

TOUCHING MARGINS

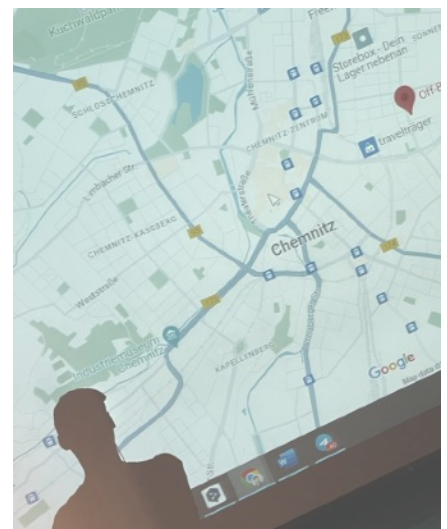
- I. Community Outreach
- II. Moving Margins Chapter III
- III. Archivists x Artists Co:Residency
- IV. Hybrid Publication

Community Outreach

In line with the concept of cultural decolonization, we are challenging the idea of **aesthetic hierarchies** between high and mass/popular arts and dances. Our goal is to **reevaluate** personal dance experiences based on how deeply they resonate emotionally with individuals, rather than relying on the opinions of qualified art experts.

Our first **outreach workshop** was held at the OFF-Bühne Komplex Chemnitz and received very positive feedback from participants. Touching Margins intends to continue developing in this community outreach direction. Working with the amateur theatre community of Chemnitz has shown us the importance of engaging with the dance archives of each individual. By exploring personal memories associated with dance, we have realized how significant these experiences can be and how they may have occurred in unexpected situations.

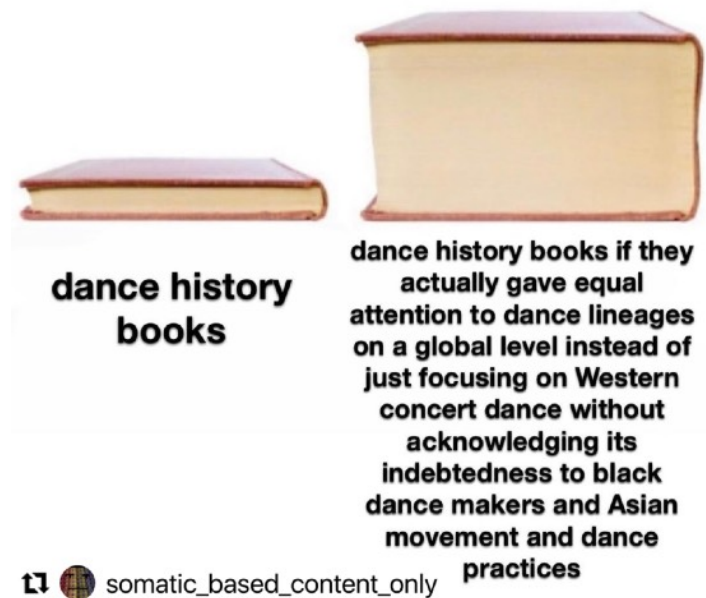
Surprisingly, the workshop sparked deep and intimate **memory work** among participants, prompting them to recall places and communities from the past that may no longer exist. They also reflected on their personal transformations and feelings of belonging to certain places and people.



Moving Margins Chapter III

OPEN-CALL EDITION

Moving Margins Lab is questioning the existing paradigm of knowledge transmission from expertise holders to students. We propose an educational structure, where all participants are communicating on a horizontal level, bringing their own expertise, sharing practices with each other, and learning from one another, pointing out blind spots of existing infrastructures dealing with dance archives. Corresponding to these goals we are inviting artists, who already maintain individual researches of their archives of inquiry, to contribute to **Moving Margins Lab** collective research.



The participants/researchers are committed to participating in **Moving Margins Lab** for the duration of 6 months, according to the following tasks:

- maintaining **individual research** – every participant explores their own subject and conceptualizes it in the form of a dance or movement practice and the chosen way of documentation/transmission of knowledge. The outcomes of this research are being published on the **Touching Margins** website.
- leading one internal **workshop session for the group** – adapting own practice to the online format and developing the session, which will include a theoretical part (context, social and cultural role of dance, problematic aspects, traditions of the knowledge passing, etc) and a movement part, that unfolds their approach.
- engaging in **collective research** – keeping a movement journal of the collective sessions, attending group discussions, contributing to a final in-person symposium

Archivists x Artists Co:Residency

In discussions about archives, we tend to focus on systematic, state-led institutions and address the institutional power behind them. Academia cultivates critical thinking and pointing out the “party in fault”, that are often umbrella institutions in a general notion, for instance, archives.

In this project, we want to **shift the focus** from the archive as a generalized operating institution to the individual people who work there. Behind every archive there is an **archivist** who makes it run, accessible, alive and available for usage. In fact, the equally generalizing institutional critique sometimes ignores the fact that many of the existing (dance) archives have **grass-rooted history**.

In this edition of the project, we aim to set up the frame, where knowledge and experience could be transmitted **between the artists and archivists**. By organizing a platform where young artists could exchange with archivists we aim to build more personal relationships between people who share a common passion in dance history.

We believe that this approach could be also beneficial for archivists and hence for the archival institutions themselves, by making them more open and accessible for younger generations and current cultural requests. We hope that through this approach, we can shed light on the usually small dance archives and help prevent them from being absorbed by bigger institutions as libraries - as happened, for example, with the dance archive in Leipzig. There are too many examples of archives that lost their agency after lifelong committed archivists retired.

The African proverb says: “When an Elder dies, a library burns to the ground”, we believe that when the archivist retires, the access to the knowledge behind archival materials is being decontextualized and in danger of fading away. Much of archival material only gets to life through **human beings** that can actually tell the **story behind the artifact**.

In this project, we would like to facilitate **one-on-one encounters**, by pairing one **archivist** working in a certain dance archive with one respective **artist**.

We plan on engaging with the staff from the following archives:

- *Telocvičná, Bratislava*
- *Palacký University Olomouc*
- *The archive of the Centre for Contemporary Dance in Bucharest*
- *Temporary Slovenian Dance Archive*
- *The Artpool Research Center (Budapest)*
- *Coventry University*
- *Deutsches Tanzarchiv Köln*
- *Mediathek für Tanz und Theater Berlin*
- *Mediathek und Bibliothek Tanzquartier Wien*
- *Documenta Archive*
- *Archive of Hellerau*

Hybrid Publication

After three different manifestations of Touching-Moving Margins, the project has gathered an extensive international framework of international artist-researchers who are dedicated to excavating particular, often forgotten and overheard, dance histories that do not appear in the books that form our knowledge of dance and its lineages.

With this project, we want to bring to the foreground the conversations and various contributions of the people that have been participating in the prior projects: Touching Margins, Moving Margins and Moving Margins Chapter II. Moreover, we want to acknowledge the diverse forms of transmitting knowledge by giving these histories the platforms and media that they deserve: through text, podcast, and social media/digital publication, we aim to create an archive of situated knowledges that are both, comprehensive and flexible.

print: could be a special issue of some journal, zine, etc

podcast: conversations between the artists of the different chapters

digital issue: a collection of memes, sources

