

## TOPIC DANCE & DESIRE - NOTES

My desire in dance is to embody the imaginary body.

My individual mission is to grasp the gaps in theorizing and fulfill them with practice. Use body intelligence and intuition in the context of „research and theory“.

**U TURN THEORY** = practice-theorizing-practice

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Starter: What/Where is your desire in dance?

### **RE-QUESTIONING**

What is the appeal of dance?

What draws you to dance and why?

#juice #power #energy #emotion #serotonin dopaminendorfinoxytocin

Besides deep hard thinking, let's have fun and be creative! We create the process...

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### **Desire + Dance TASK**

desire is wish

I WISH DANCE task

-> so if I could control the whole world and make all the people on the planet dance “my dance”, what would it be like? How would we dance? What kind of benefits would my dance generate for others, the world?

Suggestion, 3x5 TASK

1. Draw your planet and find the right planet music on Spotify / 20 min
  2. Write 5 “hashtags” of the qualities of your dance / 10-15 min
  3. Write 5 benefits that the dance would give to the world ! (values of my dance) / 10-15 min
  4. PRESENT IN GROUP
  5. DANCE WITH YOUR CZECH COLLECTIVE ON YOUR FAVORITE MUSIC with the 5 qualities / 45 min
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### **NON HIERARCHICAL CHOREOGRAPHY**

After some time, observing the whole experience of first residency more distant, other questions about non hierarchical constellations have arised. I feel very eager to dig into this topic deeper and it may turn into my individual contribution.

Artistically I really love contrasts, so working on my new solo (where I am alone most of the time in the creative process) and being part of project iCoDaCo (when we have to share and negotiate with the group constantly) is creating wide material for this reflection.

## CHAPTER 1

Creative process: solitude vs. collective

**Within my new solo project, where I am dancer and choreographer and solitude is very present in my creative work I am discussing the topic of introverts living in the world that tends to make better opportunities for extroverted people and prefers group work, and sharing practices. So with the critical mind I am raising the question here: what role does creativity play in these non-hierarchical situations when we negotiate and compromise on a daily basis? How do hypersensitive people or introverts who prosper more when they have quiet time alone fit into this non-hierarchical approach? Or does this project seek extroverted people who love to share ideas, are natural in group settings and negotiation is in their blood? Psychotherapist and writer Susan Cain in her book *Quiet: The Power of Introverts in a World That Can't Stop Talking* argues that Western culture, particularly in the U.S., idealizes extroverted qualities like sociability, assertiveness, and risk-taking. She examines how this "Extrovert Ideal" dominates workplaces, schools, and social settings, often leading to the undervaluation of introverts' skills, such as deep thinking, creativity, and careful decision-making. Cain argues that creativity flourishes when people have time for focused, independent thought. While collaboration is valuable, it shouldn't replace the solitude necessary for deep creative work.**

Susan Cain discusses creativity in *Quiet* and argues that introverts often have a unique advantage when it comes to creative work. She highlights how solitude fosters deep thinking and originality, challenging the common belief that group brainstorming and other collective process making methods are the best way to generate ideas.

***In non-hierarchical creation, we need to discuss and agree on many things, and there may be a lack of space for deep thinking and solitude research in which many people are able to provoke their ideas and creativity. How can we create a space in the group project, where introverts can prosper and will be heard?***

**Comment from future self on 15.6. 2025**

***As I understand the group better now I find it interesting that more people suggested having moments in solitude to think about the topics or make smaller groups or pairs to discuss. Which tells me there are more people who are on the spectrum more on the introverted side and the introvertism was heard. It's my guess...It feels that the process***

*is more and more balanced because we used these methods. I believe the world needs both attitudes (group work and solitude) and creativity has found its ways.*

*It feels that the iCoDaCo program was made out of lack of connection and togetherness and it creates to do so. I have met great people I have never worked with before. We established an organism that has its own logic, but we can't lose the importance of digesting these processes alone too.*

## Susan Cain / Quiet: The Power of Introverts in a World That Can't Stop Talking

### Key Takeaways:

- Society overvalues extroversion, often at the expense of introverted strengths.
- Introverts bring deep thinking, creativity, and thoughtful leadership.
- Solitude can enhance productivity and innovation.
- Understanding personality differences helps create more inclusive environments.

### Key Points on Creativity in *Quiet*

#### 1. Solitude Boosts Creativity

- Cain references studies showing that people generate more innovative ideas when working alone rather than in group settings.
- She critiques constant collaboration, arguing that they can stifle deep work and creative thinking.

#### 2. The “New Groupthink” Problem

- Cain critiques the modern trend of prioritizing teamwork in schools and workplaces, saying it often suppresses the voices of introverts who produce their best ideas in quiet reflection.

#### 3. Introverts' Strengths in Creative Fields

- She explains that introverts tend to engage deeply with their work, spend time refining their ideas, and are less driven by external validation, which can lead to more innovative outcomes.

### Books & Articles on Non-Hierarchical Choreography:

#### for future reading

#### 1. Susan Leigh Foster – *Choreographing Empathy: Kinesthesia in Performance*

- Discusses the relational aspect of choreography and how power is distributed in movement creation.

#### 2. Bojana Cvejić – *Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance*

- Explores experimental choreographic practices in Europe, including collective and decentralized authorship.

#### 3. André Lepecki – *Exhausting Dance: Performance and the Politics of Movement*

- Examines contemporary choreography's resistance to traditional structures, including hierarchical authorship.
4. **Pirkko Markula – *Deleuze and the Dance of Movement Research***
    - Applies Deleuzian concepts to dance-making, questioning traditional roles of the choreographer and performer.
  5. **Various authors – *Dance Dramaturgy: Modes of Agency, Awareness and Engagement*** (edited by Pil Hansen & Darcey Callison)
    - Covers dramaturgical approaches in dance, including alternative choreographic models.
  6. **Erin Manning – *Always More Than One: Individuation's Dance***
    - Discusses movement-based collaboration and the fluidity of choreographic authorship.
  7. **Ramsay Burt – *Ungoverning Dance: Contemporary European Theatre Dance and the Commons***
    - Investigates how dance companies and artists adopt non-hierarchical structures.