

danced together

a survival guide for community
an operation manual for dancing

"If we come from different cultural and dance backgrounds, then what kind of space can formally allow us to dance with each other, without being as exclusive as a cypher or as pedestrian as a general dance floor?"

-Vanessa Marian



aculturated body
(dance of protest)

Something copy
Curiosity

Full individual
capacity
polyrhythmic
dancing skills

1+1+1
♩ (X) ♪

← BYO

TALKING

Enter - touch floor
Exit - return to back

hype ✓

Be it
Jazz's art
After conditions
as needed
VIBE > J

make it
your own

50

← what you can
expect/etiquette

pluralism

gather → dancing

← Social Affect

Many-cultural
vibes

your body is
given back to you
with full capacity dancing

← Affect on Individual



Bring Your Own...

dancing skills:

your full trained capacity is welcome
as is musicality and rhythmic understanding

curiosity and play:

try other dancers' musical and movement
patterns on your body
start dancing at the slightest impulse and see
where it leads

enculturated and acculturated body:

know that your body is full of moves that have
been learnt accidentally from music videos or
family and friends. bring these moves and bring
your awareness of all those moves

capacity for listening:

the key for supportive coexistence and cohesion

etiquette/protocols

(with both hands) all participants hit floor, in unison, to signal that we have begun and again at the end that we have finished.

touch the floor with one hand to enter (the dancing space)

keep facing the dancing space as you leave it

1 + 1 + 1

the cycle will operate 1 song, 1 silence, 1 track of sound. Anyone can select any of them

vibe, support it and build on it

no chatting, it seems to hinder dancing

eyes out and available, see the situation

alter conditions if it helps you find your dancing

actively spectate as a participant, ready to join or ready to make space

a group will start and finish the journey together
late participants will join for the next cycle

know the end of the first song is nearing and
keep dancing beyond it, into the silence

your dancing need not fulfil or match the music

tools/hand signals

with both hands, whole group hit floor in unison =
we have begun or we have concluded

double clap =
change what you're doing, find something else

continuous slapping on thighs =
stay and play/develop what you've found

double hit on the floor =
all in

interlaced fingers of both hands =
dance with me

hold ear =
listen and dance to the music, find polyrhythms

whistle =
find a formation, a group shape, towards legibility

tasks & responsibilities for you, the dancer

take pleasure in your hard earned skill, they are inspiring to other dancers even of different training

think about the spatial composition, the image being created, but don't let it define the moment

make an offer to someone if they are lost & be open to offers that you - in fact - were lost

making space for others' dancing is just as important as activating the space through your own dancing. listen, wait, make space

everything is an invitation, stay aware that people may join you

songs that defy genre often supports a greater variety of dancing

know if something is happening, if nothing is happening, or if something is emerging

entering at 40% energy will leave room to grow

joining/dancing with someone doesn't have to mean dancing the same as them

glossary of terms

"danced together" as in the double meaning of being *drawn together*

"danced" eg. I haven't danced in ages

"dancing space" the space where it is safe for dancers to bust out/cut sick/throw down etc
there are two spaces, an active spectator zone on the periphery and the activated dancing space in the centre

'dancer' someone who feels the need to dance.

"alter conditions" lights on/off, revealing or covering any mirrors etc.

"polyrhythms" are the different rhythms/instruments that can be chosen and moved to within a track eg. bass, lyrics, snare etc

"spectator" with the intent to join

"cycle" a round of 1+1+1

"acculturated body" refers to the moves we all just somehow know even though they're from cultures/communities that we may not belong to

"make a formation" reminds us to consider 1st, 2nd and 3rd person as well as birds-eye points of view

team/credits

people on the floor e'ryday:

Vanessa Marian, Tiyan Baker,
Mikaela Carr, Matt Cornell

and special thanks to all the people who joined us
on the floor sporadically for some cross-
contamination:

Sally Hare, Adrian Bacani, Elle Evangelista,
Kassidy Waters, Lauren Eiko, Sam Smith, Asher
Freshneiz Bowen-Saunders, Matthew Massaria,
Natalie Pelarek, Joshua Thomson, Angela Goh,
Rhiannon Newton, Thuba Ndibali, Libby Montilla,
Ivey Wawn, Yukino Mchugh, Sophia Ndaba

(more at <http://dancedtogether.info>)

afterword

Dancing is a way of being oneself but also being a group. So we made a ritual so we can dance together without needing to have the same dance. To feel togetherness especially when we're not the same.

This is an instruction booklet, an operation manual, a hand book and a field guide for how we can dance together within a cosmopolitan and many-cultural reality where we no longer share a dance vocabulary with our neighbours.

It hopes to be a step by step practise that will disintegrate otherness.

It hopes to be a step by step practise that will deliver ones body back to them.

danced together

[Matt Cornell](#)