

displacement



TM Cohort 2022
Choreography

choreo

Workshop leaders

- Adam Moore
- Adesola Akinleye
- Elahe Karimnia

graphy

Participants

- Alice Thompson
- Alisa Oleva
- Chris Miller
- Darshana Vora
- Dhara Bhatt
- Eloise Maltby Maland
- Florence Wright
- Hanou Amendah
- Jasmine Shigemura Lee
- Jasmine Pajdak
- Morgan Senior
- Rajinder Singh
- Rhea Martin
- Shani Haberman

Body Conscious

A twitch brought me back to
consciousness.

This whole time I could not stop thinking
about Dungeons and Dragons

while plunged in a torpor,

longing for fantastic beasts,
bicycling into the night.

The return to my body was a burst of pain,
The sciatic nerve,
pulling like a string on the
breach of breaking.

I spent my whole childhood being told to
stay still, a lie that could not be sustained.

The moving waters and the hard ground
we stood on turned us into a continent.
We were disoriented at first, clumsy,
stumbling over foreign bodies. But our
encounters birthed a common language;
one based on senses, on silences and
interruptions.

All I could hear at the end was the flicker of silver strips attached to the balconies of a newly built complex. At first I enjoyed their weightlessness and the sound they produced with the wind but I soon understood the sombre task they were designed to perform. The one that displaces undesirable bodies, relegating them to the peripheries, making them invisible and unheard.

Lou-Atessa

Contamination as Collaboration

Geological time refers to the notion of deep time, earth processes happening over millions and billions of years evident in tissue of the planet. Locating these intrigues in architectures of our time and location seems a useful way to begin exploring these ideas and concepts. The workshop examined architectural tissue, investigating a specific site as a group through touch, movement and photography. The findings were synthesised through drawing, painting, and discussion, rendering individual representations of experiences that examine movement taking place in relation to architectural tissue.

07.11.22
Royal Docks

Adam Moore

Adam Moore is a British-St. Lucian transdisciplinary artist working with dance at the intersectional discourses and embodied explorations of sustainability. A Trinity Laban Leverhulme Performing Arts Scholar with an MFA in Dance Creative Practice, his work has been supported by Jerwood Arts, Hypha Studios, UP Projects and Flat Time House, a-n The Artists Network, Theatrum-Mundi, Jupiter Artland, Haarlem Artspace, and Newham London. His work in human rights, public sector and government roles informs his approach to art making.

Web adammoorecreate.com









Moment-ist Opportunities

The workshop used Moment-ist walks Adesola has been developing as a score/framework for exploring choreographing the city. This involves noticing the ethical physical choices designed into movement around the city: what opportunities the city offers and shuts down. The session explored choreography as approaches to emerging with the environment of the city through a kind of ecosomatics. It questioned how the choreographer is making-through the city, dancing-with, responding-to the city, making with the environment rather than self-making in the city.

02.07.22

The Good Hotel - Royal Docks

Adesola Akinleye

Dr. Adesola Akinleye is a choreographer and artist-scholar. She is an Assistant Professor in the Dance Division at Texas Woman's University. She is an Affiliate Researcher, Arts Culture and Technology at MIT and a Theatrum Mundi Fellow. She began her career as a dancer with Dance Theatre of Harlem Workshop Ensemble (USA) later working in UK Companies such as Green Candle and Carol Straker. Over the past twenty years she has created dance works ranging from live performance that is often site-specific and involves a cross-section of the community to dance films, installations and texts. Her work low wage employment to performance for young audiences.

Web adesolaakinleye.com





Parasitic Reading Room

How do we understand displacement and where do we become aware of and empathies with those being displaced? of the experiences emerge out of such condition? what are the processes of establishing and maintaining identity whilst in transit? whose voices and ideas are heard or affected? The workshop utilised the 'Parasitic Reading Room' method initiated by dpr-Barcelona in 2018. Parasitic Reading Room is an on-going nomad, spontaneous and parasitic set of reading spaces, a traveling school, a spontaneous and reading loud school, with the intention of 'parasiting' ideas, contents and places, in order to provoke a contagion of knowledge. and ideas and thus allowing the concept.

02.07.22

Royal Docks

Elahe Karimnia

Elahe Karimnia is a Lecturer in Critical Urban Practice at the University of the West of England. She is a former Associate and current Advisor at Theatrum Mundi. Elahe has previously worked as a research fellow at KTH School of Architecture and Built Environment, in Sweden, where she worked as a teacher, lecturer, and critic from 2013 to 2020. She teaches at the intersection of urban design and critical theory. Holding a Ph.D. in Planning and Decision Analysis from KTH, her research on 'Producing Publicness' has a dialectical approach to unintended consequences in urban design processes. She also holds a MSc in Sustainable Urban Planning and Design and a MA in Architecture and Urbanism.

PARASITIC READING ROOM

Salwa

She has no map,
only songs for places
she will cross and forget.

She hums in secret
and when words don't come
she borrows the rhythm of the road,
fast and slow.
The birds understand.
They answer in secret, too.

She doesn't care much
about transformations
between day and night
although she's puzzled
and amazed by the moon,
how it passes her by
like a train disappearing
with its passengers
until it stops at the last station,
alone at last.

She waits for no one.
History is dried blood
in her lipstick.
She applies it now
to kill the moment
or beautify it a little.

She knows the time
from the way the roses bend,
from the farness or nearness of the sky,
from the dryness in her hands.

When she tires
of wandering,
she sits in the shade
and with her little stick,
she draws on the earth's floor
the face of someone
she doesn't know.

Dunya Mikhail

Source: *Her Feminine Sign. Manchester: Carcanet, 2019.*

PARASITIC READING ROOM

Paper Boats by Rabindranath Tagore

Day by day I float my paper boats one
by one down the running
stream.

In big black letters I write my name on
them and the name of
the village where I live.

I hope that someone in some strange
land will find them and
know who I am.

Rabindranath Tagore

Source: *Paper Boats*. Boyds Mills Press
[1913]. published in 1992

PARASITIC READING ROOM

1810-? by vanessa saavedra

Since 1810, Mexico has been an independent country, shaped by sexism from the beginning. Gender is culturally constructed through the expectations and values that each culture attributes to men and women. In Mexico, cultural ideals have assigned women to be caretakers of the home and subservient to men.

Feminism was born out of such intuitions of oppression and inequality. Thanks to suffragists' work, Mexican women gained full citizenship through the right to vote in national elections in 1953. However, gender inequality remains. We see it in unequal pay between men and women. We see it in the average of ten women who are victims of femicide per day in Mexico.¹ We see it in the normalized blaming of victims of rape and femicide and the perpetrators' impunity. We listen to it from our disinterested government that tries to ignore violence against women as much as possible.

When we ask for equality, we mean the disappearance of gender roles that, after all, are only a social construct. There have been long years of social growth. I wonder if we will ever see that respect that we all deserve. Will sexism ever be talked about as something that disappeared?

PARASITIC READING ROOM



Vanessa Saavedra

1810-?

Source: you are here: the journal of creative geography. Bodies and Politics. 2021

PARASITIC READING ROOM

David Haley

Resilience

Source: Ecology and the art of sustainable living. *Field: journal*. 2010

RESILIENCE

As tipping points pass
Believing what is normal
Grace under pressure

Profound distractions
Vanity of vanities
Left to the Market

On the ship of fools
Singing deaf and dancing blind
Now, we’re acting mad

Elite ignorance
Inertia from white box brains
Expert arrogance

In a complex world
Leading a child by the hand
Here, under the sun

Not so much knowledge
Living in a quantum world
A shift in thinking

Create and destroy
The rhythm of Shiva’s drum
Never stop dancing

Richness of life
You to me to them as one
This is all there is

As the globe warms
The other side of collapse
My tears taste of salt

PARASITIC READING ROOM

“From Blossoms” by Li-Young Lee:

“From blossoms comes
this brown paper bag of peaches
we bought from the boy
at the bend in the road where we turned toward
signs painted Peaches.

From laden boughs, from hands,
from sweet fellowship in the bins,
comes nectar at the roadside, succulent
peaches we devour, dusty skin and all,
comes the familiar dust of summer, dust we eat.

O, to take what we love inside,
to carry within us an orchard, to eat
not only the skin, but the shade,
not only the sugar, but the days, to hold
the fruit in our hands, adore it, then bite into
the round jubilation of peach.

There are days we live
as if death were nowhere
in the background; from joy
to joy to joy, from wing to wing,
from blossom to blossom to
impossible blossom, to sweet impossible blossom.”

Li-Young Lee

From Blossoms (1986)
Source: From Blossoms: Selected Poems. *BLOODAXE BOOKS*. 2007

There is a mystery in the act of reading together and listening; learning by listening to difficult subjects such as displacement, something we all feel related to.

We've been all experiencing displacement in a way...

Learning about it by listening to someone's voice; feels real, tangible. Words make the air thicker.

Depends on how far or how close to the person reading it, we listen differently.

We listen fully or sometimes partially.

This is how we learn, together.

What we know of displacement is embedded in the exchange of voices, accents, from the place we are at.

The water next to us is silent until a random swimmer reminds us of its presence.

a poem is read by them in the distance.

We listen, while looking at the cranes
on the edge of the water, in front of the
buildings that look like anywhere else.

We listened and read randomly, uncertain
of who's next, uncertain of what's the
outcome.

That's how we live life.

Finding the comfort, the answers in
uncertainty,
in listening,
and co-learning.

Elahe Karimnia

choreo

Theatrum Mundi is a centre for research and experimentation in the public culture of cities. We help to expand the crafts of city-making through collaboration with the arts, developing imaginative responses to shared questions about the staging of urban public life. Based in London and Paris, we work through performance, design, publishing, research and teaching with partners across Europe and the Mediterranean.

graphy

Credits

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