

## (Un)domesticated bodies: *Two Gal(ah)s*

Rosalind Crisp

&

Susan Leigh Foster



... an ongoing practice... a collaborative investigation into the body and its histories.

To celebrate Tanzfabrik's 40th birthday and the enormous generosity with which Berlin makes a place for international artists, **(Un)domesticated Bodies** was born. The idea was that Rosalind would make a work with dancers in Berlin who have been practicing her method for many years. Having known and respected Susan Leigh Foster for twenty years, she invited her to be a guest in the work - a further referent in an interconnected dance history. Quite quickly the project divided into two: *Two Gal(ah)s*, a duo practice with Susan and Rosalind, and *Live feed*, a group work with Berlin dancers.

*Of course I hoped Susan would bring some of her exquisite scholarly expertise to bear on my life-long practice in dance. It was an opportunity for both of us. She didn't wish to be a 'talking head' though, but rather to dance with me. This was a daunting and exhilarating prospect. How might our very different bodies of work co-exist in the studio and in performance - her forty years of writing about dance and performing her lectures, and my thirty years of creating, performing, reflecting and daily dancing?*

Rosalind Crisp

Shared over 9 performances in 2017 / Open Spaces festival Tanzfabrik, Uferstudios Berlin 2017

<http://www.tanzforumberlin.de/produktion/undomesticated-bodies-two-galabs/>

Frei University Berlin and Tanzfabrik hosted an interview by Christel Weiler with Rosalind and Susan, as part of the collection of materials for a book on Tanzfabrik's 40 years, 1978 – 2018.

On 6 December 2016, Tanzfabrik invited Rosalind to do a public conversation with US dance artist, Deborah Hay. It was moderated by US dance scholar, Susan Leigh Foster. Over 200 Berlin artists, students and academics crammed into HZT Inter-University for the Arts Uferstudio 11 for this discussion

<https://vimeo.com/200198459>

## (Un)domesticated bodies: Two gala(ah)s

### team

Project companion Andrew Morrish

Production manager Juan Gabriel Harcha

Organisational support Vincenz Kokot

### production

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**Rosalind Crisp** is one of Australia's foremost dance artists. She established the Omeo Dance studio in Sydney in 1996. From 2004 to 2012 her company was based in Paris where she was associate artist of the Atelier de Paris-Carolyn Carlson. In 2015 the French Ministry of Culture awarded her the Chevalier de l'Ordre des Arts et Lettres. She is an honorary fellow of the University of Melbourne (VCAM).

*My practice attempts to subvert the power of movements to subordinate the artist to their wishes. Movements, like other colonial drives, want their way. Artists may need to stay vigilant if they want to make art rather than be a host for a string of moves that outflank their consciousness. My practical concern is how to marry the ever changing perceptions of the body with the wilful courageous intent of the artist. I uses every trick available - speed changes, body parts that never end, beginnings that are abandoned, breath that claims it is movement - in order to scare dance into the room.*

**Susan Leigh Foster**, dancer, choreographer, scholar, returns to dance after a four-year hiatus, during which time she acquired titanium hips. She is the author, most recently of *Choreographing Empathy: Kinesthesia in Performance*, and she is currently working on a book on dance and value. Three of her dance lectures can be found at the Pew Center for Arts and Heritage website

<http://danceworkbook.pcah.us/susan-foster/index.html> As a choreographer she relishes composing dances in the moment of performing them.

