always saying, okay, in the times of pandemic, these are really the people who are in a very bad situation, and we should not forget about them. And they made demonstrations, which were keeping the distance, but trying to raise this issue also, in these times where everybody is only focused on themselves, and, their own nation. These demonstrations were meeting kind of repression at first, although they were really not at all denying that there's a pandemic in the country, they said, Okay, we have to also have an eye on people who have more difficulties with it, and socially, a much more difficult situation. So this was our first starting point.

In this piece we at least try to open it and then also maybe give an that maybe really, really something has to change in the way we are having relationships. I think this this pandemic showed very well that definitely, one always have to take into account this international aspect of it and international relations and that we really also have to take care how others who normally might not interest us are suffering

under it. Maybe we really have to develop new ways of being interrelated and doing care work, so to speak, and caring.

Alecia: Yeah, I think I think you definitely hit the nail on the head, because really, I mean, this idea of freedom and this this ability to have access to that requires this knowledge of common language, right and understanding the rules of the game. I mean, it's a little bit like the vaccination situation, right, in order to, to be mobile, you have to in a way participate in the rules. And I'm curious if Dapheny you wanted to respond or add to anything that Torsten has mentioned.

Dapheny: Some of the questions that was popping up as he was speaking was, how do we, as individuals, learn to share, learn to cohabit, learn to inhabit spaces together? As a community? I think one thing that the pandemic has really taught us or impacted us is our proxemics behavior, where we look at like spaces, whether it's a personal space, a private space, a public space, intimate space. Like, these spaces are something that we're so aware of, but when, like those, those barriers are either shut or when those borders are open, then how then do we really cohabit together? Yeah, but I think for me, on the whole, it's that kind of empathetic behavior that also starts to be highlighted as a society. And I think that needs to kind of be at the forefront of things.

Especially when he was also talking about like the refugees. That is exactly how I would feel when we're speaking about the migrant workers also. Because for us when we went into lockdown, like they were the group that was hit quite badly. Some of them have been in lockdown for, I don't know, few hundred days, more than 100 – two to three hundred days, some of them have not gone back to their countries in like 3,000 days, you know, and that's what, how many years? And I think we take that for granted, I think, for us, it's also a reminder that we're in positions of privilege, and how then do we like, subvert or revert those roles? Like how do we then think about care and awareness? And for me, it's really about cohabitating.

Alecia: Yeah, I think both of you have really spoken so much about how you know embodied work and embodied performances can really introduce a completely new way of rehearsing relationships, you know, how we be together, how we listen to each other, how we notice the spaces between us, and you've really given me a lot to chew on with regards to you know, how can we create foundations for safe spaces, and enable people to take risks individually and together?

One last thing I was hoping that the both of you could talk about, because we were talking about calibration and I cannot help but think of Dapheny's work *Ball Measures*. Because, you know, so much, so much of that work involves the sense of precision and control and that relates again to so many of the things that you shared earlier on, about the constraints in public spaces. Yes, I wonder if Dapheny you wanted to just talk a little bit about that.

Dapheny: I think for me with *Ball Measures*, it has, like, moved in different trajectories and different iterations. But the work actually also, for me, draws back to the idea of the neutral body, the non-dancing body, and to activate the non-dancing body in this work it's that encountering and engagement and developing a relationship with an inanimate object. And in *Ball Measures* that inanimate object is the ping pong ball.

For Torsten some knowledge for you is that... So in Singapore, when I was growing up, like some of the housing blocks that we had, they have a void deck at the bottom of the blocks. And some blocks would have ping pong tables, like table tennis tables available for the kids or like the residents to use. And I remember having one at the bottom of my block, and I never got to be engaged with the sport. But the ping pong sport has been quite popular ever since we got that medal in 2008 in the Olympic Games and then there were some debates that came up. Because in Singapore, we have this scheme called the Singapore Foreign Sports Talent Scheme where we kind of import prolific sports players to come in and play for the country. And I'm sure like other countries have that as well. So then there was this debate, there's this debate of like, or why are we spending money on foreign talent when you can actually churn out talent from our own country, right.

So then I was on this way of discovering like an identity and also at that time, trying to develop my voice as an independent dance maker and also moving away from conventional dancing, because for me, it was, it was really about rediscovering the body. And then then the ping pong ball came in as a symbol. And then I started engaging with it. And through the engagement, then I started developing different iterations of the work. And each iteration, either involved like a solo work or an ensemble work. But what was really interesting for me was how encountering an inanimate object informed me of the way I moved. And to me, it was also a reminder now drawing back to the pandemic, as we are all being constrained and restricted in our own homes. And we think about different ways of moving or non-moving and, especially when we're so- especially as dancers, or artists or movers, we're so used to going into a big free open space to move, like being at home, then I started also engaging, like looking at inanimate objects and engaging the body in how I pick up the cup, or how I hold the pen or how I toss the ball. So the ball was a good reminder of really going back to our everyday actions like rolling the ball, tossing the ball. Can I walk and toss the ball.

Then it eventually became like this road of discovery of how the non-dancing body is now absent, but then the neutral body is present. By being informed with this inanimate object. Then where that work is currently going, is that also quite similar to how you've been working with *Dissemination Everywhere* with movement scores, I'm also going to a residency where I'll be working with a group of participants in Perth, where we will be going to design movements scores from the ball. To design to physical toolkits that can be disseminated to different people, non-dancing people. So when they encounter that toolkit, they then make up their own dances with the ball. And the ball then informs them also like with my experience, inform them of how they move.

So in other words, is really not making like a chassé pas de bourrée or, like a really complicated dance. It's really looking at the simplest of like pedestrian moving, walking, crawling, running, jogging, being stationary. And then also bringing the ball into that conversation where we look at how we toss the ball, we roll the ball, we place the ball, we arrange the ball. So that's where the work is. So when the work *Dissemination Everywhere* came up, I was like, these movement scores are so interesting. It's also a good reminder for me to then bring the body back in the present in how we also engage with the everyday gestures and everyday movement and how the everyday things informs us of how we move.

Alecia: Yeah, and Dapheny, I think speaking of international collaborations, maybe Torsten, can you just share a little bit about how the international collaboration worked for *Dissemination Everywhere*? Because you involved a really wide range of very prolific performance artists.

Torsten: Yeah, interestingly, worked quite easily. So seamlessly. I think also due to the times when we started because it was in, I think, April or May - I do not even know it anymore - of 2020. And, we just wrote emails to the people we wanted to, or who were also proposed to us, by the theatres, for example, our dramaturg, in Mousonturm in Frankfurt, Anna Wagner, she's really specialist also on what, from our standpoint is called Southeast Asian scene, and she has the contacts there. And so, we approach these people. And interestingly enough, nearly all of them responded quickly and said, ah, yeah, this sounds interesting, and wanted to be a part of it.

And then we told people a little bit about what from our point of view are the implications of the format. Certainly, knowing that they, where the body works are regarded, they have much more expertise than us, but we have certainly a little knowledge about how to make scores for people who are only listening to it and who are not trained at all. And then we just started what many people at this time did so Zoom conferences, where we then talked to the artist and developed a little bit on the pieces and the good thing was that we could always try them out. And if we can do it, everybody can do it. Because we were not so well train also in movements.

Dapheny: So Alecia and I experienced *Dissemination Everywhere!* And then also, I'm also quite familiar with some of the artists and then it was really nice also, as they were speaking to not only just hear the voice like as though they were next to me. But also some of them quite clearly also showed their artistic practice through the scores. And that was really beautiful because it really felt like I was performing their choreography like in that moment.

Torsten: You are right, the voice aspect, for example, is very important. We said to everybody, you can do it certainly in the language you want to do it. And then everybody did it in English, which in a way astonished us but it certainly made the collaboration for us much easier because things did not have to get translated anymore. And certainly then made it possible for us to keep just the voices in the original. In the German version then there is a kind of voice over but you can still hear the original voices and I think this is important so that, as you say, that you experienced the way people work and also the way, how they sound like and they have very different modes of speaking

Alecia: That's beautiful. Thank you so much to both of you for sharing your work and your collective practices. I think there's really absolutely so much to learn from it and I'm sure it will be very meaningful for the audiences.

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