

Spaces of Simultaneity

Crip time as
choreographic strategy
and disorientation
to collective experience

JULI REINARTZ



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Table of Contents

Abstract	9
Tiivistelmä	13
Abstrakt	17
Acknowledgements	21
1. Introduction	25
Research questions in context	25
Related fields and main concepts	28
Perspective(s) on choreographic research	34
Scope of the research	36
Collaborations and collective access	42
Authorship and publication ethics	46
2. Choreographic strategies	49
moodium 13.12.2022	49
Choreographing disorientation	50
Scores - a panorama of approaches	55
3. YES CONTOURS TIME DISORIENTATION xt	
– Processing orientation in the first artistic part	61
Choreographic discomfort as a starting point	62
Spaces of obstruction	63
<i>Decompression – CTPxt</i>	66
moodium 23.11.2022	68
<i>Performance in a loop</i>	68
<i>Being low/soft architecture</i>	71
moodium 24.8.2022	76
<i>Being low/soft architecture as time sensitivity</i>	76
moodium 5.10.2022	78
Reflecting on the first artistic part	
– Time as orientation	78
moodium, 5.6.2023	80
Structure of the public event of the first artistic part	
– <i>Yes Contours Time Disorientation xt</i>	83

4. LATE – Processing time in the second artistic part	85
4.1 Exploded timelines	85
Referencing exploded timelines	85
moodium 31.8.2022	93
Guidelines for a research project with exploded timelines	94
moodium 18.10.23	96
<i>Peeling the orange</i> – Measuring time on exploded timelines	98
moodium 22.11.2024	100
<i>Performance in a loop 2</i>	102
Loops as training	107
4.2 Writing time / W time	109
Writing moods - sensory impressions as writing materials	109
moodium 22.11.2022	110
Writing with scores - <i>Keeping track/Breathing fiction/Three questions</i>	111
moodium 6.2.2023	111
Moody contexts	117
W-time	117
4.3 The unpredictability of crip time / excessive organization	122
Access riders	122
Unpredictability – The emergence of disability	124
moodium, 9.12.2022	126
The excess of access: Installing a research process	126
moodium 21.11.23	128
Production access riders	129
Collectivity of access	131
Document: Production access rider	134
Before show access – The unpredictability of meeting an audience	139
moodium 15.3.2024	139
In-show access	143
Welcome texts	144
moodium: <i>Reverberations</i> by Michael Turinsky	149

4.4 Resting in chaos	151
Deceleration and crip time	151
Slow motion as self-defense	153
moodium 26.4.2023	155
Reorganizing the senses	155
A chewing gum solo	158
4.5 Simultaneity and non-togetherness	160
moodium: <i>With or Without You</i> by Fia Neises	160
Simultaneous processes of perception	163
Intertwining vs. Simultaneity / Dealing with potential conflicts	165
Spaces of Simultaneity – <i>Body circle</i>	168
Simultaneity un/shared	171
Exploring non-togetherness	
– <i>Many Musics/Humming[no bird]/Moodiness</i>	173
Simultaneous time zones	179
4.6. Speculation as a way to create yourself a future	183
moodium 9.2.25	183
Future imagination	184
Past of a shared rhythm – Baroque <i>patterns</i>	186
Speculative futures through hijacking the past	190
moodium 17.01.2024	191
Crip experience, cyborgian futures	194
Speculative perspectives in a baroque minuet	
– The image of a ball	197
Critiquing futurity	198
moodium 11.11.2022	200
4.7 Touch as texture – The hypodermia of crip time	201
Simultaneity and texture	201
moodium: <i>A Crashcourse on Cloudspotting</i> by Raquel Meseguer Zafe	203
Texturing – Feeling each other out	205
Speculative touches	212
Time of <i>touches</i>	214
Gaze as touch/texture	216

4.8 No flow	218
Flowing imperfectly	218
Materials without flow	223
<i>No flow fountain</i>	225
moodium: <i>MIKE</i> by Dana Michel	228
Structure of the public event of the second artistic part – <i>LATE</i>	231
5. Reflecting on spaces of Simultaneity	233
SoS	233
Researching choreography – Choreographing research	236
Image descriptions	239
Bibliography	245

Abstract

“Spaces of Simultaneity” is a concept developed through practice in the doctoral research project *All late, all babe*. *All late, all babe* is an artistic research that explores “crip time” – a concept developed within crip activist contexts – as a choreographic strategy, investigating its challenges and potentials for the experience of togetherness in performative situations. After dealing with space, as well as time, from a crip perspective at the beginning of the research, the project focused on time under the impression of the COVID pandemic, which disrupted temporal routines in general and made me personally more aware of my temporal particularities and needs. An artistic curiosity was sparked for energies, temporal resources, and the potential of sharing time.

Crip time has informed activist, theoretical, and artistic work over the past four decades. As an artistic lens, it has been explored by diverse contemporary choreographers such as Michael Turinsky, Raquel Meseguer Zafe and Angela Alves in the “aesthetics of rest”, and many crip artists in the installation of accessible work processes. Building upon an interest in crip time as a concept of time that includes yet goes beyond the politics of rest, and wondering about its effects on the production and presentation of dance, I focused the project towards the exploration of multiple, simultaneous temporalities. The objective was to develop new patterns for choreographic practice that radically listen to the diverse temporal scopes of crip bodies and minds, of project

participants and audience members. Creating choreographic spaces that can host multiple temporalities, the central question became: How to share time if we cannot share time?

All late, all babe followed a constructivist approach. The design of choreographic scores was the method used to modify one or more aspects of the temporal routines and conventions in rehearsals and performative situations. Differentiating “simultaneity”, a situation in which different temporalities simply run parallel, from “Simultaneity”, a co-existence in which contact is possible, the research created spaces of Simultaneity relying on the scores as research results. In parallel, a group of collaborators and I investigated their effects on our sense of time and togetherness. To capture these experiences, I conducted interviews and created artistic writing exercises. By making the affective charges of choreographic situations available, the interviews and writings became artistic methods, creating “textures of words” alongside the textures in movement.

Moods, as a soft access to time, are essential to the concept of spaces of Simultaneity, which I consider the central finding of this study. Music and sound serve as tools to work with those moods. Spaces of Simultaneity avoid treating time as an obstacle and instead conceive of it as emerging timelines that are not only slower or less intense but also repetitive, non-continuous, non-climactic, and speculative. They rest on an understanding of non-togetherness, or “access distance”, and rely on coincidences as a principle of togetherness. In the study, touch is used as a tool to make the subtle, ambient qualities of spaces of Simultaneity perceivable.

As much as spaces of Simultaneity expand the role of the choreographer to organizational questions, they cannot be reduced to matters of production. They change artistic expression along the lines of the concept of the “aesthetics of access” (Graeae) by turning the gesture of avoiding chrononormative timelines into a form of mutual negotiation, individual boundaries, going in circles, and deep listening. They require

a continuous choreographic practice of care, attuned to both stated and emerging temporal needs.

Tiivistelmä

“Samanaikaisuuden tilat” on käsite, joka on kehitetty käytännön kautta väitöstutkimuksessa *All late, all babe*. *All late, all babe* on taiteellinen tutkimus, joka tarkastelee vammaisaktivismiin piirissä kehitettyä “crip time” – käsitettä (suomeksi rampa-aika) koreografisena strategiana, sekä sen haasteita ja mahdollisuuksia yhdessäolon kokemukselle esitystilanteissa. Tutkimuksen alussa käsiteltiin tilaa ja aikaa crip-näkökulmasta, mutta COVID-pandemian vaikutuksesta projekti keskittyi erityisesti aikaan. Pandemia häiritsi ajallisia rutiineja ylipäättään ja sai minut henkilökohtaisesti tietoisemmaksi omista ajallisista erityispiirteistäni ja tarpeistani. Tämä herätti taiteellisen uteliaisuuteni niihin energioihin ja resursseihin, joita ajan jakaminen vaatii ja mitä sen jakaminen voi mahdollistaa.

Crip time on vaikuttanut aktivistiseen, teoreettiseen ja taiteelliseen työhön viimeisten neljän vuosikymmenen ajan. Taiteellisena näkökulmana sitä ovat tutkineet useat nykkykoreografit, kuten Michael Turinsky, Raquel Meseguer Zafe ja Angela Alves levon estetiikan kautta (aesthetics of rest) sekä monet crip-taiteilijat kehittäessään saavutettavia työskentelyprosesseja. Koska minua toisaalta kiinnostaa crip time ajan käsitteenä, joka sisältää mutta ylittää levon politiikan, ja toisaalta pohtia sen vaikutuksia tanssin tuotantoon ja esittämiseen, keskityin projektissa moninaisten ja samanaikaisten ajan kokemusten tutkimiseen. Tavoitteena oli kehittää uusia malleja koreografiselle praktiikalle, joka kuuntelee radikaalisti niin projektiin osallistuneiden kuin yleisön jäsentenkin vammaiskehujen ja

-mielien moninaisia ajallisuuksia. Luodessani koreografisia tiloja, jotka voivat kannatella rinnakkaisia ajallisuuksia, keskeiseksi kysymykseksi nousi: Kuinka jakaa aikaa, jos emme voi jakaa aikaa?

All late, all babe noudatti konstruktivistista lähestymistapaa. Koreografisten ”tehtäväkäsikirjoitusten” (scores) suunnittelu oli menetelmä, jolla muokattiin yhtä tai useampaa ajallisen rutiinin ja konvention osa-aluetta harjoituksissa ja esitystilanteissa. Erottamalla toisistaan ”samanaikaisuuden”, jossa eri ajallisuudet kulkevat yksinkertaisesti rinnakkain ja ”Samanaikaisuuden”, jossa kontakti on mahdollista rinnakaiselona, tutkimuksessa luotiin Samanaikaisuuden tiloja, jotka perustuivat tutkimustuloksina syntyneisiin tehtäväkäsikirjoituksiin. Samalla tutkimme työryhmäni kanssa näiden muutosten vaikutuksia ajan kokemukseen ja yhdessäolon tunteeseen. Näiden kokemusten tallentamiseksi tein haastatteluja ja loimme yhdessä taiteellisia kirjoitusharjoituksia. Haastattelut ja kirjoitukset tekivät koreografisten tilanteiden affektiiviset lataukset näkyviksi ja muuttuivat taiteellisiksi menetelmiksi, jotka loivat ”sanojen tekstuureja” liikkeen tekstuurien rinnalle.

Samanaikaisuuden tilojen käsitteessä, jota pidän tämän tutkimuksen keskeisenä löytönä, mielialat (moods) ovat olennaisia pehmeänä pääsynä aikaan. Musiikki ja ääni toimivat työkaluina näiden mielialojen kanssa työskentelemiseen. Samanaikaisuuden tilojen kautta aika ei muodostu esteeksi. Sen sijaan aika on mahdollista nähdä kehkeytyvinä prosesseina, jotka eivät ole pelkästään hitaampia tai vähemmän intensiivisiä, vaan toistuvia, epäjatkuvia, ei-kliimaksisia, spekulatiivisia. Ne perustuvat käsitykseen ei-yhdessäolosta tai yhteyden etäisyydestä (access distance) ja tukeutuvat sattumanvaraisuuteen yhdessäolon periaatteena. Tutkimuksessa kosketusta käytetään työkaluna, jolla samanaikaisuuden tilojen hienovaraiset, ympäröivät ominaisuudet tehdään havaittaviksi.

Vaikka Samanaikaisuuden tilat laajentavat koreografian roolia organisointiin liittyviin kysymyksiin, niitä ei voida pelkistää ainoastaan tuotannollisiksi kysymyksiksi. Ne muuttavat taiteellista ilmaisua ”saavutettavuuden estetiikan” (Aesthetics of Access; Graeae) käsitteen mukaisesti:

normatiivisten aikajanojen välttämisestä tulee vastavuoroisen neuvottelun, yksilöllisten rajojen asettamisen, syklisyyden ja syvän kuuntelemisen muoto. Ne vaativat jatkuvaa hoivaavaa koreografista praktiikkaa, joka virittyy sekä ilmaistuihin että esiin nouseviin ajallisiin tarpeisiin.

Abstrakt

“Rum av samtidighet” är ett begrepp som har utvecklats genom praktik i doktorandforskningsprojektet *All late, all babe*. *All late, all babe* är en konstnärlig forskning som undersöker begreppet “crip time” som utvecklats inom funktionshinderaktivismen som en koreografisk strategi och dess utmaningar och möjligheter för erfarenheten av samvaro i föreställningssituationer. I början av forskningen behandlades rum och tid ur ett crip-perspektiv, men till följd av covid-pandemin kom projektet särskilt att fokusera på tiden. Pandemin störde tidsliga rutiner överlag och gjorde mig personligen mer medveten om mina egna tidsmässiga särdrag och behov. Detta väckte min konstnärliga nyfikenhet på de energier och resurser som delandet av tid kräver och vad delandet av tid kan möjliggöra.

Crip time har påverkat det aktivistiska, teoretiska och konstnärliga arbetet under de senaste fyra decennierna. Flera samtida koreografer har undersökt detta som ett konstnärligt perspektiv, såsom Michael Turinsky, Raquel Meseguer Zafe och Angela Alves genom vilans estetik (aesthetics of rest) samt många crip-konstnärer i deras utveckling av tillgängliga arbetsprocesser. Eftersom jag å ena sidan är intresserad av crip time som ett tidsbegrepp som innefattar men går utöver vilans politik, och å andra sidan vill reflektera över dess konsekvenser för dansens produktion och framförande, fokuserade jag i projektet på att undersöka mångfacetterade och samtidiga temporaliteter. Målet var

att utveckla nya modeller för en koreografisk praktik som radikalt lyssnar till de mångskiftande temporaliteterna i kroppar och sinnen hos personer med funktionsnedsättning, både bland projektets deltagare och i publiken. När jag skapade koreografiska rum som kan bära parallella temporaliteter växte en central fråga fram: Hur ska vi fördela tiden om vi inte kan dela på tiden?

All late, all babe följde ett konstruktivistiskt tillvägagångssätt. Utformningen av de koreografiska ”uppgiftsmanusen” (scores) var en metod för att bearbeta ett eller flera delområden av den tidsmässiga rutinen och konventionen i repetitionerna och föreställningarna. Genom att differentiera ”samtidighet”, en situation där olika temporaliteter helt enkelt löper parallellt, från ”Samtidighet”, en samexistens där kontakt är möjlig, skapade forskningen rum av Samtidighet som förlitar sig på uppgiftsmanusen som forskningsresultat. Samtidigt undersökte jag tillsammans med min arbetsgrupp hur dessa förändringar påverkade upplevelsen av tid och känslan av samvaro. För att dokumentera dessa erfarenheter gjorde jag intervjuer och vi skapade tillsammans konstnärliga skrivövningar. Intervjuerna och texterna synliggjorde de affektiva laddningarna i de koreografiska situationerna och förvandlades till konstnärliga metoder som skapade ”ordens texturer” vid sidan av rörelsens texturer.

I begreppet rum av Samtidighet, som jag betraktar som det centrala fyndet i denna forskning, är sinnesstämningar (moods) avgörande som en mjuk ingång till tiden. Musik/ljud fungerade som verktyg för att arbeta med dessa sinnesstämningar. Genom rum av samtidighet blir tiden inte ett hinder. Snarare kan tiden förstås som framväxande processer som inte bara är långsammare eller mindre intensiva, utan repetitiva, diskontinuerliga, utan klimax och spekulativa. De bygger på en uppfattning om icke-samvaro eller tillgänglighetsavstånd (access distance) och vilar på slumpmässighet som en princip för samvaro. I studien används beröring som ett verktyg för att göra de subtila, omgivande egenskaperna hos rum av Samtidighet uppenbara.

Även om rum av Samtidighet utvidgar koreografens roll till frågor som rör organisering, kan de inte reduceras enbart till produktionsfrågor. De omformar det konstnärliga uttrycket i enlighet med begreppet "tillgänglighetens estetik" (Aesthetics of Access, Graeae): att undvika normativa tidslinjer blir till en form av ömsesidig förhandling, individuellt gränssättande, cyklikalitet och djupt lyssnande. De kräver en kontinuerlig och omsorgsfull koreografisk praktik som är lyhörd både för uttalade och framväxande tidsmässiga behov.

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started the second artistic part; the Saari residence allowed us to investigate and temporarily close it. The Bezirksamt Pankow made the last days of rehearsal and performances in Berlin possible. Thank you also to GSE, who kept calling my studio's house company to push them to inspect and test the wheelchair lift, and to Theater Thikwa for supporting the collaboration with Addas Ahmad, including the crazy paperwork all the way. Most importantly, thank you to the Theater Academy of the Uniarts Helsinki for providing a supportive, encouraging, and tremendously patient environment for the research and for granting me two years of salary, whose calming and productive effects I could have never imagined before.

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strong force in the whole process. From the very beginning of our contact, I felt a critical dedication that became a central incentive to keep moving, reading, thinking, and feeling, even when tired or confused. The encouragement, especially in moments of doubt, and the knowledge of contemporary dance were unbelievably valuable. Thank you as well to my external examiners, Giulia Paladini and Kirsten Maar, for the patience in following up, for continuously waiting for the next iteration, and for repeatedly giving precise feedback on the process.

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two around this doctorate made the whole project feel warm. It was a source of energy, without which I would have certainly lost my direction more often.

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1. Introduction

Welcome. I am delighted that you are here. My name is Silja Korn. I am the master of ceremonies tonight.

I am white and a woman. I am 1.58 tall and have red-brown short hair. I am wearing grey clothes and very nice glasses. They are silver and have strings of pearls on the bottom rims with grey and clear translucent small pearls.

I am blind.

I will now introduce you to the rules of the evening. Then I will describe the dances and deal with any discrepancies. I won't solve them, but I will at least describe them... Anyone who wants to follow me is very welcome. Those who don't are welcome too.¹

Research questions in context

The concept “spaces of Simultaneity” emerged from my artistic research project on time and temporality in choreographic practice. Exploring the concept of “crip time” through the lens of choreography, the project examines the production and presentation of dance as a situation in which multiple temporalities and perceptual processes can co-occur.

1 Extract from “welcome text”, second artistic part *LATE*. Premiere 22 June 2024. Studio Storkower Strasse Berlin.

An interest in crip temporalities and crip time – a term established within disability activist contexts that questions normalized rhythms and efficiency standards in society through lived experience – has accompanied me for some time, long before initiating the research project in 2019. As someone who has accumulated chronic, autoimmune diseases throughout my life, I have frequently dealt with periods of waiting (for medicine or doctor’s appointments), interruptions (when trying to bring my endocrine system back on track), acuteness (when my body demands attention in ways I cannot ignore), recovery phases, diagnoses, and prognoses. For many years, while still relatively young, the temporality of my life and its particularities could be hidden or compensated for through extra personal investment. I consider it my privilege to have had access to the contemporary dance scene before what Ellen Samuels discusses as “coming out”². In 2020, however, hiding the effects of my health situation became impossible during a global pandemic. Due to the progression of my chronic conditions, while also navigating the effects of a pregnancy, I grew increasingly aware of just how much time can transform into a tool of exclusion. Even as health risks became more manageable over time, this reevaluation did not cease. On the contrary, the fact that the pandemic lasted significantly longer for me than for most of my colleagues only made these impressions more marked. Confronting temporal isolation, medical norms of age, daily rhythms, and the stages of growth during pregnancy, alongside the ruthlessness of statistical prognoses and medical futures, made me realize that normalized times and temporalities needed a closer look, both in my life and in my work. I thus decided to focus my research in this direction and, from then on, began to address the times in which I organize, create, and present dances, exploring crip time as a choreographic strategy.

2 Ellen Samuels. “My Body, My Closet: Invisible Disability and the Limits of Coming-Out Discourse.” *GLQ: A Journal of Lesbian and Gay Studies* 9 (1–2 (2003)): 244.

As much as directing attention to my time and temporality and organizing rehearsals, being in a studio, and planning a performative event accordingly was exciting, this development in my research also scared me. The notion that crip time as a choreographic strategy would isolate me in my own temporal universe made me question the direction of the research. Would the concept of crip time in practice set up awkward situations of unrelated temporalities, evoking liberal utopias of personal freedom? Or how to think of togetherness? How could we conceive of a way of experiencing collectivity if there was no guarantee that we could experience a similar time at all? Could we conceive of togetherness beyond concepts of synchronicity, and which agency would that give to choreographic practice? The research terrain and my personal worries thus led me to formulate a question that, at the same time, reflected a long-standing artistic interest in collectivity: How to share time if we cannot share time?

While the exploration of crip time could also have initiated a very personal approach to time and movement, this question quickly extended it into choreographic terrains, encompassing situations with more than one body. Exploring togetherness beyond shared timelines, conforming rhythms, and matching processes of perception, I began to investigate both time and mood as choreographic material, wondering how spaces of simultaneous temporalities would affect me: If my timing changes out of the ordinary, how does that influence my relationships to others? In what ways does a crip-timed situation create a specific relation between bodies? Thinking of these relations as affective textures that bodies create in non-synchronous spaces, I was interested in the atmospheres that crip-timed situations produce and the potentials for meeting each other that they carry.

In this text, I will trace the research development, concepts, ideas, and practice results, as well as ambient materials, that emerged from working with crip time in practice. In the following 218 pages, I will unfold the idea through several lenses, including reports from practical

research, personal experience, and borrowed knowledge from the fields of choreography, disability studies, and dance studies.

Related fields and main concepts

Disability studies have become a hot topic in recent years, not only in the arts. This goes hand in hand with intense debates surrounding terminologies and correct referencing in academic and activist contexts³. Before addressing choreographic practice, I thus want to clarify the terminology I use, as some of the terms may be upsetting or troubling, as well as give an account of how they provided a critical perspective from which to approach the project.

First of all, I will use the term “crip” rather than disability throughout. Instead of referencing a medical or biological understanding of what disability is, I value the diversity of physical and intellectual perspectives that are included in the reappropriated term crip as a political position. Crip, following Robert McRuer’s crip theory, refers to the experience of a lack of access to the world, much more than a medical diagnosis or definition⁴. In that sense, crip theory does not concern itself with speaking about the bodies and minds of those labelled as disabled, but with resisting “the multiple forms of compulsory able-bodiedness that structure our society.”⁵

- 3 Kim Q. Hall, “Reimagining Disability and Gender through Feminist Disability Studies: An Introduction,” in *Feminist Disability Studies*, ed. Kim Q. Hall (Bloomington: Indiana University Press, 2011), 1-10 and Carrie Sandahl, “Queering the Crip or Crippling the Queer? Intersections of Queer and Crip Identities in Solo Autobiographical Performance,” *GLQ: A Journal of Lesbian and Gay Studies* 9, nos. 1–2 (2003): 25–56.
- 4 Robert McRuer, *Crip theory: Cultural signs of queerness and disability* (New York University Press, 2006), 1-76
- 5 op. cit., 33

Alison Kafer, in the introduction to her book *Feminist Queer Crip*, goes even a step further in distinguishing the terms crip and disabled when she writes:

According to both Sandahl and McRuer, disability studies and crip theory differ in orientation and aim: crip theory is more contestatory than disability studies, more willing to explore the potential risks and exclusions of identity politics while simultaneously and ‘perhaps paradoxically’ recognizing the generative role identity has played in the disability rights movement.⁶

Crip, for Kafer, thus contains more of a political gesture of contesting medical definitions and mapping exclusions, while claiming a perspective beyond compulsory able-bodiedness. Philosopher Kim Q. Hall emphasizes the critical dimension of the term crip, arguing that crip not only attacks a medico-biological definition of bodies, but also the political environments in which they are embedded. “Crip theorists critique the neoliberalism of a rights-based, inclusion-centered approach to disability justice (McRuer 2006: 2). Thus, rather than assume the common ground of disability identity, crip theory questions the normalizing boundaries that define membership in the category of disability.”⁷

The term crip thus relates more closely to an understanding of disability, which Alison Kafer calls the “political/relational”⁸ model. Here, bodies are not disabled by their physical, cognitive, or psychological condition, but by “built environments and social patterns that exclude or stigmatize particular kinds of bodies, minds, and ways of being.”⁹

6 Alison Kafer, *Feminist, Queer, Crip* (Indiana University Press, 2013), 15.

7 Kim Q. Hall, “Feminist and queer intersections with disability studies,” in *The Routledge companion to feminist philosophy*, ed. A. Garry, S. Khader, and A. Stone (Routledge, 2017), 406.

8 Kafer, *Feminist, Queer, Crip*, 4.

9 op. cit., 6.

Disability is not considered to be a fixed state of a body or a mind,¹⁰ but rather a relation of body or mind to their environments that undergoes constant changes and repetitions. The responsibility for change, consequently, is not reflected in medical cures or heroic individuals that surpass their restrictions, but lies in the political and social relations in which bodies are embedded, which need to be investigated for the ableist practices they may or may not reproduce.

Within disability studies, the meaning of the concept and lived experience of disability is not understood to be an inevitable, unmediated result of bodymind impairment. Instead, disability studies theorize disability as an important social category whose contingent meanings are forged, negotiated, and transformed within a cauldron of lived experience and relationships, conceptual and built architectures, normalizing ideologies, and the globalized uneven distribution of life chances.¹¹

There is an essential difference to the social model of disability, introduced primarily by British sociologist Mike Oliver¹², in Kafer's political/relational concept: whereas the social model puts the focus entirely on the role society plays in the experience of disability, the political/relational model responds to the expansion of the concept of disability (i.e. including people with chronic pain) and to the demand to not relativize the physical aspects of their experiences. The central divergence between

10 Kafer, in addition to McRuer's concept of compulsory abled-bodiness, creates the term "abled-mindedness," emphasizing the lack of attention learning disabilities have received in crip literature so far and calls for a stronger focus into this direction; see Kafer, *Feminist, Queer, Crip*, 19.

11 Hall, "Feminist and queer intersections with disability studies," 405.

12 Mike Oliver, "The Social Model in Action: If I Had a Hammer," in *Implementing the Social Model of Disability: Theory and Research*, ed. Colin Barnes and Geoff Mercer (Leeds: The Disability Press, 2004), 18–31.

these two models lies in the question of cure, to which the social model tends to have only insufficient answers. If the problem is located in the social circumstances that disable people, medical treatments are essentially a concession to ableist norms. The political/relational model that Kafer proposes, in contrast, understands the experience of disability as a political relation and conceives of questions of cripness and cure as decisions to be taken by the individual.

In the following chapters, I often refer to the political/relational model, avoid medical or social definitions, and write about the “experience of disability.” In German, I would use the word *Behinderungserfahrung* instead of *Behinderung* to clarify this differentiation. The expression “experience of disability” emphasizes the reality of the effects of ableism on the bodies and minds of people, acknowledges the diversity of social and political relations that bodies and minds might find themselves in, and respects the multiple ways in which they locate themselves on the wide spectrum of these relations. Sometimes, though, this term seems too cumbersome. Therefore, the terms *crip* and *cripped* hopefully transmit these decades-long discussions around definitions, names, reclaimed names, and understandings of our bodies and minds. These discussions will likely grow even more in the coming years.

Knowing that *crip* is not a medical condition but a perspective through which reality is experienced, I appreciate Lisa Johnson’s and Robert McRuer’s claim that *crip* is an epistemological space¹³, in which both theoretical, experiential, and political aspects have their own rights. Kim Q. Hall refers to them when calling for knowledge produced in and beyond academia to look through the lens of disability.

In their 2014 special issue of *The Journal of Literary and Cultural Disability Studies* McRuer and Johnson use the term ‘cripistemology’

13 Merri Lisa Johnson and Robert McRuer, “Cripistemologies Introduction,” *Journal of Literary & Cultural Disability Studies* 8, no. 2 (2014): 127–47, <https://doi.org/10.3828/JLDCS.2014.12>

to invite reflection on the meaning of disability as an epistemic space, a space from which one can know and a space from which knowledge might be reconceived (2014: 149).¹⁴

Because crip perspectives are in no way similar but, rather, defined by a loose collection of bodies with various symptoms, conditions, and perspectives,¹⁵ I believe that the term crip needs to remain, to a certain degree, a practical term. What crip comprises might be better seen through its practical “coming into being.” This is not to relativize the term into unrecognizability, but to point the finger at the political dimensions of disability and to undermine claims to exclusivity by medical fields over definitions that serve to maintain an ableist division between normal and not normal. Cripistemology, in my understanding, needs (artistic) practice. It depends upon dis- and uncovering, through practice, the corners in which ableist norms and politics are lurking. Because they are not always clearly detectable and – as I have noticed more and more throughout this research – they reside in the smallest of details. “Crip spacetime doesn’t live within a disabled individual; rather, it lives in the material-discursive situation through which disability becomes. Further,

14 Hall, “Feminist and queer intersections with disability studies,” 413.

15 In the frame of this specific research, I decided to use “bodies” synonymously with “bodyminds.” While being aware that a specification of forms of discrimination – able-bodiedness or able-mindedness – might be important in some contexts, this research, after all, is research in choreography. In this respect, the research does not care about diagnoses or sources of different experiences of reality, it does not differentiate categories such as physical impairment, learning disability, Deafness, chronic disease, neurodiversity, or otherwise, but simply looks at the multiplicity of perspectives as artistic strategies that embody different realities and temporalities. Because of that, and for the sake of the conciseness of words, the term “bodies” is used in this commentary as a general denominator.

crip spacetime as a reality is rarely perceptible to those not experiencing it,”¹⁶ writes Margaret Price in *Crip Spacetime*.

Another concept that will appear in the text and which might, at this point in time, not be familiar is the “aesthetics of access.”¹⁷ As Sealey and Lynch discuss in “Graeae: An Aesthetic of Access – (De)Cluttering the Clutter,”¹⁸ the British theater company *Graeae* has developed the term significantly and made it known during the past ten years, and it has since been widely adopted in the field. The aesthetics of access indicate primarily that modes of access are not applied after an artistic work is completed (for example, an audio description or a sign language translation that accompanies a finished piece and – often enough – is hidden away from an audience that does not ask for such tools) but, instead, that access tools are to be understood as creative agents in their own right, planned and integrated into the process of making and often displayed to the entire audience. Aesthetics of access thus do not treat accessibility as a matter of translation but, rather, as its own process of making and displaying, thus generating a different cripistemological spacetime. As Nils Rottgardt and Lisette Reuter write in their article on the aesthetics of access on the website “Theater Übersetzen. de,”¹⁹ the tools with which to integrate access can be manifold, and can range from integrated audio description and the visualization of sound

16 Margaret Price, *Crip spacetime: Access, failure, and accountability in academic life* (Duke University Press, 2024), 74.

17 “Access,” Graeae Theatre Company, accessed 17 June 2025, <https://graeae.org/accessibility/>

18 Jenny Sealey and Carissa Hope Lynch, “Graeae: An Aesthetic of Access – (De)Cluttering the Clutter,” in *Identity, Performance and Technology: Practices of Empowerment, Embodiment and Technicity*, ed. Susan Broadhurst and Josephine Machon (Basingstoke: Palgrave Macmillan, 2012), 60–73.

19 “Aesthetics of Access,” Rottgardt, Nils/Reuter, Lisette, accessed 5 March 2025, <https://theateruebersetzen.de/theater-barrierefreiheit/barrierefreiheit/aesthetics-of-access>

through bodies or stage materials to creative captioning and the haptic sensibility of costumes for the whole audience.

If accessibility becomes a creative tool, the question of what this entails is impossible to define. This means that the aesthetics of access is not only a young concept but also, by definition, not a delimitable field. When considered in relation to crip as a practical term, the aesthetics of access becomes a vast field of experimentation, moving along a spectrum of reflections on access that are intertwined with personal perspectives on barriers. They can possibly make visible understandings of crip that have not yet or hardly been dealt with before.

Perspective(s) on choreographic research

With concepts like cripistemology and the aesthetics of access in mind, I am interested in how crip perspectives affect and are affected by aesthetic choices. Alex Arteaga and Emma Cocker in “Practices of Phenomenological and Artistic Research” write that artistic practice engages in “not only observing the phenomena but also simultaneously producing phenomena, ‘artistic phenomena’.”²⁰ When reading this article, I understood that the choreographic research I was interested in was an inside-out process of observing, reflecting, and producing phenomena in and between bodies, exploring and changing their relationships through choreographic measures.

The experience of working as a choreographer from a crip perspective raised many questions concerning my own practice. Disability studies and dance studies analytically reflected those questions and proposed lenses through which I could evaluate my practice beyond my intuitive understanding. Choreographic practice tested and felt out

20 Alex Arteaga & Emma Cocker, “Practices of Phenomenological and Artistic research” *Phenomenology & Practice*, 17(1) (2022): 38. <https://doi.org/10.29173/pandpr29522>

these lenses, exploring proposed spacetimes that could be perceived from them, then uncovering more questions. The practical parts of the research thus tested the limitations of the choreographic processes that I was familiar with, enabling new experiences and relations to my own and other people's bodies.

I understand choreographic practice as always reenacting social and political categories with and through which bodies move, think, and act. I believe that artistic practice needs to be reflected in, by, and through theoretical concepts in order to critically examine its own habits and presumptions. At the same time, academic concepts reach their boundaries when confronted with the realities of crip bodies. The complicity of both traditions (academic disciplines and choreography) in ableist procedures is too deep to favor one approach over the other. Rather, I would like to see both fields as forces that can push each other out of their respective comfort zones. Theoretical reflections provided ways to find words for the sometimes faint, subtle, or complex phenomena observed in the research, as much as they echoed the political presumptions that shaped its foundations.

In turn, this political perspective is an aesthetic one. Carrie Sandahl writes in "The phenomenological turn in disability arts - Crip time and disability aesthetics"

This movement does not simply describe art created by people with impairments but more often describes art by those artists who are curious about exploring the shared and unique particularities of disability embodiments, perspectives, politics, values, and how each of these particularities of disability embodiments can be mined for aesthetic value in content and form.²¹

21 Carrie Sandahl, "The phenomenological turn in disability arts: Crip time and disability aesthetics," *Contemporary art and disability studies*, ed. A. A. Wexler & J. Derby (Routledge, 2019), 125.

While access justice is mostly born out of bare necessity, it is also an aesthetic choice that includes crip bodies within the “social imaginary”²² from which they have been excluded in ableist societies for quite some time. This artistic research, therefore, looked for ways to expand the fields of normalcy in all possible directions, including some rather unforeseen ones.

Now, after an intense 1.5 years of focusing exclusively on practical research, this commentary will trace its way back through the artistic-theoretical jungle and reflect on the perspectives that emerged from it. The temptation to leave both aspects of the research in their own right is great, but the curiosity about what will happen if I try to bring them together outweighs it. Thus, in the following chapters, I will include theoretical references in the reflections on the practical research, while attempting to do justice to the choreographic tools, thoughts, and feelings that emerged from it. Through this approach, my hope is to illuminate spaces of Simultaneity as critical practices.

Scope of the research

I see my research very much as a process of specification of my own interests and artistic desires, whose initial impulse is still relevant, yet has gone through moments of peeling away, sorting out, and readjusting perspective.

The project started in 2019 with the research title *Yes, address me as a location*. At the beginning of the research, before focusing entirely on crip time as a choreographic strategy, the project looked at spatial and temporal orientations in choreographic frameworks. Coming from

22 “Crippling the Keynote – Opening Conversations,” in *Owning Spaces – Conversations and Actions from Bed*, Carrie Sandahl, Kate Marsh, and Noa Winter, Zoom conference, 1 September 2021, <https://conference.making-a-difference-berlin.de/en/events/crippingthekeynote>.

a queer-feminist theoretical background that I brought together with experiences from queer and crip artists, I was interested in questioning how the spatial and temporal set-ups of performative situations make bodies perceptible. As will be further discussed in chapter 3, feminist and critical race scholar Sara Ahmed's concept of "orientation"²³ was a central inspiration for thinking about potential choreographic situations as disorientations that would affect the relations between performers and audience members, and disrupt norms of uprightness, self-reliance, and flow.

The first artistic part, relating mainly to this framework, had several open studio sessions before the public event, which allowed me to test and try out choreographic ideas in immediate conversation with visitors. This proved valuable, especially as the public event had to be postponed several times due to the pandemic, leading to an almost one-year gap between studio explorations and the presentation. Also, because of the pandemic, some of the choreographic explorations had to take place in different locations, with one research participant joining discussions and tryouts via Zoom.

The first artistic part (*Yes Contours Time Disorientation xt*) finally opened to the public in September 2021 in Heizhaus, Uferstudios Berlin, and was live-streamed to reach a home-bound audience as well as an audience in Helsinki. The public event of the first artistic part was framed as a performance because I was interested in examining performances and the set of conventions and expectations that they carry with them as orientations. *Yes Contours Time Disorientation xt* addressed some of those spatial and temporal conventions in performance through strategies of disorientation.

A few of the strategies and ideas made it over from the first to the second part, while some were abandoned in light of the new research

23 Sarah Ahmed, *Queer phenomenology: Orientations, objects, others* (Duke University Press, 2006), 66.

focus on time and temporal choreographic set-ups. With the new research title *All late, all babe*, the second artistic part began after a parental leave in July 2022. It contained five practical research blocks in April/May 2023, comprised of a residency at PACT Zollverein in October 2023, a period in May 2024 at my studio in Berlin, a Saari residency in June 2024, and final rehearsals and a public event in my studio in Berlin again. The public event *LATE* opened its doors on two consecutive evenings in late June 2024 in Studio Storkower Strasse, a studio space in an industrial building in Berlin-Prenzlauer Berg.

Since funding for the second artistic part was complicated to procure, the production side of the project could not be handed off to someone else continuously, and production questions were mostly mine to take care of. While sometimes overwhelmed with the workload this generated, I also welcomed the indistinguishability between questions of organization, dancing, and presentation as an integral part of this project. It allowed me to consider the full range of access questions in relation to the timeframe of the research project. Instead of beginning the research after the studio situation had already been established, and half of the temporal scope of the project was already settled, I could also address questions of production as research questions. The whole process of production and presentation of dance became the object of my choreographic practice, and not a single thing could be considered neutral or irrelevant, including the way performers are addressed to take part in the project, the time that rehearsals were scheduled, the way tickets were sold, or the urban contexts in which the studio and performances spaces were embedded. It occurred to me halfway into the research that crip practices actually call for choreographic practice to be understood in this expanded sense.

The term “expanded choreography” has caused some intense discussions in the European and North American dance scene, roughly between 2010 and 2016, as it differentiated choreography from dance as a form of individual expression and conceived of choreography as a

practice organizing movement in general. This might involve movement not only of bodies but also between bodies, as well as between bodies and thoughts, materials, constellations, etc. The critique that this understanding opens doors to a neoliberal, hyper-flexible practice that does not care about the material it is working with, articulated in Moritz Frischkorn's contribution "Expanded choreography between logistics and entanglement" in Johannes Birringer and Josephine Fenger's *Tanz der Dinge/Things that dance*²⁴, is a legitimate objection in my view. When insisting, however, that choreographic practice can, in the same instance, also organize stillness, rest, and care, the concept has a different, less flexibilized ring to it. Moreover, it allows for treating spaces, times, materials, and bodies as part of a social/relational situation in which access is defined through precisely their interaction.

In *Choreographing Problems*²⁵, dance scholar Bojana Cvejić argues for making not only movement between bodies, materials, and thoughts the subject of choreographic practice, but also "forms of labor"²⁶.

This would mark a step beyond the specific problematization within contemporary dance and performance by virtue of philosophical thought, where the inorganic regimes of dance and choreography might help us formulate, and attempt to solve, if only temporarily, problems which socially and politically structure everyday life.²⁷

24 Moritz Frischkorn, "Expanded Choreography between Logistics and Entanglement," in *Tanz der Dinge/Things That Dance*, ed. Johannes Birringer and Josephine Fenger (Bielefeld: Transcript, 2019), 121-128.

25 Bojana Cvejić, *Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance* (Palgrave Macmillan UK, 2015)

26 op. cit., 231.

27 ibid.

From the perspective of integrating organizational questions as matters of research, thus integrating reflections on our forms of labour in the study, I align with an expanded notion of choreography. From my perspective, it allows to look at how crip forms of labor have an immediate effect on the ways bodies meet and affect each other. A cripistemological perspective on the relations on and across stage makes it necessary to think about choreography as a field of relations between bodies, materials, circumstances, conventions, places, and times demanding continuous artistic care.

Considering that artistic research is not only about inventing new things but also about – to use the words of my collaborator Liz Rosenfeld – “feeling it out,” I became worried at some point in the practical research that I was producing while lacking the instruments to deeply understand what I was producing. To grasp the experiences of the two artistic parts, each needed its own specific ways to reflect on and document the subtle outcomes of the research.

The first artistic part included interviews with research participants and members of the public who came to the showings and performances. These interviews proved crucial in redirecting my attention to aspects of space, time, materials, and bodily relations that I had missed, but which would steer the research further.

In the course of the research, the more it dove into the question of crip time and accessible concepts of time in choreographic practice, the more my collaborators and I realized that we had not even been aware of the hidden, standardized temporalities and our own temporal needs. They had been too closely intertwined with everyday life and routines. Instead of developing access, it thus became necessary to simultaneously uncover where temporal barriers lie. In the second artistic part, I began focusing more on my personal experience of time, rhythms, and durations, and engaged in a writing practice. I started to write “moodiums”, in which I put into words the subtle qualities of how my body and moods affected my experience of time from summer 2022 onwards.

They situated my own body within the research, and when I opened these writing exercises to my collaborators, it made it easier for them to notice their own temporal experiences and requirements. The individual experience of time, how time is lived through our bodies, became thus the center of the writing.

Phenomenologist and dance researcher Sondra Fraleigh, in the article “Consciousness Matters,”²⁸ outlines the relationship between the body as the center of a (temporal) experience and the translation into other media. “Articulating an experience, painting it, or somehow putting it in another medium can reinforce the experience. Nothing serves to replace it, however, the experience itself is intrinsically valuable.”²⁹ While thus holding a sensual and affective experience through the body central, Fraleigh discusses the potential meaning that might be derived from articulating this experience, for example, in writing. To derive meaning was exactly what the writing practice intended to do: I wanted to bring to awareness, contextualize, and distill meaning to experiences of comfort, discomfort, ease, complication, frustration, or happiness emerging over the course of the choreographic research. This, however, created new experiences of its own, as often the reflections through writing opened new connections and questions. Through writing, we uncovered temporal barriers that we had previously overlooked and found perspectives that became relevant in the choreographic practice. This turned writing into a research tool in its own right, a criptestemological perspective on time was emphasized through writing. The moodiums steered the research into unforeseen places, with twists and turns leading to many of my aesthetic decisions.

To trace these aesthetic decisions, this commentary therefore incorporates several of the moodiums. The paragraphs relating to the

28 Sondra Fraleigh, “Consciousness Matters,” *Dance Research Journal* 32.1 (2000), <https://doi.org/10.2307/1478276>

29 Sondra Fraleigh, “Consciousness Matters,” 58.

practical and theoretical research are indented left, and the moodiums are indented to the right. I have tried to intersect them so that the thematic or ambient connections they share become visible. Sometimes, they relate to each other in more than one way. Writing this commentary feels very much like braiding the different forms of engagement together, taking the strands that took place in parallel and bringing them into one complex hairdo. What I like about the braiding metaphor is that, in a braid, the linearity of the different strands seems constantly interrupted. Even if we assume they continue somewhere in the back, the different strands appear and reappear out of nowhere, especially when the braid is laid in circles.

I assume that the commentary will be read linearly. The construction of it, however, applies the idea of a braid laid in circles. It keeps coming back to topics, thoughts, feelings, and phenomena that have appeared before, picking up and losing different strands again; the whole thing might feel more like a bun than a continuous build-up.

Collaborations and collective access

Choreography is always a collaborative practice. Whether the collaboration is between project participants or between one project participant and an audience, a relational dimension is always inherent in dances as performances. To grasp and discuss this relational dimension, it was essential for me to work with a group of collaborators who were simultaneously interested in working with their bodies in movement and in reflecting together on the relations we performed. In the first artistic part, this group consisted of performer and filmmaker Liz Rosenfeld, performer Tanja Erhart, space designer Giulia Paolucci, and dancer and light designer Hanna Kritten Tangsoo. In a month-long research block and four open studio sessions, we explored altered temporal (and spatial) choreographic settings and their relational qualities.

Because the public event of this part had to be postponed for more than a year due to the pandemic, the artistic part was presented in a different constellation. Liz Rosenfeld had to drop out, and instead Hanna Kritten Tangsoo took on a performative role as well. For the public event, the research group was surrounded by composer Iftah Gabbai, producer Monica Ferrari, technical directors Fabian Bleisch and Daniel Paiva de Miranda, and the artist collective PSR, who funded the residency at the Heizhaus of Uferstudios, Berlin.

In the second artistic part, when the collective dimension of performance became part of the research question itself, questions concerning sharing time or the experience of togetherness became central. The headline “How to share time if we cannot share time?” concerned the time of project participants and the time of audience members. This made it even more crucial to work with a group of collaborators that would shed light on choreographic processes through their bodies from a wide array of perspectives. The further our bodies would drift apart in terms of access requirements and experiences of time, the more conspicuous the research question would become. I was thus interested in working with a group of collaborators whose perspectives would span several crip communities and areas of expertise, fostering cross-community relations.

I addressed a total of eight professional performers and dance scholars to take part in the second artistic part of this study. With five of them, the research process began in April/May 2023. Ariane Hassan Pour-Razavi, performer and writer from Berlin; performer and visual artist Matilda Carlid; Daria Dominique Heun (formerly Dönch), dancer in Berlin; dance studies scholar Gerko Egert; and one additional anonymous participant agreed to meet on days to discuss, feel out, and practice crip-timed working schedules. Once in a while, we were joined by Jojo Büttler, a performer from Berlin who had heard about the project and wanted to take a peek into the process. Not everybody in the original group remained involved until the final presentation. Instead, Addas

Ahmad, a performer from Berlin, joined the group in autumn 2023, along with choreographer and performer Dasniya Sommer and performer and photographer Silja Korn in spring 2024. In the summer of 2024, for the presentation of the second artistic part, composer Iftah Gabbai, technical director Fabian Bleisch, and production assistant Merle Wurl joined the process.

In all these collaborative settings, I was the research director, who guided the process through the research plan and leading questions, maintained an organizational overview, and allocated time to prepare, propose, and reflect. I made the organizational and aesthetic decisions and conducted the evaluations afterwards. Due to the nature of the research, it was vital for me, however, to create a space in which every person in the research group felt confident enough to follow not only their own movement impulses but also their affective responses to spatial and temporal settings, each other, and proposed ideas. Moreover, it was essential that they made these responses available to the project, thereby allowing me to reflect on and adjust the choreographic situations I was proposing. This seemingly paradoxical method points to the collaborative nature of performance, while outlining a sphere of accountability for the party initiating the process. Especially from the point of view of access, this negotiation between research and accountability, openness, and safety was a field of inquiry. Access to the research was part of the research itself. The next chapters will show in more detail how I addressed the unstable division between collaboration and my responsibility from various perspectives.

There were aspects of access that I did not address artistically, though. In the preparation of the research, a number of collaborative agreements and consent forms had to be signed. This fact already threw us right into the center of the problem: of course, none of the templates I would use to draft those forms would exist in simple language. On the contrary, the language was generally so complicated that it would be hard to understand with a screenreader. It became clear that, as the

person responsible for access to all relevant information concerning the process, I had to provide information and allow for agreement or disagreement through other means. All documents provided by the university were first translated into German and then into simple language in collaboration with expert Kirsten Czerner-Nicolas and an advisory group she collaborates with. Later on, I either sent the forms digitally to research participants or we met in person or on-screen to go through them orally. If things were not clear or we didn't reach a mutual agreement, we engaged in questions and conversations around those uncertainties or concerns, attempting to find a common solution. All agreements and expressions of consent were either videotaped, signed digitally, or made in person. Rather than putting on display research participants' ability to consent – as was predominantly the case in my early ethics seminars regarding “vulnerable groups of people”³⁰ – this research approached the question of consent through the notion of access: if there is a problem in communicating conditions, principles, and consent, it lies within the communication itself.

To follow up on access requests and foster well-being throughout the research, the group held feedback sessions and one-on-one conversations with me to address feelings of isolation, collaboration, and access. These talks were vital for the readjustment of the research organization and reflection on the tools that we were working with. Because in this specific research topic, the organizational and aesthetic dimensions, access, and artistic decisions were deeply intertwined, the responsibility for enabling differentiated well-being for everybody was not always easy. To agree on which decisions need to be taken by whom was a continuous process of identifying, negotiating, adjusting, differentiating, and renegotiating – all with the acknowledgment that nothing is certain. The collective dimension of the research was, in this sense, as much a

30 I believe this approach and the politics of working with crip artists has changed by now in university contexts as well.

dismantling of a collective process as a process in itself. Throughout the research, I realized that this kind of collective dismantling demanded an agreement to establish the grounds upon which we interact. Part of the project, in the second part, became a collective agreement that we would not tolerate discriminatory language and behaviour, and that we would all understand that creating access within artistic situations is a sensitive process of mutual care. It was helpful for everyone to know that there were people outside to safeguard this process, such as supervisors and university lawyers.

Authorship and publication ethics

The collaborative agreements also acknowledged that the research groups were creating knowledge together. Especially in the practical parts, choreographic settings were developed in and through everyone's access needs, collaborative agreements, tryouts, collective discussions, and individual reflections. None of the individual research outcomes, therefore, can be claimed as individual ideas. In particular, the choreographic situations of the artistic parts and their documentation are to be understood as collectively authored. All research participants thus have the right to publish or use individual results of the collective research for their own practices and develop them further.

All Zoom talks, various studio tryouts, and both public events during the research were recorded, such that the research generated quite a large amount of video and photo documentation. This made it possible to follow up on tryouts quite easily. The practical research parts created an archive through which I could rummage wildly at later stages of the project, picking up and dropping ideas, strategies, and materials again. Given my limited memory capacity, I rely particularly on these video and photo materials when writing as well. They allow me to think about the research in a non-chronological manner, connecting dots that didn't

relate in time, and creating a feeling of non-linearity that underpins the research topic.

The aesthetics of access is still a relatively young field of research that has not yet fully arrived at academic institutions (at least in Central and Northern Europe). As mentioned above, I believe it should remain closely connected to the lived experiences of crip artists and publics, rather than being understood primarily as an academic field of research. Therefore, I see the research as a project that will hopefully sow seeds both within and outside of academia, rather than seeking to protect it through overly tight authorship regulations. The work literally needs many voices to strengthen the claims and aesthetics currently under development. Furthermore, crip artists often go above and beyond their own access requirements to take part in artistic projects (hopefully not in this one), and the opportunity to use, develop, and author knowledge created in these frameworks is an important way to avoid ableist hyper-productivity and individual efficiency standards.

The entirety of the research project – including the collections of texts, choreographic strategies, research outcomes, evaluations of practical research processes, documentation of presentations, academic publications, and this commentary – is nevertheless authored by me. I take responsibility for its consistency and integrity and understand it as my contribution to a field that may already have developed in many directions, towards and away from this research, by the time this commentary is finished.

2. Choreographic strategies

moodium 13.12.2022

Yesterday, I thought about parental time as no time, the time that one does not perceive, a time so scattered that there is absolutely no continuity, maybe as Arteaga and Emma Cocker refer to liminality³¹: a living-through only without linearity.

In this sense, the time of performances, the clear time frame of when you do not have to worry about passing time, is quite a pleasure. Performance time is not no time but empty time. This time frame that allows you to give up the responsibility of building or not building continuity through time is what makes all the difference. Maybe continuity or focus is not even the factor that makes or breaks the pleasurable experience of a performative event, but precisely that it is not you (as a guest) who has to take care of the course of time.

31 Arteaga & Cocker, "Practices of Phenomenological and Artistic research," 28.

Choreographing disorientation

I understand myself very much as a choreographer, and I always have been busy creating spaces and times for bodies. Also, personally driven by the experience of crip time as a time of isolation during the pandemic and the question of how to relate to others, my interest, from the start of this research project, was not so much oriented towards a physical practice for my own body. Instead, the question of how to arrange spaces and times for more than one body became central. While aware that investigating the organizational principles of dance and performance obviously does not mean that movement practices remain substantially the same, I still concentrated on the frameworks of choreographic practice in this study, understanding this, first and foremost, as a step toward making space and time for movements to emerge.

Bojana Cvejić defines choreography as a practice that consciously works with the ability to create change³². Movement is not conceived as the movement of bodies but, rather, between them. Relations between bodies and the affective changes that occur through dance have, in Cvejić's understanding, the power to change perception. Bodies thus do not express themselves through dance but enact new possibilities through it. Thinking of choreography as a practice that operates through the constellations of bodies turns it into an inherently collaborative practice between performers and spectators.

As someone educated and very inspired by the relational way of looking at choreography, even before the doctoral research began, I felt the need to better understand the term affect, which plays a crucial role in Cvejić's thinking. At the beginning of my study, I thus dug deep into the theories of feminist thinkers such as Judith Butler³³, Laurent

32 Cvejić, *Choreographing Problems*, 28–95

33 Judith Butler, "From Bodies That Matter: On the Discursive Limits of 'Sex'," in *The Routledge Reader of Gender and Performance*, ed. Lizbeth Goodman and Jane de Gay (London: Routledge, 1998)

Berlant³⁴, and Sara Ahmed³⁵ which have politicized affect as something that is not pre-social or only generative of change, but itself incorporated in structures of repetition: for example, how heterosexuality carries an affective charge of fulfillment in life, femininity becomes associated with enjoying being looked at, female explicitness repulses, or male bodies must always be empowered and expansive. In these debates, bodies channel and transfer affect along lines of seclusion and division. Here, affect is not only that which is generated in movement, but also that which keeps bodies in place. The feminist politicization of affect, in that sense, conceives of feelings and bodies as societal, reclaiming them from a privatized sphere. It points towards affect as both a conservative and a transformative power. British-Australian writer Sara Ahmed, in *Queer Phenomenology*, captures the double-directionality of affect in the term orientation³⁶. Orientation indicates that, through a specific direction in space, we can “see” certain things but not others, and a reorientation allows us to see and feel anew, generate new proximities and relationships. Through orientation, Ahmed draws a connection between questions of gender, gender relations, and phenomenology, understanding both as quasi-spatial and temporal issues.

Orientations involve directions towards objects that affect what we do, and how we inhabit space. We move toward and away from objects depending on how we are moved by them. [...] First, I am directed toward an object (I face it), and then I take a direction toward it (for instance, I might or might not admire it). While directionality might be twofold, this ‘twofoldness’ does not necessarily

34 Lauren Berlant, *Cruel Optimism* (Durham, NC: Duke University Press, 2011)

35 Ahmed, *Queer Phenomenology* and Sara Ahmed, “Happy Objects,” in *The Affect Theory Reader*, ed. Melissa Gregg and Gregory J. Seigworth (Durham, NC: Duke University Press, 2010), 29–51.

36 Ahmed, *Queer Phenomenology*, 25-64.

involve a sequence in time: in seeing the object I already apprehend it in a certain way, as a certain 'it' that has qualities that might attract or repel me, or even leave me indifferent, which might affect how 'it' enters my view and whether it stays in view or passes from view.³⁷

Especially the temporal dimensions of how Ahmed unfolds the idea of orientation appeared to be interesting for this research. While claiming that orientation does not necessarily involve a temporal linearity, Ahmed develops the concept through notions of sedimented histories, repetition in the presence, and extension into the future. It thus describes an understanding of location and direction in space that contains dimensions of past, present, and future. Orientation is a term that thinks embodiment not only in a spatial but also in a temporal sense. It, therefore, became a very influential term in my research and remained a lens through which I looked at my choreographic strategies. It allowed me to practically work with the relations of bodies as potential for change, disorienting affective charges, while simultaneously exploring and reflecting on the role time and temporality play in this regard.

Fellow artistic researcher Mayfield Brooks explores the term disorientation as a potential means of creating change from a queer and decolonial perspective. Whereas all disorientation, for Brooks, starts with a physical experience, it reaches formations of identity and community as well. Moreover, the destabilization of understandings of blackness is its whole purpose in Brooks' research. "I want to extract a quality of *being in blackness* that lives in a place that's not stable."³⁸ For this continuity of destabilization, Brooks engages in an improvisation practice that seeks

37 op. cit, 28

38 Mayfield Brooks, "IWB = Improvising While Black," *Contact Quarterly Journal* 41 No.1(2016): 33-39, 35.

to disorient the “hypervisibility”³⁹ of the black body. Similar to my own study, Brooks thinks of disorientation as a practice rather than a problem.

Also, from a crip perspective, the notions of orientation/disorientation seemed to be a fruitful backdrop for a choreographic study that sought to investigate and change the ways crip bodies relate through choreographic practice. Canadian sociologist Thomas Abrams has written about extending the concept to bodies with disabilities in “Disability, Queer Phenomenology, and the Politics of Personhood.”⁴⁰ In reference to Robert McRuer, he speaks of a “compulsory ability”⁴¹ that is reproduced through repetitive orientations with and towards disabled bodies. “Like Ahmed, they [the repetitions, J.R.] emphasize orientation, in that disability emerges in moments of disorientation when bodies are made to appear as different because they do not ‘follow the line.’”⁴² When not following a line, for Abrams, bodies are marked as disabled and, thereby, are put in place. Following Abrams’ reasoning, a disorientation would already occur when compulsory ability were not accepted, be it in theory or in practice.

Around the time of reading Abrams’ text, I watched an artistic work in Berlin that exemplified his hypothesis through choreographic means. In Monster Truck’s and Theater Thikwa’s collaboration *Zugabe*⁴³, performer Addas Ahmad and the audience engage in a game around applause, fame, and power. Here, Ahmad responds to the audience’s responses, demands applause, and, with uncompromising candor, challenges the audience’s habit of being generous and well-intentioned, yet superior

39 op. cit., 38.

40 Thomas Abrams, “Disability, queer phenomenology, and the politics of personhood,” *InterAlia: A Journal for Queer Studies*, 11a (2016), doi.org/10.51897/interalia/HHYL6349

41 op. cit., 15.

42 op. cit., 22.

43 *Zugabe*. Concept: Monster Truck; with Addas Ahmad; Theater Thikwa, Premiere 9 October 2019. Accessed 12 October 2019

to a performer with a visible disability. *Zugabe*, for me, was a choreographic intervention into subtle forms of discrimination in which crip bodies are made into the object of affect (i.e., pity), but not expected to respond. With Thomas Abrams' text in mind, I came out of this show thinking that disorientation had occurred here. A crip body became relatable on his own account, self-determined in affective response (by being so not cute).

Coming out of *Zugabe*, I realized the affective change it had caused within me. I sensed the disorientation "under my skin" and began to think about the new knowledge that it had spurred in me: a very new affective relation to the performer whom I had known previously and, obviously, always had approached in a very specific way. The "felt under the skin" disorientation I experienced spoke about the past orientation I had come with as much as the new possibilities that emerged from the experience I had made. This kind of knowledge of past and future relations, embedded "under the skin," becoming potent in the ways bodies inhabit spaces, is what I, in the following, began to call *hypodermic knowledge*. This term allowed me to understand the changes that choreographic works might affect in a felt, physical sense. While the terms orientation and disorientation seemed to point toward a more choreographic or spectator's capacity of evaluating the relationships of bodies, materials, ideas, and concepts, hypodermic knowledge appeared to emphasize the felt and lived dimensions of change. While the terms orientation and disorientation, to me, suggested an awareness or even an overview of an affective space, hypodermic knowledge allowed me to relate to the complexity of felt relations as they were embodied.

Yet, the term disorientation became a productive lens through which I could conceive of choreographic practice and crip time not only as a concern for access but as a laboratory investigating relations to and knowledge of myself and others through interfering with spaces and times of choreographic set-ups. The perspective of orientation/

disorientation thus supported a research for constructed spacetimes⁴⁴ that do not only hold access for specific groups, but in which the rules of interaction, aesthetic expectations, and experiences are entirely different. This is the point that continuously fascinates me about the aesthetics of access: It can point to the limits of choreographic practice itself when outlining the way its habits and conventions contribute to standards of normalcy. In “Feminist and Queer Intersections with Disability Studies”⁴⁵, Kim Q. Hall claims that crippling philosophy means to understand that what is conventionally conceived as the non-philosophical or irrational not only helps to clarify what is philosophical but also to influence what it can consequently become. The uncontrollability of a choreographic process of disorientation is what excites and possibly encourages me the most to dive deep into the question of crip time as a choreographic strategy.

Scores - a panorama of approaches

Maybe precisely because crip time is, as the Critical Disability Studies Collective (CDSC) at the University of Minnesota writes, “a concept arising from disabled experience,”⁴⁶ it cannot be limited to one approach to time. To grasp the multitude of perspectives and experiences that might be implicated in the concept, the research addressed choreographic strategies of crip time in multiple ways. Applying a constructivist

44 Nina Mühlemann, “Crip Spacetime Im Theaterraum. Zugang als Ästhetik und Prozess,” in *Bildung.Macht.Diversität*, ed. Serena O. Dankwa, Sarah-Mee Filep, Ulla Klingovsky, and Georges Pfruender (Bielefeld: transcript Verlag, 2021), 275–284; Margaret Price, *Crip Spacetime: Access, Failure, and Accountability in Academic Life*.

45 Hall, “Feminist and Queer Intersections with Disability Studies,” 414–15

46 “Crip time”, Critical Disability Studies Collective/University of Minnesota, accessed 22 May 2024, <https://cdsc.umn.edu/cds/terms#:~:text=Crip%20time%3A%20A%20concept%20arising,differently%20than%20able%2Dbodied%20folk>,

approach, the research created choreographic scores that addressed the production and presentation of dance from various perspectives. Susanne Franco and Gaia Clotilde Chernetich, in the blog *Dancing Museum Glossary*, summarize the use of scores in the contemporary dance scene that has become rather popular in recent years.

In the performing arts, a score is identified as a set of instructions, guidelines, or tasks related to the creation of a performance that serves as the starting point for improvisation or as a communication tool for generating movement and action. It can assume multiple forms, from oral to written, from drawn to painted, and from analogue to digital.⁴⁷

I have worked a lot with scores throughout my choreographic practice. Especially in research, I found them useful for their constructivist capacities, their potential to interfere with one specific aspect of making or presenting a dance. They thereby provide experimental grounds within which presumable necessities, certainties, rules, or conventions can be modulated, adjusted, or abandoned. Choreographic scores, in a way, almost function like laboratories in which the factors influencing the experiment can be modified. As Sally Banes writes in *Terpsicore in Sneakers*, scores turn the attention in dance away from individual expression or feelings and direct it towards the interaction of bodies and guidelines, whether they come in the form of spaces, timelines, or words.

In analytic post-modern dance, movement became objective as it was distanced from personal expression through the use of scores, bodily attitudes that suggested work and other ordinary movements,

47 Susanne Franco and Gaia Clotilde Chernetich, "Score," *Dancing Museum* blog, accessed 22 May 2025, <https://www.dancingmuseums.com/artefacts/score/>.

verbal commentaries, and tasks. Tasks were a way of producing impersonal, concentrated, real movement—goal-oriented in an immediate sense.⁴⁸

Although it is obviously possible to work with expression in choreographic scores (by turning a form of expression into a task), in scores, the relationships between bodies, spaces, materials, and other bodies can be distilled from the complexity of choreographic situations. The display of scores thereby allows, as Banes emphasizes, choreographic procedures to be perceived by performers and the audience alike. They divert the gaze to the methods and tools that choreographic practice applies. “The analytic post-modern dances pulled the spectator into the process of choreography, either by direct participation or by baring devices.”⁴⁹

Exposing the temporal structures at work in choreographic practice was clearly one of the key motivations of the research. Scores served as methods to identify structures and conventions; to recognize tempos, rhythms, and durations that research participants felt comfortable with; and to modify conventions or presumptively necessary practices in choreographic practice.

Modifying those structures and conventions, changing the habitual times and rhythms in choreographic practice, was, in a second step, a way to work with disorientation. Scores gave me the opportunity to specifically examine temporal structures in choreographic situations, engage with their political and social implications – however microscopic they might be – and construct temporal settings that could orient bodies differently towards one another. The first research score, therefore,

48 Sally Banes, *Terpsichore in sneakers: Post-modern dance* (Ebook Adobe Digital Editions. Wesleyan University Press 1987), chapter 10

49 *ibid.*

needed – as Eleanor Baur writes in *everybody's performance scores*⁵⁰
 – to get practical.

SCORE FOR THE OLD SCHOOL

1. TURN OFF YOUR COMPUTER
2. GO TO THE STUDIO
- 3.

Whether 3. necessarily needs to occur in a dance studio or elsewhere, or whether it even needs to result in dance, may be unimportant here. What is essential is that the research on ableist structures in the production and presentation of dance cannot be of a purely analytical nature. Just as *crip* is a practical term, the research with scores made clear that *crip time* is experiential, grounded in its practical definition by the bodies involved. In a third instance, scores thus served as practical research tools to make the concept of *crip time* available as a multiplicity of time experiences.

In *All late, all babe*, this created a panorama of different approaches, ranging from structured improvisations to interactions with spatial conditions to writing tasks, sometimes circulating around a similar topic, sometimes addressing very different observations or problems. In the following chapters, I will discuss the scores bundled together around topics such as spatial disorientation, linearity of time, or touch. Sometimes, in these bundles, individual scores overlap, contradict each other, or can be considered a sequence. However, they all maintain a similar point of attachment, a common objective or problem.

Some of the scores were combined in the end to create the public events of the first and second artistic part. Especially in the second

50 Eleanor Bauer, "Score for the old school," in *everybodys performance scores*, ed. Alice Chauchat, Mette Ingvarsen, Zoe Poluch, Kim Hiorthøy, Nadja Hjorton, Stina Nyberg (everybody publications, 2010), 29.

artistic part, the scores served not so much as improvisational tools anymore, but rather as generators of fixed movement phrases. As will be further discussed, to make perceivable different temporal agendas in a shared performative space and to have them create a form of togetherness beyond synchronicity, a choreographic fixing of the temporalities emerging through the movement scores appeared necessary. In the end, the improvisation on the scores was abandoned in favor of a tighter temporal organization of the performative space, even though the scores remained a lifeline for the performers in case this organization shifted due to unforeseen circumstances.

The scores developed in the research not only served as tools to rethink and re-feel choreographic situations, movements, and relations but also serve, in a way, to document our process. By writing them down, we documented the structures and relationships we wanted to address, as well as the modifications we came up with. Franco and Chernetich write:

It [the score, J.R] also represents one of the possible ways to access the origin of the creative process and serves as a device to document an artefact or a choreographic work, thereby enabling its transmission to future generations of artists and spectators. During the performance transformation from a live act to its traces and from the sign to a performance exploration, the score, as both a tool of documentation and a performance device, as well as its potential enactments, remain “inter-dependent” and complementary to one another.⁵¹

Following this idea, I decided to use the scores we developed as part of the research documentation in this commentary, marking them in italics as a third typography for a qualitatively different type of text, next

51 Franco, & Chernetich, “Dancing Museums Glossary”

to research reports, conceptual reflections, and personal experiences and impressions in the moodiums.

3. YES CONTOURS TIME DISORIENTATION *xt* – Processing orientation in the first artistic part



Version of a *space of obstruction* during the research on the first artistic part, 10 November 2021 at Heizhaus Berlin ©Juli Reinartz

Choreographic discomfort as a starting point

During the time I was drafting the research project, I felt an intense discomfort with choreographic practices to make performances known and tourable. Presumably givens (i.e. working with skilled performers who can submit their bodies to choreographic visions and dramaturgies) caused me to pay attention to the micro-politics within choreographic practice. Questioning traditional choreographic frameworks was not a new thought for me. On the contrary, I have been encouraged to do that throughout my artistic education. This time, however, it felt different because the reasons for my discomfort were rather subtle and faint at this moment.

While trying to understand my discomfort better, the aforementioned theoretical concepts of orientation and disorientation provided a lens through which I could conceive of it as a driving force. That said, there was always a sense that the queer-feminist perspective on orientation was not my main point of interest. Whereas the feminist perspective in Ahmed's texts had a big relevance for understanding choreography as a politically embedded, affectively potent practice, feminist takes on dance and performance were very popular and alive at that time; queer-feminist performance was a thriving concept in the contemporary dance field in Central Europe. As much as it felt important, it didn't feel urgent to investigate it further through artistic research.

Digging further into my discomfort, I became aware of the spatial orientations that the crip bodies I had been working with in my previous choreographic projects were encountering. I realized how basic choreographic set-ups, such as uprightness or mobility, create situations that mark crip bodies and expose them in exotifying, "cutifying" or condescending readings. Connecting step by step the concept of orientation to crip experiences, I began to articulate aspects of my uneasy feelings. In a research plan from the beginning of 2021, I finally articulated it like this:

This research picks up on Ahmed's term [orientation] and extends it to notions of disability. Based on writings by disability scholars such as Thomas Abrams, Petra Kuppers, and Kim Q. Hall, the claim is made that choreographic practice needs to rework orientations in performative set-ups in order to make bodies beyond health and learning ability norms become visible differently.⁵²

A few months into the project, I thus began to look at predominantly spatial orientations as matters of my study. I focused on investigating choreographic strategies that can interfere with the idea that bodies on stage are expected to move or appear upright, mobile and self-reliant. This mindset shaped the first phase of practical research.

Spaces of obstruction

Due to the pandemic, the practical research phases were postponed several times. There were two weeks in November 2020 when working in person in Germany was possible again. Tanja Erhart, however, who had to travel from another country to Berlin, was unable to cross borders and worked with us remotely, appearing in a small Zoom window during both rehearsals and the regular showings we organized. Maybe it was this very time and its de-normalized working conditions that made us even more prone to experimenting with space and time of performative situations.

52 Research plan *Yes, address me as a location– A research on disorientation as choreographic strategy*, March 2021,1.



Rhinestoning the walls in the first artistic part, 1 November 2021 at Heizhaus Berlin ©Juli Reinartz

We started with an experiment in which we glued endless amounts of rhinestones to the walls of Heizhaus, attempting to divert lights and make the contours of bodies hardly visible. We dreamed of a place so full of rhinestones breaking the light that it would be hard to focus the gaze. Not only did we miss the scientific dimensions of this attempt in our fascination with *rhinestoning* (for example, do eyes always adjust to the light conditions we could manufacture), we also never had enough rhinestones for the dimensions that this huge industrial building would have needed. For a while, we glued the stones to the wall as a practice in itself, getting carried away in its details and unproductivity. Soon, however, we gave up. Being out of stones, we knew that something like this would happen only with a sponsorship, if ever.

In the next step, we experimented with obstructing the ways in space so that linear, unobstructed movement through space would be crossed by sudden, inconvenient, or difficult-to-surmount obstacles. Giulia Paolucci, responsible for the space and clothes design, and Fabian Bleisch, our technical director, took down the light rigs from the ceiling and placed them on the floor. In this collapsed space, not only did the distance between floor and ceiling and thus verticality seem to have disappeared, but also some performative assumptions, such as the preference for self-contained movement with maximum mobility, were unhinged. This *space of obstruction* was a great setting. Working with it up until the end of the first research phase, we realized that it quite precisely mirrored the feeling of circumventing or surmounting obstacles in an ableist environment, and enjoyed the definition of movement it created. It caused a performative rhythm in which the movement flow was constantly interrupted, mobility became rather dangerous, and crossing the space took double, triple, or even quadruple the time it usually takes us. The days we spent in *spaces of obstruction* shifted the group's conversation more and more towards temporal aspects of performance. We explored preferred bodily rhythms in contrast to performative expectations and delved deeper into the question of what a

bodily rhythm might be in the first place. The *space of obstruction* thus felt like a disorientation to the choreographic practice of crafting a fluid rhythm and a comprehensive duration for a dance.

Decompression – CTPxt

The discussions about mobility, obstacles, and bodily rhythms led to another experiment that lasted throughout the entire first research phase. Aiming to avoid choreographically predefining a rhythm and instead accounting for the actual physical needs and desires of each person, we introduced a rule called *decompression*. Instead of focusing on performative tasks, *decompression* encouraged participants to pay attention to physical needs such as thirst, hunger, the need to use the restroom, tiredness, pain, feeling overwhelmed, disappointed, or excited. When memories or sudden thoughts like making a phone call to grandma or sending a message to a sick friend surfaced during dancing or performing, *decompression* prompted you to follow these impulses. The simple rule was to act on needs and desires rather than prioritize performative tasks.

Score: Decompression

Try to be as clear as possible about your performative task. If you have too many questions, it won't be possible to add the layer of decompression. Before starting the task, take an inward moment. Set an alarm for 5 minutes. Lie down, feel your body, and think about the things that you need to nourish it: water, food, sugar, warmth, air, hugs, treatments, sleep, etc. Think about how you are feeling: Is there anything that bothers you, makes you happy, sad, nervous, excited, takes energy, or occupies your mind? Are there tasks or activities that you want to do, address, or finish for a long time?

When the alarm goes off, get up again and begin the performative task.

Try to keep in mind that you are the center of this network of wishes, desires, and tasks. You bring it with you even if you are performing. If now memories of things that came to you while lying down pop up again, follow the impulse. Give them time and be clear about an ending. Then return to the performative task.

While the idea of *decompression* might seem liberating, it proved practically difficult for the research group to follow through. Perhaps because this score requires double (or even triple, quadruple, quintuple) attention to maintain all needs and desires, *decompression* felt more like a challenge than a relief.

This challenge made clear that individual needs and rhythms do not simply exist and can be called upon when needed. There was no liberating an individual's need or rhythm from a performative task; they simply wouldn't show. When engaging with *decompression*, we either collapsed with our focus into individual desires and needs or ended up following a common choreographic protocol. In the following, we therefore learned to view *decompression* itself as an artistic intervention rather than a liberating tool. We treated it as an experiment that revealed chrononormative frames in dance as well as boundaries of choreographic setups. However, it was not a tool for encouraging other rhythms or tempos. *Decompression*, ultimately, was not what I was interested in. A different approach to normative times and choreographic protocols was needed.

In the linking paper for the first artistic part, a document submitted two weeks before the public presentation to the university and examiners linking the artistic presentation to the research plan, *decompression* was renamed *CripTimePerformanceTraining (CTPxt)*. Even if it didn't entirely do what I was interested in, it became part of the public performance in a relatively raw form, mainly because I considered it important to see how this loosening of a choreographic frame would play out in the presence of an audience. Expectedly, *CTPxt* was almost not used by the performers during the performance – except for a few moments

to get water – which led me to drop, or at least drastically transform it, in the following research phase.

moodium 23.11.2022

It has always been bad, my concentration, but now, after 2,5 years of the pandemic and a baby, it is essentially a disaster: I think one thought and escape from it immediately. I decide to do something and forget what it was. I write the first word of a sentence and get up in order to turn up the heating. I sit back down and do not remember what I wanted to write previously. I look at the screen in order to continue writing and begin. Only to end up correcting my typos from before. I try to suck it up and think about something relevant, and end up thinking about how difficult it is to do a doctorate. I need to stop waiting for something to happen on its own. But it is also the right moment for things to happen.

Waiting and distracting myself from waiting. If I were to perform like this, to be constantly distracted, it would be a funny show. I would dance and stop all of a sudden when passing a mirror in order to explore a good length to which I should cut my hair next time. I might interrupt anything for a short moment in order to scan *eBay Kleinanzeigen* on my phone for garden chairs. I would often warm my fingers on the heating for a moment.

Performance in a loop

One aspect of the experiments with *decompression*, however, subsequently became a guiding principle for the entire project and how we continued to think about time in performative situations: to account for the fact that, through the score, some parts of an event might be missed, the research group discussed priorities. Would it be more important to ensure that following one's needs and desires was possible during the

performance or to prioritize keeping everything short and concise so that continuous participation would be less challenging for performers and spectators alike?

Considering that pauses constitute a significant element of access and the possibility of full attendance, we finally developed the concept of a performative structure in a loop: we decided for the public performance to repeat a specific follow-up of scores three times.⁵³ Therefore, it would be possible to be late, take breaks, miss parts, and return without missing any part of the performance. The *performance in a loop* allowed different individual navigations through time and released the tension between the collapse into individual needs versus a choreographic protocol by introducing a structure in which concepts like missing out, not following, or doing the wrong thing do not dissolve the structure but simply open possibilities for the next round.

The loops, however, obviously stretched the demand on the performance. To be concentrated for three loops instead of one was a request that needed to be discussed in the research group. While *decompression* was the incentive for creating a *performance in a loop*, it was now needed in return. It became the choreographic tool that made it possible to even think about looping by allowing for a discontinuous participation, for taking breaks, zoning out, joining back in, and repeating.

A combination of *performance in a loop* and *decompression* was easier said than done, however, since, under the predicament that performers could leave the space to follow spontaneous needs and desires, it either became necessary for the rest of the group to hold the space, or the choreographic structure would fall apart, and there would be no loop to enter back into. Although cherishing the potential for things to fall apart and for a performance to become an open situation in which all conventional (also temporal) agreements with an audience are put

53 The public event of the first artistic part was therefore two hours and 36 minutes instead of 52 minutes long.

on hold, we decided against this option. It felt important to insist on researching new structures instead of just letting structures fall apart.

In *Yes Contours Time Disorientation xt*, it was decided that the group would hold space for each other while one or two people took a break. Even if that meant that one person was left alone in space, the performance would continue in whatever way possible regarding bodies present, materials available, and remaining personal energies.

Score 1: Performance in a loop

Create a sequence of scenes or scores with a clear beginning and end. This is your loop. Make sure this loop is known to everybody actively involved.

Decide how many times to repeat the loop. Two is too few if you want a world to open. It may appear as the first and second part.

Perform the loops with individual breaks.

If you go on a break, check that there is at least one person performing who can continue the performance in whichever way they seem fit.

The looped structure, during the first artistic part, also allowed the audience to take breaks, so that spectators could leave and enter the space whenever they felt necessary or liked. Some left already after 25 minutes, some stayed for all three loops and dozed off in between, some took a short break outside or in the bar next door, and came back. Witnessing this set-up play out, I realized a crucial point I wanted to emphasize but didn't yet have the tools to express artistically: I felt the need to clearly distinguish the concept of a *performance in a loop* from the format of an installation. Instead of switching contexts (theater with museum), I was interested in having the differing contexts and expectations of how bodies should behave in the respective frameworks collide. Rather than clarifying the format through recontextualization, I was interested in uncovering the orientations repeated in choreographic structures through changing their temporal conventions. It

was therefore essential for me to keep thinking of the loops and rule of *decompression* as a performative framework. The question of how to artistically strengthen this distinction continued to haunt me throughout this research project, all the way to the second artistic part.

Being low/soft architecture

Another spatial experiment on disorientation that we engaged with in the first artistic part was called *being low/soft architecture*. The linking paper stated that *being low/soft architecture* avoids the portrait perspective for both performers and audience members “in order to question uprightness, symmetry, and self-reliability in movement”⁵⁴. Inspired by the long-standing criticism of dance artists on the “tyranny of verticality”⁵⁵ as well as the idea that a different body organization in horizontal movement could offer new orientations towards crip bodies, I wanted to explore ways of moving beyond portrait perspective.

In relation to that, Tanja Erhart introduced the movement exercise *head below pelvis*, which is as simple as it sounds: it asks you to keep your head below the level of your pelvis, which creates not only a new motoric organization when moving through space but also unusual perspectives on the body.

Score: Head Below Pelvis

Keep your head below your pelvis at all times, no matter if you are moving or staying still.

54 Linking paper for the first artistic part *Yes Contours Tim Disorientation xt, 2*.

55 Banes, *Terpsichore in Sneakers*, chapter 5.



Juli Reinartz during a study on *head below pelvis*, 1 November 2021 at Heizhaus Berlin ©Giulia Paolucci

Getting from one corner of the space to the other with *head below pelvis* means to use your hands as legs, roll or push with feet or hands. Needing to stretch means reaching with your legs up in the air and your clothes falling in the other direction, exposing everything one might not want to have exposed. Watching someone through the legs not only makes you see them upside down but also exposes the butt, making it the first thing the other person perceives. The ways one watches and is being watched might come across as awkward or funny, bodily communication might be difficult to understand, and intentions might not be read as wished. *Head below pelvis* thus created an entirely different sense of physical organization and relation, disorienting our notions of gravity, body weight, mobility, and contact. It thus disoriented us within our own bodies as well as in our relationships with each other and the audience.

As a consequence of *head below pelvis*, beanbags were introduced to the studio. We realized that the big seating cushions would not only allow for frequent changes in position and, therefore, be more accessible

for multiple physical needs but also invite a low horizontal position. The decision was taken to get as many as possible for spectators as well. Once the thirty beanbags that we had collected all over the city entered the studio, we experimented with *head below pelvis*, also in a resting position. The soft space the beanbags provided began to feel not only like a stage setting but also like an architectural frame that supported our bodies.

In the following weeks, we discovered that we could also blur or dissolve the contours of our bodies through these beanbags. We began to cover them in a heavy, black, and shiny pond foil, which would make them feel and behave differently, in a way, through the additional weight, more like a body. When wearing black clothing, our bodies would visually melt into the bean bag mass when resting in it. Through the stark colour contrast between black foil/clothes and light skin, our uncovered body parts would stick out and appear, at the first instance, disassembled, unconnected to a body. In the heap of thirty heavy black beanbags, we thus found back an aspect of *spaces of obstruction* that we had previously looked for: a space that, by way of its own construction, would disorient the reading of our bodies. By visually dissecting our bodies, the beanbags disoriented our physical integrity. We thus experimented around the question of a space that “blurs visibility with too much stuff, too many distractions, too many cross-connections”⁵⁶.

When discovering the possibility of blurring contours with the beanbags, another movement practice was developed in combination with *head below pelvis*. We began to try to confuse bodies and beanbags even more by throwing ourselves into the beanbags and the beanbags into the air, enjoying the weight of bodies and materials and moulding the space through the impact of weight (the weight of our bodies and the weight of the beanbags were quite similar due to the pond foil). This moulding practice has not been formulated as a score because it

56 Linking paper for the first artistic part *Yes Contours Time Disorientation xt, 2*.

developed organically out of *head below pelvis* as a resting practice in the beanbags. It simply combined the idea of a *space of obstruction*, a mouldable, supportive architecture, and the effects that the practice of *head below pelvis* had on our bodies. As such, it became a scene in the presentation of the first artistic part.

All these experiments resulted in the score *being low/soft architecture*, a moving space in which the floor and the furniture support bodies in multiple positions, moulding architecture to needs, and blurring the contours of bodies and materials.

Score: Being low/soft architecture

Collect many beanbags in one colour and gather them in a relatively limited space.

Dress in the color of the beanbags. Whatever body part is not dressed in this colour should stay naked.

Lie or stand upside down in the heap of beanbags and slowly start to move through this landscape of obstacles. Investigate the possibilities of the space.

Keep your head below the level of your pelvis. Embrace the effort that this might cause and take time for moments of rest in the beanbags for this. Mould the space to your needs.

After a while, focus on the weight of your body and the weight of the beanbags. Play with both. How much effort or strength do you invest, and what is heaviness that you enjoy?

After a while, switch focus again: how do you relate to the other people in space now? How do you deal with your own and their body weight and organization now? How do you connect?

The soft architecture, in the public event, was extended beyond the stage. The floor was covered with a four-centimetre layer of foam material across the stage as well as the audience area, and the audience was offered a variety of different seating options (also chairs). The largest

part of the space and the majority of places consisted of beanbags, so that the audience felt invited to join the horizontal perspective during the event. In an introductory text that functioned as a tool for transparency as much as an instruction to a certain kind of awareness, audience members were asked to lie down, join the upside-down perspective, and discover their relationship to space and bodies.

Good evening, welcome.

Are you comfortable in your seat? Please get comfortable, but do not get too comfortable, you might still want to change perspective. The architecture of the space might still be changing. Maybe you want to change with it. Please let us know if you would like us to help you out with changing.

Ya, the artificiality of the situation ... we will have to work with it... We will have to work pretty much maybe... This is so beautiful.

[.]

You might want to dive deeper into your bean bag or crawl a bit out of it.

Maybe you want to give it a little stress test... Or sweat if you need to....

And then to have some water.. or juice?

Do you also need some extra sugar? Sugar sugar sugar.

Maybe you will wish to smile at one of us or laugh out loud.

Or maybe you want to cheer me on sometime.

Or you might want to turn your head in a different direction.

In any way, you will become part of this very soft architecture.⁵⁷

By introducing *being low/soft architecture* as a perspective to the audience, we aimed to explore the relationships between audiences and

57 Extract from “welcome text”, first artistic part *Yes Contours Time Disorientation xt*. Premiere 18 September 2021, Uferstudios Berlin.

performers when body organizations differ from conventional theater set-ups (i.e., sitting in theater chairs). We were interested in combining obstructed or altered physical contours with personal encounters, horizontality with activity. We recognized that this would also activate different body memories (the beautiful memory of feeling comfortable enough to lie down somewhere), and we were wondering about the effects this might have on relationships amongst performers as well as between performers and an audience. Which affective consequences might emerge from crossing body memories connected to rest with meeting each other? Which connections would show through watching each other upside down, apart of the well-rehearsed vertical effortlessness of movement?

moodium 24.8.2022

I was worried about not sinking in completely but being held upright in the go. I didn't want to be held upright again, but rather to research well sunk. I knew that she could do it perfectly. She is experienced, she sees when the lines of straight forwardness announce their arrival, and then she knows exactly how to circumvent, to make an elegant fall to the side and continue her way. She was not exactly a good roller, but her orientation upside down was fabulous.

The other person was mainly held back by her anger; she wanted too much or too little or something in between. In any case, she didn't want what I wanted, which was due to the nature of her body, so strong. She was also an excellent faller, but her mind was just not set on crawling yet. Anger is a bad crawler.

Being *low/soft architecture* as time sensitivity

Unexpectedly, during the rehearsals for the first artistic part and after the public presentation, *being low/soft architecture* brought a strong sensitivity for rhythm and time. The beanbags made soft noises with

every movement of performers and spectators sitting or resting. This was strongly perceived by many audience members, who told us about it after the performance or in interviews conducted in the aftermath. People spoke about the heightened sense of time that emerged from listening to the sounds of movement and heavy falls coming from the stage in relation to the sounds their own bodies made in the beanbags. At this moment, an idea of having these different rhythms of body sounds connect and create an acoustic space of multiple rhythms was born, which reemerged in the score *body sounds* in the second artistic part.

Furthermore, friend and frequent collaborator in former productions, as well as in the second artistic part, Gerko Egert, emphasized something important after watching the public presentation⁵⁸: To him, the sensation of our bodies being stuck in the beanbags, the heaviness that the architecture of the space brought with it, was an intense experience of inertia and effort. It made sensible the force bodies needed to apply to get out of them, and the time that it took to organize a space with so much weight, only so much human power, the temptation to rest, and the pleasure of feeling one's own weight with and through them. The sensitivity to weight that the beanbags created in our bodies stood in contrast to the ideal of weightlessness of romantic ballet and "the modern idealization of mobility associated with lightness and weightlessness," as Julia Ostwald puts it in a lecture at the symposium on dance and architecture in Ghent in November 2024.⁵⁹ The rhythms the beanbags emphasized in our bodies felt strange or even wrong on stage, energies felt alien. The interaction between the soft architecture as a choreographic element and architecturally disorienting movements thus brought about a temporality that fell out of traditional experiences

58 Gerko Egert, Zoom conversation 14 November 2020, interviewed by Juli Reinartz.

59 Julia Ostwald, "Choreographing ecologies of air and the afterlife of Romantic diaphanous matters" conference presentation at *Ecologies of Architecture and Dance* (Ghent, 27 November 2024).

of tempo, flow, and agility in dance. It proposed an approach to choreographic or dramaturgical expectations that persisted and even increased throughout the research project.

moodium 5.10.2022

In the morning, being infused by the dreams of the night, being heavy from rested muscles, testing the grounds on which to stand rather than lie suddenly. It is a struggle to get up to standing. It is a different energy economy in the morning than during the day, as if energies got invested into something but not rewarded, applied to the mattress, but now stuck and prevented from moving on. Energies getting stuck in support materials. Energies getting stuck in support materials is the black hole of crip experience. Energies getting lost in support materials is what makes crip time not only necessary but even more apparent. Micro-managing materials turns support into a black hole of energy. In that sense, support materials are the magnifying glass of body time; support materials are a swamp of time.

Reflecting on the first artistic part – Time as orientation

Gerko's observations once again drew attention to the role of time in choreographic practice. I became acutely aware of how much temporal frameworks provide orientation and began to question choreographic set-ups in relation to that. Can we understand disorientation also in terms of time? Does the breaking apart of temporal frameworks not only mean access for crip bodies but also a disorientation in how they relate to one another?

Time as orientation, time as an experience in which ableist norms and practices tend to live, had already become obvious in working

processes before I began my doctorate: in the production *Aftershow*⁶⁰ in collaboration with Theater Thikwa, memory processes broke apart a collective perception of time and erupted the idea of a shared space. Also in the music video *Contours*⁶¹, I had introduced individual timings to rehearsals: when dancing in different tempi, can we also rehearse in different tempi? These works, parallel to the doctoral research, made apparent that working with time, rhythm, and tempo challenges many choreographic habits and conventions. This realization, combined with the research results from the first artistic part, set in motion a reflection process on the role of time in my life. Being still rather deep into the pandemic and pregnant during my first artistic part, the following months of waiting for and giving birth after the public presentation left room for a lot of contemplation about time and my body.

What happened to me was what German theater scholar Benjamin Wihstutz describes in his text “On imperfect flow. Dis/ability Performance in Times of Pandemic.”⁶² While Wihstutz writes about how the pandemic became a catalyst to experience time differently, how time experience, for many non-disabled people, got closer to crip time, I simply got more aware of the time dimensions of my own body. With the desire for co-presence in my surrounding scene being so clear and my own temporal abilities being so markedly different, I needed to ask myself

60 *Aftershow*. Juli Reinartz. A collaboration with Theater Thikwa; By and with: Anne Sophie Mosch, Hilarius Urban, Konstantin Langenick, Addas Ahmad, Kerstin Buenaventura, Deniz Dogan, Tiana Hemlock-Yensen. English Theater Berlin. Premiere 11 December 2019.

61 *Contours*. Juli Reinartz. In collaboration with Ariane Hassan Pour-Razavi, Daria Dominique Dönch, Liz Rosenfeld, Matilda Carlid, Michaela Maxi Schulz, Silja Korn, Simona Schubertchová, Sophia Obermeyer, Tchivett, Teresa Erbach, Xiang Yun Fang. Cinematography: Imogen Heath. Video work released 31 October 2020 at Heizhaus Berlin.

62 Benjamin Wihstutz, “On Imperfect Flow. Dis/ability Performance in Times of Pandemic,” in *Out of Time? Temporality in disability performance*, ed. E. Backhausen, B. Wihstutz, & N. Winter (Routledge, 2024)

how my body would fit into the world of dance. How can I continue a choreographic practice regarding myself and my broader discomforts?

The various accounts of rhythm, energy, duration, and linearity of time that showed in and through spatial disorientation in the first artistic part connected strongly with this personal reflection. I asked myself what my time and experience would enable or disable in regards to choreographic strategies. My interest in time as orientation, temporal access, and disorientation in time grew so much that I decided to focus the research on crip time. First of all, as temporal access to performance in general. Second, as a choreographic strategy in itself, without knowing what this would mean at all.

moodium, 5.6. 2023

My crip time does not necessarily register as slower or faster. Rather, it means that I have a monitoring time running parallel to the pragmatics. It never stops, not even when I am sleeping. I am always on. Consequently, I am also always exhausted. I find myself in the limbo of alertness and exhaustion, which causes trouble for my concentration. I rely more on intuition than concentration. That means that a work/life-balance is out of the question, my self-care is work, handling of machines, and fighting extremes.

It's a very late capitalist body.

In my work, I am then busy with trying to find a focus. That is why pomodori timers are just irrelevant for me: it almost always takes the full 25 minutes to remind myself of what I wanted to concentrate on, and then a bell rings, and I am out of my thoughts. Also, my memory is really messed up, as if the too-muchness of sugar, thyroxin, and triiodothyronine has left it a little bit porous.

There are entire holidays whose existence I cannot remember, people fade in and out of my mind, and words sometimes are available and sometimes aren't.

I do not live with another speed or rhythm on a continuous timeline but in several timelines that interfere and compromise each other, confuse and dictate my pragmatics, and hold my desires somewhere in between. When Sloane Mitchell insists on “tasking” (instead of multi-tasking) as the new feminist ideal,⁶³ I can’t help but think about how inaccessible that is to me. Loving her for it, I know that I need to find another one. Hypertasking to the point of intuition, maybe.

In the following years, and even now, as I write and re-capture the thought processes, it feels like I am still somewhat specifying the topic: Can a term like *crip time*, essentially a term relating to various lived experiences, affect choreographic practice in general at all? What are the conventions of time in performative set-ups, and how is it possible to address them through practice? In which role does that put me as a choreographer? Which relationships are fostered, and which ethics?

While I understand the idea of a temporal disorientation as a first research result, the concept of disorientation moved to the background for a little while in the following research phase. The practical questions of what *crip time* can mean for my choreographic practice overpowered it, for a moment. It always felt like it was still lurking in every corner of the research; however, drawing a connection between *cripistemological* perspectives and practice-led research in choreography.

In the following, the new time dimension emphasized my reflections about loneliness and collective experiences in performance. What remains as moments of togetherness in a choreographic process when *crip time* is the starting point? Can an experience of togetherness be recovered from the falling apart of time experiences and realities? This question, the collective dimension of a choreographic approach to *crip time*, has been the headline of the project from 2021 onwards.

63 Erika Okuma as single mom editor in the Canadian TV show *Working Moms*. Catherine Reitman, Karen Moore. *Working Moms*, CBC Television, Season 7, Episode 9, 28 February 2023.



Tanja Erhart and Juli Reinartz in *soft architecture to support each other* in the dress rehearsal for *Yes Contours Time Disorientation xt*, 20 September 2021 ©Camille Lacadée



Hanna Kritten Tangsoo, Tanja Erhart, and Juli Reinartz in *moulding space and weight* in the dress rehearsal for *Yes Contours Time Disorientation xt*, 20 September 2021 ©Camille Lacadée



Structure of the public event of the first artistic part

Yes Contours Time Disorientation xt

Repeat 3 times

Dropping in/out - slow entrance

Welcome text

Head below pelvis - without beanbags

Being low/soft architecture - with beanbags

Being low/soft architecture - moulding space and weight

Being low/soft architecture - connecting bodies

Being low/soft architecture - use soft architecture to support each other

4. *LATE* – Processing time in the second artistic part

4.1 Exploded timelines

Referencing exploded timelines

After taking parental leave, I came back to the research project in 2022 and began to research the term *crip time* and its possible connections to choreographic practice at first through reading. The texts that discuss aspects of *crip time* are numerous. “First articulated in the early 1990s as a disability-centric emphasis on flexibility or extended time (Zola 1993), *crip time* has been theorized as a key construct in madness (Price 2015), loss (Samuels 2017b), and imagining a future queer-crip world (Kafer 2013),”⁶⁴ writes disability scholar Margaret Price. But the concept of *crip time* is not only hard to grasp because it has been academically placed in multiple contexts and relations. Going through many of the texts mentioned above, I realized that *crip time* is also hard to pinpoint because it is, in the first place, a negative concept. It indicates a diversion or disorientation from normative temporalities that are not easy to recognize.

64 Price *Crip Spacetime*, 79.

Alison Kafer's concept of crip time, in the book *Feminist Queer Crip*, underpins this understanding:

Crip time is flex time not just expanded but exploded; it requires reimagining our notions of what can and should happen in time, or recognizing how expectations of 'how long things take' are based on very particular minds and bodies... Rather than bend disabled bodies and minds to meet the clock, crip time bends the clock to meet disabled bodies and minds.⁶⁵

Kafer counterposes the multiple temporalities that crip bodies might inhabit to a normative "time of the clock." The clock represents a social-technical construct through which durations and paces are practically worked out. In a society in which time is always also a production time, the time of the clock is a fact according to which people can either perform or not. Those who do not or cannot are, sooner or later, excluded from life and work contexts. The time of the clock reinforces a dividing line between bodies and their expected productivity or care-intensiveness. Kafer's concept of crip time thus looks at the time experiences of those who, for whatever reason, want, need, or wish to veer away from the time of the clock and opens a space next to, around, or in between this social-technical construct. Kafer discusses crip time as an empowering term that calls for the explosion of the time of the clock through the temporalities of crip bodies.

As discussed previously, performance-making is production time. The whole process of the production and presentation of dance has temporalities that are interwoven with the normative use of the time of the clock. Whereas the assumption might be that norms are less strictly handled in artistic contexts, production budgets and audience attention spans speak a different language. Rehearsing longer than six weeks?

65 Kafer *Feminist Queer Crip*, 28.

Luxury. Skipping rehearsal days due to an illness? A problem for production logistics. Rephrasing the task at hand repeatedly so that everybody is on board? A pedagogical problem, not an artistic one. A show longer than an hour? A challenge to an audience already exhausted from life. Breaks? Need to be really well planned into the dramaturgy of the show.

Apart from the more obvious temporal norms that structure performance production, both dramaturge Jonas Rutgeerts⁶⁶ and performance studies scholar Bojana Kunst⁶⁷ write about the expectations that contemporary arts production sets towards the temporal self-organization of artists.

Over the course of this “projective time”, artists are expected to successfully negotiate both realized and unrealized projects in addition to projecting new imaginaries upon the future. However, such acts of imagination always depend on a successful calculation between the present and the future; the project can only be finished (or rather, the projection can only be completed) if there is a successful financial implementation that enables the promise to be realized in the end.⁶⁸

To finish a project to the end, artists must be capable of organizing their time according to project necessities in the most efficient way, facilitating seamless trajectories in its progression. Temporal metrics (the time of the clock), according to Rutgeerts, tend to lose more and

66 Jonas Rutgeerts, *Performing Temporality in Contemporary European Dance: Unbecoming Rhythms* (Intellect, 2023)

67 Bojana Kunst, “The project horizon: on the temporality of making,” *Maska, Performing Arts Journal* 149–150, vol. XXVII (2012), https://nowperformingarts.eu/index.php/2016/11/25/the-project-horizon-on-the-temporality-of-making/?utm_source=chatgpt.com

68 Bojana Kunst, “The project horizon: on the temporality of making,” paragraph I

more relevance and, instead, the expectation of a flexibilized, self-reliable workflow occupies equally life and work.

As Lara Shalson argues, our current temporal regime is no longer based on the regimentation of time, which ‘regulates and quantifies time down the smallest possible unit’ (2012: 103), but on a time that ‘flows, is continuous and interpenetrating’. Consequentially, our task as workers is to plug into this flowing temporality, adapting (or modulating) ourselves in accordance with its course. ‘[I]t is those who are best able to act instinctively, to “go with the flow”, who are most able to succeed within this structure’.⁶⁹

Artistic tasks such as following up a certain chronology in the organization of a project, anticipating an outcome, efficient schedules, and following up calculated working hours might not appear as a dividing norm to non-disabled, neuronormative people but, in fact, can pose an unsurmountable obstacle to those who have difficulties with chronological tasking, anticipating the physical condition of the next day, or simply depend with their timelines on the schedules of other people.

Performance making is thus full of ableist norms of self-reliance, efficiency, and fluent transitions both on and off stage. The more I dug into the concept of crip time in relation to choreographic practice, I realized that the orientation towards time in production and presentation processes of dance had a lot to do with my initial discomfort at the beginning of this research. I became increasingly aware of the expectations of endurance, self-reliance, and flow that stand behind the simple requirement of making a one-hour show with six to eight weeks of rehearsals.

In the following month of entering the new research phase, I began to look for examples in which choreographers have applied different

69 Jonas Rutgeerts, *Performing Temporality in Contemporary European Dance*, 162/3.

temporal systems of creating a performance, starting from the collectively produced pieces in the 60s and 70s. Here, time seemed to have been mainly considered as a resource to come together and negotiate democratic processes. The project *6 MONTHS 1 LOCATION*⁷⁰ took a collective approach to challenging contemporary temporal production logics by having seventeen artists stay in Montpellier at the same time, producing one piece in one location and collaborating in another. Going against the hyperflexibility of location, juggling multiple projects and shows, and several financial calculations at the same time, *6 MONTHS 1 LOCATION* experimented with the production time from the artists' side. Furthermore, there are also artists who watch the course of time unfold by installing materials or environments that develop over time, introducing non-human temporalities into the production and presentation of a performance (i.e., *The impossible forest* by Jared Gradinger⁷¹). Also experimenting with time through setting performances into installation contexts, seeking another mode of watching, such as Mårten Spångberg's *La Substance but in English*⁷², establishes another temporality for audiences and participants alike. Experimenting with temporal organizations of performances, therefore, is obviously not at all exclusive to crip contexts. Many experiments with time, however, are not accessible for crip artists or audiences due to their sheer duration or the self-determination of one's schedule. Diversions from production

70 *6 Months 1 Location*, with and by Saša Asentić, Younès Altabane, Eleanor Bauer, Kelly Bond, Bojana Cvejić, Jefta van Dinther, Juan Dominguez, Luís Miguel Félix, Thiago Silva Granato, Mette Ingvarsten, Gérald Kurdian, Xavier LeRoy, Inez Carrasco Lopez, Neto Machado, Chrysa Parkinson, Nicholas Quinn, and Eszter Salamon, July-December 2008, Choreographic Center Montpellier, accessed through *6 Months 1 Location*, edited by Mette Ingvarsten (Everybodys Publication, 2009).

71 *The impossible forest*, Jared Gradinger. Premiere 27.8.2016, Tanznacht Berlin. Accessed 27 August 2016

72 *La Substance but in English*. Mårten Spångberg. Premiere 2 May 2014. Moderna Museet. Accessed 20 March 2016, Märzmusik Berlin.

and efficiency standards from the perspective of crip time need to be conceived differently.

Additionally, of course, many crip choreographers apply crip time to their production processes, placing multiple bodily temporalities against production and efficiency standards. Here, crip time is often considered a central guideline for rehearsal. After some sketching of the field, I came to understand, though, that there hasn't been much research that engages with crip time as both a politics of producing and presenting and an artistic concept. There are colleagues, however, who have greatly influenced my thinking in this study. Some will reappear in moodiums, sketching out how their practices have influenced, pinched, or scratched mine. I will outline other practices that directly inspired artistic ideas in me on the following pages to lay out the artistic environment for the choreographic scores developed in the research.

First, I must mention the American visual artist Matt Bodett whose work I have never experienced live but read a lot about in “The Phenomenological Turn in Disability Arts: Crip Time and Disability Aesthetics,”⁷³ among others. In the performance *What I learned about healing*⁷⁴, Bodett reassembles a broken clay pitcher while the audience is watching. During the reassembling, the audience is asked to be silent and “consider what healing is in their life.”⁷⁵ When the pitcher is reassembled, the performance is over. When reading about this piece, it struck me how unforeseeable for an audience the process of reassembling must be; maybe Bodett takes breaks, seems to be slow, is missing a

73 Carrie Sandahl, “The Phenomenological Turn in Disability Arts: Crip Time and Disability Aesthetics,” 127-32

74 *What I Learned about Healing*. Matt Bodett. Gallery 400, Chicago. Premiere 2017. Accessed online 8 March 2023 on YouTube. <https://www.youtube.com/watch?v=9LfSsWjhwHw>

75 Matt Bodett, “How I Use Performance Art to Explore Healing From Schizoaffective Disorder” *The Mighty* magazine 29 May 2020, <https://themighty.com/topic/schizoaffective-disorder/performance-art-healing-mental-illness-schizoaffective-disorder/>

piece of the puzzle that an audience member has long spotted, is making mistakes in reassembling, or is done faster than it took someone to register in their thoughts. The process of reassembling is thus fragile, dependent on multiple factors, and extremely affectively charged for both the audience and the performer. It made me aware of some qualities of crip time that I hadn't considered to the same degree before: that it is a complex figuration of knowledge, senses, physical ability, personal preferences, and emotional relationships. I was reminded of Kim Q. Hall's "cauldron of lived experience and relationships, conceptual and built architectures, normalizing ideologies, and the globalized uneven distribution of life chances"⁷⁶ when watching Bodett's performance online. This realization carried me and the research very far, and I greatly admire Bodett's piece in this respect.

In the past years, some artists have emerged who have taken on time and temporality from a different crip perspective. Important impulses come from chronically ill artists who work with their need for rest as an artistic guideline. UK-based dance theater practitioner Rachel Meseguer Zafe and Berlin-based choreographer Angela Alves, for example, bring the concept of resting out of the private into the public space and ask what the public presence and sharing of restful activities can do. I have been connecting deeply with Zafe's "horizontal spectatorship"⁷⁷ due to its similarities with the practice of *being low/soft architecture*, as can be seen in the moodium on *A Crashcourse on Cloudspotting*⁷⁸. I have,

76 Hall, "Feminist and queer intersections with disability studies," 405.

77 Raquel Meseguer Zafe, "The potential and poetics of rest," in *Out of Time? Temporality in Disability Performance*, eds. E. Backhausen, B. Wihstutz, & N. Winter (Routledge, 2024), 207.

78 *A Crashcourse on Cloudspotting*. Conceived by Raquel Meseguer, devised in collaboration with Sophia Clist, Laura Dannequin, Jamie McCarthy, Tom Metcalfe, and Charles Webber. Accessed 3 August 2024 online at <https://www.mayk.org.uk/current/a-crash-course-in-cloudspotting>

however, not found my artistic home in the “aesthetics of rest”. There were too many aspects of my personal crip time that I didn’t find in there.

Austrian choreographer Michael Turinsky often embeds his choreographic dealing with crip time in critically discussing contemporary time regimes, such as ideals of mobility and futurity, through his own body’s perspective⁷⁹. Turinsky also gives workshops on and around crip time as a critical practice that highlights the temporal routines of the present. In 2021, when focusing deeper on crip time in my research, I found myself deeply influenced by Turinsky’s panoramic view on contemporary time and crip time, and I deeply value the radical questioning of temporal regimes through his own body.

79 The moodium on *Reverberations* discusses extensively Turinsky’s work with crip time as visceral solidarity. (*Reverberations*. artistic direction/ choreography: Michael Turinsky; performance/choreographie: Andreas Guth, Mzamo Premiere 8 March 2018, Tanzquartier Vienna. Accessed: 28 June 2018). Also Turinsky’s newest piece *Work Body* (Michael Turinsky, premiere 25 January 2025, Tanzquartier Wien, Halle G, MQ Wien, accessed 13 December 2025), displays an interestingly complicated relationship with the time it takes Turinsky to do things (moving around tables in the performance space or cutting a gypsum block with a chainsaw) and spectator’s habitual patience in a performance. Turinsky not only makes the audience wait and follow him in taking new starting points over and over, he also has spectators move around with him when he re-structures the space. *Work Body* shows the time Turinsky takes in relation not only to the audience’s time but also to its position, collaboration (in the performance I saw in Berlin, one audience member refused to get up from a chair that needed to move out of the way for a table to be moved.) I enjoyed the complexity and fragility in which *Work Body* embeds the idea of crip time in relation to contemporary expectations of efficiency and completion.

moodium 31.8.2022

It is clear that I tend to live fast rather than slow, with mostly a little bit too much going on rather than too little. My life feels rather too dense than too airy. I don't know which one of those formulations is the most accurate for the fact that I tend to do a lot, both chosen and forced, and mostly at the "wrong" time. This wrong timing absolutely brings its own complications and makes me micro-manage my life. I guess this is not considered very sustainable from a health perspective, but it doesn't feel wrong. In fact, it is a relief to admit to myself that I do not have a work-life balance. Maybe because a work-life balance means to structure life according to the support you can get, and this support is related to normative life cycles.

If the support is not available, a work-life balance is exactly the work you need to put in to live. Since there is no balanced relaxation in an endocrinologically turbulent body (we spoke about it), I am missing the extra step. Getting wasted just by myself. Is there a possibility of storing energy at all in bodies, as Liz Rosenfeld writes in an email conversation about what they are doing during the pandemic?⁸⁰ I do not think about bodies as entities that can store or run out of energy. I do not view bodies as resources that can be observed in quantitative ways. Bodies are mediums through which energy runs in different, changing paces. They are mediums of relations that generate energies in the contact. So I do not worry, and let it run if it can.

80 Juli Reinartz, Liz Rosenfeld, Tanja Erhart, *But as I fall asleep at night and slowly emerge to waking life in the morning, I think about how I will navigate*. Nivel 18. (Publication Series of the Theatre Academy, University of the Arts Helsinki, 2022), nivel.teak.fi/nivel18.

Guidelines for a research project with exploded timelines

As a first step to practically address the concept, it was thus necessary to first uncover the actual temporal barriers for the bodies involved in the research. After conversations in the first research meetings with the group of participants in the second artistic part, we thought a lot about personal experiences of time that had excluded us from activities, contexts, or plans. Looking at the micro-politics of dance, we focused the conversation towards experiences of exclusion in relation to the field of dance. In our conversations, it was striking that temporal structures, on the one hand, affected everything – from well-being and work possibilities to friendships and romantic relationships – and on the other hand, were quite hard for us to trace and articulate. Often, we found ourselves complying with temporal constraints (“well, there was no option to have the space for shorter hours”), underestimating the effects barriers had (“they found an ok solution for me not making it to the rehearsal”), or having a hard time telling our temporal needs apart from conventions (“I perfected to fit the swap of the insulin pump into the pee break”). Our sense of time was deeply intertwined with temporal rituals and habits.

Therefore, the transition from collectively scanning the temporal territories in which we live to artistic explorations of alternative strategies was quite difficult. Many experiments in the first days of the practical research felt detached from what was important. Part of the research was thus to make the role of time in dancing, the differences in time experiences, and the demands towards temporal access perceptible to ourselves. First and foremost, we needed to adopt a critical perspective towards our inner time of the clock and identify chrononormative frameworks. In order to address this practically, we developed a very pragmatic guideline for the continuation of the process: “Treat time so that it never feels like an obstacle.”

The connection to the practice of *decompression* was quite obvious to us in this rule, but it held one important difference from my

perspective: rather than viewing crip time as something running parallel to the time of the clock that can be accessed by sheer concentration; it made clear that no such thing as an individual rhythm or tempo exists. Obviously, there are hard facts that influence our rhythm and tempo, but crip time is more than a personal pace. Crip time is a temporal relation to an inaccessible world. Rather than a capacity that choreography can rely on, it is a relation that needs to be enabled in choreographic practice. Through the rule of never treating time as an obstacle, we were able to discuss our crip time as the way we navigate through the jungle of temporal demands and expectations, constantly orienting and reorienting ourselves. “The individual navigations toward and away from shared timelines – for obvious or less obvious reasons – might be much more precarious and interesting to look at and work with choreographically. This is what I call crip time in this research process,”⁸¹ I wrote in the linking paper to the second artistic part.

I have observed at times that crips felt pushed toward a more essentialist approach to crip time: a self-imposed slowness, even if the day’s schedule was different, just to avoid losing “the right” to be slow again tomorrow. An insistence on taking breaks, even when everyone was eager to continue in order to preserve the ability to request a break again later. The need to regulate one’s day so strictly in opposition to normative time frames that self-administered time structures became similarly restrictive. This is a dangerous road to follow in my eyes. While it can be a strategic move to create a space for maneuvering at all, it seems to play too much by the rules of a medicalized, ableist environment that knows very little about the volatile moods of exhaustion, chronic pain, neurodivergence, or chronic diseases. In response to that, the rule of not treating time like an obstacle appeared to help crip time become beneficial rather than restrictive to our agenda. In the research, crip time as navigation through the jungle of temporal requirements and expectations,

81 Linking paper for the second artistic part *LATE*, 2024, 1.

constantly orienting and reorienting, was a more complex situation than a timeline that just needed to be slowed down or sped up a little bit.

moodium 18.10.23

From waiting to full action, it feels like a wave of responsibility is coming at you. But I am slightly out of focus on the account of everything that is happening in the world these days. Can one slowly shift into focus? Slowly, or maybe rather swayingly, I mean. Swayingly meeting a moment of empty time. Other timelines are slowly swaying out of sight. Setting the pace of things through bodies, using the time of the clock as a prosthesis.

To understand the further aspects of what crip time can be when understood not so much as a personal pace but a relation to the world that choreographic strategies can support or disable, Ellen Samuels' text "Six Ways of Looking at Crip Time" became crucially influential:

For crip time is broken time. It requires us to break in our bodies and minds to new rhythms, new patterns of thinking, feeling, and moving through the world. It forces us to take breaks, even when we don't want to, even when we want to keep going, to move ahead. It insists that we listen to our bodyminds so closely, so attentively, in a culture that tells us to divide the two and push the body away from us while also pushing it beyond its limits. Crip time means listening to the broken languages of our bodies, translating them, honouring their words.⁸²

Following Samuels, listening to the broken languages of our bodies, from the perspective of choreography, meant that the choreographer,

82 Ellen Samuels, "Six ways of looking at crip time" in *Disability Studies Quarterly*, 37(3) (2017): 2, 10.18061/dsq.v37i3.5824

first of all, switched into the role of an observer, neither “freeing” rhythms like the avant-gardists of Modern Dance had strived for⁸³, nor constructing alternative temporal frameworks from dramaturgical perspectives. Listening to the broken languages of our bodies meant to unromantically see bodies and their support (or non-support) systems as rulers over time, carefully investigating which temporal system (hours, energies, stages of completion) can be introduced.

With an artistic component scheduled for mid-2024, this turned out to be much more difficult than expected, at times. The plan was to begin researching over an extended period to see how long the process and planning would even play out. Pretty quickly into our first research days, we realized, however, that our understanding of temporal agreements was vastly different. Some thought of starting times as rough estimates to which we aim but do not adhere, depending on the circumstances and moods of the day. Some looked at schedules as possibilities to structure their day and ensured they were met meticulously. Some were simply bound to transport services that would give windows of time in which the transport could take place (if traffic allowed). As the lead researcher, I realized that it might be my responsibility to clarify these different approaches to time, but, for the above-discussed reasons, I was hesitant to make a premature decision. To listen to the broken languages of our bodies, first of all, meant not to apply rules of continuity, progress, and consistency in the process, but to allow individual navigations to burst conventional understandings of research timelines. I tried to embrace the misunderstandings and awkward situations (when only one person showed up at the time that we agreed upon, who had to leave again earlier, or when I had to leave the group when several people were still working together).

83 Rutgeerts, *Performing Temporality in Contemporary European Dance*, 23–44

In the first research weeks of the second artistic part, I thus understood myself as a host who listens closely to the time experiences in the group. This meant allowing the research process to adopt repetitive structures, backward movements, short moments of shared drive, long rests, exhaustion, enthusiasm, and inertia. It meant to allow these individual navigations to break a rehearsal or performance situation into millions of timelines falling apart. Obviously, I asked myself if I could withdraw from shaping our collective process in the long run. For this moment, this felt like the most important thing to do, however.

Peeling the orange – Measuring time on exploded timelines

One way of structuring our time together, after a while, was to create an alternative time measurement to the time of the clock for our studio times, allowing us to better understand individual experiences, preferences, and strategies with time. One of the measurements, which I introduced to the group and in several research presentations later on, was largely inspired by Matt Bodett's reassembling of the clay jug. I was interested in using a task as a form of time measurement that would reinforce Kafer's claim to make visible not "how long things take,"⁸⁴ but instead how long we take to do things. Instead of choosing a task with a rather long, complicated, and physically demanding scope that might not be accessible to everyone in the group, I looked for an everyday activity that could nevertheless reveal not only physical tempi but also physical needs, personal preferences, techniques, and expectations. After a while, the score *peeling the orange* became the measurement I preferred, especially for discussions.

84 Kafer *Feminist Queer Crip*, 28.

Score: *Peeling the orange*

Agree on the number of oranges you want to peel in relation to the activity you want to undertake.

This is your time measurement.

Assign one or several people to peel. If it is several people, agree on an order. The latter person must wait for the former to give them a sign to start peeling.

Continue to talk about what you have talked about, do what you have been doing.

Stop when all the oranges are peeled.

What I loved about *peeling the orange* was not only the good smell and the fact that we could all share the orange at the end. I also found it interesting to collectively agree on the amount of oranges and the speculation that this set in motion in everybody's mind: How long would the peeling for the designated person take? How meticulously would they peel (with or without the pith)? How often would the person peeling get distracted by the discussion, presentation, or task that the group followed? I used *peeling the orange* excessively in situations in which I wanted to make palpable that conventional time measurements have different meanings for different bodies, that the time of the clock is a normalizing power that does not make sense for everybody – or, in fact, for very few.

Beyond pointing out that crip time must be looked at as a complex figuration of people, bodies, environments, desires, and expectations, *peeling the orange* also showed the agency that hides in the concept of crip time: the typical prejudice against it, that it is so volatile that it can be used more or less consciously to one's advantage, could also be understood as its strength, as a way to save moments that otherwise would be quantized and lost to the time of the clock. Crip time thus became a way to gain back time by cheating the time of the clock.



Already dried orange peels after a research presentation 26 November 2024,

©Iftah Gabbai

moodium 22.11.2024

Jeanne Eschert's practice of leaving imprints is haunting me. The task asks us to leave ten imprints with our bodies and then tell the others when we are done. I had so much fun printing time with my body. What exactly is an imprint at all? Is it only a stop or also a continuous movement? Is it a real trace that my body leaves on the bean bag when I stand up, or is it also an imprint left in my memory of me sitting on the chair and holding my computer? Is drinking a zip of water an imprint that water leaves on my body?

Slowly but surely, I understand what this means for the understanding of measuring time, how time measurements beyond the time of the clock are entangled with materials available, physicality, spatial conditions, perceptive processes, and desires. Desires, in particular, because I get confused in the exercise, lose track of

my counting, and then simply cheat. I just pretend that there have been ten imprints already. No one questions it.

Now I wonder how much losing track of one's own time and then cheating with it is always part of the concept of crip time. Cheating to create a better situation, cheating so that situations end, but cheating also because one simply forgot what the task was or if one has completed it, cheating as over-achieving, getting sucked into something, and losing measurement. I am worried about writing this, being afraid that I am taking out the necessity and seriousness of crip time, but I also enjoy this aspect of loosening it up. crip time is not only dead-serious but also a way to claim time back, time that exists outside of quantifiable data. Thank you, Jeanne, for giving me the opportunity to cheat time back.

LATE, the performance of the second artistic part, also incorporated the practice of measuring time with different means. A text welcoming the audience to the performance gave a prospect of the length of the show, toying with giving maximum transparency while breaking with the measurement of the time of the clock.

Because our performance *LATE* is a long dance ball.

In total, it lasts as long as it takes Matilda to get through her dance 10 times.

Or until it's very dark (which I don't really care about).⁸⁵

In my understanding, the experience of an exploded time measurement opened the door to experiencing time contextually in the following, to getting away from linear processes of rehearsing and performing. If the estimation of how long something takes depends on many different

85 Extract from "welcome text", second artistic part *LATE*, 2024.

factors, it is also hard to define a continuous process, let alone a goal, climax, or completion. Instead, time consists of many different moments that can or cannot appear at irregular frequencies. While the experience of being disoriented in time happened to almost everybody during the process at different moments, I was wondering how to implement this in a performative structure. How to make a performative situation accessible as a collection of moments with irregular lengths and frequencies?

Performance in a loop 2

Pretty early in the second artistic part, I therefore decided to continue to work with the idea of a *performance in a loop*. Following up on the idea of three rounds in which the same sequence of scores is performed, the public event of the second artistic part became a long ball without a climax or shared beginning and end for the audience. The audience could arrive within a two-hour margin, stay in the space as long as they wanted, take short breaks, come back, or leave for good when they chose.

The introductory text pointed towards the looped structure to give transparency to the repetitions and the possibility to reexperience the performance several times.

We will repeat the performance three times during this time.

You can go out and come back in at any time.

(Round 1) If you stay, you will hear this text twice more

(Round 2) You may have heard this text before and are welcome to hear it a third time

(Round 3) If you have been here longer, you may have already heard this text twice.⁸⁶

86 Extract from “welcome text”, second artistic part *LATE*, 2024.

Learning from the first artistic part, there were two aspects that I wanted to do differently this time, however. At first, coming from a place of listening to the broken languages of our bodies, I decided not to apply the rule of holding space for each other anymore in the score. I was less worried about things collapsing to an inner attention completely because I thought of crip time more as a navigational tool than a parallel individual spacetime that could cause a collapse to the performative space.

Second, it was even more critical for me to distinguish the performative situation of *LATE* from an installation in which the flexible presence of an audience is something we all know. Rather than promoting “free choice,” I was interested in making different temporal navigations of performers and audience members perceivable as choreographic procedures, emphasizing interruptions, repetitions, breaks, and durations as choreographic strategies within conventionally rather rigid temporal systems. The collective negotiation of time, to me, stood in contrast to installational settings in which the individual bodies are more likely to be regarded as objects of contemplation than part of a social situation. In setting up the public event, I therefore looked for clear markers that hint towards performance.

The space in which *LATE* was performed supported the idea of perceiving each other’s temporal navigations quite well. It was small and proposed a rather intimate perspective on the performers. Personal needs and feelings, in this way, became an integral part of the performance. While this is a tricky point because crip time obviously does not need to be justified through personal exposure, a proximity to individual states, in my eyes, supported the sense of different timings present in space.

Crucial to the choreography of individual navigations were the scripted breaks. At the end of each loop, there was an announced ten-minute break, during which only the performer Matilda Carlid stayed in the space. All other performers left the space and attended to their

needs. The audience had been invited to do the same in the introductory text presented at the beginning of each loop.

Beyond the collective break, every performer had an individual break or rest schedule scripted into the performative structure; Matilda stayed on stage the whole time, but performed everything so slowly that she wouldn't get exhausted. Additionally, it was agreed that I would bring her water every 50 minutes. Silja would begin the performance as the host of the evening and do the audio description of two full loops, but take the last one off. Dasniya would strictly take off for the commonly announced breaks and appear back right in time for the start of the next loop. Addas would come on stage relatively late and drop out of one part of the dancing for a short water break. When coming back, he would go with the others for a full loop. Ariane would be on stage very early after each break in order to have enough time to get comfortable on her stool. These scripted breaks were our solution to avoiding a durational reading of the event, on the one hand, and the challenges that the score *decompression* from the first artistic part carried with it, on the other. Instead of giving the responsibility for getting necessary rest to the individual performers, the performance of the second artistic part staged the resting, performed breaks, and built in personal temporal navigation into the choreographic situation.

On top of the scripted breaks, we had agreed on non-negotiable boundaries that, if crossed during the performance, performers not only had the chance but were asked to step out. These non-negotiable boundaries are individual and part of our discussions in the research process. They could comprise pain, thirst, exhaustion, fear, discomfort, or otherwise. Agreeing on those non-negotiable boundaries beforehand relieved the performers of the responsibility for managing their own boundaries and for having too many layers of attention present. They relieved the high expectation on the performance, and instead placed the responsibility for individual rest with the choreographic structure.

Score: Performance in a loop 2

Create a sequence of scenes or scores with a clear beginning and end.

This is your loop.

Make sure this loop is known to everybody involved.

Decide how many times to repeat the loop. Two is too few if you want a repetition to become obvious. It might just appear as the first and second part.

Add scripted breaks for yourself and the audience.

Formulate personal boundaries that, if crossed, will urge you to take a break from the performance.

Be ready for the temporal structure that you set up not to work.

One moment in the looped structure of *LATE* broke the strict repetition of rounds. In the third loop of the score sequence, at exactly 9:33 pm, an interruption of the performance was announced in which all audience members were invited to a room next door from which it was, more or less, possible to watch the sunset. Everybody gathered in front of a large window facing West, looking at industrial buildings, behind which the sun would slowly disappear, and the sky would change colour. The sunset moment was a moment of collectively readjusting to external cycles that the performance was embedded in. To me, it represented an interruption of the immersive performance space that was establishing itself through the repetition of the three loops. In that sense, the sunset moment intersected bodily rhythms of performers and audience members with environmental time measurements, all interrupting each other. Rather than giving the impression that the choreographic structure would run like a machine, the loops appeared as a fragile construction that required a common navigation. The sunset moment, in my view, thereby emphasized that spacetimes depend on individual as well as collective decisions. This is, in my view, an almost theatrical gesture that defies the idea of a performative structure as an object. Through these markers, I wanted to emphasize *LATE* as a performance in which a choreographic

protocol interacts with multiple rhythms, durations, cycles, and time perceptions, thereby precluding shared dramaturgies and climaxes.

Activation of the audience or even participation was not the point in offering individual temporal navigation to the audience. The research group discussed the question of whether we want or need audience members to be “active” within the loops, leave the space, come back, fall asleep, or otherwise, and decided that, for us, the most important thing was the temporal experience of the performance. This temporality would not necessarily be reflected physically or in action. There are moments, for example, in which it is influenced by sheer inattentiveness, loss of concentration, or not making sense. And moments of not following the performance would obviously be part of *crip time* in the same way as moments of active engagement. What we intended by giving the audience the possibility to set up their own temporal protocol was, therefore, to bring attention to those different modes of experiencing.

In that sense, it was also important to prevent the performance from turning into a durational experience. On the contrary, a non-synchronized, short experience might be stronger than a linear, durational one. The reason for emphasizing this in the performance was quite apparent: durational performances are hard to attend for people with chronic pain, chronic exhaustion, short concentration spans, or assistance, as well as for people with care responsibilities. As Giulia Paladini lined out in an evaluation talk after the second artistic part⁸⁷, the duration thus raises the question of who can and cannot afford to stay and dive into the performance. Duration was therefore never the goal nor a welcome side effect of the *performance in a loop*. It was rather something I wanted to avoid by making the choreographic structure transparent from the start and emphasizing the looped structure. My supervisor Kirsi Monni pointed out the differentiation between duration and looping very clearly

87 Giulia Paladini, Zoom conversation as evaluation talk with Leena Rouhiuainen, Kirsten Maar and author, 26 June 2024.

in a conversation afterwards: “One round could have also been five minutes.”⁸⁸

One prominent effect of the repetitive structure on my personal experience of time in *LATE*, is captured in Sally Banes’ *Terpsichore in Sneakers*:

Another was the use of repetition to emphasize the passing of time. Uninflected phrasing, which Rainer made paradigmatic in Trio A, had the effect of flattening the time structure so that dynamics no longer participated in the design of the dance over time. Not only can the body be relaxed in post-modern dance (in contrast to both ballet and modern dance), but time, in the sense of suspense, is also relaxed⁸⁹

I was unaware of this effect while developing the structure for the *performance in a loop*. Only after the fact, it resonates strongly with my memory of both artistic parts. As the one responsible for the research, I might have been nervous before the performances started, but I was always calmed down by the fact that the performances would take a very long time and many different versions of the same choreographic construction would come to light.

Loops as training

In conversations with audience members after the performance, it appeared as if the looped structure was powerful for them not only as a way to navigate their time during the event. Repetitions also carry a sense of training, redoing, reexperiencing, and re-sensing and, thus, an air of dis- and reorientation. A repetition, a reexperiencing of something that has been seen before, might not only disorient in time but

88 Kirsi Monni, Zoom conversation with author, 11 October 2024.

89 Banes *Terpsichore in Sneakers*, chapter 3.

also reorient perception differently, through insisting on aesthetics that, at first sight, might appear strange or foreign, but, on a second viewing, become something to explore. Previously unseen details might be discovered, and new relations to what is experienced might be established. Repetitions can thus be considered as implementations of new rules or aesthetics for which we need to create new perspectives. The *performance in a loop*, in that sense, resonated with the idea of dis- and reorientation.

From the research group's perspective, the repetition in the choreographic structure definitely became a way to train new perceptions and relationships that evolved through the scores. While we welcomed the feeling of not understanding how to interact when our time experiences would suddenly drift apart in the research, it became clear to us after a while that we had trained ourselves quite extensively in dealing with this. After some time, the interaction between diverging timelines became more familiar to us, and moments of synchronicity, meeting each other in a similar rhythm, became almost strange and funny. What is so common in dance history, to dance in unison or, at least, to the same rhythm, suddenly appeared as a weird coincidence. In my perception, the loops became a tool for "untraining" historical certainties of dance, as well as a comment on aesthetic expectations. The rounds felt like parallel horizons unfolding step by step.

The idea of training through repetition brought an additional sense of relaxation into the performance, both in terms of performativity and attendance. Collaborator Matilda Carlid formulated the effects the *performance in a loop* had on her in a discussion round at Inter-University Centre for Dance Berlin (HZT), a few months after the second artistic part. Here, she pointed out that the repetitions relieved her from the stress of having to be perfect in every moment. She would always think that in the next round, she would have the chance to do it again and differently, and that, thankfully, this round would count just as much as the last one.

4.2 Writing time / W time

Writing moods - sensory impressions as writing materials

When I came back to the research in 2022, I partly reconnected to the first research phase by reading through my research diary and watching the interviews with research participants and audience members of the first artistic part. Going through what I had written down, it became clear that the diary's writing had focused entirely on the practical research, centered around scores, practicalities, and dramaturgical questions. My writing felt, in contrast to my research topic, too continuous and goal-oriented. Watching the interviews with audience members, I realized that what friends and colleagues who had witnessed the first artistic part had done, speaking about the sensory impressions and feelings that emerged while attending, was missing in my own diary. In order to shift attention towards time and crip time as a choreographic practice, this felt like an indispensable element which could "reinforce the experience"⁹⁰ of time in our research process. I needed to understand how timing in and around choreographic practice affected me (and my collaborators) in order to know how to proceed and sharpen my understanding of chrononormative frameworks and temporal needs. I thought extensively about how to make this more influential in the second practical research phase: How to be clearer about the factors that influence my artistic decisions and recognize them as artistic components accompanying the practical research?

At first, I shifted towards writing short pieces that would capture memories, impressions, and feelings independently of practicalities. I took a single point of attachment to a situation, a sensation, a feeling, a thought that kept me connected to it, and expanded from there to

90 Fraleigh, "Consciousness Matters," 58.

however far it carried me. The logic of these writing pieces not only allowed me to exit the timeline of the practical research, but also enabled me to focus on a specific aspect of my experience. Rather than juggling all sensory impressions that emerged simultaneously in the practical process, the writing became a way for me to single out specific feelings, sensations, inklings, or questions.

Some pieces certainly dealt with practical questions or choreographic decisions analytically. Most times, however, I found myself writing in a very personal or moody way. The writing became a bottleneck through which all kinds of feelings and thoughts merged into a strong mood. While initially irritated by this, I soon became interested in these moody pieces as testimonies of time and created the score *moodiums*.

moodium 22.11.2022

Moodium. This writing is a moodium of time.

In the following, I engaged deeply with this kind of writing, focusing on memories, feelings, or thoughts as a kind of mood that emerged from the practical research. I also used the moodiums as starting points for reflecting on how the previous choreographic research had informed my orientation towards other bodies. While reviewing the materials, I realized I had never formulated this phase of moody writing into a writing score. Retrospectively, it might sound something like this:

Score: moodiums

Remember a feeling or mood you had in the rehearsal for or performance, and go deep into it. Find words for it. How does it feel? How does it feel physically? What do you see or hear? How do you feel other bodies?

Writing with scores - Keeping track/Breathing fiction/ Three questions

When I increasingly thought about my writing as a tool for research, there was a lecture seminar by Finnish author Susanna Hast at Uniarts Helsinki.⁹¹ Inspired by Hast's ways of writing with time, I partly adapted Hast's exercises that were presented in the lecture ("writing prompt"), and partly began to create scores myself, such as "writing always longer than you think." The more the research moved toward time and temporality in dance, the stronger the scores that I developed focused on my own experience of time. I developed a set of scores articulating my timing in relation to the temporal structures around me. I wrote at different speeds and at different hours, such as after waking up or before going to bed.

One of the scores that emerged here was *keeping track*. In *keeping track*, I tried to capture my sense of time through the speed at which I was writing.

Score: Keeping track

Write as fast as your thoughts are coming, do not correct spelling, grammar, or else. Keep track of every thought that is coming, also if it repeats. If you realize your mind is jumping, interrupt yourself in the middle of a sentence or even a word.

moodium 6.2.2023

No time to be busy with your thoughts and feels, brushing through the haze of public knowledge. Digital experience. Brushing is almost simultaneous but not quite. Does it produce cross-connections? Maybe. I am having so many thoughts at once, and I cannot get them out at the same speed.. How long can 15 minutes

91 Susanna Hast, "Form and Story," *Writing as Artistic Research Practice* course. Personal notes. Theater Academy, Helsinki, 16 November 2022.

be at all? The timer of this writing exercise seems to go slower than usual. It cannot be that only 10 minutes passed, so many thoughts have been thought. The problem with writing is that I can only write down so many thoughts, and then all the others are still waiting for their turn. No simultaneity in writing. So many lost on the way. Especially when I correct my writing. I shouldn't do that anymore. Just keep on writing in order to keep track with the thoughts lurking in the corner. That is maybe the specialty of stage, that simultaneity is in fact possible. In writing it is much more difficult

In writing with *keeping track*, the term “simultaneity” entered the research process for the first time. Simultaneity, as a concept in which diverse temporal navigations could become feasible at once, became a fascinating concept for me. At first, found as a relationship between my thought process and writing, I soon became interested in it as a concept that captured my research question in one word: How do we spend time together, even if we do not share the same time? In the following, the idea of simultaneity began to steer the theoretical as well as practical research more and more. I was interested in how simultaneous dances would coexist and intertwine, whether they would reinforce or interrupt each other, or which other form of relationship they could possibly create.

For that to become, I needed to draw a connection between temporality and movement first of all, however. I began to develop several scores that connected time perception to immediate physical experiences. One of them was *breathing fiction*, in which I explored breathing rhythms as an individual connecting point between time experiences and movement. In *breathing fiction*, I tried to maintain breathing rhythms caused by movement or memories, and concentrated on the images and feelings they elicited. My hope was that images that emerged could help to stabilize or maintain a rhythm that would otherwise change so quickly

that it would be very hard to work with choreographically. I wrote the results down in one-minute prompts.

Score: Breathing fiction

Sit or lie down / Move heavily so that it affects your breathing.

Listen to the rhythm of your breath.

Is there a pattern developing?

Can you repeat that pattern?

Try to continue to breathe in this pattern (this is difficult and does not always work). Use movement to support the breathing pattern.

Write about your experiences and feelings for 1 minute. Keep breathing.

OR

Remember a situation that affected you. Keep the memory alive and move similarly to how you moved in that situation.

Listen to the rhythm of your breath.

Is there a pattern developing?

Can you repeat that pattern?

How does this pattern make you feel?

Write about your experiences and feelings for 1 minute. Keep breathing.

We tried out *breathing fiction* with the research group of the second artistic part in the first research phases. After a few rounds of exploring it, we realized that we had developed something like a lexicon of times that would offer moods as distinct temporalities. Interested in conceiving of them as points of reference we might want to return to, we began naming them. These are a few examples:

Zeit der treibenden Zärtlichkeit – Season of surging tenderness
 Kreise Reise – A journey in circles
 Zeit der gestressten Vorfreude – Season of stressed anticipation
 Zeit des Aufwachens “catch the dusty light” – A time to awaken – catch
 the dusty light
 Time of injection “left might right hit, Rihanna”
 Worst possible timing “Immer wenn dann” – The worst of timings “always
 if then”
 Zeit der Unentschiedenheit “Kartoffel-Du” – The undecided hour “you,
 like a potato”
 Heiterer Adel – Joyful nobility
 Paradoxe Zeit “Wind im Bauch” - A paradox in time “wind in the belly”
 Annoying excitement
 Rasping & growing
 Moderner Twist “Kopf zur Decke, Kopf zum Boden” – Modern twist
 “head to the ceiling, head to the floor”
 Peut-être

Finding more and more of those temporalities with the research group made me again and increasingly aware of the affective aspects and volatility of time experiences, and therefore the difficulty grasping it choreographically. Returning to the idea of *moodiums*, I wondered how to choreographically work with moods in movement. Specifically, one writing score was very powerful for all further steps of the research with respect to this question. In *three questions*, the writing focused on the mood of the day (which was always related to what happened before or was about to happen after), trying to create a connection between the material-social situation, moods, desires, and timing. *Three questions* was developed relatively late, already in the midst of the second artistic part. Therefore, it was a writing score I did not try out on my own first. It became a collective practice immediately.

Score: *Three questions*

How are you feeling today?

How would you call the mood you are in?

Which rhythm or music fits this mood?

Move with it. (Use earphones to listen to the sound or music.)

In *three questions*, we were able to address time and movement through moods that could account for a myriad of different factors. The choice of the music of the day would show the multiplicity of factors that might influence a mood. Not only sound, rhythm, timbre, lyrics, or pace would play a role in the process, but also style, context, past personal associations, relationships, and hopes. The choice of music, in that sense, would not so much mirror any form of authentic temporality of a person but would be imbued with very practical life circumstances, experiences, and preferences. To me, that was a central argument for continuing the writing practice of *three questions*: rather than for looking for a personal temporality through movement only, running the danger of essentializing personal rhythms, *three questions* was able to support temporality through already existing music. This, in my eyes, emphasized the idea of crip time as a relation, or rather a network of relations to the world. Through *three questions* and its approach to temporality, crip time became a choreographic strategy, much more than a personal agency that choreography needed to uncover. Crip time appeared not as something “within” bodies but as a moody defense against chrononormative expectations.

On a practical level, *three questions* also provided the person moving with agency. Making moods available through sound or music allowed us to immerse ourselves in a spacetime that allowed for change yet provided a certain consistency. *Three questions* created a space in which everyone could dive into their own felt time without having to produce and insist on a time structure or rhythm too intently. Sound or music assumed a responsibility that we would have otherwise had to carry

ourselves, pushing through a timing that potentially might not fit anyone else's timing and, therefore, might be hard to maintain.

Three questions made the most sense to do as the first thing of the day, trying to grasp the moods that people would enter the space with and the temporalities and rhythms that came along with them. It almost became a sort of ritual, allowing people to tune in with their bodies, feelings, previous experiences, and expectations. We would write or voice-record answers at the beginning of a shared rehearsal, as well as individually, when someone wanted to return to movement material they had created and explore its tempo, or create a new one. Sometimes we would share what we had written or recorded during rehearsals; sometimes the answers remained private, becoming silent impulses for how the day would proceed.

When sharing answers to the questions, many cross-connections among people's moods became apparent. Even if never exactly matching or identical, they showed affinities or even stark contrasts in moods and timings. That turned out to be similar in the moving part after finishing writing. It was often beautiful to feel how cross-connections between the musical universes would form or not form. This was an advantage of *three questions* that I valued a lot: while every person dove into their own individual moods and times through the sound/music, having it carry the responsibility for their own timing, they were able to be present with others in space. *Three questions* seemed to create a net of moods, consisting of individual navigations through a common spacetime, that nevertheless connected to their surroundings. For its simplicity, on the one hand, and the powerful and complex relations between the different times in space, on the other, *three questions* became one of the central scores in the second artistic part. It made individual and relational times palpable in the same instant.

Moody contexts

There was another writing practice connected to the idea of moods that was more directed toward my own choreographic reflections. Inspired by a remark from my supervisor Kirsi Monni, who encouraged me to take a closer look at time and temporalities in the choreographic practices of colleagues, I decided to write *moodiums* on dance pieces I had attended, which influenced my way of thinking about time. It was interesting to take up the idea of one or a few single points of attachment and look at the works of colleagues through this lens. What would a thought, idea, or feeling left by the work of others mean for the research?

I began to recall pieces I had already witnessed and to watch new ones from the perspective of a reflective writing practice. In contrast to the other *moodiums*, the ones on choreographic practice did not follow a clear score. In retrospect, I would say that they followed a movement that went from describing a situation in the performance that had left an impression on me, over trying to understand it from the point of view of time, to then integrating it into my research ideas. This often took some twists and turns.

Conceiving of this practice as a form of artistic state-of-the-art writing, the choreographic *moodiums* were very helpful in preparing *LATE*. Not only did they generate new thoughts and ideas, but they also helped to exclude those that, while connected to the topic, did not reflect my personal perspective on or interest in crip time.

W-time

Writing was not only important as a way to bring our attention toward individual rhythms and time experiences, but also provided a different form of access to the research. Taking account of the idea that physical presence in a studio, let alone co-presence, was not always possible or planned, the writing practices were another way of participating. Crip time, to me, doesn't just mean the shifting, compressing, or expanding

along a linear timeline – it might also mean the possibility of finding entirely different forms of thinking and feeling together, if traveling to a meeting, moving, or even sharing the same time is not possible. Crip time, in my opinion, also needs to be understood as a freedom from categories or disciplines. This means that sometimes the research was also reflected in something that was neither dancing nor writing when research participants needed to reflect on their own experiences of time, for example, in drawings.

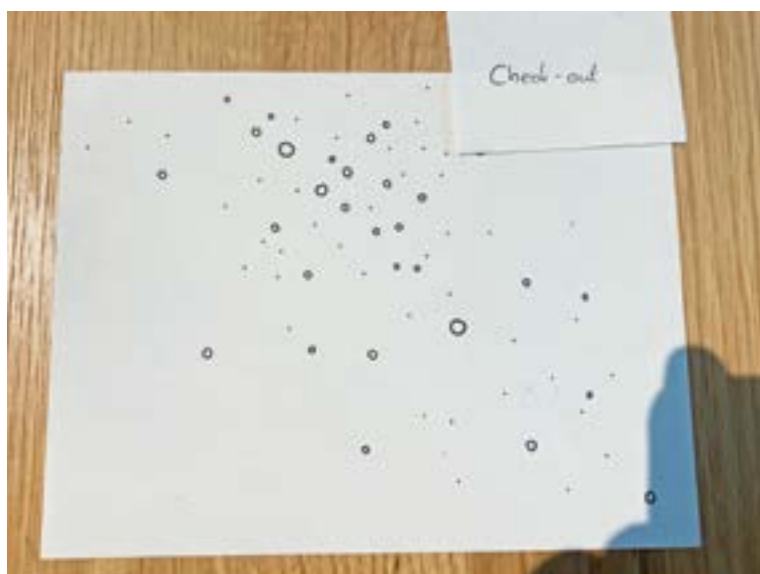
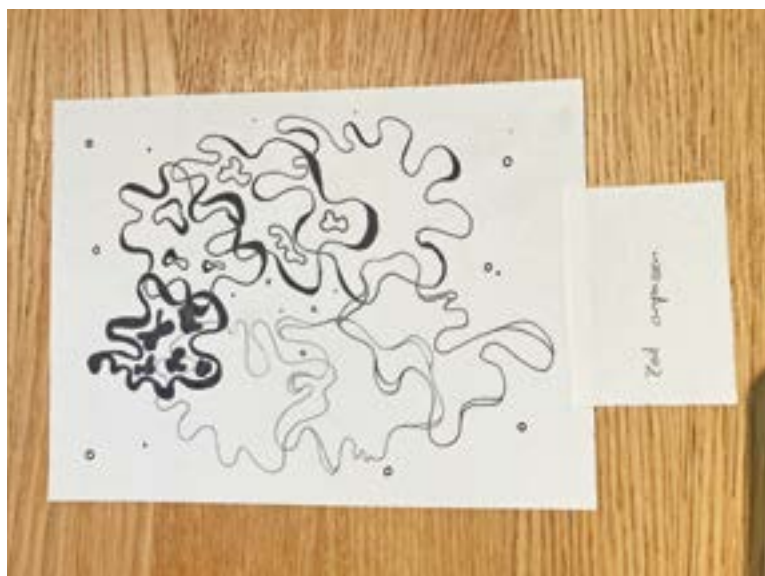
Though writing or drawing time began as a practice to recapture and reflect on previous ideas and experiences, it soon introduced itself as a time of its own. Initially driven by a goal and clear scope – reviewing previous materials and setting new objectives for the upcoming artistic phase – the writing/drawing itself evolved into a practice of puncturing time’s linearity. Especially writing scores (as I am not an expert enough, I never developed drawing scores) introduced many holes of reflection, diversions of thought, and sudden junctions in my research, which I likely would not have discovered had I not started writing. It felt as if the writing was feeding the practical research from the side, opening what McKenzie Wark calls “a time that reels off sideways.”⁹² The course of the practical research felt much richer when I – or we – wrote alongside it, carving out the affective and cripistemological aspects of the time we were living in, alone and together. W-time thus became an essential part of the project. This is why, even though this doctoral research focuses on choreography, some results from the writing practice are woven into the purely reflective parts of this commentary – to reveal the sideways results the research left in my body and mind.

92 McKenzie Wark, *Raving* (Duke University Press 2023), 30.

Drawings on temporalities and the concept of crip time by Anneke Papesch, final presentation works of a workshop at HKS Ottersberg together with Maren Witte, May 31, 2024 ©Juli Reinartz.







4.3 The unpredictability of crip time / excessive organization

Access riders

During the second artistic part, a question emerged that temporarily halted the continuity of the process. In preparation for the first residency – the moment when the team planned to be physically in one place – the need to organize our schedules became more prominent than during the Berlin research days, when studio availability and personal obligations organized our research schedules for us. On the one hand, we now planned to have fourteen days, each with 24 hours available to meet and work together. On the other hand, personal needs, timings, and durations, in short, individual access to time, were what we had to care about. If we didn't want to apply habitual rehearsal times, what could be the parameters by which we work? Which times and durations were accessible for us to meet?

At the very beginning of the second artistic part, I asked all the participants to send me their access riders. Access riders are tools in the crip arts community to communicate access requirements to collaborating institutions and projects. Romily Walden, in the online dictionary on crip terminology hosted by the Berlin-based consultation office Diversity Arts Culture, defines access riders like this:

Access documents are used by disabled artists to ensure that our needs are met when working with others. They help to cover important issues prior to beginning a working relationship, allowing both institution/gallery/organisation/events team and artists to feel confident and comfortable in their interactions with each other.⁹³

93 “Access Rider - What is an access document?” Romily Walden in *Diversity Arts Culture Berlin*, 20 November 2020, accessed 18 June 2025, <https://diversity-arts-culture.berlin/en/magazin/access-rider>

Not everybody sent in their access riders when I asked for them at the beginning of the process. Also, this is a known phenomenon. For some people, the writing of such a document itself is not accessible; some do not see the point because they have been in too many projects that, in the end, did not fulfill the requests mentioned. From some collaborators, I did receive access riders, however. When reading through them, I realized that time and temporal needs were not necessarily considered. It was and is still not a very common practice to take into account temporal structures as barriers and time as access. I therefore had little chance to understand the personal temporal requirements that existed in the group, and lacked the foundation to organize an accessible work schedule for us.

In the first research days in Berlin, I thus asked collaborators to answer a list of questions targeted toward temporal needs.

When can the project reach you best and how?

When and how many hours could you be in the studio? How many days in a row?

What do you need for breaks? Which resources do you require in our workspaces?

Requirements in your daily rhythm that the others should know about:

Which support do you need for being in the studio together?⁹⁴

In the attempt to answer those questions and in personal conversations, another aspect of the problem of writing a temporal access rider became obvious: it was very hard for most of my collaborators to predict their temporal needs. This is not only because time routines and needs are not often talked about, but also because they depend on sufficient knowledge of working and living situations. If naming temporal needs

94 First version of a temporal access rider, April 2023.

was already a problem for working together in our hometown, a place in which we might have known the surroundings of the studio and had private spaces and routines in place, how would we do this for a residency, a situation we didn't know and of which we didn't understand the specific conditions? The quality of beds, the loudness of the rooms we would sleep in, the accessibility of kitchens, the distance to supermarkets and, thus, the time we would need to get and prepare food, the accessibility of bathrooms and the number of people sharing one, the distance between living and working spaces in the residency, and the exhaustion that would set in when a collective work and life situation continued for more than a few days.

Unpredictability – The emergence of disability

The unpredictability of living and working conditions in a residency made the unpredictability of experiencing barriers obvious. Professor of Disability Studies Margaret Price writes about the unpredictability of disability in the text “Un/shared space.”⁹⁵ According to Price, disability emerges particularly in spaces of physical or digital co-presence when the situation is of high importance to the people involved. In these “kairotic spaces,”⁹⁶ the social interaction stands in an intimate relation to architecture, time structures, administrative requirements, weather, as well as power relations, while emotions might run high and create a volatile spacetime.

What this means for kairotic space is not just that its inhabitants are all having different experiences (which is still true), but also that their interactions, and the ways they are attuned to and responsive

95 Margaret Price, “Un/Shared Space: The Dilemma of Inclusive Architecture” In *Disability, Space, Architecture: A Reader* (Routledge, 2017), 158

96 op. cit., 150.

to each other, *constitute* their spacetime, just as that spacetime continues to constitute them.⁹⁷

With the introduction of the concept of kairotic spaces, Price complicates not only the understanding of accessible spaces but also of crip time. It becomes clear that bodies do not only take the time they need, but that time can only be considered as a relation to bodies, materials, discourses, and interactions. These relations are essentially unpredictable. Crip time thus emerges with the emergence of disability. “I also acknowledge that there is no such thing as ‘real’ time; or, as Lefebvre (1974) put it, ‘Time has more than one writing-system’.”⁹⁸

Price’s claim about the “emergence of disability”⁹⁹ made very much sense when considered alongside my experience of preparing for the first residency by writing temporal access riders. Only when coming back to Price’s text did I understand that organizing our work process “means accepting that there is no such thing as ‘good’ design for disability, at least not that can be definitively identified in advance. [...] But instead, disability often must be accommodated as *it unfolds* through interactive spaces like classrooms and offices.”¹⁰⁰ While it might be possible to compose different tempi into one choreographic process, the emergent quality of crip time, the fact that we can never know which access will be required in the encounter of bodies, spaces, materials, and relations, is not solvable with meticulous planning. We cannot merely control the process in advance.

The impossibility of sufficiently planning access is not a call to just drop the effort and keep things as inaccessible as they have ever been.

97 op. cit., 157.

98 op. cit., 110.

99 op. cit., 158.

100 *ibid.*

Instead, I learned to grapple with the idea of an unforeseeably varying time, “bending and folding”¹⁰¹ in the present.

moodium, 9.12.2022

I am replacing again. I replace when I forgot to maintain. Right after the replacement follows a short period of relaxation because I know I am safe. Unfortunately, the period that follows the relaxation is overwhelmingly intense, a period of guilt for not having taken care. It is short, however. Life and necessities take over its effects quickly. But it leaves a sour feeling somewhere in my belly. The unavailability of charging batteries, charging insulin, applying new sensors, disinfecting skin, drying skin, cooling skin, creaming skin, providing all materials from three different sources, photographing materials for eventual replacements, archiving photos, checking sugar levels, checking carbohydrates, checking insulin charges, feeling the throat for swelling, taking the pills again, not taking the pills again.

On my way, when the bus is late, I need to walk. I monitor my levels while thinking. Monitoring is a parallel time that hits my daily routine with a cold slap once in a while.

The excess of access: Installing a research process

Despite being aware of the unplannability of temporal access, I began, in an attempt to control our time in the residency a little, to explain the living and working conditions in the places we would go. I wanted to give my collaborators the opportunity to adapt their requirements to a possible situation, trying to check in with people individually about how they roughly estimated their ability to take part under the explained

101 in reference to Kafer’s definition of crip time, see Kafer, *Feminist Queer Crip*, 28.

conditions. This was not only a speculative process – we had to guess what might be available, what might be possible together, and which times might become shared times. It also created an excessive workload. The time required to clarify access took a lot of temporal resources from everybody. Train and flight booking, accessible travel support, communication with residency venues, scheduling and having individual conversations or writing long emails, waiting for answers, gathering access requirements, communicating back to residency venues, travel agencies and train companies, organizing tools for accessibility to be made available by residency venues, readjusting budgets and communicating back to funders – all of this did not seem to find an end. The organizational tasks became overwhelming at some point, leaving me exhausted from thinking about production questions and feeling bad for not “doing the research.”

It took a moment, or rather, several attempts to remind myself that this excessive organization, the fact that we have few tools and many daily barriers to organize work, research, and life according to people’s needs, is at the heart of a study that addresses crip time as a choreographic strategy. The “excess of access” is part of the choreographic process and shapes who can or cannot be part of the project. Choreography, possibly everywhere but especially in crip contexts, is expanded, and due to the emergence of access needs, even its expansion is expanded. It cannot be reduced to the “production phase” but requires a dimension of continuous and unpredictable care.

The organization of access and the excessive amount of work that it caused also made the process of understanding access quite vulnerable to personal exhaustion, interpretation, and communication. There were moments where I simply did not have the time to properly consider all possible solutions, the information I tried to give was not adequately conveyed, information got lost amid all the other information, or people were not able to respond in a way that would have been necessary to accept or dismiss one or the other option.

moodium 21.11.23

Organization time. A time that is so busy with so little visible outcome. I am filling beanbags with styrofoam so that people can sit and lie in my studio. My storage place was flooded, so I need to move all beanbags and dry them (so hard to dry!). Some of them cannot be kept. Some need to be refilled, and I create a mess with the little styrofoam balls sticking to me and all of the studio's surfaces. Thirty minutes of sturdy vacuum cleaner action.

I am running around my studio's house to find the lift that can bring people up. I need to call a friend who was in the inauguration meeting. She also doesn't know. I need to call the house company again. No one picks up, so I write another email.

I am also sewing my hand protection bracers so that the metal reinforcing plates do not always fall out when I lift something. I am filling out my disabled person registration form so that I can send it to the tax accountant in order to register it for my taxes.

For that, I need to search for a passport picture.

My phone rings. I am talking to the pharmacy again, which insisted on bringing me my medicine as a new special service they were very proud of. I really didn't want them to. Now they are trying to constantly reschedule the delivery time, and I need to negotiate again.

Back to emails: I am communicating with the residency place in June about access needs again and wait until they have their documents on accessibility translated into English. That might take a few months, which is why I should let everybody else know.

Thus, I am writing emails to my collaborators. Mistakes or shortfalls will only make the organizational hazard bigger in the end. One person has left the group because I had to admit that I cannot accommodate their needs. I want to find a decent ending and go pregnant with an email to them for almost one month. Today

seems to be the day to write it. Every word crawls out of me in snail time. It takes me half an hour to write four sentences. Yesterday was *chronic lab day*, an exchange group for people with invisible disabilities in the performance arts. I also talked about everything that happened in my process so far, and heard from others how they organize and understand themselves as disabled project leaders, their responsibility, and personal boundaries. The lab took 1.5 hours. I took the idea of writing an access rider for myself as the project responsible to let people know what they can expect from me. Thank you, Lucy Schroeder for this impulse. After finishing my emails, I begin this process, being aware that this will take some days. I have to reschedule this to tomorrow, though, because more emails are coming in. I am exhausted from jumping between all these things and need a moment to make my mind resettle on the content of the work. Fifteen minutes of writing this. Then, I need to leave. Seven hours passed. End of the work day.

Production access riders

In autumn 2023, I took part in an online laboratory organized by Zwoisy Maers-Clarck in which we sought to better understand the access needs of people with chronic diseases. In these discussions, the idea of a production access rider was born, for which I want to give credit here to performance artist Lucy Schroeder. In the following, the production access rider grew into a document that attempted to make information documented, re-readable, and referable, and make the conditions and requirements for working together available for negotiation. After working on it for a while, a rather large document was given to my collaborators 1.5 months before we would go on our last and most travel-intensive residency of the research (see full rider on page 134). With the production access rider for *LATE*, I was hoping to compile information as

comprehensively as possible, give the group the possibility to respond, get into a conversation about it, and have me renegotiate with residency venues.

Beyond being a tool for clear and concise communication, the production access rider helped to articulate the scope within which the project can accommodate possible requirements, as with any project, depending on size and budget. By mentioning this, I do not want to argue for simply making transparent the ways in which the research project does not accommodate access needs, and to justify this on the basis of financial constraints. On the contrary, transparency regarding the scope of the project in the production access rider, in my view, ensures that the project is being held accountable for how it allocated resources – for anticipated and unforeseen access needs – in proportion to its budget.

Second, the rider also allowed me to address my own access requirements. The awareness of unpredictable access needs put me in a vulnerable position. Especially when in residence, as a project organizer, I felt an implicit expectation (mainly of myself) to be available around the clock for all emerging access requirements. The production access rider, in response to this, articulated my own temporal needs and made possible a collective conversation about my responsibilities and the collective research process. It protected me from the expectation to accommodate unpredictable needs at any time and reserve time for myself.

The rider also introduced an aspect in the layout of the research that was very important for me to formulate openly: that physical presence is only one way of taking part, and alternative forms of participation can be worked out. This aspect turned the acknowledgment that the experience of disability is emergent into a working tool, pushing the question of whether we can share time in practical research to an extreme. Would we meet in the studio at all?

Admittedly, when writing this sentence into the rider, there was a worry in the back of my mind. I was wondering if I had opened a

Pandora's box and set up a process that allowed for individualized schedules to such a degree that it would become destructive because no communication was possible. As embedded in productivity standards as this worry may be, I somehow felt sad about an opportunity lost: simultaneous, unrelated timelines might prevent interaction.

When Ariane, who had been part of the research group from the beginning of the second artistic part, however, decided not to join the journey to the last residency in Finland, this explicit offer turned out to be an essential component of the research. The fact that the possibility of other forms of participation was offered to everyone and that someone actually used the offer (i.e. did not take it as lip service) motivated others even more to understand their own temporal needs as part of the research process. On top of that, the offer paradoxically had the opposite effect of what I had feared in the following months. It became obvious that there was actually a desire – mine included – to meet in the studio and dance together. Most of my collaborators joined for almost all scheduled rehearsal sessions. This turned studio times from a self-evident research practice in choreography into a chosen method by the research group. Maybe it was important to put studio times on disposal in order to make them appear as something we actually wanted to explore.

Collectivity of access

The production access rider was only possible as a follow-up to the personal access riders and access conversations. I needed a glimpse into the impossibility of formulating personal access riders to see that they remain shots in the dark when the specific production environment is not made transparent. Access riders in the organization of *All late, all babe* were thus an ongoing, revisited score, a process of negotiation in which two perspectives on organizational questions mutually refine each other. The task of writing an access rider was constantly reformulated

in order to sensitize and prepare ourselves for the unpredictable things that would happen throughout the process.

This mutual process shows the collective dimensions of access in the research process. Instead of assuming that once access is provided, things would go as usual, it was important for me to keep in mind that situations might continue to become problematic, access requirements might keep emerging, and solutions would need to be constantly sought. Over time, this might require group negotiation – especially when considering that, if we wanted to meet in the studio together, we might not adhere to the eight-hour cycles of work, life, and sleep. Since research outside of normative standards of work-life balance involves different experiences, we cannot assume that everyone in the group perceives even the self-determined timelines as well-proportioned. Therefore, the entire research group will sometimes need to grant access to each other's needs.

When reading Margaret Price's recent book *Crip Spacetime*¹⁰², which I only got a hold of after the second artistic part was finished, I found the dimension of collective access very well articulated. Price conceptualizes the "accommodation of access"¹⁰³ as a strategy that hopes to make disability unperceivable. A collective accountability, in contrast, creates an atmosphere in which disability can exist on its own terms.

Accommodations, as currently practiced in academic workplaces, are predictive moves attached to an individual and designed to make that individual's disability disappear. Access, by contrast, is simply *what you need* in a particular situation as it becomes.¹⁰⁴

102 Price, *Crip Spacetime; Access, Failure, and Accountability in Academic Life*.

103 op. cit., 102.

104 *ibid*.

Giving access to each other in a collective situation is, of course, delicate, as it cannot be an excuse for the organizers not to accommodate access at the same time. Considering the unpredictability of needs, however, and even more so the external influences of time – sunsets, weather, train timetables – that cannot be changed by accessible organizing, the collective dimension became unavoidable. Not necessarily in terms of helping, but in terms of waiting for each other, missing out together, or making each other feel safe.

In an attempt to make the collective dimension of the research transparent, the production access rider for the second artistic part included a sentence that was quite central to my understanding of navigating territories of crip time: “Please do not expect a perfect balance – rather mutual care, attempts, and joint negotiation.” (see production access rider on page 134) This sentence and the collective dimension of access changed the rhythm and time in which things took place in the second artistic part, approaching the time of the research as a process of mutually caring for each other, allowing each other to intervene in each other’s timelines, and conceiving of interrelations as care.

This collective, continuous, atmospheric care for disability on its own terms is what I, in the following, began to call the soft dimension of access. The soft dimension of access became quite prominent in the continuation of the research, coinciding with my personal reflections on what it means to have access to time. It is hugely the atmosphere in a space that makes it accessible for me to pull out support devices, to beep in moments of concentration, to happily disregard my personal clumsiness for accompanying the clumsiness of others, or to leave a situation for the run for sugar.

This is the point at which my sceptical perspective on the quite popular *Spoon theory* coined by Christine Miserandino¹⁰⁵ becomes arguable.

105 Christine Miserandino “The Spoon Theory” in *But You Don’t Look Sick?*, 2003, accessed 7 August 2023 <https://www.butyoudontlooksick.com/articles/written-by-christine/the-spoon-theory>

While I value the idea of finding an image for limited resources of people that can be more or less perceivable, I think that “energy spoons” are a problematic one because they are material and mostly used individually. Energy, however, when thinking about the emergence of disability, is not a constant individual factor. Collective situations can give or take spoons, can make the experience of disability manifest more acutely, or make its signs temporarily disappear. Energy has another volatility than spoons and is, in my experience, dependent on something that had announced itself in the writing practices already and became even more central in the following: feelings and moods.

Document: Production access rider

LATE is a project in which explore the possibility to share time. We want to make it possible for each participant to follow his/her own rhythm. LATE will try to connect the different needs of time. One way of imagining these different needs for time is the "spoon theory". <https://butyoudontlooksick.com/articles/written-by-christine/the-spoon-theory/> The spoon theory states that people have a certain number of "spoons" (energy) available for a day. And although the number of spoons can change with each new situation and therefore cannot be completely planned, each person knows their own number of spoons best. To ensure that everyone involved in the project has reliable working and rest times, we have to plan the distribution of energy as much as possible. In addition, we all have different needs in terms of space, both the rooms in which we work and the rooms in which we are accommodated. Not all needs will be able to be met at all times because we have to deal with the given circumstances in the residences, the venue, and a limited budget. However, we have

had individual conversations in advance to assess your needs in this regard.

These are the things we agree on in advance:

Working hours:

There is a rehearsal schedule that shows the working hours as they can be planned at the moment.

In May, there are individual rehearsal days, the times of which have been agreed individually.

In June at the residency in Finland, we work from 10 am to 1 pm and again from 2.30 pm to 4.30 pm. If we realize in the course of the process that these times are not suitable, we will postpone them. However, this requires everyone's agreement.

On the last day, there may be a showing for other artists in the Saari Residency (to be decided together). Then the working hours will change. We will then work from 10 am to 1 pm and from 6 pm to 9 pm.

The rehearsals before the performances and on the performance days have only provisional times; they will be discussed again together in the residency and possibly corrected. However, they should not exceed the rehearsal schedule.

Juli is available between 8 am and 9 pm for conversations.

Rooms:

The rehearsals in May will take place at Storkower Strasse 115, Berlin. The studio is on the 4th floor and has no dance floor. The floor is hard. A yoga mat, beanbags, and a blanket will be available for sitting/warming up.

There is an elevator and a wheelchair lift in the building.

Toilets, incl. wheelchair accessible toilets, are available.

Rehearsals in the first half of June will take place in the Saari Residence. Information about the Saari Residence is available online.

<https://koneensaatio.fi/en/saari-residence/>

[residency-applicants/accommodation-and-workspaces/](https://koneensaatio.fi/en/saari-residence/residency-applicants/accommodation-and-workspaces/)

There is no information yet about which apartments will be made available to us, except that the accessible one is reserved for our group.

The studio is also barrier-free, as described here

<https://koneensaatio.fi/en/stories/>

[accessibility-in-residence-activities/](https://koneensaatio.fi/en/stories/accessibility-in-residence-activities/)

For a translation of the website, please contact Juli.

The final rehearsals and performances will take place in a larger studio at Storkower Strasse 115 in Berlin. This studio has a floor covered with acrobatic mats and is therefore softer.

The project will not be able to provide mats and blankets for everyone to warm up in the larger studio. However, you can bring your personal belongings and leave them there. The studio can be locked.

During the performances, we will not have much space to store personal belongings. We will discuss on-site who can look after valuables and where. But please don't bring too much so that it doesn't get in the way.

Travel:

The Saari Residence is designed for slow travel, i.e., only trains and ferries are used. The individual requirements for this trip have been discussed in personal meetings. If the trip takes place overnight (outward journey), we have booked sleeping compartments on the train (2-person compartments) and sleeping cabins (single or double, depending on the arrangement) on the ferries.

Three people from the group will be traveling by plane for accessibility reasons.

If you have any further questions or requirements, please contact Juli.

Food:

The studio in Storkower Strasse has hardly any restaurants, snack bars or supermarkets around it. There is a snack bar (70 meters walking distance) and a Netto supermarket (200 meters walking distance). Please bring something to eat if this sounds complicated. There is a kettle in the studio.

The Saari Residence is far away from any possibility of spontaneous shopping or eating out. So we have to provide for ourselves. But we can rent a car and go shopping in the nearest town. Although the car is a station wagon, not everyone will always have room in it, so we have to take turns shopping.

Spontaneous needs and requirements:

Margaret Price writes about the unplannability of access in the text "Un/Shared Spaces" (2016). This text is an important basis for the research because it discusses why individual times, tempi, and rhythms cannot be planned. Certain needs and requirements only arise from the situation we find ourselves in.

The project also aims to take spontaneous and unplannable needs seriously and implement them as far as the budget and conditions of the work locations allow. In negotiating what is possible in this respect, a dimension of mutual care is needed. New needs mean work for the production side, which we are willing to do if it does not exceed our own energies. The term mutual care, therefore, means a sensitivity to the situation and the work requirements of both sides.

There are guidelines for this mutual care in the project: Requests regarding changes to working hours should be addressed at least 36 hours in advance, if urgency allows.

If we realize in the course of the process that the planned working hours are not suitable, we will postpone them as already mentioned. However, this requires everyone's agreement. The time of one person cannot determine the times of all others.

Anyone who is sick stays at home or in bed. No false shame. Anyone who does not feel able to take part in joint rehearsals for other reasons can get in touch with Juli. As much as the focus is on the question of shared time, this does not always have to take place in the studio. There is no obligation to be present in the studios for the research; we can also look for other forms of joint processes. This can mean that Juli makes suggestions for movement scores, that we agree on written communication, text work, or an alternative date or location. The more agreements we have already made in rehearsals about your way of participating and the closer we get to the performance, the more complicated alternative forms of work are likely to become. A joint search for solutions for such cases will therefore be essential.

We all have very different needs. As nice as the concept of access intimacy sounds (<https://leavingevidence.wordpress.com/2011/05/05/access-intimacy-the-missing-link/>) and as tiring as it may sometimes be to formulate one's own needs and requirements, it will be difficult for the production side to always be aware of the various unforeseeable needs. It will therefore be important to reflect them to the production team (July and towards the end Merle, our production assistant, especially for access questions), perhaps for the second time.

It may also be necessary to support each other within the group, e.g., during the residency with shopping or similar activities. This dimension of care should deal with spontaneous needs that cannot be regulated by production. At the same time, it must not exceed your own energies. This will be a process of constant negotiation, different every day, always responding to everyone's needs. Please do not expect a perfect balance - rather, mutual care, attempts and joint negotiation.

Before show access – The unpredictability of meeting an audience

moodium 15.3.2024

The meaning of privacy or intimate details in crip time is an interesting topic. It has become quite frequent for me to share some intimate details in order to make clear in which way crip time applies to my time, in which way my invisible condition interferes with the time of the clock (a bit more than it does interfere for everybody, maybe). I sometimes expose intimate details because my time, as mentioned above, is hard to foresee or even plan. It is made of experiences and precautions running in the back of my mind. Here comes the inward movement of time.

Access to crip time involves sharing intimate details to make it clear to others, as well as myself, that the time of the clock can be a problem. Creating access to time for yourself might require uncalled-for intimacy. So, do I comply with the medical, psychological, or social exposure that accompanies disability, or is there even something liberating about performing the intimate? And

what does that do to the organization of time, for example, work time, if private exposure is a necessary part of organizing work?

The organization of the second artistic part underscored the idea of the organization of access as choreographic practice. A question that became pressing after dedicating a lot of energy to the access of research participants was the audience's access to the public event. Inspired by a research week together with Angela Alves at HZT Berlin, I had a whole discussion in my head around the expectations and experiences of exposure to the world for the sake of accommodation. For an audience, I wanted to avoid that at all costs.

For a while, I contemplated the idea of doing an invitation-only event where I get in personal contact with my audience members as much as I did with my collaborators. However, I discarded this idea again for two reasons: first, it entailed a degree of organization that I believed I would not be able to handle with the available resources. Second, I find the possibility of deciding to attend a performance spontaneously, also for myself, to be one of the most important aspects of access. There are so many occasions when I can't know in advance if I will manage to get out of the house and make my mind and body available enough to attend a show. So often, I do not manage to get a ticket just because I have missed the pre-booking due to the impossibility of planning ahead. For *LATE*, I thus did not want to emphasize the pressure of planning but keep open the possibility of simply showing up. Therefore, I did not know anything about audiences and their access needs; I had to find a way of providing access without being in personal contact.

One solution to the problem was, quite similarly to the production access rider, to create a website with all available information about the event. Trying to keep it as simple as possible, I drafted a website in which I provided the necessary information to aid in the decision whether a visit to the public event would be accessible. This included information in complex English, complex German, and simple German,

a screenreader-accessible design, and a list of access features around the event. While the creation of the website consumed a lot of time and, in that sense, was similar to the production access rider, it also created a first contact, which I didn't have to initiate, and made possible changes in the structure by updating information on the website.

A central aspect to clarify with respect to access was the temporal structure of the loop and, consequently, the flexible start times, which we expected to cause confusion for many people. The website suggested personal contact in case of confusion. Merle Wurl, the production assistant for *LATE*, could explain the loop structure, ask for access needs, and reserve a place in case a person was already certain of what hour they would come to the show. In this manner, we ensured that at least basic access information was actively offered to visitors.



Screenshots of the production website for *LATE*, www.late-night.net, 8 September 2024 ©Juli Reinartz

In-show access

Access organization for audiences also leaked into the performance itself. To welcome visitors, have them find the space, a place, or the bathrooms, help them orient through the loop structure, and be available for spontaneous needs, the second artistic part had three “access pilots” on site. The access pilots were a navigational help through time and space, ensuring that the disorientation that might occur in and around an unknown building, at a public event that takes place in a loop over the course of three hours, remains a sensory disorientation but not a practical one. While I was interested in disorientation as an artistic concept, I was also extremely wary of the feeling that practical disorientation provokes in many crips: namely, fear. Rather than appearing like an adventure, practical disorientation is a threat to those for whom the world is not built, who rely on good planning not only to feel, but to be safe. The access pilots were thus there to make sure that practical disorientation would not occur. Their presence was my solution to allowing the research topic of disorientation to emerge, but assisting with its potentially inaccessible effects.

Berlin-based choreographer Fia Neises had a similar concept in her show *With or Without You*¹⁰⁶, which was called “access friends” and also involved German sign language translation, communication assistance, and maybe a bit closer company. In *LATE*, I chose another name for two reasons: first, we could not provide communication assistance, and second, we offered company at a bit of a distance, mainly because the spatial and temporal disorientation was likely the biggest issue we had to solve. Emphasizing the support in personal navigation over communication or emotional support, the term access pilots appeared to be the most accurate. “Pilots,” of course, brings along its own set of problems:

106 *With or Without You*. Artistic direction/performance: Fia Neises; artistic co-creation/performance/silk training: Irene Giró; Premiere September 14, 2023, Uferstudios Berlin. Accessed September 17, 2023.

it suggests that the supporting person is actually in charge. Because, in *LATE*, our access pilots were sometimes in charge not only of supporting but also providing orientation and guidelines on how movement in space and time was possible, I welcomed this uncomfortable ring to the term for this event.

While the access pilots were a practical solution to the conditions of the space, including the possibility of arriving late, leaving earlier, and taking breaks, they also had an aesthetic meaning. Not only did they make the space even more populated with people on their own temporal agenda, but they also made it obvious that the aesthetics of access rely on interaction, assistance, and care. By way of that, they emphasize not only the collective dimension of access but also the temporality it brings along. In crip time, we interrupt, prolong, or bend each other's timelines more than usual in being interrelated in life organization. To make these interrelations perceivable as part of a performative situation was the aesthetic aspect of the concept of access pilots.

Welcome texts

As mentioned already, in both the first and second artistic parts, welcome texts introduced the performative settings to an audience, providing information about the event as a sort of "in-show access." In the first artistic part, the text primarily addressed the event's structure, seating, and timing, while inviting personal responses to the situation and setting an atmosphere in the space. The text was spoken by the three performers at the beginning of every loop in four different corners of the space. While the text was scripted, the tone of the text was simple and, at points, personal. This turned the welcome text into a performative act, highlighting not only that access is changing aesthetic expectations and rules along the aesthetics of access, but also that the rules, access conditions, and situations felt different to and from everyone,

that access is not only a soft but also performative capacity, even if the same information is conveyed.

The performative qualities of access in crip contexts thus became a point around which my thinking would circulate, also in the second artistic part. The performance of the second artistic part also had a welcome text, which was spoken by Silja Korn, a blind performer who joined the research group originally to be in charge of the audio description. Through the research process, Silja's role changed and expanded. When realizing her importance, as well as power, in the role of the "narrator" of the evening to everyone who would take an audio description headphone set, I also decided to introduce her as the master of ceremonies for the whole evening and the entire audience. In this role, she took over the performance of the welcome text.

My name is Silja Korn.

I am the master of ceremonies tonight.

I am a white woman, 58 years old.

I am 1.58 meters tall and have short, reddish-brown hair.

I am wearing gray clothing and a very beautiful pair of glasses.

The frame is silver, and along the bottom edges, it has pearl chains with small gray and clear transparent pearls.

I am blind.

[...]

I will introduce you to the rules of the evening, describe the dances, and address any possible disagreements. I won't resolve them, but at least I will describe them...

Anyone who wants to follow me is very welcome.

Anyone who doesn't—also. After all, time is something we can shape.¹⁰⁷

107 Extract from "welcome text", second artistic part *LATE*, 2024.

The welcome text that Silja spoke was much longer than the welcome text of the first artistic part, not only because it included an excessive amount of information (on space, temporal structures, times, concept of the performance, translations, access pilots and materials), but also because it was infused with personal statements towards the given information. Silja commented on feelings that might arise in the situation or have emerged for herself. She, for example, joked about herself not really caring about the potentially beautiful sunset outside. Through these subtle comments, Silja guided the situation, not just through her narration but also through her explicitly expressed perspective. She had the prerogative of interpretation and, thus, the power to value and devalue information. In her role as the host, performing access information, offering her own lens, she made it obvious that we do not necessarily share the same needs or perspectives.

In its performance of access, the welcome text conveyed something that, for some time, I was not able to grasp, but later on decided to strengthen through the score *access distance*. “Access distance” is a term that emerged from thinking about *Reverberations*¹⁰⁸ by Michael Turinsky and indicates an attitude or approach, rather than an actual physical or emotional distance. It is an approach in which one is aware that a person’s access needs can cause feelings of distance in oneself, be unexpected, irritating, offensive, or funny. To prepare yourself for this possibility, instead of being overwhelmed by it at some point, is an important step to take in cross-community exchange.

In this sense, access distance is not a concept that stands in opposition to Mia Mingus’ “access intimacy”,¹⁰⁹ in which intuitively and closely knowing each other’s access requests creates a singular intimacy. Rather,

108 *Reverberations*. Premiere March 8, 2018, Tanzquartier Vienna.

109 Mia Mingus, “Access intimacy: The missing link.” in *Leaving Evidence*, 5 May 2011, accessed May 22, 2025, <https://leavingevidence.wordpress.com/2011/05/05/access-intimacy-the-missing-link/>

it is a complementary idea, speaking from the perspective in which a personal relationship is not yet established. Accepting access distance as one important quality of giving access became important in the course of the research. It became important as a general approach to working together in the research group and preparing for the public event. As an attitude, it influenced both organizational and artistic aspects. We had to understand that there would be many things we wouldn't understand about each other.

I always had lingering feelings about this and was happy to read Margaret Price's *Crip Spacetime*, after finishing the second artistic part. Here, Price portrays a similar line of thought.

Mia Mingus's famous concept of 'access intimacy' is deeply relevant to the relationships described in this chapter, though not the same thing as the concept of accompaniment I offer. Access intimacy is characterized by an intuitive understanding and ease, and typically occurs between bodyminds. Accompaniment, as explained in this chapter, can include understanding and ease, but it can also include a lack of understanding or even enmity. It may occur between bodyminds, technologies, objects, or spaces. Thus, *accompaniment* is a broader term that includes access intimacy as well as other kinds of relationships, such as disability-specific abuse or DSA (Patrus 2021). Following Christine Kelly (2016), I am calling for an ongoing and, I hope, useful ambivalence in our understanding of relations. Ambivalence provides breathing room by allowing some of the seemingly irresolvable debates to simply remain irresolvable.¹¹⁰

Becoming clearer about the shifts in perspective that the idea of *access distance* would create, I became more and more interested in pushing Silja's personal perspective further, also in the ways she would

110 Price *Crip Spacetime*, 158.

speak, remember, and move with the welcome text. We agreed on a few small features that would emphasize her perspective. When the turn for her text would come, she would get up from the chair alone and walk as far as she felt comfortable, and face the direction she deemed good when starting to speak. Sometimes she would then face the audience at a visually “off” angle, overwriting my choreographic perspectives with her orientation in space. Silja would also read the text on stage instead of memorizing it completely. When she slid her fingers over a Braille print to remind herself, she took short breaks from speaking, opening the gap between her reading and the information she gave us. She also had the opportunity to react spontaneously to the situation with comments or movements, i.e., call for the assistance of an access pilot if she felt confused.

We didn’t formulate access distance as a choreographic score during the second artistic part, I only understood its relevance as a score now writing about it. It is an important consequence I drew from the expanded organization of accessible work processes and the use of access as an aesthetic feature: it is all about the attitude conveyed, not through intimate understanding but through continuous adaptation to unpredictable needs.

Score: Access distance

Access requests are multiple and unpredictable.

You might not understand them.

That’s totally ok.



Addas Ahmad, Ariane Hassan Pour-Razavi, Dasniya Sommer, Matilda Carlid, and Silja Korn on stage and an audience member in a beanbag during the performance of the second artistic part *LATE*, 23 June 2024 ©Iftah Gabbai

moodium: *Reverberations* by Michael Turinsky¹¹¹

Looking at Sophiensaele's website in order to refresh my memory, I realize that it has been a while since I saw Michael Turinsky's *Reverberations* in Berlin. I had almost forgotten about it when I began to work on the idea of synchronicity and simultaneity (not because it didn't leave an impression on me, but because my memory is just so terrible. An excuse to all my colleagues whose pieces I do not recall at this point). Being asked by my supervisor to look at the practices of my peers who work with crip time and put my own practice in relation, I remember the experience of seeing *Reverberations*. I remember three bodies working on something like a unison with frictions. I remember three performers searching for each other and a common rhythm. I recall looking at them walking next to each other in

111 *Reverberations*. Premiere 8 March 2018, Tanzquartier Vienna.

parallel lines across the stage, fading in and out of synchronicity. It was one of the many moments in the past years in which I have been asking myself how to deal with time: if working with crip time in dance formations means to tear everything apart radically, or if we need to deal with, in dance as much as in life, the social dimension of time, rhythm, and temporality. How to deal with crip time as an aesthetic strategy if it is not completely possible to differentiate between an individual and a collective time?

Turinsky's piece seems quite clear; it sends the three performers out to find one another while staying dedicated to their own physical sequencing. They fade in and out of each other's rhythm, take impulses from each other, and sometimes, it seems like they even cue and create a meandering rhythmical structure through their dancing. They do with their bodies what Turinsky calls "visceral solidarity"¹¹² in the website text, and I read this visceral solidarity as a double-bind. As a solidarity both towards one's own viscera as well as a solidarity to other bodies via an instinct, visceral sensation, which is sometimes on point and sometimes slightly off. This is something we might always have to deal with: the slight off-ness in the intimate solidarity with one another, exactly in those moments when the other person's experience seems distant from ours. I am thinking about access intimacy and the dream of not having to articulate, ask for, or even explain access needs. While understanding the frustration of having to formulate access needs again and again and knowing the relaxation that sets in when someone intimately knows yours, I have always felt a bit irritated by the frequency with which the concept has been used in discussions. *Access intimacy* is sort of a love story (Noa Winter turned it into a love poem at the crip pride in September

112 Michael Turinsky, *Reverberations*. in: michael turinsky, accessed 15 February 2024 <https://www.michaelturinsky.org/en/reverberations.html>

2023 in Berlin), rather than an access concept we can follow in artistic production. I wonder if there is a way to think about being together that does neither require intimacy nor explanation, but simply, as Turinsky describes it, solidarity. I find myself thinking about distance in access: a situation in which bodies and possibly distant bodily experiences meet. In the search for each other, the intimate solidarity is never fulfilling. Maybe we can call it access distance. This is what I like about *Reverberations*. At first, the importance of “searching for a rhythm together”¹¹³ was not totally clear to me. Intended or not, I understand it as a counter-concept to access intimacy, even though the piece actually feels very intimate. Access here is the work that everybody puts in to finding each other’s relation to time and the movements and sensations it creates. Rhythm and time are not intimate in the sense of “already getting it” but as “taking it as it comes”. Access is the simultaneity of body rhythms, feeling each other out.

4.4 Resting in chaos

Deceleration and crip time

The artistic parts of *All Late, All Babe* took place at a moment when time and time management were widely debated topics. Possibly due to the effects of the pandemic, efficiency guidebooks, discourses on deceleration and acceleration, work-life balance advice, and mindfulness discussions – whether affirmatively or critically – engaged with temporal frameworks of life and increasingly tightened a normative grip on what is reasonable time spent and what is not. Whereas not so few political

113 *ibid.*

theorists celebrate deceleration as a political strategy,¹¹⁴ I find *crip time* as a concept, as an exploded understanding of time, to be quite a niche topic. No matter how intense discussions on time management may be, they rarely consider that time and temporalities must be understood in relation to an individual body, its life circumstances, and health. Dividing days into eight-hour cycles of sleep, work, and leisure; spending conscious quality time; following an idea of progress in life; discussing the difficulties of tracking work hours in home offices; or setting aside mindfulness hours are tools that structure time to maintain personal efficiency standards. Be it through the lens of productivity and acceleration or through the lens of health and “healthy relationships,” time is a political subject infused with problematic, and sometimes straight ableist, assumptions: that productive time is good time, that we all aim or even have the chance to aim for a healthy long life, or that the luxury or carefree aspect of spending time is dependent on one’s individual strength and resilience.

In light of contemporary discussions of time, it felt central not to conflate my understanding of *crip time* with discourses on deceleration. While there may be overlaps when it comes to questioning efficiency and progress, *crip time* includes confused and even, in terms of health, unproductive moments, being too fast or jumpy, and embracing nerve-wracking repetitions and very long periods of waiting. Also, Alison Kafer insists that accessible timing does not depend solely on parameters of speed. “Knowledge of *crip time* includes the understanding that *crip time* is not a simple speeding-up or slowing-down of normative time

114 “As Rosi Braidotti (2029, 41) argues, acceleration leads to ‘the negative, entropic frenzy of capitalist axiomatic,’ while ‘the political starts with de-acceleration.’ To put that in simpler terms, acceleration tends to be associated with a grind towards ever greater productivity and wearing out of bodies and the planet, while slowing down creates pauses and interstices that enable political theorizing, organizing, and intervention.” Price, *Crip Spacetime*, 78.

frames, but rather may represent radical forms of bending and folding, a quantum change – time ‘not just expanded but exploded’.”¹¹⁵

Slow motion as self-defense

Despite being quite clear on this early in the research process, I found myself practicing slow motion in many moments in the studio. In moments of not knowing how to proceed, during breaks, or just after a day of work, I ended up standing in the middle of the studio, looking around, and moving very, very slowly.

I had used slow motion in previous choreographic works a lot (*Really Good Music*¹¹⁶, *You Said You’d Give to Me – Soon as You Were Free*¹¹⁷, *Tanzabend*¹¹⁸, *Konturen*¹¹⁹) and was again and again fascinated by the effects it had on me moving with it, as well as watching it. Now, in this research, slow motion was not part of my research scope from the start. But it seemed to still be in my body and made its way through the experience into the study. It seemed to help me calm my overstimulated nerves and to think and move at the same time. Slow motion created a spacetime in which I could follow my thoughts, connect them with my own body, and feel the movement from a different angle.

I do not consider myself a slow person or someone with a strong desire to pace things down in daily life. In that sense, slow motion never

115 Kafer, *Feminist Queer Crip*, 27.

116 *Really Good Music*. Juli Reinartz. MDT Stockholm. Premiere 4 June 2014

117 *You said you’d give it to me – soon as you were free*. Juli Reinartz, Artistic collaboration: Liz Rosenfeld. MDT Stockholm. Premiere 21 September 2016.

118 *Tanzabend 4*. Juli Reinartz. A production of Theater Thikwa. Premiere November 1, 2017.

119 *Konturen*. Juli Reinartz. By and with: Ariane Hassan Pour-Razavi, Daria Dominique Dönch, Matilda Carlid, Michaela Maxi Schulz, Silja Korn, Simona Schubertová, Sophia Obermeyer, Tchivett. Premiere 24 June 2022, Uferstudios Berlin.

felt like an expression of my deepest desires. It simply had a shielding effect on me: beyond giving a break to my nervous system, it made me less susceptible to all kinds of temporal demands that might address me from the outside. Sally Banes has written about the phenomenon of choreography becoming a shield for bodies:

DAVID GORDON'S work over the past eighteen years has been concerned with finding structures for framing the individual, fleeting act. In one sense, he views choreography as self-defense: since the ideology of modern dance has always promoted tolerance for individual performance styles and body structures, it can be forced to make room for those dancers whose bodies and styles fit into no one's vision but their own. They survive artistically by becoming choreographers. But this kind of self-defensive thinking has also put Gordon on the offensive. Inventing new systems for ordering movement—changing the rules—means criticizing and discarding academic formulae.¹²⁰

While this quote thinks about choreography as a whole as self-defense (something that definitely feels familiar to me), I got hooked on it for the meaning it gave to my practice of slow motion, even though I had intended to get away from deceleration, both in discourse and practice. Here, movement felt like self-defense, acting as a shield for my body and thoughts. In it, my body became radically impractical, deliberately useless for organizational, administrative, or social requirements. Slow motion was my protection from demands: I was moving stoically slow, so as not to be bothered by what needed to be done outside of my temporal universe.

120 Banes, *Terpsichore in Sneakers*, chapter 6.

moodium 26.4.2023

She sits on the floor and slowly moves her shoulder to the rhythm of the music. It seems as if only her back is dancing. A long back, a long move. Length length length. After all this nervous, chopped up, stagnating energy, it is all about length and tender pulling. The desire to pull or stretch is written all over her face. She is in a sustained tempo, chewing gum time, or rather like a violin. Dragging the bow across the violin body. The desire to have no stops, no interruptions, no ends. The stopless dance of Juli R. is dragging on.

Reorganizing the senses

Beyond being shielded from everyday temporalities in slow motion, I noticed something happening to my perception while moving: every possible detail in the space and in my movement suddenly became an object of my awareness. And, everything suddenly became equally interesting. The usual organizations and prioritizations in understanding my own movement as well as my surroundings no longer applied: I became attentive to my fingers lengthening in the air while looking someone in the eye. Or I was confused about how to get up from a sitting position because I noticed my arms, legs, and weight shifts in so much detail that the organization necessary to push myself up was no longer self-evident. Due to the slowness and the protection through a defined temporality, this overload never felt uncomfortable, though. Slow motion became an interesting, smooth, and thick state of an altered consciousness. It disoriented my sensory apparatus in a very pleasurable and seemingly productive way.

To examine slow motion's perception-enabling capabilities more closely, it was important to avoid inward awareness while moving. This happens rather quickly when slowing down to microscopic speed. Therefore, I was quite busy for a while formulating a score that would

not allow for turning inwards, but direct attention to the perceptive shifts taking place when eyes were open, ears were listening, and the skin was sensing.

Score: Slow motion

Choose a comfortable position that is not too neutral. Maintain a spiral, a lifted limb, or a turning of the head that can motivate you to move on. Feel the tension that this might create in your body. Start moving very, very slowly. Move however you like, just keep your tempo. There is no strict idea of how fast or slow slow motion is; the main requirement is that it does not feel natural to you.

Keep your eyes open while moving. See what you're seeing when your head turns slowly. Your eyes and your brain will work so much faster. Keep your eyes open to the thoughts and feelings you are having.

Same with your ears. Listen to what you are hearing that might have very different temporalities than you do.

When you touch something moving, pay attention to the different speed it might be moving at.

Stay alert to these differences. Do not pretend that your brain is as slow as your movement. Your eyes can communicate with the outside in the speed of your thoughts and feelings. Keep this double tempo in you going.

We had many different tryouts with the score at the beginning of the second artistic part. We experimented not only with different speeds but also with the surrounding circumstances, doing it with or without music, adding another task like crossing the room, standing in front of each other, or inventing an imaginary situation to guide the movement. Through that, we wanted to create different tempi of movement and perception that would change how we relate to our own bodies, space, other bodies, sound, and tasks.

The discrepancy in the tempo of moving and the speed at which one would perceive the surroundings made it not only possible to recognize more details during the course of one's movement, but also changed the meaning of things. The blink of an eye could become very big, and the lifting of an arm, due to its slowness, could completely lose its effect. Therefore, the relationship to one's own movements, as well as sound, space, and other bodies, appeared to be way more precarious than usual, constantly redefined in the moment. Similar to Trisha Brown's description of repetitions, *slow motion* evened out the significance of movements, detaching them from their known meaning by stealing from them their temporal scope, their impulses, accents, and boundaries. By stretching time, the score made so many microscopic moments of interaction between bodies perceivable that their usual interactions were evened out.

These observations made me interested in diving deeper into the practice and exploring its relational capacities. What would *slow motion* make possible for interaction and perception of one another, both in relation to a potential audience and amongst performers? Would the shield it created enable different orientations to each other?

Exploring this question further, one aspect of the relations between bodies became striking: because *slow motion* does not define an exact tempo, but depends on the person moving, the usual contact between bodies is almost doomed to "go wrong." Not only is there more potential for moments to connect due to the "extended" timeline, but the modes of interaction, the usual gazes, habitual touches, or facial expressions, do not make sense, as they are not able to take place in the usual sequence. A smile caused by a funny incident, for example, comes a few seconds too late, the reaction to an initiation of touch is so slow that the initiator has already moved on, or a dancer starts to anticipate the climax of a song in their movements so that the excitement starts "too" early, lasts very long, or is repeated by the music with a delay. While these temporal shifts might always happen in daily interaction, though not be

so obvious in the speed at which they appear, they became prominent in *slow motion*. In moving extremely slowly, we constantly missed critical moments in our interaction, arrived late, expected a reaction that didn't come, or hadn't come yet.

This disorientation in our interaction was not merely a one-time irritation, but a repeating or even continuous experience. There was no way that the next time we could repeat the exact interaction that took place and thereby adapt to a new sequencing; our individual pace in *slow motion* was just too ungraspable to make sure that the next time we would make the same choices. Every time, moments of the meeting were differently shifted, differently "wrong," and differently awkward. The score, in the following, became something like a disorientation machine, both towards our own bodies and towards the bodies of others. We explored how we can dance together beyond the codes of communication we were used to.

By way of these temporal mishaps, *slow motion* generated thoughts on crip time that became relevant for the rest of the ongoing research. The time shifts, expansions and repetitions not only generated questions about ethics in interactions (Who takes over which responsibility for and in an interaction? Who holds the space? When does the space change willingly or unwillingly? Is missing out a problem or a luxury?), but also put a finger on questions of togetherness that became more and more important: can togetherness be just a short moment, an island of sensing each other beyond the temporal conventions interactions? Can it be a delayed or anticipated moment? This question continued to accompany the following year of practical research to a large degree.

A chewing gum solo

In the performance of the second artistic part, I decided to use *slow motion* in a solo, mainly considering the audience's experience of it. In LATE, the score accounted for the opening of the loop. Matilda Carlid

sat in the middle of the stage on the floor and looked at people entering the space. At first, she would only look and maybe follow people to their seats with her gaze, so that her slow tempo would not be immediately recognizable. After approximately two minutes, Matilda also began to softly smile at people she knew, move her head to look at whoever was beside her, or arrange her hair or clothes with a hand. At this point, her slow movement became noticeable to everyone, making clear that, in this space, the temporal rules were different. It opened up a span of tempos, between the practical tempo of an outside world and Matilda's slowness. Matilda introduced her temporal scope with incredible ease – not forcing a confrontation but gently insisting. She neither actively invited people into her universe nor intended to advocate for it, but she was also not off-putting. She just softly questioned our common temporal grounds. In the blink of an eye, through a small, slow smile, she confronted visitors with the choice of how fast they wanted to respond.

Matilda managed to turn *slow motion* not into a shield but into a self-contained moment of irritation. It disoriented normative tempos and disrupted expectations of a social response. Thereby, it opened questions around crip time in the situation of a performance: Who is now adapting to whom? Whose tempo becomes the speed of the performance? What becomes possible at what speed? Where do you locate yourself on the temporal scope that is introduced? And is your speed permeable or readjustable?

Matilda continued her opening solo by grabbing a package of chewing gum next to her, opening it, taking a piece of gum out, and beginning to chew. The gum, being square and hard, required effort to become chewable. If an audience member looked at her attentively, they might have noticed her jaw working, her muscles not adapting to the slow tempo, but sometimes moving on their own. This double rhythm in her body made speed an even more precarious choice, relating to physical needs and a conglomeration of different circumstances and choices. Matilda, insisting on her tempo, managed to get the gum soft and began

to chew in a more regular manner, slowly introducing a rhythmic pattern. The music would take over this pulse with a low bass that grew increasingly audible through the speakers, turning Matilda's idiosyncratic rhythm into the rhythm of the whole space.

4.5 Simultaneity and non-togetherness

moodium: *With or Without You* by Fia Neises¹²¹

It takes me quite long time to get in at all. Because the last show of *With or Without You* was already sold out, I am texting a friend who has done the dramaturgy and ask if I can get a ticket through her. I admit I was late on deciding whether or not to go. This is me.

I do not plan ahead because I never know if the day with sugar curves, hand pains, and a two-year-old around will actually allow me or have me willing to go out in the evening. Around 11 AM on the day, I finally assume things will be ok in the evening and write to my friend. Unfortunately, she can't help and tells me to come to the box office. I decide to try.

The show starts in the early evening. It is still very hot outside, and I have been running to make it, so that I arrive at Uferstudios sweaty. But then I wait. All tickets are gone. Nevertheless, the box office and production team promise to make it possible for ten others and me. We wait patiently, sending begging looks in their direction. It takes 20 minutes after the official start of the show for everyone who already has a ticket to be in the space, and the team can see and decide whether there is any more space we can squeeze into. One by one, we get in. Since I arrived last, I am also the last one still waiting for the relieving words. With

121 *With or Without You*. 14. September 2023, Uferstudios Berlin.

great calmness, I am accompanied in almost 30 minutes after the show's official start. When we enter, against my expectation of impatient looks by the audience, the mood is very calm and relaxed. The space is a surprising microcosm that surrounds even me with a nue of relaxation. However, I noticed an air of performativity in my entry. I am becoming acutely aware that my entering the space is part of the show.

At first, the two performers, Sophia Neises and Irene Giró, warm up. Some funny-looking core-strengthening partner exercises tune muscle tones into each other. Then the audience is introduced via audio description to the performer and author of the piece, Sophia. After that, there is an audio description of the audience in which we learn what Irene sees when looking at us from the stage. Stage and audience seating seem to swap places. Access becomes a performance of its own kind. A following speech about different processes of perception (what Neises called in German "Wahrnehmungsstile") emphasizes that they are all part of the performance tonight. I am curious. If all of them are invited, how will they intersect?

Lots of micro-politics spill through the speech and the following access information. When movement begins, and the two performers engage in an energetic and a bit fuzzy duet seemingly around support, ignorance, trickery, assistance, power, and play, several translations are in place: an audio description is played through the speakers, and "overall" titles are projected onto the back wall of the stage. A cacophony of information is introduced for those who try to keep track of all the different modes of access. Much less than a choice, having access to all of them now becomes a challenge. The usual power relations seem to be turned around: having access to everything becomes annoying, following one or two is what my brain can actually take.

At some point, the performers begin to interact with the audio description, laugh about it, react to it, and trick it with their movements. Again, here, power relations are played with, and the different timelines of interpretation and action intertwine in a game of initiation, definition, and assistance. This culminates in a moment in which two audience members are asked to come on stage and assist with the audio description. They become initiators of the performance in the moment they are finally asked to count down for Irene's drop from quite a height and, by way of that, are released from their dry, neutral position of describing. Especially then, when witnessing their reaction to Irene's drop, it becomes very obvious to me how much of a subjectively coloured experience an audio description is.

Saioa Alvarez Ruiz, the voice from the off in the show, in the following, holds a monologue about personal preferences. The text transforms smoothly from descriptive to interpretive to the display of personal taste. At this obvious tipping point (when does a description stay dedicated to the experience of the performance and when does it prioritize its own agency?), the individual agencies in modes of perception are what the show circulates around for me. Different modes of access in *With or Without You* become subjective, situated agencies, rather than neutral procedures having to be implemented for inclusive theater making.

I feel like I need to write down: Access is a subjective agency, imbued with personal preferences, practical necessities, emotions, and social interactions. The emotional access is indistinguishable from the performance. Access is a performance, and it is a feeling. In an email conversation in November 2023, Fia Neises speaks of an end that is determined by Irene and her feeling that it is over. I, of course, didn't notice that. The subjectivity of the end could have been well hidden if Fia hadn't told me.

Simultaneous processes of perception

In the aesthetics of access, the integration of different perception processes and their respective access tools into artistic production is central. Just like in *With or Without You*¹²², this form of integration is often experimented with and considered a significant element of the creative work.

In the performance of the first artistic part, an audio description by Emmilou Rössling translated the performance's visual elements into a text. The text was spoken into a microphone and transmitted to headphones, which audience members could take at the beginning of the event. Because reading an audio description does not necessarily take the same amount of time as the movements it describes, the audio description of *Yes Contours Time Disorientation xt* was sometimes slower, sometimes faster than the performance, while being an altogether longer performance than the movement choreography. The writing of the audio description attempted to meet the dramaturgical turning points of the physical performance, however, it followed its logic and chronology.

In the second artistic part, I found the asynchrony of timelines so interesting that I decided to treat the audio description as its own temporal logic. In contrast to the approach of weaving different timelines together, I wondered what would happen if the performance and the text each followed their own duration and set dramaturgical turning points at their own pace. In *LATE*, I thus integrated the audio description without synchronizing it to the movement, having them run simultaneously and, at points, interfering with each other's processes through sudden interaction. Once the welcome text was spoken to the entire audience, Silja retreated to a stool on the side of the stage, where she began to speak softly into a microphone. The microphone would transmit her text to headphones, which people could pick up at any time during the show.

122 *With or Without You*, 14 September 2023, Uferstudios Berlin.

Audio description was thus both an access tool and a choice available to any audience member. In fact, quite a few people (blind, visually impaired, and seeing) took headphones, kept them on for a while, took them off for periods, and then put them back on. When I did this myself during the general rehearsal (the first time the microphone/headphone system was available), I noticed many repetitions and time jumps in the performative structure. It became very clear how the simultaneity of different perceptual processes emphasizes crip time as a form of navigation through time.

A similar approach was taken with the transcription of performative texts, music description, and the translation of the welcome text into English, which were projected onto one wall of the performance space. German and English versions of all texts being projected side by side, the text projection progressed quite slowly in order to stay readable, even if one had to turn their head (the text could not be easily readable from all seats). This meant that sometimes, the projection overlapped with the audio description, and sometimes, neither text was present while movement or sound occurred. At other times, movement and sound paused, while Silja still whispered the audio description into the microphone, or the projection of sound-describing texts continued.

The sunset moment highlighted the simultaneity of different perceptual processes and the distinct temporalities they created. It halted the simultaneity of different modes of access and proposed a collective moment, which was not only complex to manufacture but also emphasized the moments of falling apart even more. When an alarm signaling the time of sunset went off, and Silja interrupted the performance and asked everyone to move to the adjacent room, where the sunset scenery was visible through the window, there was a moment of irritation. Until this point, Silja had been the performance's narrator, running on her own time. Now, she actively and abruptly interfered with everybody else's timeline. When in the other room, Silja asked the sighted audience members to describe the sunset for her, to articulate what they saw,

along with any associations or feelings it evoked. She turned the audience into narrators by demanding to listen to their observations, ideas, and romantic notions. This, in my mind, not only created a power shift, as those who could see were asked to translate their experience rather than the other way around. It also made feasible the different logics and temporalities that come with different perceptual processes. Instead of taking the experience of a sunset and its semantics for granted, spectators had to find words for it, transforming visual time into oral time. For a moment, the audience and other performers tuned into Silja's experience, and a distance to the seeing perspective was introduced. It appeared almost alien, and the blind perspective held the power of definition over the feasibility and length of the description. At this moment, we sensed that there had been simultaneous realities running in the performance, and a possible synchronization again required a collective effort.

Intertwining vs. Simultaneity / Dealing with potential conflicts

While at the beginning of the research process, I had dreamed about different processes of perception in the space intertwining in a perfect dramaturgy, in the course of my research process, the notion of simultaneity thus became more and more prominent. When talking about it with collaborators, the question arose as to why I preferred the term simultaneity over juxtaposition, a quite popular notion in contemporary dance. A small inquiry into music theory regarding the concept of simultaneity made clear to me that, rather than contrasting the temporal scopes of different processes of perception in a composition, I was interested in the possible relations that they could form once their connection through a common dramaturgy was undone. While I choreographically meant to insist on their independence, I also wanted to maintain the possibility that they refer to each other on their own accounts. After all, I was interested in the possibility or impossibility of an experience

of togetherness. The notion of simultaneity was thus a strategic tool for me to explore possible new relations, rather than highlighting differences through juxtaposition.

When several timelines run simultaneously in a musical composition, they build a space of relations in time. Their relationship can be monophonic, polyphonic, homophonic, or heterophonic. In some places,¹²³ I also read about biphonic or homorhythmic relations, or even silence. Through these relationships, the different voices extend the way of thinking about music from a one-dimensional timeline to a space in which a tone resonates with the tones that come before or after, as well as with the tones that occur in parallel. The way in which they resonate – one being supported by the other, in unison, or independent from each other with only a few meeting points – creates the texture or temporal space of a composition.

A useful term when describing the relationship between musical space and time is temporal space. The concept of temporal space refers to the way sounds relate to one another – at the same time (vertically) and through time (horizontally).¹²⁴

In textures or temporal spaces, Australian composer and artist Robert Iolini differentiates between simultaneity and “Simultaneity” with a capital S:

The texture of a work depends on how the musical events that may constitute rhythm, pitch, timbre, and dynamics are combined. When

123 “Texture (music),” Wikipedia: The Free Encyclopedia, last edit 5 November 2025, accessed 2 February 2024, [https://en.wikipedia.org/wiki/Texture_\(music\)](https://en.wikipedia.org/wiki/Texture_(music))

124 Robert Iolini, *Simultaneity in Music* (Master of Arts thesis Macquarie University, Sydney, 1998) <https://web.archive.org/web/20060820184633/http://www.iolini.com/thesis2.html>, accessed 3 July 2025

any or all of these individual musical events are perceived without losing their individuality, the sonic results can be classified into an appropriate technique of Simultaneity. For example, in the homophony of much nineteenth-century music, it is possible to hear a clear division of musical space as melody and accompaniment. This kind of texture does not contain Simultaneity, as both musical events are not in conflict with one another, but inform each other both temporally and spatially. However, if two different homophonic textures are heard at the same time, creating the effect of two independent strata, then the overall texture can be perceived as containing Simultaneous events.¹²⁵

Simultaneity with a capital S, for lolioni, is not a neutral sharing of a moment as the Oxford Learners Dictionary defines it as “the fact of something happening or being done at the same time as something else,”¹²⁶ but a relation between individual voices and their own line of progression in time. It only occurs when there are two independent strata of musical events that have the potential for a conflict to emerge. Conflict means that these two voices do not share a temporal space but, instead, interrupt and divert each other’s flow.

What strikes me as important in lolioni’s concept of Simultaneity is the potentiality of the conflict that is emphasized. The conflict does not need to be actual yet; its latent possibility is enough for it to be considered. This distinction is significant in the context of access. Often, discussions on modes of access either present a checklist of measures to be implemented, ignoring the possible tensions between differing or even opposing needs (such as divergent uses of time), or reject access tools altogether because of anticipated conflicts with other requirements. Many

125 lolioni, *Simultaneity in Music*

126 “Simultaneity,” Oxford Learner’s Dictionaries, accessed 4 March 2024, <https://www.oxfordlearnersdictionaries.com/definition/english/simultaneity>

artists are familiar with institutional conversations about spatial design where designated wheelchair spots are scrapped at the last minute to preserve a row of traditional theater chairs. Opposing needs – potential or actual – are an omnipresent reality in the context of access.

However far removed the comparison between musical Simultaneity and the provision of access tools might seem, it became relevant to the choreography of simultaneous processes of perception. Thinking of conflicts as potential rather than necessarily actual was a breakthrough for emphasizing individual temporalities, while not denying that this might create problems or even conflicts within the common process. It adjusted both my own expectations and those of others and made clear that temporal access is not a perfect utopia but a space of Simultaneity, a collective negotiation that requires a choreography of continuous following-up on parallel timelines inside and outside of the studio.

Spaces of Simultaneity – *Body circle*

Spaces of Simultaneity and the collective negotiations within them became, in the following, my choreographic interest: Without creating forced conflicts, how can we give attention to and care for Simultaneous processes, allowing potential conflict to emerge and conflicting temporalities to co-exist?

Departing from this question, we created an exercise that was fairly simple but allowed us to perceive the different rhythms and cycles that are happening simultaneously in and around us while in the studio together. Over a few months, despite the silent protest of a few of my collaborators who found this exercise so incredibly boring that they sometimes appeared to doze off, we developed a score called *body circle*.

Score: Body circle

Lay or sit down in a more or less circle.

Listen to your breath.

Listen to other sounds in your body.

Take the microphone to emphasize it.

Not everything needs to be emphasized, but everything can.

Listen to any sound that you perceive.

Take the microphone to emphasize it.

Listen to any sound that you think about.

Take the microphone to emphasize it.

Listen to any sound that you would like to hear.

Take the microphone to emphasize it.

You can go back to body sounds, sounds in your surroundings, imagined or desired sounds.

Do not compose them, however. Bring them in when they occur to you.

In sessions of *body circle*, a multitude of sounds and rhythms emerged – breath cycles, heartbeats, the whirring of air circulation, passing cars, yawns of boredom, thoughts circling in someone’s head, or songs stuck in someone’s ear. Participants highlighted the sounds and rhythms that caught their attention, often revealing personal preferences, modes of attention, perceptual processes, and individual humour. With only one or two microphones available, amplifying one sound meant interrupting another, making the Simultaneity of these temporalities perceptible by not giving them time to begin or end in their own time. This created unexpected temporal structures in space – an exhale slightly off from a heartbeat, a sneeze cutting through a car honk, or a song clashing

awkwardly with someone's phone alarm, followed by long moments of nothing in particular.¹²⁷

I became increasingly fascinated by these simultaneously running timelines – too subtle to be in conflict, yet noticeable enough to interrupt each other's consistencies. I encouraged this sense of Simultaneity, avoiding the idea of the *body circle* as an instant composition exercise in which sounds merely comment on one another. Instead, I was interested in how people negotiated their rhythms and timings within the surrounding's mismatched, coincidental multitude of sounds.



Addas Ahmad, Ariane Hassan Pour-Razavi, and Matilda Carlid during *body circle* at residency PACT Zollverein, 29 October 2023 ©Juli Reinartz

127 One inspiration for this score was a time when I was laying on my sofa alone at home after an episode of dizziness and weakness. With no one else there, the environmental sounds in and outside of the house became a prominent soundscape. It was at this moment that I realized that the sounds of homes or indoor environments with external sounds sometimes breaking through the interior atmosphere are prominent soundscapes for disabled people. Being in your house in silence might just be a more frequent experience in crip lives than in others.

Simultaneity un/shared

After the first artistic part, when I deepened my research toward crip time and experiences of togetherness, I had submitted a revised research plan to the university. In response, I was directed toward theater scholar Erika Fischer-Lichte's *The Transformative Power of Performance*¹²⁸ as an important reference. While I was aware that Fischer-Lichte might not be the most recent source, I realized that her concept of performers and audiences being drawn into the same "energy" through a "feedback loop" was very relevant to my study of crip time as a question to collective experience¹²⁹. In a footnote in the German edition, Fischer-Lichte acknowledges that the term energy is vague but chosen for its accuracy in describing an experience.¹³⁰ Given the context that describes rhythms established in space, I couldn't help but interpret energy as, at least, a sister of temporality, as a force that accelerates, decelerates, and sequences everybody's time. Rhythm translates into energy and back into rhythm.

When reading further on how this energy/temporality unfolds, I was struck by one sentence: "As long as they can be seen, heard, smelt, or sensed by the other spectators and/or actors, these articulations become part of the autopoietic feedback loop."¹³¹ I was surprised by the emphasis Fischer-Lichte placed on multiple forms of perception within the feedback loop, and yet did not consider that modes of perception themselves vary. As the previous paragraphs showed, they differ not only in terms of sense (sight, sound, smell, or touch) but also in terms of rhythm and tempo. Perhaps the lens of this research sharpened my focus on this issue, and possibly, the problem becomes apparent

128 Erika Fischer-Lichte, *The transformative power of performance: A new aesthetics*, trans. S. I. Jain; Intro: M. Carlson (Routledge, 2008).

129 Fischer-Lichte, *The transformative power of performance*, 38.

130 Erika Fischer-Lichte, *Ästhetik des Performativen (Frankfurt am Main: Suhrkamp, 2004)*, 99.

131 Fischer-Lichte, *The transformative power of performance*, 154.

primarily when processes of perception diverge not only slightly (when, for example, one person sees a little better than someone else), but when they require completely different modes of access. The more radical their discrepancies, the clearer they point the finger at a general problem: if processes of perception do not have the same temporality, shouldn't we let go of the idea of a feedback loop, one temporality, that everybody is drawn into in a performative event?

In a chapter on community, Fischer-Lichte draws a direct connection between the circulation of energy between audience and performers and the experience of togetherness. For her, mutual perception of each other's rhythms generates an energy that creates a sense of community. This assumption sparked a new set of questions in my mind: If we abandon the expectation of a shared temporality, what does that mean for an experience of a shared performative space?

Margaret Price, in her reflections on the unpredictability of access, makes an important point about community with respect to access:

I began to think hard about what it means to gather in spaces *together but radically not together*. The person experiencing trauma, sitting at a conference presentation (or in a meeting) (or anywhere), both *is and is not* in the same space as the non-traumatized person sitting next to them.¹³²

The passage in "Un/Shared Space" in which Price elaborates on radical non-togetherness is not long, but it affected me instantly. When remembering my initial worry of isolation when deepening my research on crip time, I realized that, through reading Price, the idea of non-togetherness transformed from a worry into a concept that sparked a sense of clarity and strength. As a choreographic strategy, un/sharing might actually be an empowering step to consider togetherness

132 Price, "Un/Shared Space," 158.

differently, not in the first place as a “naturally” shared timeline, but as a conscious coming-together and drifting apart. Assuming non-togetherness as a precondition for choreographic research on crip time could help think of performative togetherness as moments of encounter, rather than shared tempo, rhythm, or feedback loop. If one takes crip time seriously as a choreographic strategy, a radical non-togetherness is the base of each performance, requiring a choreographic care open to temporal diversion, precarious encounters, and potential conflicts.

To explore which choreographic care was needed to facilitate encounters between bodies in spaces hosting Simultaneity, it seemed important not only to translate sonic Simultaneity into movement but also to gain a better understanding of the affective qualities that arise in un/shared settings. Which relations between bodies emerge?

Exploring non-togetherness

– *Many Musics/Humming[no bird]/Moodiness*

One score I developed to research these questions was inspired by an earlier performance work of mine¹³³, in which the performer Linnea Martinsson sang a song live while another song played over the loudspeakers. The dissonances, rhythmic shifts, awkward pauses, and constant negotiations Linnea had to make to maintain her melody and rhythm stayed with me long after the piece was played. I remembered this experiment during the course of the research, connected it to the idea of Simultaneity, and wanted to explore deeper its possible connections to a choreographic approach to crip time.

The score *many musics* was my first attempt to follow up on this experiment. *Many musics* placed our bodies in the midst of

133 *Pressure & Velocity*. Juli Reinartz. Premiere 10 September 2012, MDT Stockholm.

simultaneously running music pieces and investigated the affective reactions and personal navigations through a chaotic acoustic scenery.

Score: Many musics

Agree beforehand on the duration of the experiment. It can be pretty overwhelming.

Place a sound device in every corner of the space and have it play different kinds of music. The better the sound devices, the more tolerable the soundscape will be.

Now move through the space. You can move with the music if you like. Test at which place in the space you feel good and at which one you don't. Where do you feel inspired, comfortable, or disturbed? Stay in the spot in which you feel inspired or comfortable.

Test how to move and develop a rhythm of movement in this spot. Is there a pattern that repeats? If yes, explore this pattern.

Test how the pattern feels in relation to the music you are hearing/feeling. When the music pieces end, one after the other, explore how your rhythm relates to the changed musical environment.

We typically ran the experiment for 4–12 minutes during the research, the length of a pop song or a short classical piece. This relatively short timeframe allowed most of us to remain engaged with the sonic environment and our responses. However, reactions to the situation varied a lot. Obviously, some people were overwhelmed quickly, others were excited by the cacophony of rhythms and melodies, choosing and re-choosing their places, experimenting with proximity and distance, being “in the space” of one music versus being exactly in between, moving with or ignoring sounds.

Interpreting the resulting landscapes of an un/shared acoustic space and the movement of bodies within was difficult because the experience of space was intense, and people experimented a lot with their preferences and responses. In *many musics*, they paid a lot of attention to the

influx of sensory stimuli, which brought about a strong focus on the environment and the individual navigation therein. It created intense personal experiences and left little space for attention to the presence of others.

Personally, I had very different emotional responses. Sometimes the acoustic overload caused a feeling of isolation in the place I chose, at other times, it caused excitement about a new musical texture I sensually discovered in the mix of two music pieces. Sometimes I got angry from feeling overwhelmed by sounds I was forced to hear and the choices I believed I had to take. Then again, I could not “vibe” with any of the music played, perceived one music as corresponding with the time of the clock, and another as corresponding to my own sense of time. Starting as a formal exercise, *many musics* thus developed into a very emotional setting. On stronger days, I found interest in the chaos; on weaker days, I felt sad, frustrated, or lost. Thus, the score showed an intense connection between sound, tempo/temporality, and feelings or moods.

A second score that consciously worked with this intense connection between time and mood was *humming [no]bird*, which I developed almost in parallel to *many musics*. It consciously used the idea of music as a medium for moods and created a space of many simultaneous sounds. In contrast to *many musics*, however, it addressed music as an individual choice and a personal navigation, rather than an environment.

Score: Humming[no bird]

Choose a song or a musical piece you like or have in your ear.

Spread out in space and try to be on your own a little bit, be it by closing your eyes, closing your ears, or hiding away.

Slowly start to hum or sing the music in your mind at any time. After a while of finding your own tune, start to listen to the others while trying to maintain your humming/singing.

Ten minutes into the score, you can start to react to each other by adapting the volume, intensity, or pitch of your humming/singing.

After another five minutes, one person at a time can stop humming or singing to move through the space and listen to the relationships between the different voices. Be aware that you will return to a spot and join the humming/singing again after a while, so that someone else can move.

Humming[no]bird was a way to work with different dynamics and temporalities into sound, allowing people to dive deep in and “place” their time in space, in their choice of intensity. It created a sense of time through sequencing one’s own time with a musical rhythm, timbre, and tempo. And suddenly, this temporality was “in” a person as well as out in space.

The link between lived experience of time and music in *Humming[no]bird* was an excellent playground for us. Especially in the moments when participants started to interact and play with volume, intonation, and tempo of their music pieces, an idea of Simultaneity of different temporalities became feasible: sometimes the musical pieces would colour, overshadow, interrupt, or disturb each other’s mood, even if no direct conflict was intended. The interaction influenced the individual timelines and created an unpredictable space of asynchronicity.

When participants afterwards talked about the experience of moving through this space at the end of the score, they often described similar moments like in *many musics* – an interest in in-between places, being challenged by the chaos, discovering new textures – but there was one aspect which felt quite different and relieving: because in *humming[no]bird*, the sound was sang or hummed and could easily adapt to the situation in volume and intensity, the situation felt less overpowering and caused less exhaustion. In *humming[no]bird*, relation was possible. Possibly because of that, because sharing of space while not sharing time became graspable, we could go on much longer – sometimes for almost an hour – and explore the subtle dynamics between each other and in space.

At first, I did not care so deeply about how the participants chose the individual music pieces. Later on, the matter of choosing and relating the music to the daily mood became a big part of my concern. I began to formalize the choices of music to understand them as part of the research. How to choose music, from then on, became linked to the writing practices we would start our days with. Drawing back on the writing score *three questions*, I focused the choices of music to capture daily moods, and I introduced the score *moodiness* to the research group. The link between writing and moving was, at the same time, strongest and easiest, in this score, in comparison to all the others that I had come up with.

Every person in the group began their day in the studio by writing/talking¹³⁴ about personal answers to four questions. The four questions were written on a whiteboard, greeting my collaborators when entering the space. They addressed directly the mood and feelings people entered the studio with and connected them to the timing they felt comfortable with:

Score: Moodiness

1. *How are you feeling today?*
2. *How would you call this mood that you are in?*
3. *Which rhythm or time does this mood have?*
4. *Which music would fit this mood?*
5. *Sing or hum it*

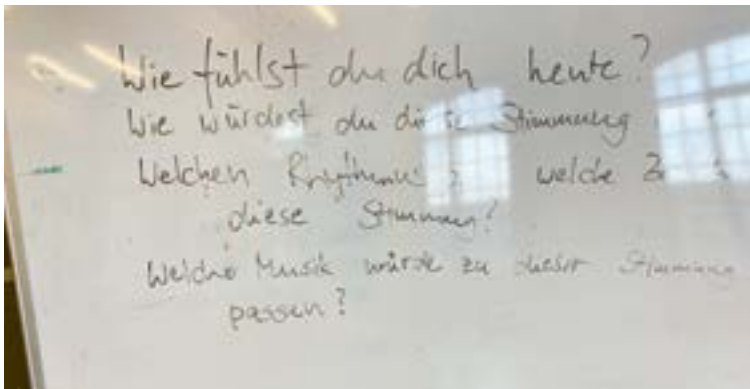
After writing down or talking about the four questions, when being hummed or sung, the simultaneous music pieces revealed something to me as a researcher that brought me back to the beginning of the research. Using moody music as a way to be in space together was not only a “localization” of this mood. Simultaneous moody musics also

134 Whether we used written documentation or audio recordings depended on the individual preferences of the participants.

created a space of possibilities in which bodies could relate to each other on the base and through their affective capacities. In a way, the score *moodiness* allowed me to choreographically work with moods as hypodermic knowledges, since they put a complexity of embodied experiences into contact, allowing them to respond and extend to each other through their volumes, accelerations, decelerations, repetitions, stops, intensities, timbres, or many other ways I did not foresee and still might not grasp.

In the following, I used *moodiness* and *humming[no]bird* often as simple introductions to teaching or lecturing situations, as it offered to speak about crip time as a complexity of felt relations to the world, navigating simultaneously.

Both scores went through many versions in the preparation of the second artistic part, including and excluding the previous writing practice, including and excluding the part in which people react to each other, including and excluding the idea of *decompression* that has been developed in the first artistic part, including and excluding movement. Finally, it turned into a movement practice that became the central score for the public event.



Sign greeting research participants when entering the studio space during an early research phase at PACT Zollverein. 6 November 2023 ©Juli Reintz

Simultaneous *time zones*

In the then-developed score *time zones*, I kept working with the idea of translating a mood into music while encouraging people to dance to it. Starting with *moodiness*-writing as the foundation, it focused on movement in relation to music perceived by the person dancing. While transposing mood to movement, the score also expanded on the closing part of *many musics* in which participants were asked to observe potential movement patterns developing. In this sense, *time zones* made the step from an improvisational exercise to a choreographic strategy for building a movement phrase. It was important for me to step away from the purely improvisational scores in order to strengthen the possibility for a sense of Simultaneity in space to emerge. In improvisational exercises, our well-trained bodies and minds were still quick to synchronize with each other's rhythms and speeds, leaving the notion of non-togetherness rather pale.

Score: Time zones

After you choose music that fits your mood, begin to dance to it. Listen to the same music again and again until you feel it in your body.

Observe your movements. Do you see a pattern of movement develop?

The pattern can be a pattern of breath, movement, or rhythm.

Follow this pattern. Repeat it. Immerse yourself in it.

Imagine the pattern becomes the whole world. Now you can move through this world.

Time zones was practiced individually at first. Every person in the group had several sessions with me alone, during which we tried out and specified the movement. The more we moved towards the public event of the second artistic part, the more participants found themselves returning to one or two musical pieces they liked to dance to. To provide safety and confidence in one's "time zone," I supported this development choreographically by creating music tracks that played the pieces in a loop. It was interesting to understand how different musical pieces

helped unfold individual movement logics and times. Slowly but surely, in *time zones*, each person developed a personal phrase with which they felt safe and comfortable. In the following, we took this phrase to the collective studio moments and tried out what would happen if all these phrases were danced simultaneously in space.

Time zones was the base for the second artistic part because of its potential to support individual experiences of time in movement. The final two sentences of the score made an important difference, especially in relation to the unpredictability of one's sense of time and the experience of other timelines in space. Whereas it was sometimes difficult for people to uphold their humming or singing melodies in parallel to so many others, the suggestion to understand one's own rhythmical/temporal scope as the whole world provided support. When imagining one's own rhythm as being persistent in the world, research participants were able to dance within it while still introducing gradual changes and noticing other rhythms and tempos in space. A relationship of dominance was inverted in their minds: instead of squeezing their own temporal navigations into a space where they assumed it would not fit, people envisioned their current rhythms, tempos, and durations as surrounding them. By doing so, they did not have to be responsible for "making it happen" or "pushing it through" but could rely on it for their movement. The fact that *Simultaneity* was easier to carry when no dominant tempo or clock time was assumed was an important realization in the research process.

The experience of a destabilized dominant tempo also inspired an experiment in the public event of the second artistic part, which dealt with the time of spectators. At a certain moment, the music playing in space changed tempo, accelerating and decelerating. Instead of the performers moving with the music, the music adapted to them and their tempi. At points, the environment was more in line with the movement of one body and out of line with the movement of another. In a strange way, the space was, like in *many musics*, acoustically un/shared. However, this time, not literally in space but in time. The perception of

the acoustic space was thus not so much dependent on an individual location but on personal comfort with one or the other tempo and the attention given to one or the other performer. Due to that, it emphasized a sense of non-togetherness.

In a second instance, the tempo adaptation of the music left a feeling of disorientation: which tempo actually was the “original” one became increasingly unclear the longer the acceleration and deceleration lasted. Even if the music, at some point, came back to a speed that resembled the one from before (not exactly) and only minutely shifted over the course of the show, it felt like the sense of original pace was gone, and thus also an evaluation of who performed “most in line” with a normative speed.

The intentional destabilizing of a dominant tempo might be what distinguishes this practice of non-togetherness from the concept of landscape dramaturgy that Ana Vujanović elaborates on in the article “Meandering together: New problems in landscape dramaturgy.”

In more radical cases, landscape dramaturgy proposes the other tactic: to experiment with cancellation of the personal view on a shared space altogether. This could be seen in Spångberg’s performances, in Uhlich’s *More than Naked or Boom Bodies* and other works that give an impression of not being composed and meant to be watched by anyone in particular. If I move to the cinema, the tactic will become more apparent since the film cannot but create the view. So, what we see on stage as an attempt to a non-hierarchical and impersonal total view has its dramaturgical counterpart in the off-center frame, vista, *mise-en-cadre* and frame-sequence of Belà Tarr’s, Apichatpong Weerasethakul’s and Tsai Ming-liang’s ‘slow films’.¹³⁵

135 Ana Vujanović, “Meandering Together: New Problems in Landscape Dramaturgy,” accepted manuscript of chapter in *Postdramaturgien*, ed.

Rather than not “requiring”¹³⁶ attention for the performance’s timeline, thereby offering a space for the temporalities of spectators, and possibly moving together for a moment, I was exactly interested in the distinct falling apart of timelines. Instead of meandering together, a movement that suggests a free choice of direction and pace, accompanying and departing from each other in a relaxed atmosphere, the grounding assumption in *LATE* was that this choice doesn’t exist to equal degrees. Instead of offering a performative space with minimum attention for the temporal scope of the performance, thus putting togetherness in the hands of chance, this research began in the moment when spending time together was considered impossible from the start.

While the unpredictability of personal times and rhythms obviously caused problems for the organization of such a space, it became increasingly clear to me over the course of the research that the idea of a temporal organization of Simultaneous timelines should not be given up. Instead of moments of encounter through concepts of synchronicity, however, it was rather the composition of a texture, of individual timelines in space, possibly crossing or even opposing each other, that interested me. It was specifically this research’s question under which conditions, through which concepts and ideas, an idea of togetherness could be maintained in un/shared spaces.

Sandra Umathum and Jan Deck (Berlin: Neofelis Verlag, 2019), 9, https://www.hzt-berlin.de/fileadmin/Dokumente/Dokumente/Diverse_pdf/Meandering_together_New_problems_in_land.pdf
136 op. cit., 7.



Captions: Addas Ahmad, Ariane Hassan Pour-Razavi, Dasniya Sommer, Matilda Carlid, and an audience member during LATE, 23 June 2024 ©Iftah Gabbai

4.6. Speculation as a way to create yourself a future

moodium, 9.2.25

Writing about non-linearities of timelines and the current understanding of past, present, and future of my three-year-old go together beautifully. Because she has no idea about past preceding present, preceding future, she constantly says things like: “tomorrow I have found my bike in the hallway” or “when I become a parent, and you are a baby again ...”. I realize that the linearity of time is a concept that is learned quite late, after language, so late in fact that it must be hard to get it straight afterwards. I wonder how it feels when phenomena float through time, can be approached backwards or forwards, or even from the side. Maybe not everything is unavoidable, then, and maybe sometimes one can just scratch events slightly. I begin to understand why we are having the same fights to get dressed every morning; it’s because

the repetitions do not accumulate in Libi's mind, they are just the same every day. I also understand why having her next birthday in nine months is as good as having a birthday tomorrow, it will come in its own pace, and one day might anyways feel like nine months.

Future imagination

Through the research, we attempted to choreographically tackle the idea of shared timelines and normative time measurements. Soon, I realized that, along with alternative time measurements, repetitions, and the unpredictability of temporal requirements, a feeling of progress faded away. Even if the *performance in a loop* encouraged a sense of training and thus differentiation between the loops, my sense of time became fractured, and I remembered single events rather than linear developments of dances. After many studio times – especially after rehearsing versions of *LATE* – I had difficulties telling apart what happened one day from what happened the day before. While this might also have had something to do with my bad memory, my sense was that this fracturing had intensified in connection with and with respect to the practical research. What had announced itself already with the introduction of alternative time measurements now became all-encompassing: if “how long things take”¹³⁷ depends on many different factors, such as whether they repeat, or whether many different things happen simultaneously and interrupt each other, it is hard to define a continuous process or completion.

As much as I enjoyed the feeling of timeless floating, there also remained a slight hint of discontent, as the notion of futurity has always been very important to my artistic practice. Before the research, I had often engaged in projects that emphasized speculative practices, fabrication techniques, or artistic work as practical imagination.

137 Kafer, *Feminist Queer Crip*, 28.

Also, in the first artistic part, when the research circulated around the topic of disorientation, future relationships, and speculative perspectives were central to envisioning the project. “It [the research] relates to bodies as sites of negotiation of past and present knowledge and wonders what their future knowledge might be”¹³⁸ had been the concluding sentence in my research plan until summer 2022. I explored this potential knowledge primarily through interviews with research participants and spectators after the public events of the first artistic part. The interviews were structured around a set of questions that sought to capture the affective responses and potentially disorienting sensations that occurred in relation to *Yes Contours Time Disorientation xt*. The second half of the questions guided the conversation from talking about experiences towards a future imagination:

How do you feel / how are you? Do you remember how you came out of the experience?

Did you feel different coming out from when you came in?

→ Ask this in several steps: sensation, activity, mood

Did you have a specific sensation or image in your body? What was that?

Did you have the urge to move with this sensation, or did you enjoy imagining it?

If this sensation were a dance, how would that dance be:

Would you dance it or someone/something else?

How would you move?

With whom / what would you move?

How would you interact?

If you went for this experience again, what would be a perfect time?

If you were to dress to do this dance, what would you wear?

If you were to describe it with an image, which image would it be?

138 Research plan *All late, all babe*, September 2022, 1.

If you gave the dance a name (one or several words), what would it be?
 Would you like to show me the dance?

-> Marking the moment¹³⁹

The answers to the second half of the questions were sometimes surprising and funny, and, at other times, offered perspectives that I had not yet considered, such as Gerko Egert's sense of heaviness. In my eyes, the last half of the questions helped to make the sensory impressions and experiences graphic and, in a way, "reorient" them into new ideas. For example, the upside-down perspective – lying on the floor and watching performers move toward her on all fours, leading with their backsides – created an unexpected, confusing, yet intriguing relationship to the performers for Rose Beermann. The invitation to transform this feeling into a dance – in Rose's case, the *ass dance* – complete with a name, duration, costume, and set, shifted it out of confusion into an array of images we could discuss. In my eyes, this mode of speculative imagination had the power to turn fleeting sensory, affective impressions into images we could communicate about. This dimension of futurity, imagining something as potentially taking place in a future time, was therefore essential to the research in the early stages.

Past of a shared rhythm – Baroque *patterns*

Also in the second artistic part, dimensions of past and future became relevant in the performance. In discussions about the research, questions concerning the history of dance emerged. Initially, we had wondered where the idea of a shared (normative) rhythm and speed in dance originated. As it became clear rather quickly that we might not be able to answer this question historically encompassing in the frame of the research time available, we remembered and discussed a previous

139 Interview questions from first artistic part.

project in which a group of collaborators (Gerko Egert, Dasniya Sommer, Konstantin Langenick, and Patsy Lassbo) and I explored baroque dance notations and classic dance repertoires in a residency at PACT Zollverein in spring 2019.

In *All late, all babe*, we now looked at these baroque dance notations once again. While it was obvious that earlier folk dances already had the feature of a common tempo and rhythm, the fact that, in baroque dance, the tempo and rhythm were actually noted down rather than developed with a group of dancers seemed an important shift. Similarly to the normalization of time in the time of the clock, rhythm here became a rule rather than a negotiation, embodying the power of the choreographer or, in fact, the court. As a way to open up these dances and their rhythms again, and to potentially understand their time again as a collective negotiation, we began to dance a baroque minuet's spatial pattern in the rhythms of our own bodies and minds. The score *patterns* was developed. At first, it was a simple exercise of learning a movement and defining it through one's own tempo and phrasing (rhythmic structure):

Score: Patterns 1

Learn the spatial patterns of a choreography.

Repeat it again and again. Try to feel it. Slowly, one repetition after the other, give it a speed, feel where you would like to stop, rush through moments you want to be faster, give it round or hard edges, let it swing, waltz, drag, march, or bubble.

Define more and more of your key moments in terms of rhythm, tempo, and movement quality.

Repeat it until you feel sure about things.

This is not an improvisation exercise. Rather than defining every moment anew, we try to accumulate decisions on the timing of the phrase. However, the repetitions themselves will do something to your rhythms; you might get exhausted or have the different rounds succeed and change each other. This is not what we are looking for. If you notice

that you are heading into an improvisational direction, stop. Then this is how far you get with the definition of your phrase today. You can continue tomorrow.

The last paragraph in the formulation of the score was, perhaps, surprising as we had always worked with the sensations and timings of the moment up until that point, which had been essential for our process. Possibly as a kind of defense against the memories of the timing in which these phrases are typically danced (or how we imagined such timing based on costume movies and childhood ballet classes), it became necessary to be very strict with the timing that each person had assigned to the phrase. Here again, we needed form rather than improvisation.

However, the development of these individual tempi and rhythms was not easy within the context of this initial formulation of the score. The phrases often felt stiff or even stodgy from so many repetitions on the one hand, while the temporal definitions within each round, on the other, often contradicted each other on a sensory level. The situation, therefore, called for another filter to differentiate the individual timings.

As a consequence of this, *patterns* was fused with *time zones*. Instead of creating rhythmic phrasing for the minuet from their bodily sensations, each person in the research group chose a sound or musical piece to work with by answering *three questions*. No matter how close or distant the style of the chosen music and the baroque minuet initially seemed, every person engaged in a “dance to the music” to their individual sound, slowly but surely applying rhythmic phrasing to the baroque dance through the mood of the sound or music they were listening to. Even though the responsibility for phrasing was partly taken over by the sound in the person’s ear, decisions on the definition of the phrase still had to be made by each performer. Often, this process took place with me as choreographic assistance, trying to sense and fixate on rhythmic patterns that had already become perceptible to the outside. In the end, *patterns* was formulated like this:

Score: *Patterns 2*

Learn the spatial patterns of a choreography.

Repeat it again and again so that the sequence of movements is in your body memory.

Choose a music or sound that mirrors your mood of the day.

Go through the spatial patterns of the choreography while listening to this music and slowly begin to dance.

Try to feel the two together, where can they meet? Do they work along perfectly, or does the movement change in points to fit the music/sound? Or, the other way around, does the movement resist the music? Slowly, one repetition after the other, give your rhythm, tempo, and quality more and more definition, feel where you would like to stop, rush through moments you want to be faster, give it round or hard edges, let it swing, waltz, drag, march, or bubble.

Define more and more of your key moments in terms of rhythm, tempo, and movement quality.

Repeat it as long as you feel sure about things.

This is not an improvisation exercise. Rather than defining every moment anew, we try to accumulate decisions on the timing of the phrase. However, the repetitions themselves will do something to your rhythms; you might get exhausted or have the different rounds succeed and change each other. This is not what we are looking for. If you notice that you are heading into an improvisational direction, stop. Then this is how far you get with the definition of your phrase today. You can continue tomorrow.

During the residency at PACT Zollverein, Addas Ahmad made the biggest contribution to this part of the research by dancing a version of the minuet to the sound of Kate Bush's *Wuthering Heights*¹⁴⁰. While

140 Kate Bush, "Wuthering Heights," track 1 on *The Kick Inside*, EMI Records, 1978.

watching him twist and turn through space, throwing himself up and down with a use of momentum that stood in pronounced opposition to all baroque contenance, we realized that the clearer the definition of an individual timing was, the more the dancing would feel like a game with the past. Channeling a baroque minuet through our contemporary minds, bodies, and moods was funny, awkward, and empowering at once. Each change or deviation, both in exact movement and in timing, appeared as a comment on a past (and a present) that had aesthetically excluded many of the present bodies from representation. To dance a minuet now in whatever rhythms crip bodies and moods allowed and desired felt like a practical reappropriation of dance tradition. And this was not only visible to observers, but also affected the inner experience of participants.¹⁴¹

Speculative futures through hijacking the past

Professor of Gender & Women's Studies and disability scholar Ellen Samuels writes about the embodied relation of crip experience to the past as well as the future:

Crip time is time travel. Disability and illness have the power to extract us from linear, progressive time with its normative life stages and cast us into a wormhole of backward and forward acceleration, jerky stops and starts, tedious intervals, and abrupt endings. Some

141 Through the research, the question whether the timing of an individual phrase could be upheld also without the music/sound in the ear was a prominent question. This was easy for some project participants with their rhythmic patterns; for others, it was extremely difficult. After discussing the possibility of maintaining an individual rhythm while inhabiting space with others, we decided to provide earphones for one ear for those who wanted and let the music/sound that they chose to play during the performance. The quantity of earphones that we consequentially taped to ears, lost under sprung floors, or gaps of elevator doors was massive.

of us contend with the impairments of old age while still young; some of us are treated like children no matter how old we get.¹⁴²

This temporal confusion, of being thrown out of linear timelines, comes very close to my own experience when, for example, I am asked to go through my nutritional intake from the last two to three months during doctor's appointments. The past always leaks into my present, disrupting the notion of progression from the side of the future and from the past. While this might be true for anyone who had a drink the night before, ever danced to 90s house tracks, or looked up the etymology of a word, it seems like Samuels has a point when claiming that the past has more impact on the bodies of some than of others.

moodium 17.01.2024

It was my birthday before yesterday, and, taking into account that it was a Monday in dark, cold January, I celebrated at home without a party. Instead, we (all the people I live with) decided to have a sushi feast and ordered heaps and heaps of good little vegan rolls. I love sushi, maybe exactly because it's really bad for me. So I unfortunately avoid it most of the year. On this dark (yet snowy!) birthday in the middle of January, I admitted culinary defeat and ate it all. The consequences of that announced their arrival after a good two hours. At first, sugar levels went up and wouldn't go down until five hours later. Six hours later, in the middle of my sleep, I went into a full-blown hypoglycaemia, which had me lie down sweaty on the kitchen floor, eating the candy of my 11-year-old kid. This, of course, caused a huge hyperglycaemia during the rest of my night, which I tried to get down with a workout the next morning. Hungry after that, I finished the five leftover sushi rolls still in the fridge, being convinced that 5 of them cannot be as bad as

142 Samuels, "Six Ways of Looking at Crip Time," 1.

the feast the day before. I was wrong, and another high kept me busy the rest of the day until dinner came, and I – still fresh under the impression of the last 24 hours – injected too much insulin for the food that, this time, was in no way as vicious as sushi. Another hypo followed in the late night, so that I once more went to bed with slightly too high sugar from the compensation juice I drank. The pump worked hard overnight, so that I arrived more or less stable the next morning, I was just feeling really exhausted.

Now sitting in the tram on my way through the city, I realize the temporal paradoxes diabetes creates. My birthday and its excitement are long gone, but its effects on my body are still very much present. To depart from my culinary past, I have to learn how to anticipate better, estimate better, sense better the carbohydrates my food might contain, and the activities I am going to perform in the following hours. If I do a poor job in anticipating, the past will always be my present. And a quite over-determined future. The present is shrinking to a sheer date within this constellation. “Living in ‘prognosis time’ is thus a liminal temporality, a casting out of time; rather than a stable, steady progression through the stages of life, time is arrested, stopped. Paradoxically, even as the very notion of ‘prognosis’ sets up the future as known and knowable, futurity itself becomes tenuous, precarious,” writes Alison Kafer.¹⁴³ At the same time, the present will always be soaked with my body’s history and future. The three-dimensionality of time, forward, backward, and inward.

Looking at the score *patterns* in combination with baroque phrases, the “wormhole of backward and forward acceleration,”¹⁴⁴ setting futurity against prognosis time, seemed to be an aspect that could also become

143 Kafer, *Feminist Queer Crip*, 36

144 Samuels, “Six Ways of Looking at Crip Time,” 1.

a very productive wormhole for the research. Slowly but surely, we realized that patterns had taken on a speculative quality, exploring an “as-if” past of the present: If our dance tradition had not transferred rhythms to paper, if, in the past, baroque balls had not synchronized rhythms, which knowledges/skills would we have to dance together now? By going into close combat with the rhythms of the past, we seemed to not only create new phrasing for old dances, but also new images of who and what our bodies could be. Could we, through *patterns*, shift the affective power spaces around our bodies?

In “Un/shared space”, Margaret Price talks about the relevance of speculative practices for thinking access.

They [designers Anthony Dunne and Fiona Raby, J.R.] emphasize that, unlike most forms of social design, which continue to work within ‘the limits of reality as it is’ (p. 12), speculative design attempts to work fictively, deliberately imagining worlds that *cannot* be in order to improve design in the world that is.¹⁴⁵

Price’s emphasis on embracing a lack of knowledge regarding accessible design and establishing speculative practice as a way to create access was an argument I had overlooked in my previous readings of the text. Through working with baroque phrasing and the individual and group conversations we had about adapting these phrases to personal timing, the idea of speculation as part of a crip choreographic practice resurfaced for me. The scores we had developed until then prompted the idea to think of the public event of the second artistic part as a crip ball. It was inspiring to consider a social dance that does not rely on the one dominant, notated rhythm of the choreographer/king, and to explore which temporalities crip ball dances can host. Silja set the tone for this question in the welcome text of *LATE*:

145 Price, “Un/shared Space,” 166.

LATE takes place in the year 2024.

This is a time in which only a few dance balls take place.

LATE poses the question of dance balls of the future.

We reach into the past to create a future.

After all, fiction is also a strategy of survival.

The idea of progress is already too much in this respect.

LATE is more of an artificial situation.

Ah... the artificiality of the situation... beautiful.¹⁴⁶

Crip experience, cyborgian futures

The renegotiation of the role of the future in my thinking was also highlighted by another theoretical reference: Alison Kafer has a whole chapter in the book *Feminist Queer Crip*¹⁴⁷, in which she elaborates on normative life cycles and the idea of progress from a crip perspective. Here, crip time is more than the relationship of bodies to the time of the clock. It is also a different relationship to life cycles as they are supposed to unfold.

Whereas able-bodied people have the luxury to imagine their lives within clear stages of dependence and independence for which (post-) industrial societies and their care systems are built (from childcare to the 40-hour workweek to elderly care), people with the experience of disability do not fit neatly into this framework. Their lives tend to involve multiple, complex family- and non-family-related care relationships and codependencies that offer a variety of understandings of self, romance, reliability, and community. Kafer here draws a connection to Jack Halberstam's concept of "queer time,"¹⁴⁸ in which life cycles that

146 Extract of "welcome text", second artistic part *LATE*, 2024.

147 Kafer, *Feminist Queer Crip*, 103-128

148 Jack Halberstam, "Queer temporality and postmodern geographies," in *In a queer time and place: Transgender bodies, subcultural lives* (New York University Press, 2005), 4.

adhere to a hetero-normative lifetime do not make sense.¹⁴⁹ Similarly, crip futures, in Kafer's view, do not listen to the same requirements and dreams. Their prognostic outlooks, living conditions, and past experiences differ from normative ones, and consequently, so do their life cycles, relationships, and visions.

There is one aspect of crip time, however, that Kafer insists must be distinguished from queer time: whereas, for queers, the debate on "reproductive futurism"¹⁵⁰ (Edelman, 2004) may have theoretically enabled a stronger focus on the present and an emancipation from a straight-life dominated chronologies, for crips, Kafer argues, "no future" is not emancipatory. Since disability has never been factored into a macro-social vision of the future, the demand for a future becomes an emancipatory claim for crips. As Kafer writes: "[...] it is imperative to establish a pattern, to demonstrate that we have long felt and acted on the belief that disability destroys the future, or that a future with disability must be avoided at all costs."¹⁵¹

However, clear about the claim for the future, in a further chapter, Kafer elaborates on her conflicted relationship with Donna Haraway's figure of the cyborg.¹⁵² On the one hand, Kafer understands the figure of the cyborg as a "map of power"¹⁵³ through its involvement with societal, medical, technological, and political forces and refers to the

149 Kafer elaborates extensively on who else is or could be and who is not included in non-normative life cycles and the idea of a future, such as poor BIPOCs, sex workers, drug users etc. (see Kafer, *Feminist Queer Crip*, 96-102)

150 Lee Edelman, *No future: Queer theory and the death drive* (Duke University Press, 2004), 1-33.

151 Kafer, *Feminist Queer Crip*, 31.

152 Donna J. Haraway, "A cyborg manifesto: Science, technology, and socialist-feminism in the late twentieth century," in *Simians, cyborgs, and women: The reinvention of nature*, (Routledge, 1991), accessed 7 September 2016, 149-181

153 Kafer, *Feminist Queer Crip*, 125.

long-standing criticism of the concept by postcolonial feminist scholars. On the other hand, Kafer sees potential in the cyborg for complex thinking about exactly those relationships that create queer life cycles – those involving families, queer families, romantic and sexual partners, and caregivers.

When the future needs to be claimed but claimed differently for crips, different kinds of relationships to one another also need to be created at this time.

A cyborged disability politics can provide astute theoretical insights into the boundary blurring that occurs between disabled people and our attendants, or between disabled people and our service animals, or among disabled people in community with each other and our allies: all experiences that point to a cyborgian understanding of interdependence, mutuality, and relationship.¹⁵⁴

Cyborgian relationships could thus be those that do not conform to able-bodied and able-minded standards of independence or codependency but, instead, respond to their own notions of integrity, assistance, romance, and desire. They might not involve the same idea of progressive life stages, but, nonetheless, provide a future that is based on “affinity”¹⁵⁵ rather than reproduction, involvement rather than self-reliance, and coincidence rather than plan.

154 *op. cit.*, 119.

155 Haraway, “A cyborg manifesto,” 155

Speculative perspectives in a baroque minuet – The image of a ball

The question of what kind of sociality would emerge from a speculative engagement was one of the main reasons baroque dances were chosen as backdrops for the second artistic part. It seemed that here, the question of collectivity would not only develop out of a choreographic practice with contemporary bodies but also open up the historical context in which these bodies had grown up. Another image of social dancing was explored. In the best case, the experience of togetherness would contrast the modes of togetherness we know and claim a different future.

This required working with the associations of a ball that we are used to, and making these associations palpable to us and an audience. To create the context of a baroque ballroom, the performance space featured many long curtains hanging from almost every wall, folding and falling voluptuously to the floor. These curtains were made of different materials, including white, grey, and cream-coloured velvet and cotton, as well as white construction netting with a fine orange lining. Additionally, the broken fishbone parquet pattern was taped to the floor in pink, red, and orange, and marked the dancing area of the otherwise quite permeable stage. As much as the budget allowed, I wanted to create a space of abundance with contemporary materials that embedded the abundance of bodies and temporalities in a speculative scenery.

The sound composed by Iftah Gabbai accompanying the performance included moments of piccolo flute arpeggios and trombone drones, conveying a sense of moodiness, baroque flow, and grandeur to the audience. At the same time, the music was far more repetitive and had a stricter meter than a baroque composition would ever have, situating the sound within the digital composition of today's music. It didn't fully occur to me at the time that the music was also a "wormhole of backward and forward acceleration," but in retrospect, that is what the calm, ambient, yet sometimes baroque-like surging-up sound evoked in me.



Stage mock-up at Studio Storkower Strasse, 9 April 2024 ©Juli Reinartz

Critiquing futurity

Bojana Kunst critiques what she calls “projective temporality” — the dominant temporal logics of contemporary creative processes structured towards future completion (the project, the deadline, the next opportunity).¹⁵⁶ Kunst here outlines the participation in the production of subjectivity through notions of futurity within the project logics of contemporary artistic production.

¹⁵⁶ Kunst, “The Project Horizon: On the Temporality of Making”

Under capitalism, the future is an open field ahead of us that we can shape and construct through our work. Since we're condemned to have a future, we're condemned to work, and at the same time, if you are condemned to work, you are condemned to have a future. So if you want to realize your dreams you have to work (always assuming that those dreams are something that belong to a future scenario and not the present one). If you want to avoid work, you have to work just as hard because you have to find a way; you have to have a plan, a strategy.¹⁵⁷

Instead of the potential that a projection into the future might bring, Kunst thus claims that the projective temporality in which artists work today is not capable of inventing anything new, precisely because every difference made essentially feeds back into the cycle of artistic potential rather than creating another spacetime.

Kunst's text has informed the relationship to my artistic practice for a long time, critically accompanying everything I did. It has created a feeling of helplessness as a young choreographer working my way through residencies, small co-productions, and newcomer festivals. In the framework of this research, I discovered a new approach to this text, however, which is rooted in Kunst's insistence on considering "temporality and its production" as potential interruptions of the cycle of artistic potentiality.

Art production and creation must therefore rethink the relation between temporality and its production, and find new ways in which to push the time 'out of joint'; out of the speculative balance between that which *is* and that which *has yet to come*.¹⁵⁸

157 op. cit., paragraph I

158 op. cit., paragraph I

When reading this part of the text again, which had slipped my mind for a while, a perspective on crip time not only as a lens on choreographic practice, but as a choreographic strategy itself was emphasized: If artistic practice considers the forms of labor, the time in which work is done, can it develop a critical notion of futurity? If crip time is production time and production time is considered crip time, can that maintain crip claims for the future? Does it make a difference to organize time instead of projecting its completion? Is claiming the future through notions of Simultaneity different from looking at the future through the hourglass of the most promising artistic potential? *Vis à vis* Kunst's critique of futurity, these were the questions that made me continue to work with futurity. After all, this research is not about imagining an artistic outcome but about using crip time as a choreographic strategy to organize it.

moodium 11.11.2022

This is where my urgency lies, I am not so interested in using artistic methods for exploring social phenomena, but I am interested in aesthetics and their micro-politics. But what to do with the idea of the future in a moment in which one is so engulfed with a crack-hard present that the future seems to be only a constant reminder of the past? Something that should be there but isn't really. Choreographic practice, to me, brings the future back into the present. What a planned operation. Is planning too bureaucratic to count as the future? Planning aesthetics as a way to organize oneself a future, however planable it might be at all.

Planning

Organizing

Organizing times

Organizing oneself a future.

I would like to organize myself a future.

4.7 Touch as texture – The hypodermia of crip time

Simultaneity and texture

The concept of Simultaneity in the research turned the gaze towards the space between the bodies. In my excursion into music theory, I had learned that, in music, this space of relations is called texture. “The texture of a work depends on how the musical events that may constitute rhythm, pitch, timbre, and dynamics are combined.”¹⁵⁹ Whereas textures in music are classified, in dance, we do not have established terms for examining how bodies on stage interact and create a temporal space together (except possibly for unison and juxtaposition).

I found the idea of a texture inspiring, as it offered a delicate understanding of the space between the bodies. It gave a name to the multiple relations of bodies, how they interrelate and become sensible for each other beyond sharing time, being opposed, adding on, or parting and departing (as in landscape dramaturgy). Texture as a concept offered a way to think about simultaneous rhythms, energies, qualities, dynamics of movement, and processes of perception as crossing paths once in a while and building an interwoven net of relations.

While in previous research scores such as *humming [no]bird* and *many musics*, the Simultaneity of bodies became audible or visible, I now became interested in how they affect bodies on a physical level. How do Simultaneous temporalities create feasible ambient textures? Is that possibly a way to understand togetherness beyond the sharing of timelines? The term hypodermic, emerging in this thought process once more, took on an extended meaning for the research at this point: whereas hypodermic knowledge described an individual’s orientations and reorientations, hypodermic textures indicated a multiplicity of relations between bodies that together create an atmosphere. I began to

159 Iolani, “Simultaneity in Music”

conceive of the texture that bodies and temporalities would weave in space as ambient relations, a hypodermic quality that would affect bodies as much as a sense of time.¹⁶⁰ Hypodermic textures, for me, were the idea of an atmosphere in which temporalities are affectively renegotiated.

In “Six Ways of Looking at Crip Time,” Ellen Samuels offers a very atmospheric interpretation of Crip Time. “*Crip time is grief time*. It is a time of loss, and of the crushing undertow that accompanies loss.”¹⁶¹ I love Samuel’s text for addressing the feeling of crip time at all, of trying to articulate the emotional effects that the sheer falling out of normative timelines can have. Personally, however, I find grief not the only atmosphere in my experience of crip time, specifically not in situations that allow for multiple crip temporalities. Whereas the ambient effects of crip time, and the question of how isolating or excluding a diverging temporality can become, obviously depend on personality as well as social and political surroundings, my sense of it also includes feelings of melancholia, speechlessness, awkwardness, the pleasure of solitude, the fun of missing out, or the awkward intimacy of unwanted meetings. Not only in my personal experience but also in the research, we encountered a wide range of feelings, from excitement to irritation, confusion, anger, loneliness, hustling, disorientation, as well as grief. When discussing the textures that the experience of Simultaneity had caused in the research group, the question emerged: Is crip time grief time, or actually a whole field of hypodermic relations? What are the ambient feelings in, of, or towards crip time(s)?

To answer this question, we first had to find a medium for these feelings, specifically in moments in which we would meet. We had explored moods and time in *many musics*, *Humming[no]bird*, and *time zones*, but we had not yet explored the communication of those moods in moments

160 Margaret Price mentions the “ambient” qualities of space as a central element of access in *Un/shared space* (2017), 157.

161 Samuels, “Six Ways of Looking at Crip Time,” 2.

of encounter. Neither my collaborators nor I knew how to choreographically make perceivable and care for the ambient relations in space. How to grapple with a performative texture at all? How to create sensible encounters in spaces of Simultaneous temporalities?

We discussed the idea of texture in the research group several times and had very different spontaneous ideas about what it could be: an expression, an agreement, or even a score could be something that shows and supports an atmospheric relationship. Soon, I realized that many collective processes, team building contexts, conflict resolution methods, etc., are full of approaches to texture: check-ins and check-outs determine the success of collective processes, and mood boards illustrate the atmosphere of the project. But I still wasn't sure how to address the ambient space between us in dance, making it perceivable to each other and a potential audience.

moodium: A Crashcourse on Cloudspotting

by Raquel Meseguer Zafe

My knowledge of *Cloudspotting* comes only from hearsay. I heard about it through a colleague in a small informal support group for dance artists. Due to her chronic condition, she sometimes struggles to take part in projects. She cannot know when she is available for work or when she needs to rest due to pain or dizziness. In our support group, she often speaks about feeling isolated and mentions *Cloudspotting* as a project that would connect people when resting. This made me listen.

A bit later on, I stumble upon an article by the initiator of *Cloudspotting*, Raquel Meseguer Zafe, in which they discuss their experience of crip time as being “offline”, partly being removed from the usual course of things, and *Cloudspotting* as literally the idea of being online while being offline. The aesthetics of rest that Meseguer Zafe elaborates on in this article requires another

way of attendance. Zafe calls it “restful spectatorship”¹⁶² in contrast to an “analytical spectatorship” in the portrait perspective. I have been very interested in rearranging perspectives to attend a performance in the first artistic part of this research, of course, exactly because of the different, less analytical relations it enables between audience and performance. Yet, the way Meseguer Zafe describes the idea of a restful spectatorship sparked a new thought in me: “The difference between an upright forward-facing posture, engaged with the piece before you, and dropping back into a more expansive and open mode, where the words and sounds can come to you. In this more vulnerable mode of spectatorship, the stories seemed to land differently in the body.”¹⁶³ Zafe thus understands the mode in which to be with a performance in a “restful” way as the openness to words and sounds coming to you. I understand that as a sort of being touched by words and sounds—even if that might divert from Zafe’s original intention. When reading these sentences, it strikes me that I have never thought about togetherness in a way of being touched—physically or metaphorically yet.

A little later, in a conversation in the studio during a practical research session, the formulation “being touched” comes back to my mind when listening to Ariane Hassan Pour-Razavi talk about what makes her feel like a sense of sharing time. Independent of being together for longer or shorter periods, sharing a feeling, for Ariane, makes or breaks the experience of togetherness. Being touched by something or by one another would make a common time experience for her.

As banal as this might sound, this immediately feels like a path I want to explore.

162 Meseguer Zafe, “The potential and poetics of rest,” 207.

163 Meseguer Zafe “The Potential and Poetics of Rest,” 208.

Texturing – Feeling each other out

The group experimented with textures in the first residency in Essen in autumn 2023. We focused on making affective relations in moments of encounter perceivable in movement. Within the practice of *patterns*, we first explored facial expressions. We tried to overexpress the feelings that emerged in our faces. The facial expressions were interesting because of the hyper-stylized expressionist flair they brought to the dances, but they proved very difficult for some of my collaborators to work with.

When realizing this, we diverted to language and introduced the possibility to whisper greetings, words, or onomatopoeia when noticing each other in space. That was a fun game and created quite a chaotic space of “hi!”s, blown kisses, mumbles, and growls. As fun as it was to experiment with, it became clear quickly that language was not a good tool in short moments of encounter. On the one hand, it required too much “being in your words” instead of body and on the other, did not provide enough room for hesitation. And even if everybody was quick enough to find the right thing to say and a way to express it, no one had time to respond to what was said. The whispering practice thus stayed with the practice of *patterns* for a while, but it became clear rather soon that we needed another medium to make atmospheric relations perceivable. We needed more dialogue, negotiation, or “listening while talking” in our moments of encounter. This is where touch entered the picture. Could the texture of the space become negotiated by way of touches?

The work with touches brought its own set of challenges. First and foremost, experimenting with different qualities of touch requires a trust that is not always consistent in a group with different levels of knowing each other. To compensate for that and, as a general rule, for caring for moods, we had a check-in at the beginning of the process on the days we would practice touches. Thanks to Dasniya Sommer’s extensive experience with touch, she kept on reminding me of those check-ins and provided knowledge of how and what to ask.

- Are you ok being touched today?
- Where is it ok to touch?
- Are there touches that you particularly like/dislike?

Regarding these questions, we learned that touch agreements were not easy to make. To articulate and rearticulate personal boundaries and preferences was a task that didn't flow naturally for everybody in the group. Touches are a sensitive topic. Especially for people who live with assistance or have a long experience with health and care systems, touches are imbued with experiences of normalized violence, sensitive or even traumatic experiences, personal desires, etc. In light of that, articulating self-determined preferences and boundaries for touch can be quite a challenge.

Nevertheless, I held onto the idea of touches as texture up until the performance of the second artistic part. When thoughtfully prepared, working with touch revealed a potential I couldn't find in the other two approaches to texture: it allowed for feelings to be communicated and adjusted in the moment of encounter. And at the same time as it found a form for these feelings, touching also affected the moments that followed. Gerko Egert writes in *Moving Relation – Touch in Contemporary Dance*:

Touches are assemblages of movements that are immanent to the dancers' bodies; they create relations between them, but also produce differences. However, touch cannot be reduced to just its movements, it also operates in the realm of sensation. The sensation of touch or touch as a sensation does not create a secondary act that movement already precedes, touch is a complex interweaving of these different planes.¹⁶⁴

164 Gerko Egert, *Moving Relation: Touch in Contemporary Dance*, trans. R. Rossi (Routledge, 2020), 65.

In this understanding, touches are processes of encounter that interlace many different layers of feelings, moods, and movements, creating a new relation between bodies in the moment of touch that lives on even after the touch. I was interested in touches exactly for this reason: for their capacity to capture, make perceivable, and influence the atmosphere in the space. However, to maintain the idea of Simultaneity, I wanted to be careful to understand the moments of encounter as small, independent islands of exchange, rather than as a linear development that could easily turn simultaneously moving bodies into a bundle of more or less synchronous movements. In a way, I was wary of too much process within the touch, which would make it lose its function to capture a moment and instead follow its own logic of interaction.

To prevent the linear development of one touch into the next, to maintain the idea of simultaneously moving bodies that occasionally meet, and to thereby explore the idea of a texture, I relied heavily on an exercise that I had previously developed in a collaboration with Theater Thikwa.¹⁶⁵ In this exercise, I intended to cross through dualisms with which we often perceive touching, such as active-passive and effort-joy, and investigate what a self-determined “being touched” can look like. We experimented with negotiating personal needs for touch with boundaries in the exercise GNI (Geben-Nehmen-Improvisation). In this exercise, the active person did not “give” a sensation through touch but, instead, “looked” for one. It was very confusing to break through the common association chains with regard to touch on many occasions, and GNI has led to multiple funny and awkward coincidences.¹⁶⁶ What was amazing to witness, however, was the concreteness of desires that people developed in and through GNI and how it enabled them to be

165 *Tanzabend 4*, 1 November 2017, Theater Thikwa.

166 Surprisingly, it didn’t get to a point where someone was asked to “give” a touch they didn’t like. The group of *Tanzabend 4* was quite aware of this danger. If it were for another group, this aspect might have to be looked at specifically.

specific about their quality of touch in moments of encounter. In the following, we were able to avoid lengthy negotiations over the right touch and instead focused on the clarity of both the approach and the boundaries. This didn't mean that touches couldn't change, but that they had clear moods and desires that they were engaged with. In creating the score *touches* in the second artistic part, I built upon this experience.

Score: Touches

You are a team of two people. Later on, you might want to try with more people.

Agree beforehand in which areas and with which qualities it is generally ok to touch and be touched. Take a few minutes to memorize with a map in your mind for each person.

Lie on the floor in a relaxed position. Direct your heads towards each other so that your hands can touch when you move your arms above your heads.

Reach out behind your head, and see if you find someone else's hand. How does the hand feel that you found? What is its size, tension, temperature, energy, soft spots, and movements?

Let go.

Lie on the floor and feel your own body for a moment.

Whenever you are ready, reach out again. Decide spontaneously what you want to feel, how your hand wants to feel the hand you touch. Initiate this quality of touch. Be clear and concrete but careful.

Every touch has a rhythm, like a sound. Try to hear the rhythm/sound.

If you hear the touch's rhythm, do images appear in your head?

Stay with the feeling, rhythm, and image of a touch as long as they find an end for you. Then let go.

Be strict on finding an end. Do not engage in long negotiations. Stay with the concreteness of what you wanted to feel and the rhythm and length it has.

If you cannot find a touch that fits both of you, let go again. Take a break.

Try again whenever you feel like.

It might take many attempts before a touch “makes sense”. Go in and out of touch. The touches are little islands in a sea of feelings and moods. After about 15 minutes, get up and try the same exercise in sitting, standing laying. Stick to touching with hands and arms, only sometimes touch faces, chests, or shoulders.

Now, when you let go, imagine bringing the feeling, rhythm, or sound of the touch to the space.



Dasniya Sommer and Matilda Carlid during *touches*, 15 May 2024 ©Juli Reinartz

The score generated a vast amount of different qualities of touch, each demanding its own time and rhythm: hands grabbing, on top of each other, hiding in one another, sliding into each other, fingers bobbing up and down, stroking, clenching, leaning, crawling each other, getting close but not touching, ramming into each other, departing softly, hooking into each other, pushing fingertips, grabbing, holding on, rubbing, tracing, clapping, brushing, fanning, waggle, etc. When we extended the touch areas to arms, faces, and chest, the list of touch qualities became obviously endless. These different qualities sometimes floated into one another, creating an uplifting or melancholic, a soft or a rougher, closer or more distant net of bodies in space.

In the residency in Saari, Finland, we slowly began integrating *touches* into *patterns*. We used the moments in which people got close to each other in space while dancing *patterns* as islands of touches in a sea of individual movement. These islands often had an effect on the performers beyond the immediate moment of touch by way of the sounds, energies, or images they created. They influenced the individual movement phrases with small shivers, soft tiltings of heads, dragging on steps when departing, or even moments of confusion.

This being said, the encounters with so many different tempi and rhythms in the movements and approaches quite often also went wrong. Moments of meeting felt off, did not make sense, came too early for one person and too late for the other, ended too abruptly, or lasted too long. It took a moment for us to understand – transitioning from practicing *touches* on its own to *touches* within *patterns* – that the gone-wrong, missed-out, and clumsy touches became as much part of the common texture as the well-placed strokes, full-on grabs, and perfect hugs. Rather than feeling like mistakes, they created giggling, melancholy, empathy, teasing each other, or patiently waiting. Crip time, at this moment, felt like turning into conspiracy time, the secret knowledge that our encounters in a space of Simultaneity would be of a texture that was not so much grieving a perfect togetherness, but also surprising, awkward, funny, playful, off.

I was aware that in a performance situation, these qualities might just appear unprofessional, unrehearsed, or – as it still can be when crip performers are on stage – cute.¹⁶⁷ When I decided to integrate *touches* into the public event of the second artistic part, I felt like I had to hint towards notions of non-togetherness and possible relationships this

167 Sianne Ngay, *Our Aesthetic Categories: Zany, Cute, Interesting* (New York: Columbia University Press, 2023), refers to the term “cute” as reflecting an aesthetics of powerlessness which evokes a protective or controlling impulse in an observer, often tying together affection and domination.

might create. The welcome text referred to different qualities of meeting and the feelings the performance might bring about.

LATE takes place just after midsummer, just before sunset, just before the night begins.

It takes place at a time when things are falling apart a bit,
When the light is different in different places,
In which bodies are awake in different ways,
In which people want different things.

Watch a performance,
Staring at the wall,
Smelling someone,
Loving someone,
Organize feelings,
Feeling strong,
Feeling someone else.

I like this time.

You can let time fall apart a bit tonight.

Treat the time of *LATE* so that it doesn't become an obstacle.

Maybe we'll meet up sometime.

If we don't meet, it might be a bit sad.

Because we always miss each other.

Maybe it won't be sad.

Maybe it will be funny.

Or scary.

Or awkward.

That's all right.¹⁶⁸

Speculative touches

One important reason for working with baroque dances as a backdrop for the research was also that these phrases were social dances. Most of them contained interactions, be it through gaze or direct touch. Ultimately, I chose a minuet that included several moments of touching hands, coming close together, and circling around each other.

While working on the encounters in *patterns*, we realized that most touches – how we envision and approach them – have their own habitual rhythm and dramaturgy that works when there is a certain synchronicity or at least congruence of speed and rhythm. With us, however, when we waited, we were too fast or too slow to reach a possible touch, had unmatching rhythms (from jerky-firm to almost imperceptibly soft and round), or had material arrangements to make on the way to a touch; therefore, there were just fractions of these intended touches happening. Encounters were unaccomplished, dragged out, un-introduced, discontinuous, incomplete, or awkward in rhythms. Sometimes their dramaturgy was cut in half, sometimes a person would have to follow it up alone, sometimes they would divert it or jump to another touch. In the asynchronicity of touches, their meanings were altered.

Similarly to the disorientation of encounters in *slow motion*, the meanings of touches thus got lost in these cut dramaturgies. In the encounter of different rhythms and speeds, the actually emerging touches did not allow for sticking to the intended meanings, but, often enough, something else became important. Even if I originally had asked everybody to stay with their intentions and let go of a touch if it didn't make sense for them, there were always these moments in which a new meaning appeared out of the interrupted dramaturgy of a touch. When I had wished to put my hand into someone else's to be held, but the other hand was gone too fast and only caressed mine on the way out, I didn't feel held, but maybe longed for. At other moments, the palm of a hand would gently meet a forehead, evoking feelings of parental care. Sometimes, someone leaned into an elbow, or one top of the head would strike against another.

Initially interested in understanding the relations that the different temporalities of touch would create, I then also became interested in the kinds of images of relationships they would display.¹⁶⁹ Would we remain within classic notions of independent mobility, integrity, and composure when dancing and touching, which the baroque dances portray perfectly, or would our touches reveal different, more complicated images of relations in which new hypodermic knowledges became feasible? The choreographic approach to touch, in relation to that, evolved further step by step. To differentiate our touches from historical ideas and explore the alternative imageries they would create, we decided that each individual phrase would have not only its own timing but also its own touch. The individual touches would capture another temporality and mood, thereby proposing new rhythms and meanings for encounter. The individual touches were pre-decided upon in the rehearsals and used in some moments of the touch part of *patterns*. These individual temporal and sensual variations of the baroque touches led not only to many misunderstandings, awkward timings, and moments of shifted rhythms, but also to new imagery of encounters.

If touches physically made sense (sometimes they did on a very sensual or dynamic level), but didn't correspond with familiar models of touch, we tried to find new names for them. "Searching armpit," "human bumper car," and "something breaks" were names for touch qualities that emerged in the research, helping us grasp and develop something that we wouldn't have been able to repeat in the brief instances of touch otherwise. At this moment, I realized once again the importance of

169 With images, I do not mean purely visual impressions but, rather, a short coming together of visual, auditive, haptic impressions that form something recognizable. Because images is a term that works in simple language and stereotypes is a too complex and too narrow term – also non-stereotypical impressions can be an image – I stuck to the term "image" in the practical research even if, from a blind perspective, it is so involved with ableist language.

working with the images and names I had followed on many occasions throughout the research, whether in interviews during the first artistic phase or in calling *LATE* a ball. Names supported a state of mind in which we could ask: what if “searching armpit” was a socially valid or even conventional move in social dancing?

Time of touches

The time of *touches* is a time of coincidence. In *Feminist Queer Crip*, Alison Kafer discusses the time of coincidence in relation to the notion of “falling:”

Tom Boellstorff offers ‘the time of coincidence’ as a queer temporality, one in which time ‘falls rather than passes’; he refers to the coincidence of two cycles of time, as in ‘May 23rd ‘falls’ on a Tuesday,’ finding in this concept of synchronicity a way to move beyond strict linear time. It allows for two cycles of time (such as days of the week and numbers of the month) to be running simultaneously yet not perfectly parallel, creating circular moments of coincidence rather than straight (in both senses of the word) lines of forward movement.¹⁷⁰

The term falling connected well to my experience of the time of *touches* as islands of encounter that did not connect to the continuity of time before or after. Often, after the practice, I had difficulties placing the different moments of touch in a chronological timeline. The moments in which various bodies and moods coincided felt like they had fallen out of linearity.

In my attempt to understand Margaret Price’s term “kairotic spaces,”¹⁷¹ Wikipedia had once given me an explanation that connected to the time of coincidences:

170 Kafer, *Feminist Queer Crip*, 36.

171 Price, “Un/shared Spaces,” 162.

Kairos (Ancient Greek: καιρός) is an ancient Greek word meaning ‘the right or critical moment’. In modern Greek, kairos also means ‘weather’ or ‘time’. It is one of two words that the ancient Greeks had for ‘time’; the other being chronos (χρόνος). Whereas the latter refers to chronological or sequential time, kairos signifies a good or proper time for action. In this sense, while chronos is quantitative, kairos has a qualitative, permanent nature. The plural, kairoi (καιροί) means ‘the times’.¹⁷²

I was not only surprised to read that kairos is, in the first place, a temporal concept, but it also struck me that, for ancient Greek philosophy, kairos was a completely different understanding of time that stood in opposition to a chronological progression or linearity of time. Notions of Simultaneity, unpredictability, and non-togetherness were almost prerequisites for a concept of time that relied on things coming or falling together.

Kairos was a game-changer for me in understanding the time and togetherness that emerged from the idea of Simultaneity and texture. Not only did it focus my choreographic attention on moments in which moods were exchanged by way of touch and affected each other unpredictably, but I also became interested in these short islands of encounter as their own concept of time, a temporal space in which things fall together in one way or another. At this moment, I realized once more that crip time as a choreographic strategy is not only an individual agency towards the time of the clock (however choreographically manufactured), but also the potential to collectively understand time and togetherness in a completely different way: as a collective effort to find moments of togetherness, as a web of fallen-together times, temporalities, and moods. The ambient, textural dimension of crip time brought me back to

172 “Kairos,” in *Wikipedia, The Free Encyclopedia*. Accessed 15 February 2025, from <https://en.wikipedia.org/wiki/Kairos>

McKenzie Wark's k-time once more: "This k-time is not a time of duration, the romantic other of machine time."¹⁷³



Matilda Carlid und Dasniya Sommer during *patterns*, 13 Juni 2024 ©Juli Reinartz

Gaze as touch/texture

When experiencing the effects of touch as texture, it appeared like a bifurcation point between research participants and a potential audience. If we didn't want to include spectators in physical interaction, the texture between the performers and audience members would be very different. While I consider a difference between performers and audience position as part of the performance/audience contract, I realized nevertheless that there were two performers who distinctly – everybody did a little bit – used their gaze as a form of touching not only with fellow performers but also with the people beyond stage. It felt like Matilda and Dasniya had

173 Wark, *Raving*, 30.

a very different way of handling their gaze within their movement. Still, with both of them, it felt at times that they built a sort of bridge between stage and audience through the movement and sensitivity of their eyes. Gerko Egert writes on the interlacing of the visual and the haptic:

Touches are events of relational movements, but they are also specific ways of sensing. They are relations that have an effect. Seeing and touch, visual and haptic perceptions, neither form distinct realms nor can they be separated from one another. They cut across one another, overlap one another, cause one another and disrupt one another. They are not senses that can be demarcated from one another. They are thousandfold sensations which form continually new and different complexes of seeing and touching.¹⁷⁴

This indistinguishability of visual and haptic touch is a strong impression I got when watching how Matilda, in her chewing gum solo, interlaced the tempo of her movement with her gaze. She seemed to touch me very softly when her head slowly turned towards me and her gaze passed by mine. When working on the solo together, we realized that looking out was central to her solo, not only because it made her process the space and bodies in the time that she perceived them (as discussed in the chapter on *slow motion*), but also because it offered us encounters that would otherwise disappear in our perception of her slow universe. Matilda's gaze was a way to return the haptic watching of an audience which, after Egert, always takes place. In my experience, she transformed it into a mutual encounter of feelings towards each other, a texture through the gaze.

The fleeting quality of these haptic encounters was, in my understanding, even more perceivable in Dasniya's way of using her gaze. The timing that Dasniya chose for her phrase was complex and, in some

174 Egert, *Moving Relations*, 119.

moments, required so much concentration that her gaze turned inwards. The moments in which she then looked out at other performers or the audience came as surprises, creating short but intense moments of meeting in which I felt struck by the sharp, sometimes mounting, slightly erratic rhythm of her movement, or taken by the soft bending of her head. In these sharp but short moments of encounter, I could feel feelings and impulses building up in Dasniya without being able to predict or follow when she left again.

4.8 No flow

Flowing imperfectly

The time of coincidences does not have a fluid, elegant rhythm. I had been aware and worked with non-flowing rhythms in individual movement materials from the beginning of the research, taking account of the dualism between bodies read as mobile and self-reliable and those that are read as impeding or co-dependent, and therefore marked as “political.”¹⁷⁵ “An expected flow of time or movement [...] creating a dividing line between healthy, disciplined, and self-reliable bodies on the one hand, and more care-intensive and inter-dependent bodies on the other”¹⁷⁶ therefore has always been an aspect, I wanted to divert from in *All late, all babe*. The unpredictability of time, the Simultaneity of different temporalities and perceptual processes, and the out-of-rhythm touches of bodies now also made a dramaturgical grasp of the performance’s rhythm nearly impossible. I became increasingly aware of this fact while simultaneously realizing real or imagined dramaturgical expectations. The expectations reached into the research not so much

175 Wihstutz, “On Imperfect Flow,” 37.

176 Research plan *All late, all babe*. September 2022

from the “outside” but, in fact, primarily through our own standards of what is artistically valid.

There have been a few moments during the research process when discontent with the lack of flow has emerged within the research group. Often, the frustrations came along with associations to staggering rhythms and discontinuous processes that have been mentioned here in several places. When looking at the expectations of seamless flow in the planning of logistical procedures, financial transactions, and media cultural activities, the dividing line between bodies that do and bodies that do not interrupt these rhythms is overwhelmingly present. Interrupted communications, back-and-forth changes of mind, or inertia pose a presumable problem to organization and cast non-flowing, staggering, circular rhythms out of logistical routines. In light of this, it appears almost self-evident that, for some participants in the research group, staggering, heavy, or lingering rhythms were associated with imperfection.

Benjamin Wihstutz, German researcher in theater studies, addresses the traditional ideal of dramaturgical seamlessness in his text “On Imperfect Flow. Dis/ability Performance in Times of Pandemic.”¹⁷⁷ Being deeply influenced by the pandemic during which people experienced that “space-time relations and routines can be interrupted,”¹⁷⁸ Wihstutz reflects on the disruption of usual routines and the potential it carries for the dramaturgies of performance, resulting in what he calls aesthetics of “imperfect flow.”¹⁷⁹ With the interruption of the usual sequencing of work, leisure, and regeneration times in the pandemic, the distinction between public and private time also became increasingly blurred. With work retreating to home and leisure activities being streamed into private living rooms or, probably more precisely, beds, socially normative timeframes faded increasingly out of sight. This gradual disappearance

177 Wihstutz, “On Imperfect Flow,” 31-54.

178 op. cit., 31

179 op. cit., 42

of the time of the clock, for Wihstutz, “demonstrated [...] that space and time are neither neutral nor a natural order. [...]”¹⁸⁰ What had been felt before the pandemic as an individual challenge to crip bodies, in the pandemic, became uncovered as “the temporal and spatial norms of ableist society”¹⁸¹ to everyone for a short moment.

In reference to Tobin Siebers and his concept of “broken beauty,”¹⁸² Wihstutz looks at a set of dramaturgical features that can interrupt the aesthetics of flow. Through examples of four artists and artist groups (Criptonite, Jess Thom, Jana Zöll, The Vacuum Cleaner), Wihstutz demonstrates how different “imperfectly” flowing artistic processes affect the perception of crip bodies and alter spacetime experiences.

My four examples of imperfect flow show, in different ways, how disability performances stage alternative space-time relations beyond the typical narrative of overcoming by aesthetics of flow. Here is not only essential that imperfect flow, in the sense of stumbling and tics, is also appreciated as ‘aesthetic value’ (Siebers), but also that the conditions of producing and receiving performance as a practice are itself put up for discussion and expanded.¹⁸³

At this point, it seems important to note that artistic ideas of the interruption of linearity and continuity are not exclusive to the aesthetics of access, but have been used by many artists and written about by many contemporary theater and dance makers, dramaturgs, and scholars¹⁸⁴ in the past years. Jonas Rutgeerts dedicates the book *Performing*

180 op. cit., 31.

181 op. cit., 33.

182 Tobin Siebers. *Zerbrochene Schönheit*. Disability Studies: Körper – Macht – Differenz. (Transcript, 2009).

183 Wihstutz, “On Imperfect Flow,” 50.

184 Hans-Thies Lehmann, *Postdramatisches Theater*. (Verlag der Autoren, 1999), 327-342; Tomislav Medak and Goran Sergej Pristaš. *Time and*

Temporality in Contemporary European Dance to discontinuous rhythms in contemporary choreography and contrasts them with the idea of flow in choreographic works rooted in Modern Dance.

The development of rhythm as a central concept, thus shifts the focus from time as an abstract, a priori category to something concrete and performative, drawing attention to how temporality is produced in and through choreographic movement. At the same time, it also sheds new light on the difference between the temporal regimes that are developed by the choreographic practices emerging in the 1990s and those of modern dance pioneers almost a century earlier. Informed by a vitalist understanding of life as an energetic force that runs through everything and makes everything move, modern dancers defined rhythm as the authentic expression of life.¹⁸⁵

The idea of flow being captured by Modernist vitalism and capitalist exploitation alike, for Rutgeerts, compromises its aesthetic value. Similar to Wihstutz, Rutgeerts in reference to artists such as Jonathan Burrows and Matteo Fargion, Ivana Müller, Mette Edvardsen, and Marten Spångberg, instead understands discontinuous rhythms as critical choreographic practices, disorienting ways of attending and “[destabilizing a] process of becoming by disrupting the relation of continuity between past, present and future,” showing a “site of temporal resistance.”¹⁸⁶ In this respect, Rutgeerts calls these discontinuous rhythms “unbecoming rhythms”, putting a break in becoming flexible, self-reliable, creatively flowing participants of capitalist production.

In(Completion). Images And Performances Of Time In Late Capitalism.
(Bezimeno autorsko društvo - BADco, 2014).

185 Rutgeerts, *Performing Temporality in Contemporary European Dance: Unbecoming Rhythms*, 18.

186 op. cit., 21.

As already exemplified above, the notion of discontinuity presents itself differently from the perspective of crip time. Crip bodies, in pervasive amounts, do not compete well for the most self-reliable, seamless workflows, but operate in co-dependency within a discontinuous network of relations. As Wihstutz demonstrates¹⁸⁷, crip time rhythm is in itself and not by choreographic choice, staggering, interrupted, and discontinuous. In crip time, discontinuity is thus not a compositional tool; it accounts for crip life rhythms. Unbecoming rhythms, from a crip perspective, therefore, are not necessarily choreographically manufactured but already in place through listening to the broken languages of bodies. This realization once more emphasized the role of crip time in this research: Through listening to the broken languages of bodies, it becomes a choreographic strategy in itself. It accounts for and defends the Simultaneity of temporalities and their possible encounters. Again leaning on Rutgeerts, it became clear why I had thought about crip time not so much as a simple access necessity or choreographic inspiration point, but a strategy to facilitate an entirely different spacetime.

In his 'Postscript on the societies of control', Deleuze argues that, confronted with the new societies of control, we should not 'fear or hope, but only look for new weapons' (1995: 4). These weapons have nothing to do with war or violence, but with 'a particular way of occupying, taking up, space-time, or inventing new space-times' (1995: 172).¹⁸⁸

Thinking of crip time as a choreographic weapon against expectations of synchronicity and self-contained agency makes discontinuity a quality of relation between choreographic practice and the bodies it works with. This may differentiate crip time as a choreographic strategy

187 Wihstutz, "On Imperfect Flow," 31-33.

188 op. cit.,165.

from the concept of unbecoming rhythms, even if experiences of discontinuity, imperfect, or no flow might be similar. I thus don't consider an interference with ideas of flow as a specific tool of this study, but an experience emerging from a choreographic research hosting multiple temporalities.

Thinking about the many different levels in which a flow was broken in the research on the second artistic part, including the introduction of alternative time measurements that don't allow for a usual orientation in time, an unpredictable organization of the work process, the Simultaneity of multiple processes of perception, and the interrupted encounters between bodies, I began to develop the affirmation of no flow. Due to the many levels on which it took place, it was impossible to formulate it as a score. Rather than a score, no flow became a mantra that I told myself:

No flow

If a scene or a situation feels clumsy, uncomfortable, or laborious, ask yourself if that is because you haven't considered something, yet that stands in its way, or because something other than a seamless flow is prioritised in this moment.

Support the different priorities. They change aesthetics, but they are not outside aesthetics.

If something feels very seamless and forward-oriented, ask yourself if you forgot something.

Materials without flow

In the research on both artistic parts, other rhythms that we gave priority to emerged not only between bodies but also in interaction with stage materials. For example, some of the beanbags provided for the audience and placed prominently on the side of the stage displayed an inertia at points that had little to do with the ease with which we announced the possibility to take individual breaks throughout the evening. Sometimes,

just like Gerko Egert had observed in the first artistic part, people seemed to have relaxed into those beanbags and had to work hard to get out again. Rather than the mobility or freedom that the *performance in a loop* initially offered, the beanbags tended to create heaviness, so that energies often got stuck around the edges of the stage.

Also, the performers' breaks throughout the evening interrupted the flow of the performative sequence, even if they were scripted. At some point, for example, Ariane changed from her performance stool into a wheelchair when taking a break. The wheelchair's very unpredictable spatial readjustments, which made it necessary to find a good support angle for Ariane, became part of the performative rhythm, countering her round, strong, and fluid arm choreography from before.

Both the efforts in and with the beanbags and the adjustments between the stool and the wheelchair were rhythms in space that could not really be controlled choreographically. They emerged in the moment, and we had to give them, if not priority, then at least visibility. *LATE* had gateways to interaction with materials that would change the well-prepared temporal scopes of individual dance phrases and texts.

An integrated touch or haptic access tour made interruptions of performative rhythms through materials even more obvious. Touch tours are a tool for blind or visually impaired audiences to sense the materials, costumes, and sometimes also performers' bodies of the show. They are often scheduled one hour before the performance begins and announced specifically to this audience group.

The first artistic part also had a touch tour before the show. Emmilou Rössling and Tanja Erhart presented the performance materials to people who had signed up for the tour beforehand. Because of the extra time that needs to be put in for a touch tour, they are discussed controversially in the disability arts scene: on the one hand, they are an opportunity to create a safe space in which a blind experience has priority, on the other hand, they require an extra effort from an audience who might already navigate additional administrative and logistical demands in everyday life.

In the second artistic part, I therefore wanted to integrate the touch tour into the performance itself. During the welcome text, Silja gave the audience a collection of stage materials and costumes to touch and feel. Again, Silja's presentation used her own special humour: she loved to hand out the materials in all directions (where she suspected spectators, but maybe there weren't) so that people needed to get up and walk across the stage to get things from her. She also enjoyed giving out a very long piece of curtain fabric, which was so big that it always dragged along and was difficult for audience members to pass on. The encounters between Silja's perspective, spectators' bodies, and materials complicated a seamless flow of the performance, causing a rhythm of handling chaos. The tour introduced a rhythm to the whole space that made feasible an aspect of crip time that hasn't been discussed much yet: the management of support materials in relation to an environment that provides or doesn't provide, circulates or doesn't circulate, and handles them with care or doesn't. Since, in the touch tour of *LATE*, the rhythms of staggering, non-flowing circulations became tangible to everyone, the dividing line between bodies perceived as mobile and self-reliable and bodies perceived as impeding and co-dependent became a little less obvious. The integrated touch tour thus also introduced a discontinuous, clumsy, staggering, or even heavy rhythm to the whole space attempting to create an entire space, rather than a location of *no flow*.

No flow fountain

As another consequence of the idea of the aesthetics of *no flow*, thinking the rhythm of materials further, the score *body circle* turned into the only fully choreographed scene in the second artistic part. In *no flow fountain*, I focused not only on the simultaneity and non-togetherness of different sounds but also on how they interrupted one another. The performers lay, sat, and stood in front of each other in a sort of "tableau vivant" inspired

by a baroque fountain. They had two high-sensitivity microphones to pass back and forth whenever they wanted to amplify a sound.

The tableau vivant started with Silja pouring water into Addas' mouth, who had been dancing intensely before. As Silja did not aim so well, parts of water ran down Addas' chest, emphasizing associations to water, fluidity, and flow. Addas's swallowing of the water was amplified through a microphone, the sound unelegantly interrupting the visual image of the flow of water. In the following, additional body-related sounds, such as breath, heartbeat, swallowing, harrumphing, tummy rumbles, and yawning, were introduced by the other performers. Slowly, the range of sounds expanded to sounds of actions according to bodily needs, such as changing position, opening a jacket, and scratching. After that, reactions to each other, like laughing or coming closer, and environmental sounds like squeaking windows or the whirring of an air circulation system, as well as sounds from guests, such as footsteps, rustling beanbags, phone sounds, the alarm bell on one day of the performance, people talking outside, or something falling became part of the scene.

Amid the constant expansion of the soundscape, it remained important that none of them felt like they were following up on another. During rehearsals, it was a long process to encourage everyone to remember these unrelated sounds as part of one choreography, rather than looking for the smoothest or most sense-making transitions. Along the *no flow* mantra, I avoided semantic or sonic connections between the sounds, or even build-ups in terms of volume, quality, timbre, texture, or pitch when creating the choreography of sounds. *No flow fountain* was a complicated arrangement in which we all forgot, got confused, and were wrong many times. Whenever a flow would emerge, it was intentionally interrupted by something forgotten, something too early, or something parallel. The flow of this scene sometimes went backward, sideways, or often enough at an eighty-degree angle. One sound might persist, while a cluster of body sounds was cut through by a bottle falling. With its

lack of build-up or development, this scene led to equal parts fun and frustration in the research group. It was a lot to remember, while, funnily enough, it did not really matter when any single part was forgotten. The worst thing that could happen was that another performer waited a little longer for their cue, or, after a while, realized it would not come. After all, there was no expectation for continuity. After a while, we figured the group could maintain a general structure, even if one person forgot or got confused about parts of the choreography.

No flow was never shared with the research group as a mantra or aesthetic idea. But the practice of the *no flow fountain* made it clear that we were not looking for the smoothest, most fluid interaction. It was not that the forms and rhythm didn't matter anymore, but that, in the practice, the mutual interruption of flows disoriented a sense of linear dramaturgies. *No flow fountain* aimed to contrast the perfection of a tableau vivant and the flawless rhythm of a fountain with the unpredictability, Simultaneity, and multiple levels of attention that crip time requests. It attempted to make perceivable the multiplicity of rhythms (embodied and not embodied) crossing through any sense of continuity or linearity.



Addas Ahmad, Matilda Carlid, Silja Korn, Ariane Hassan Pour-Razavi, Dasniya Sommer in *No flow fountain* during the performance of the second artistic part 23 June 2024 ©Iftah Gabbai

moodium: *MIKE* by Dana Michel¹⁸⁹

(short preface to this piece of review: totally in love with Dana after this show)

When I arrive at Gropius Bau, it feels like I have not really arrived yet. It is a waiting area in the middle of a museum with a transitory feeling to it. Everybody with a ticket is standing on the first floor around an inside balcony that provides a view to the entrance area of the museum. Around the balcony are five or six doors leading in many directions. After waiting a few more minutes, we are let into one of those rooms neighbouring the waiting area, an almost empty space in the midst of more almost empty spaces that depart left and right from it. No chairs, no cushions, no person to orient.

I begin to stroll through the - as it turns out - four rooms with huge doors and windows, and observe the few objects lying or

189 *MIKE*. Dana Michel. Premiere 19 May 2023, Kunstenfestivaldesarts Brussels, accessed 1 December 2023

standing around. I smile at colleagues who are there with me whenever I catch their gaze. I notice everybody is slightly disoriented, not knowing where to turn to. In some, I believe to recognize confusion. I am definitely confused for some minutes, still in a good mood, however. This goes on for a while: we are endlessly arriving, not arriving, trying to arrive, not managing to arrive because these spaces are just too big and transitory, and there is no indication of where it might make sense to be. We are wandering around on the hunt for a performance to start and search for a place for our own bodies.

After a while, we realize that we are constantly running after each other in the assumption that behind this or that accumulation of people, the performance might have already begun. We spread out. Once I am in the furthest end of the four rooms, Dana, the artist, must have appeared on the other end. Together with other people in my room, I start my long walk over there. I sense everybody being quite relieved to stop loitering and focus on Dana, to finally take the attention off of each other.

Confusion sets in soon again, however. Dana is not doing much, appearing to be searching for their own attention, as if they are also still arriving. We are walking behind Dana, turning around and around with them, exchanging the same uncomfortable, confused looks as a few minutes before. But now Dana escalates the situation, closes doors just in front of us, reopens them, comes back, or moves even further away. The crowd follows in order not to miss what might be going on, just to realize that nothing specific is in fact happening. We are all endlessly arriving on all sides of the performative situation, even after more than an hour into the show.

At some point, in a moment of exhaustion, I decide to stop and drop all the stuff I have been carrying around (winter clothes). I let go temporarily and cope with missing out. Slowly, I am getting aware of how much of a nucleus of my own time I am becoming

by way of that. I have always loved to be on my own time in performance situations, but maybe I have never felt it that clearly until now. Now - at least in my head - my relationship with Dana turns into somewhat of a power struggle about whose time, rhythm, and duration become more relevant. I am obviously losing. It makes sense, otherwise, I wouldn't have come to the show. These were just a few moments of rebellion on my side, which Dana does not seem to care the slightest about.

I am ready to submit my time to theirs again. I love it. I love to follow this bumpy road of attention and diversion on the way to a goal that I have no idea about. There is ABSOLUTELY NO FLOW, also because one wouldn't even know what exactly could flow. And most importantly, there is no place for my body to observe any flow. It is the chaos of the everyday disorienting the performance. A performance time that enters into a subtle struggle with all the other temporalities around itself, using the structural power it is endowed with (by way of authorship and institution) to play. *MIKE* manages to make this very transparent. Audience members smile, giggle, laugh nervously, roll their eyes, stop following, look at their phones, glimpse around the corner, get back to searching for Dana, run behind them, sit down exhausted, leave, and maybe come back after a while.

Maybe there is a little bit of flow in the end. Maybe we all couldn't handle the constant negotiation, chaos, work, and reorientation anymore. We found Dana, and somehow Dana also found us. At least, they provide a little bit of continuous activity for us to watch now. Togetherness through exhaustion. It was so exhausting, thank you.



Fishbone pattern taped to the floor of Studio Storkower Strasse for a stage mock-up, 9 April 2024 ©Juli Reinartz

Structure of the public event of the second artistic part

LATE

Repeat 3 times - at the time of sunset, interrupt the loop for a moment to experience the sunset together, audio described by the audience.

Chewing gum solo

Welcome text

Everybody enters from their breaks

Patterns

Change of musical tempo

Patterns with touches

No flow fountain

Collective break

5. Reflecting on spaces of Simultaneity

SoS

This research explored the temporal strategies of choreography under conditions in which time is not shared, bodies do not move in synchrony, and togetherness is not guaranteed or even possible. Crip time became both the context and the method in this project. Rather than a mere background or tool, it turned out to be a strategy through which I could reconfigure the conditions and duration, tempo, rhythm, and linearity of the artistic process, addressing both the production and presentation of a dance.

That being said, it hopefully became clear in the previous pages that the process extended into all possible directions. The central question “How to share time when we cannot share time?” led the project to multiple critical perspectives, intimate insights, practices of collective attunement, refusals, and processes of negotiation, while simultaneously uncovering where temporal orientations and barriers actually are located. In this sense, the inside-oriented, perhaps artistically not-so-potent, scores are also research results.

The concept of spaces of Simultaneity that emerged from this research is, for me, clearly the central research outcome. Although I have written about them extensively here, there is a desire in me to tie

the knot a bit tighter and give this research more definition and closure – however temporary.

Spaces of Simultaneity, in the light of this research,

- are expanded choreographic practices that foster an inside-out process of producing and presenting dance. They consider production time as a matter of choreographic practice and operate with a dimension of continuous care for temporal access.
- give a soft perspective on temporal access. Through relating to moods, they make crip time available as a political/relational experience of time.
- avoid treating time as a territory to conquer or an obstacle that cannot be changed. Continuously attempting to detect chrononormative timelines through practice, they listen to the broken time experiences of the bodies within them.
- as a consequence of that, they consider crip time a choreographic strategy, a relationship between choreography and the bodies it works with rather than a physical rhythm that choreography could rely on. Crip time as a choreographic strategy becomes a weapon against expectations of continuity and flow.
- are not, in the first place, slower or less intense, but exploded timelines that go in circles, as discontinuous, non-climactic processes of development. In contrast to temporal progression, they call forth a conspiratorial time of interdependence and breaking of each other's timelines.
- are unpredictable and emerging processes that cannot be undone through meticulous planning. Spaces of Simultaneity work with this emergence as a strategy of attunement to one another, lining out a sphere of responsibility for the project leader, while embracing the collective negotiation of time embedded in their practice.
- convert the gesture of liberation from chrononormative timelines into an aesthetic form composed of breaks, individual boundaries, rest

times, and repetitions, while working to avoid flow. Organizing work while listening to the languages of bodies, they avoid using these aesthetic strategies as stylistic tools and stay tightly bound to the temporal needs of their participants.

- are un/shared and rest on non-togetherness as a basis of their relationships. Conceiving of access distance as a precondition of encounters, spaces of Simultaneity use coincidence rather than shared time as a principle for togetherness. They themselves constitute a strategy to enable encounters beyond synchronicity by choreographically de-stabilizing dominant tempi, strengthening individual temporalities, and organizing a shared environment accordingly. Spaces of Simultaneity know about crip time as a collective effort in which time is a mode of fallen together temporalities in which hypodermic knowledges are brought into contact.
- consider affects emerging in un/shared environments as collective texture, working with and through feelings of loneliness, grief, as well as surprise, affection, and humour. Rather than looking for shared timelines, they explore the hypodermic qualities of crip time as a central tool to capture collectivity.
- use touch as a way to work with these textures. Through coincidental encounters, habitual dramaturgies of touch are disoriented, and new versions of touch are developed. They are not necessarily bound to original desires and needs, but create new “social imaginaries”¹⁹⁰ exploring the possibility of physical togetherness in situations of multiple temporalities.
- are speculative. They not only create new knowledges of togetherness through disorienting the idea of shared timelines, but also address past knowledges as spaces to reclaim from a crip perspective. Crip time, in spaces of Simultaneity, is a “backward and forward

190 “Crippling the Keynote – Opening Conversations”, Carrie Sandahl, Kate Marsh, and Noa Winter

acceleration”¹⁹¹ through linear timelines by way of artistic practice, “training” new knowledges through repetition.

Researching choreography – Choreographing research

I gave myself three mornings and three oranges to finish this closing chapter. This is not so much a deadline as it is a gesture, a self-determined unit of care in which time becomes measurable by way of my remaining concentration. This unit of care became necessary in a process in which I wore many hats and constantly needed to define, due to the topic and design of the project, the boundaries of this research, as well as my own.

My role oscillated between researching and choreographing capacities, on the one hand, drafting scores that interfere with ways of creating and presenting dance, disturbing, cheating, and defending time experiences against chrononormative rhythms, while holding back choreographic control and observing what the scores would enable as collective time experiences.

This role required quite a lot of discipline from me in hosting many different temporal needs and determining which requests, needs, as well as potential or actual conflicts, should belong to this research project. One might say that, theoretically, in a project about time, everything is potentially part of the research, and yet, boundaries had to be established in order to define the scope of the project. This not only created intense experiences of overload at points, but also meant that many boundaries could have been drawn differently. For example, could the explosion of timelines have led to a decision against a time spent together in a performative situation. I already mentioned that the collective dimension entered the research very early on, and that, from the articulation of the

191 Samuels, “Six Ways of Looking at Crip Time”, 1.

research topic of crip time, the interest in the collision of individual temporal needs and time spent together, the loneliness of crip time, and the possibility of togetherness, the personal and the performative, was clear at the outset. But, of course, the research could have taken an entirely different turn at this moment. In that sense, personal preferences steered the research from the sidelines at many different junctures.

My role as a researcher caring for a space of exploding timelines, at times, morphed into that of a choreographer moulding the space. While this felt very much like a process of formalization, to not merely control, but to give shape to what already lurked in the corners, it was definitely a role in which I also took aesthetic decisions, prioritizing one music, one expression, or one texture over another. It was beautiful for me to witness that, when this phase of aesthetic decision-making had concluded, and I released my choreographic grasp, the structure of scores began to live, and an experience of the group became possible. This collective experience was not about sharing a time, but about an intensity or texture to create with and for each other on each occasion we performed the structure. The textures of *Yes Contours Time Disorientation xt* and *LATE* represent a third research result, one very soft and fleeting yet, for me, lasting one.

I currently plan a follow-up research project to explore these textures with an audience. Even as it considered the time of an audience through the performance in a loop, access pilots, slow motion, etc., this process was still mostly focused on the timelines of participants in the research. To approach the explosion of temporal conventions again from another side and address the spacetime of an audience is a project for the future. How to perform the time around the performance? Who actually gets up, leaves, and comes back? Who manages to come at all, and who stays long? Which texture between spectators' bodies does that create?

Now writing, I find myself in the role of the researcher again, trying to capture what the project has produced choreographically, affectively, and perhaps even epistemologically. How did a cripistemology of time create

disorientation? What did it disorient, and what did it leave untouched? When can we hold disorientation without trying to resolve it, and try to find words for new orientations? It turned out that writing couldn't function as a reorientation at any moment in this study. Sometimes, even while attempting to grasp things speculatively, it was as much a disorientation as a new orientation. I nevertheless look at the written parts as a fourth research result. They might position thoughts, feelings, and atmosphere in relation to academic and artistic knowledges.

That being said, this is the end of the braiding process through writing that still leaves some loose ends of hair hanging out. In a way, I would like to tie them all up, but that would mean starting again from the top.

Image descriptions

Page 61

An empty industrial-style room with high ceilings and weathered concrete walls showing peeling plaster and age. In the center, a pink carpet holds a scattered pile of disassembled metal scaffolding. Natural light enters through a large grid-patterned window in the background, while a door with an exit sign sits on the far left wall.

Page 64

A close-up of a textured dark gray wall with several small holes or indentations. Small sparkling rhinestones are arranged around and between the holes, clustering more densely in some areas. The rhinestones are more sparsely scattered across the surrounding surface.

Page 72

A person in black clothing performs a shoulder stand on a brown floor, with legs extended straight up toward the ceiling. The pose takes place in a large industrial-style room with a weathered concrete wall, a large window, and natural light.

Page 82 top

Two people dressed in black lie on a large mound of shiny black beanbags in an industrial-style room. One person reclines with bent knees and wears a black face mask with a white patch on their upper arm, while the other lies face down on a higher section.

Page 82 bottom

A high-angle view shows two people lying on a pile of shiny black beanbags on a light floor. Their dark clothing blends into the beanbags, while parts of their light skin stand out. One person lies on their side wearing a white face mask, while the other is partially visible beside them.

Page 83

A wide-angle shot of people lying on a pile of black beanbags, again wearing black clothing and partially obscured by the bags. The room has weathered concrete walls, a large window, and a light-colored floor, several other beanbags scattered around the room. The atmosphere is dim and subdued.

Page 100

Remnants of a peeled orange lie on a clean white surface. Larger pieces of orange peel are clustered together with smaller fibrous bits scattered around. Soft, even lighting highlights the texture and bright color of the peel.

Page 119 top

A loose grid of small white cards with black abstract line drawings is arranged on a wooden floor. The organic shapes resemble maps, cells, or flowing patterns. In the lower-left corner, three black pens lie beside blank cards and small notes with handwritten text.

Page 119 bottom

A drawing features a continuous, wavy, ribbon-like line running vertically, intersected by straight lines at various angles. Small hollow circles are scattered around the design. In the bottom right, a torn piece of paper with “different times” in German rests on a light brown wooden surface

Page 120 top

A simple line drawing shows two abstract amoeba- or cloud-like shapes scattered with small dots. Three nearby papers contain German phrases saying "Crip time is broken time", "oppositonality", or "Crip Time is time travel", suggesting different readings of the same image.

Page 120 bottom

A piece of paper on a wooden surface shows an abstract design of flowing black lines and small circles. A torn paper with the German word “Vielschichtigkeit” rests on top. The composition is simple and visually layered.

Page 121 top

A close-up of a hand-drawn abstract design of thick, wavy lines forming complex cellular-like shapes, some filled with black and others outlined. Small solid circles are scattered around the main design. A torn paper with “adjust time” in German rests at the bottom on a light brown wooden surface.

Page 121 bottom

Abstract design of black dots and open circles scattered on white paper, densely clustered in the upper-middle. The arrangement resembles a map or constellation. A small torn paper with “Check-out” in black ink is tucked in the top right corner.

Page 142 top

A desktop screenshot shows a browser open to www.late-night.net/ home with a minimalist beige background. The page displays event details for June 22–23, 2024, a language selection button, and four buttons for access, directions, contact, and ticket reservation. At the bottom, a photo shows a white floor with wavy pink, orange, and red lines.

Page 142 bottom

A desktop screenshot shows the "access and accessibility" page of www.late-night.net with a light beige background and sections on event access, performance details, and on-site assistance. The browser has multiple tabs open, and the system time reads "Sun 8. Sep 15:50."

Page 149

A low-angle shot shows people sitting, standing, or lying on a white floor with red tape patterns. One person is curled up on a large beanbag, and a water bottle is on the floor. The space is softly lit with pinkish-orange light and has white curtains in the background.

Page 170

Three people in a studio, sitting or lying on a black bench. One looks down with hands on their thighs, a water bottle between their feet, and a black microphone nearby. Another person kneels facing away, and a third leans against the bench holding a microphone. The space has a gray floor, patterned walls with a poster featuring a figure in motion, and a casual atmosphere.

Page 178

A whiteboard with slight smudges shows the reflection of a window and ceiling lights. German questions are handwritten casually on the board, asking about feelings, mood, rhythm, time, and suitable music. The text is flowing and informal.

Page 183

A group of people dance in a bright, minimalist studio with sheer white curtains and a muted color palette. One person in the foreground raises their arms expressively, while others sit or stand in thoughtful or attentive poses. The floor has red grid lines, and a person in the corner observes from a pile of pillows.

Page 198

A studio features a large white mat on the floor decorated with red, orange, and pink tape patterns. Short parallel lines appear in the foreground, with a zigzag pattern in the background. White walls, large windows with sheer curtains, and a small piece of handwritten paper on the mat complete the scene.

Page 209

Two people lie on a white mat, facing each other with hands gently clasped and arms extended. Both in training clothes, one wears a black t-shirt with red pants, the other a brown top with black leggings and a patterned skirt. The bright room has white walls, windows with curtains, and cushions scattered around.

Page 216

A profile shot shows two people close together in what appears to be a studio space. The person on the left, with short curly gray hair, is smiling and leaning in towards the other. The person, with dark hair tied in a bun, is facing forward with a smile. The background is a sparse room with white walls, a gray floor, and neon lighting on the ceiling.

Page 228

A wide-angle shot shows five performers in a bright studio with large windows and sheer curtains. They wear loose gray and beige clothing, with one pouring water into another's mouth, some water drips down. Three more performers are seated in the center on a stool or the floor. The atmosphere is serene and natural, illuminated by soft daylight from the large windows.

Page 231

A high-angle close-up shows a white floor decorated with a zigzag pattern of red, orange, and pink tape. The lines run horizontally, with a vertical seam dividing the floor in two. Bright, even lighting highlights the vibrant colors and texture.

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Spaces of Simultaneity are choreographic environments in which multiple and unpredictable timelines can unfold alongside one another. Instead of synchronization, togetherness emerges through coincidence, touch, and texture. Attuned to mood and sound, these spaces cultivate a practice of listening to and defending crip temporalities.

This publication emerges from the doctoral research project *All Late, All Babe* at the Theater Academy of the Uniarts Helsinki. It explores crip time—a concept developed in crip activist contexts—as a choreographic strategy. Against chrononormative expectations of speed, productivity, and linear progress, the project asks how we can share time if we cannot share time.

Through choreographic scores, interviews, and artistic writing, the research investigates how time is sensed and negotiated in performative settings. In spaces of Simultaneity, choreography becomes a continuous practice of listening to the hypodermic knowledges of bodies, exploring the avoidance of chrononormative timelines within the field of the aesthetics of access.

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