

THIS CONTAINER:

This Container is an open host¹ for documents² produced through and alongside choreographic thinking.³ Beginning from a desire to self-publish, we created a space that could support choreographic experimentations in writing;⁴ it came in the form of a zine.⁵

This Container is a platform produced for and shaped by the writing that happens within and around making pieces.⁶ It aims to produce a space where such documents are not only accessible as accessories to performances, but rather articulate their own space as choreographic objects, including them in the landscape of contemporary choreographic work. This Container takes seriously the various forms of expression choreographic thinking can nourish, questioning how such documents can perform when read through a choreographic support.⁷

This Container takes shape according to its content, without organising through dominant narratives or figures.⁸ This Container wants to weave, leaving holes and threads between the forms of writing. This Container uses gathering⁹ and circloding¹⁰ as narration and relational principles to develop a feminist editing strategy. It is a network of difference, a pulsing horizon.¹¹

This Container also acts as an experimental archive of contemporary choreographic discourse. Through its editions it provides a repertory of traces.¹²

It began in Stockholm, 2016¹³ and is currently in its 6th edition.¹⁴

¹ A host is a support structure, a dynamic and responsive system to

² To think of the work hosted by This Container as documents is to think them as traces, imprints and evidence.^b The document serves as a record, it is information and it is power. The document is active, it is in relation, it is partial, requiring both situation and a community of other documents for narrations and knowledges to appear. This Container is a platform for various forms of writing: poetry, scores, manifestos, poetic theorising, critical dictionaries, diagrams, scripts, essays, songs and images. The document is the frame through which we can organise how these texts relate and what narrations can be possible.

³ The documents hosted by This Container hold many relations to choreography, they insist that choreography is not visible only through performances. The term choreographic thinking appears wherever choreography is applied to spaces other than performances, and even sometimes within them. This Container maintains a minimal definition of choreographic thinking; as a particular orientation to materials, analysis and production. To think with choreography is to relate to it's history and the knowledge it has and continues to produce, to think with choreography is to contribute thought to choreography. There are problems and strategies that are specific to choreography which can be approached through many materials and practices.

⁴ *It's a recipe, but not for eating; a sequel to everything up until now; horizontal tourism; many feminists' elegy; opinions weakened with time; an inaudible lesbian opera; a future ballet manifesto; dances and desires; cheating discipline; purposely misplaced; only poems; statements and speculations; a diagram for artistic research; and an incomplete encyclopaedia of random knowledge and dear dances.*⁴

⁵ The zine is self-published, it produces a discourse, it gathers readers by circulation, its movement traces communities. The zine relies on minimal economics, it activates gestures of passing and of reproduction. The zine's anarchist roots drive it not into reaction but into anticipation. The zine is always yet to come, it is knowledge, it moves in the margins and produces its own centre. The history of the zine makes for many wonderful narrations of production and dissemination: from science fiction fanzines, to punk zines, to radical feminism and political activism. This Container zine is the daughter of many.

⁶ This Container wants to create a support for texts that are not housed inside of performances nor are forms of writing that could be published in other contexts, Or are exactly literature and theory published and read elsewhere but that we feel could perform differently when read through a choreographic support.

⁷ This Container thinks of itself as a choreographic space; it is a publication (a support apparatus)

that is organised through choreography. There are many questions that continue spinning on how exactly choreography is the technology of producing such a magazine. How can choreography, as a technology, can be used for publication and editing?⁹ What strategies, problems, histories are at stake when This Container is itself (a) choreography. It is not that techniques or methods from choreography are appropriated into the field or work of publication, rather we think how can the production and distribution of This Container occur within choreography, as a choreographic project.

⁸ Dominant narratives and figures are those stories we know, the ones we are repeatedly told, the ones we have to work collectively not to continue to tell.⁸ The hero, the dame, their romances and crusades. This Container wants to find another narration, one which might not yet be recognised as a story, whose subjects might not be reconciled as such. This Container thinks that collecting and organising any set of documents will produce a narration, and such a narration is a history (and equally a future). Despite our abstinence from dominant narratives, we do not assume the role of the dominated.

⁹ Thanks to Ursula K. Le Guin for her Carrier bag Theory of Fiction, we have used the metaphor of the net and the bag to develop a feminist narration through the editing of the zine. A feminist narration is a structure without a centralised protagonist, the event and climax are sidelined, narration becomes a sustained labor of seeking, of collecting, of tacility.⁹

¹⁰ Circlusion is the concept which describes the act of receiving as active, it is the antonym of penetration by Bini Adamczak. "*A word that describes the workers of the anus of the mouth, the vagina and the hand as active instead of passive*".¹⁰ This concept has been important for thinking what the gestures of a support structure, such as This Container can perform. This container is not only a scaffolding one enters but a form to be embraced by. See Edition 05 of This Container for more discussion on Circlusion.¹⁰

¹¹ Network of difference: Where documents are not linked through the ways in which they are similar but rather tries to produce joints, folds and frictions. This Container does not propose a thematic nor a dominant narration, but aims to make possible multiple articulations between texts and authors. To read between discourses and open something closer to a landscape, a field — our field, and yes it keeps moving.

¹² The anarchieve is an important reference for how This Container thinks of its archival potential. Developed through SenseLab "The anarchieve is not documentation of a past activity. Rather, it is a feed-forward mechanism for lines of creative process, under continuing variation" The anarchieve is an approach to historical narrations and

historical material that renders the documents it collects active and “in excess energy of the archive.”^h

³ This Container premiered at Index - Swedish Contemporary Art Foundation.ⁱ It was first a fanzine accompanying a performance of the same title made and performed by: Ellen Söderhult, Maia Means, Vanessa Virta, Nicole Neidert, Sonya Lindfors and Chloe Chignell.

⁴ A new edition of This Container has been released in more or less six month intervals, this regularity is a coincidence. The zine is produced when desired and needed, It is motivated by sensitivity rather than schedules: to know when is a listening practice.^j

^a It is about making structures and systems both visible and available. It is enabling someone or something an entrance into a space, so they can act within and upon it.

^b The documents hosted in This Container are not documentation. Documentation is a varied and common practice within choreography. It produces material correspondences with choreographic performance or practice. Documentation in dance is often a capturing of process or event.

^c Excerpt from a collective title project published in Edition 01 of This Container.

^d These ideas on dominant narratives were shaped through a conversation with Stefan Govaart who wrote me: “*I am very interested in what it means to assume that space of the dominant without being historically dominant. Most of the time they remain invisible, or, absent, but that is the story you are not re-telling here (for me feminism is so much about finding ways to not re-tell the stories of the reproduction of the world that we know too well, which I learned from Lauren Berlant).*”

^e Read the Carrier bag Theory of Fiction: www.trabal.org/texts/pdf/LeGuin.pdf

^f Circlusion: www.maskmagazine.com/the-mommy-issue/sex/circlusion

^g https://docs.wixstatic.com/ugd/2ef65b_5cf41f0b94594eed808a2f09b55133ee.pdf

^h Anarchive: <http://senselab.ca/wp2/immediations/anarchiving/anarchive-concise-definition/>

ⁱ <http://indexfoundation.se/>

^j A distinction: This Container is produced through the labor of many artists. Whilst it is motivated by sensitivity, it is the coordinated effort of each contributor, who find space and time for This Container within the matrice of their lives, that make such a production possible.