

INSISTER SPACE

CHOREOGRAPHIC PROPOSAL SUGGESTION 1

INSISTER is a choreographic and artistic practice, initiative and movement.

INSISTER insists on giving and taking space for performance artists identifying as women, trans and nonbinary.

INSISTER facilitates a plastic and performative context for collegial and social collaborations; a context that shapes itself by members and for members.

INSISTER choreographs an organisation and practices choreographic methods with the field as material.

INSISTER is a wish to be the support that the field needs; to support your practice and its specificity.

INSISTER will (in the future) be a studio and office space.

INSISTER is an online network.

INSISTER, as a choreographic project, is dependent on member-participation.

INSISTER is to be considered a score that needs to be activated and entered from multiple functions, places and whereabouts in order to move and be moved.

INSISTER offers continuity through constant mobility; updating, evolving and reconstituting itself according to needs and wishes proposed to it.

INSISTER is a dream for other conditions of organisation and production; to replace competition with sisterhood¹.

INSISTER considers collaboration as working beside, close to, in line with, across, in conflict, against et cetera.

INSISTER practices methods for creating an available and safe platform that expands the field by bringing artists closer to each other.

¹ Sisterhood in this proposal refers to solidarity based on shared conditions, experiences or concerns.

INSISTER is a platform and network for help and support, new co-workers, practices, methods and knowledge.

INSISTER asks how art and artists can organize if the conditions for organising would be choreographic rather than financial. INSISTER is a choreographic practice, initiative and movement that position itself within already existing structures with the aim to reshape, compose and deconstruct. From a choreographic perspective and with choreographic methods, INSISTER strives to construct new situations and structures, accessible and available for artists to move within. Friction and activation is encouraged as means to reshape and find new movements from inside the field and the conditions of its practitioners. The choreographic perspective is infiltrated as critique towards the conflict of being an artist or an entrepreneur. INSISTER is a suggestion to expand the concept of choreographic practice to include the field as market, asking how we can work choreographically with the field as material. Through treating the field of dance/performance as material, INSISTER attacks the field with agency; to not be dictated by the field but to claim place, space, conditions and support. INSISTER claims artists to constitute the field. The artistic practices that constitute the field should also moderate the conditions for the field.

INSISTER strive to be plastic. The notion of plasticity is primarily developed by Catherine Malabou and intends the capacity of taking and giving form deriving from within the material itself. INSISTER approaches the notion of plasticity in how the organisation is formed and forms by members and for members. The members are the substance or material of INSISTER - the members constitute INSISTER. Further, INSISTER seeks to collect and spread knowledge by unfolding the knowledge from within the member body itself. INSISTER is a critique and resistance to own knowledge. Rather, INSISTER wish to make knowledge more accessible and collective by sharing with each other. This is also important for the aim to replace competition with sisterhood (sisterhood intends solidarity based on shared conditions, experiences or concerns).

INSISTER is a refusal to adapt to a capitalistic field which one does not necessarily support: INSISTER is a possibility to create a safe space where the members can set the terms and conditions. Thus, INSISTER seeks to offer continuity by being continuously updated, reshaped, moving - plastic.

Economic financing is 1) a necessity and 2) a reality that INSISTER does not deny but rather wants to approach with a choreographic rather than capitalist tool-box. INSISTER wants to redistribute already existing resources through choreographing alternative methods for organising through collegial gathering in order to give space for individual artists.

INSISTER is a separatist organisation for performance artists identifying as women, trans or non-binary. Within a profession where the majority

of the workers are women but where cis-men have a higher quota for work opportunities, power, resources and space, INSISTER wants to shake and challenge the norm favouring cis-men in the field.

INSISTER does not strive for artistic conformity or agreement. Rather, by affirming an alternative field, INSISTER is a platform for individual or collective organisation. Collaboration through INSISTER is as much about conflict, resistance and friction as togetherness, context and having each other's backs.

INSISTER SPACE

CHOREOGRAPHIC PROPOSAL SUGGESTION 2

/// INSISTER SPACE works through **choreography**, the writing of movement, a knowledge and capacity that organise activities and relationships. To approach organisational activity through choreographic methods is a means of always dealing with current and future power structures ///

//THIS IS INSISTER SPACE'S CHOREOGRAPHIC PROPOSAL//

INSISTER SPACE gather for the sake of gathering.

INSISTER SPACE separate to notice and counter tendencies.

INSISTER SPACE actualizes differences that come to matter.

INSISTER SPACE is a movement.

INSISTER SPACE writes itself as it leaps forward.

INSISTER SPACE is choreography.

INSISTER SPACE is an alternative to self-investment.

INSISTER SPACE deals with the paradoxical reality of today's performing artist.

//PROBLEM 1//

The freelance paradox-

The current time and its political tendencies force freelancing artists into a situation where the work necessary to sustain their artistic practices often conflicts with the political potential and aesthetic value of their art. Each artist has to work on self-promotion, self-presentation and self-preservation. An essential work-task becomes to make oneself visible and stay updated on where to turn and when. The pressure of investing in one's own identity and success is endless and comes from all spheres of our society. This individualist work creates alienation, competition and loneliness. The artist entrepreneur risks spending her days alone with an endless to-do list because the knowledge of a manager, producer and administrator is required in order to meet demands and deadlines. Daily organisational self-realization is necessary in order to engage in and make work – work that often propose a completely different politics of meeting and being with others. This **paradoxical reality** that constitutes the life of the freelance performing artist provokes INSISTER SPACE to propose structures that make it possible to invest in community and collegial environments. The organisation gathers artists and addresses all parts of a freelancer's work.

What could happen if the administrative and organisational aspects of our art-making is addressed with as much criticality and care as our studio practices? What could happen if we gather the information and knowledge we each have of these aspects of work? What would happen if we use the knowledge deriving from our artistic practices to organise in a way that could alter the everyday performance of neoliberalism?

INSISTER SPACE proposes work on structures that can hold, maintain, support and carry artists and all aspects of their artistic practices. By gathering and sharing problems, we alter the conditions of work from within.

//PROBLEM 2//

Sexism in the dance field-

As a members organisation we gather through separating. We separate to listen to voices that otherwise wouldn't be heard, to dance dances that otherwise would not be danced, and to engage in conversations that otherwise would have faded out. **We separate from cis-men** in order to counter the norm of favourisation and selection. We separate from men so that we know that the knowledge, the artistic practices, the accumulation of value that happens within this group can contribute to sustaining work that could alter this situation rather than feeding another canon in patriarchy. We separate from men so that they cannot use this organisation as another slide through the patriarchal dance field, fuelled by the labour of women.

// METHOD //

INSISTER SPACE performs through articulating and countering. To articulate and formalize structures is to counter the norms of informality in the freelands marked. This is a means of making oppressive systems visible by insisting on the rigorous work that needs to be done in order to counter and alter said structures and thus practicing alternatives. As we locate the problem, we become the problem.¹ The dance field in Sweden has a very clear and present discourse of feminism, but without set boundaries or definitions of what it means to claim oneself or act as feminist. When everything is feminism, when everyone can nodd agreeingly and continue activating the norms as before, our exclusion of cis-men becomes a provoking action. When we create friction and deal with a problem, when we stay with the difficulty of wanting a world that does not exist we throw ourselves a bit further than where we want to land, we let go of notions of right and insist on countering problems whilst constantly locating and articulating new ones on the way.

// TEXTURE AND FORM //

INSISTER SPACE is plastic. As a structure it proposes to gather and to separate. It proposes to insist on the critical potential of performing as actualizing differences, and it insist on the potential of choreographic practices to write material conditions. The organisations structures will necessarily be altered by the activity they generate, and these activities will generate writing that structure our activities. It is important to make it continue. INSISTER SPACE is a bag carrying us, woven with and by the meetings and the materials of those who gather.

¹ A proposition dealt with by Sara Ahmed in her blog:
<https://feministkilljoys.com/2017/11/10/complaint-as-diversity-work/>

