

# AFTER SCHOOL

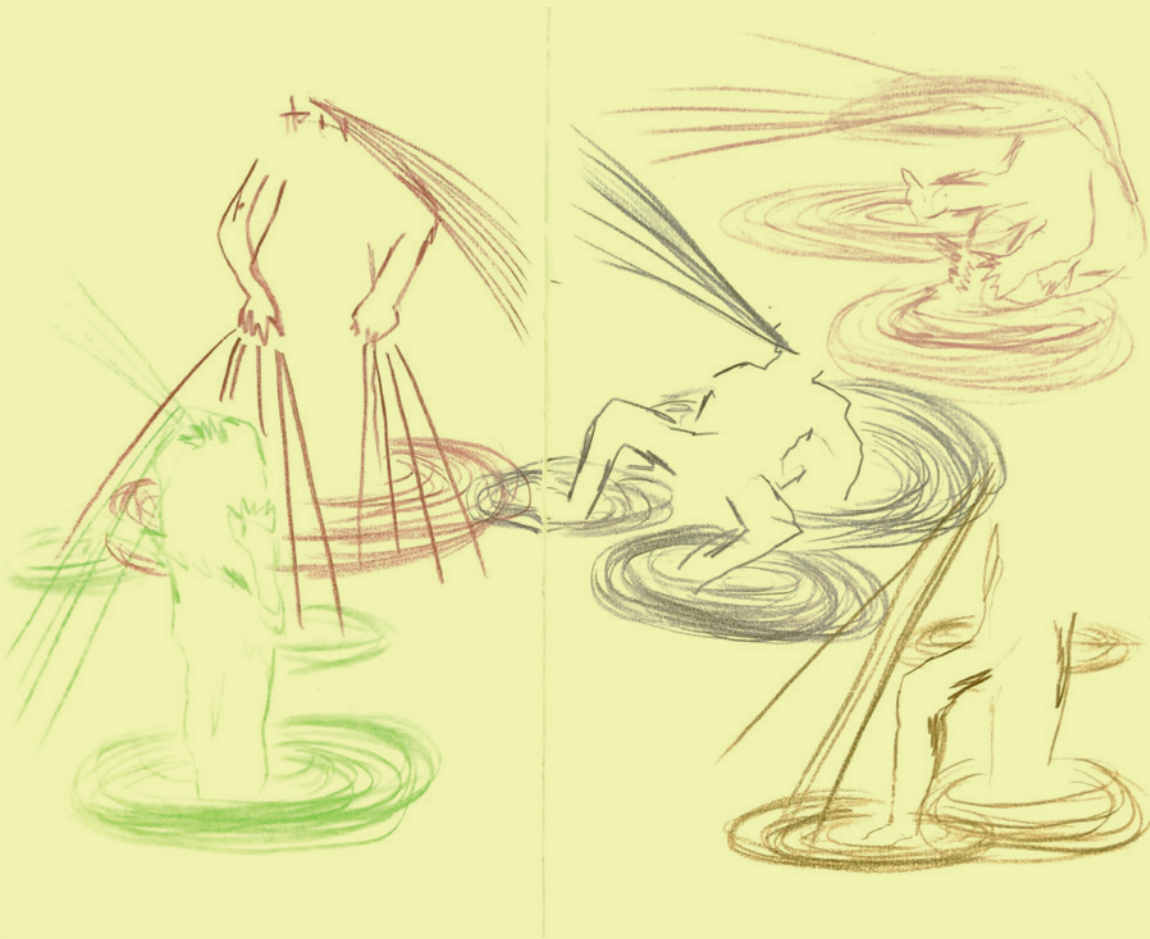
OR

*IN SEARCH  
FOR  
RESONANT  
RELATIONS*

Text by

Ana Dubljevic

A reflection on the choreographic piece „School of Attunement and Tactlessness“ (2022) by Jule Flierl from the perspective of the dramaturge.



Drawings by  
Marion Dégardin



# School of Attunement and Tactlessness

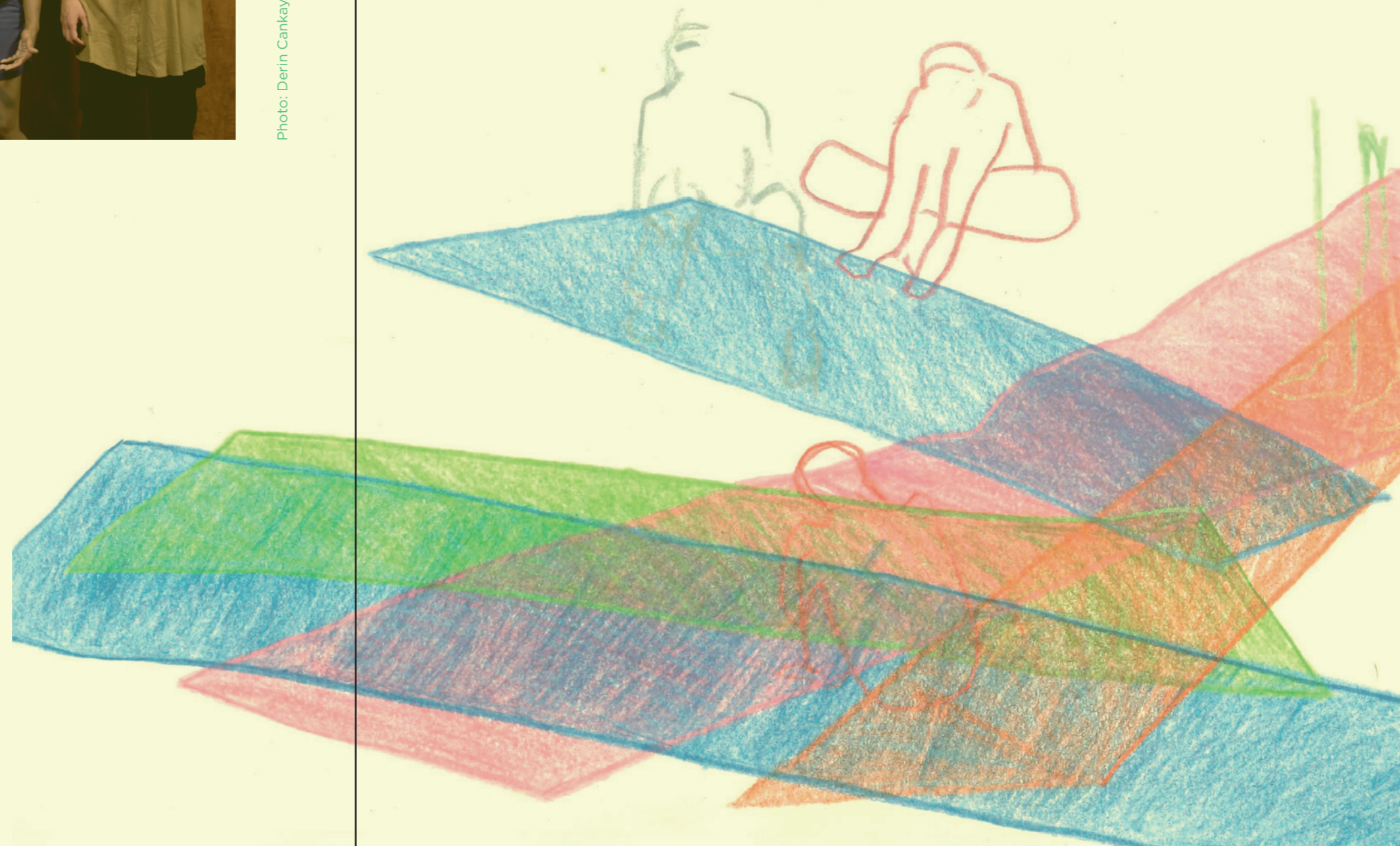


Photo: Derin Cankaya

Ayşe Orhon, Sonya Levin, Parvathi Ramanathan, Priiya Prethora and Shai Faran

In „School of Attunement and Tactlessness,“ the audience experiences five movement artists, each carrying their own dance history in their body archives. Together they explore states of dissonant musical and social resonance, as well as the rhetorics of rhythm, movement reflexes and conventions around tact and tactlessness. The group develops para-linguistic dances using feet, hands and tongues to navigate a choreographic landscape together. The dances are tightly interwoven, with each person remaining a protagonist with their own dance language and un-assimilated voice.

- A WELCOME TO THE SCHOOL OF ATTUNEMENT AND TACTLESSNESS
- B DISCUSSION BETWEEN MY FEET AND THE FLOOR
- C CONSPIRACY
- D THESIS / ANTITHESIS / SYNTHESIS
- E MY HEAD IN THE SKY
- F READING FIVE BOOKS AT ONCE
- G IMPRESSUM







DISCUSSION  
BETWEEN  
MY  
FEET  
AND  
THE FLOOR

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THE  
GAP.  
THE BLANK.  
THE  
PAUSE.  
THE BREAK.

B



The unnerving disruption of time. The point in which the time stops and the future is not decided yet. Listening with full attention to what is there. To what is there now. And now and now. Listening, because the time is stopped and the potential of the future is, all of a sudden, unlimited. That was the moment in the performance where I realized that the pauses are the piece. Fifty-six people, the audience, was sitting on the cushions and boxes on two sides of Fortuna, Vera sitting next to the fuse hole managing lights, Derin recording, Marion, Mahshad and me watching from the back, Priiya, Parvathi, Shai, Sonya and Jule performing. Unfortunately, Aishe got sick, so we decided Jule jumps in for the premiere. Moving in the group, stomping the ground with their feet like a long summer storm, virtuously and vigorously tactless against our inner metronome master, and then deciding to stop. And wait. Wait. The moment of stillness and silence when all of us, the whole of us, did nothing else, but actively listen. Being alive, together. Staying with the trouble.

Jule made some of her choreographic work for this piece based on the research on bodily reflexes that involve a visible and sudden movement. Reflex is an involuntary, unplanned, almost instantaneous action as a response to stimuli, which minimizes any damage to the body from potentially harmful conditions. It is those sudden, intense actions of our bodies that surprise us, because they are controlled by our nervous system and there is no

conscious thought behind them. "When the feet are sneezing, something happens between the floor and the sole of the feet, where they want to get away from each other but sink into each other again after the reflex. It looks like a bird dance sometimes. Standing and resting is the basis and is only disrupted very quickly to release again."<sup>1</sup> In our overly rational and civilised society it is often quite shameful and disturbing to experience or witness this kind of movements. They remind us all that we are not in control, as much as we would like to think we are. We tend to hide them, apologize for them and minimize them in front of others, rationalise them as signs of imbalanced health or ignore them and act as if nothing has happened, not letting any attention drop on them, in desperate hope that this inappropriate behaviour will not ever happen again. As if the body is a well-oiled, purring machine, that should move in perfectly coordinated ways. Western European contemporary still often treats the body in similar ways, perpetuating the unrealness of this partial view on the body and its politics and keeping this polished image dangerously dominant. How could we contribute to the realness of it? How can a hiccup, a sneeze, a cough, a tickle, a giggle or a tick, become a different motor for initiating dance? How can sensations of various reflexes worked through somatic imagination, allow different voice and movement qualities, then the ones that we are used to? And what would that experience help us learn?

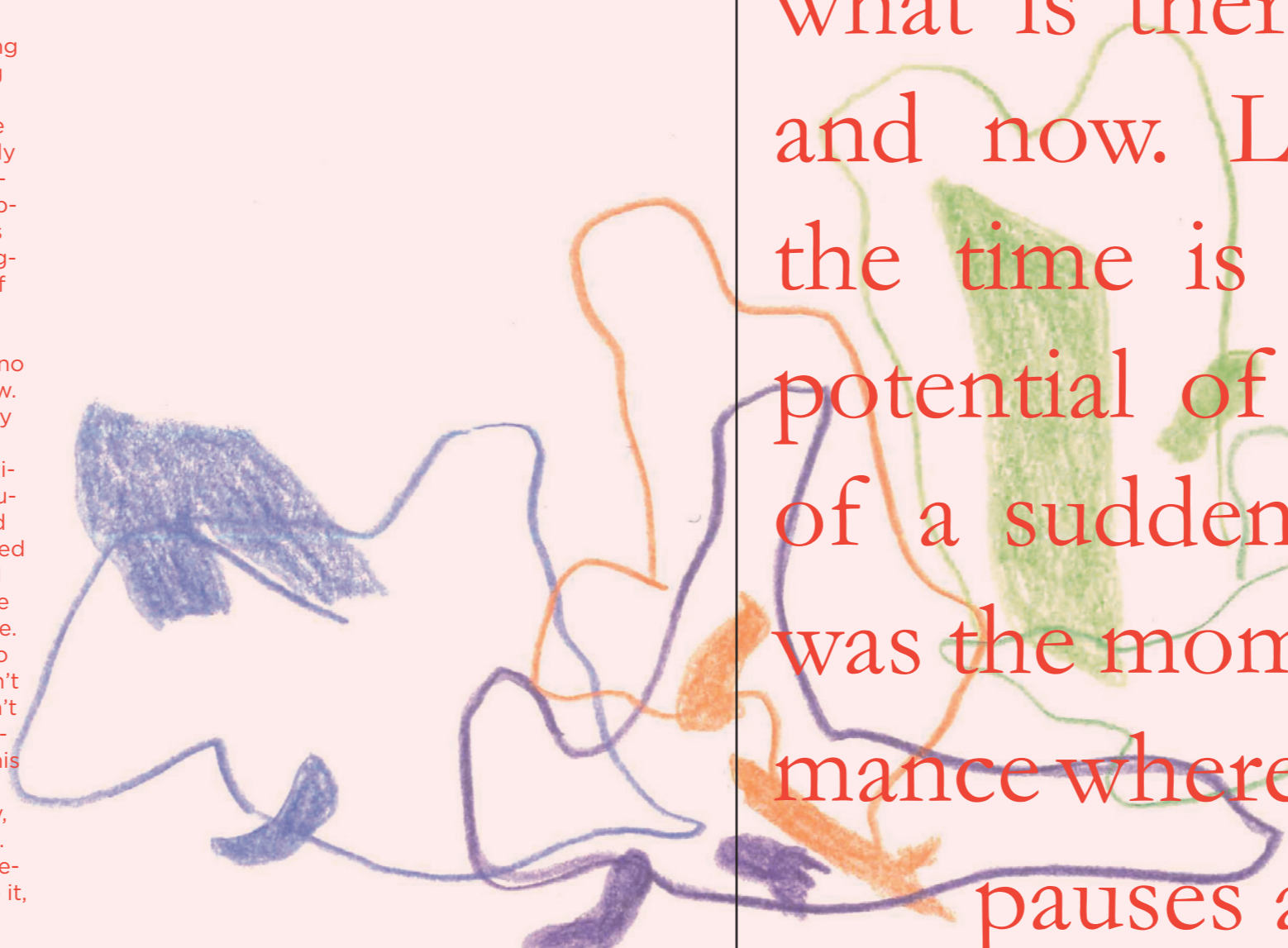
<sup>1</sup> Excerpt from Jule's working notes



From bodily reflexes the thought meandered to political reflexes. Mass automatic responses, actions without conscious thought behind them, common social reactions that appear to be “natural” but might actually be badly manipulated and generated for purpose, by and for politics and economy of our society. The number of political reflexes intentionally conditioned and constructed, that are not beneficial to humans and the planet we live on, is endless (can you sense the constant freeze response we live in?) Can a political reflex be an instantaneous response not to a potential danger to me, but to others? What about the beneficial reflexes we have, like helping a stranger on the street? Do humans have a solidarity reflex or a care reflex? How could these also be manipulated for good or for bad? What are my political reflexes? What are my automatic responses to the socio-political situations around me? How are these responses modelling my relations to the world and becoming building blocks of it, without my thought and conscious decision behind them?

We finished the rehearsal and went out on the street in front of Fortuna, still exchanging some thoughts on how to build the working method for the scene in which we wanted to have five different solos happening in the same time. Suddenly a person with a friendly face approached us, expressing with big unarticulated gestures and loud voice, what appeared to be a question to us, but no words were coming out of his mouth, only unrecognisable sounds. He did not have an ability of language. I felt immediately my shoulders shrink and my whole body subtly faced the other direction. I was tired, I thought, I had no patience to deal with this situation right now. Two seconds later Jule responded to him, by articulating what she thought his question was and asking if she got it right. They continued the exchange, she listened to his gestures and movements more than his voice and continued to correctly guess what he wanted to communicate. The person was interested in coming to see the performance. Jule gave him the information and invited him to come. One could see that the person was happy to have a conversation with someone and didn't want to finish fast. And me, I realized I wasn't tired nor impatient. I was scared. For whatever reason, my nervous system perceived this situation as a threat and responded with a flight mode instead of me (I didn't run away, but my body turned away from the person). Also my after reflex thoughts made me believe that my response is right and that I chose it,

which wasn't true. Jule wasn't kind or polite, nor engaged from any supposed moral obligation. She wasn't smiling, nor frowning, she wasn't making an effort, she was just being present. Present in attuning to a different way of communication, present in “tactless” action of announcing that she needs to leave now, even when he wasn't eager to finish their conversation, present in waving to the smiling person walking away. And I was just standing in awe by what I witnessed. Amazed by her ability to continuously make space to choose her responses to the situation, smoothly weaving on the spot seemingly opposing strategies, not letting them cancel each other, not letting any of the choices to eat her up, practising letting the attunement and tactlessness be alive and active, one next to each other at the same time. I had a vivid feeling that reality as I know it cracked and something really happened there. Out of a situation, this ability created an Event.



The unnerving disruption of time. The point in which the time stops and the future is not decided yet. Listening with full attention to what is there. To what is there now. And now and now. Listening, because the time is stopped and the potential of the future is, all of a sudden, unlimited. That was the moment in the performance where I realized that the pauses are the piece.



# CONSPIRACY

# C

The two of us talked about this event later. I could not help but asking myself what kind of a different world would this be if we could all get a bit better in making a stop, a break, a pause, a gap, to listen and make a choice about our future action, instead of taking the easy route of continuous chain of instant reflex actions? I undoubtedly knew that's easier said than done, so I was by all means curious about how Jule perceived dealing with a discomfort of this practice. I thought, the more you practice leaning into discomfort of going into the unknown, the more what was previously uncomfortable becomes comfortable for you. Jule disagreed - it's not about leaning into discomfort in order to get comfortable with it, because that could never be the case.

It's about leaning into it, so that you come to a place where categories of comfort and discomfort as such transform into something else, become non-existent or not as much valued. I immediately sensed a significant truth ringing in this thought, it really stayed with me. Although, I wasn't sure I understood its complexity entirely. One's relation to the world is either comfortable or uncomfortable, what could be the category underlying or leading beyond this dichotomy? And what could we gain if we would put higher value into it? I had some answers and more questions that later formed a puzzling base for my understanding of Jule's art. Clarity came with the concept of resonance by sociologist Hartmut Rosa, that I will come back to later.



D

In music, it is a beat or a pulse, the stroke in beating time; especially, the emphatic downbeat with which a measure begins, hence, also, a measure. In broader use, tact is a keen sense of what to say or do to avoid giving offence, skill in dealing with difficult or delicate situations, a keen sense of what is appropriate, tasteful, or aesthetically pleasing, taste, touch or the sense of touch.





The word attunement comes from the Middle English word *tune*, an unexplained variant of *tone*, from Old French *ton*, from Latin *tonus*, from Ancient Greek *τόνος* (*tónos*, "a tone"), meaning „a bringing into accord, harmony, sympathetic relationship“. In music vocabulary the word means to bring into musical accord, to tune an instrument. In a broader sense, synonyms for attunement are unison, blending, harmony, stability; to accommodate, integrate, adapt, conform. Western contemporary life demands from us often to tune in, fine-tune and stay tuned. A definition of attunement in psychology 'is a kinesthetic and emotional sensing of others knowing their rhythm, affect and experience by metaphorically being in their skin, and going beyond empathy to create a two-person experience of unbroken feeling of connectedness by providing a reciprocal affect and/or resonating response'(Erksine 1998). One could say it is our ability to be present to, and with, another's expression of their experience. Empathy, mindfulness, immediacy, active listening, presence, experience, knowledge and cognitive understanding – these are some of the skills that attunement requires. Attunement describes how reactive a person is to another's emotional needs and moods. A person who is well attuned will respond with appropriate language and behaviours based on another person's emotional state. They are good at recognizing moods and emotions in another person and adapting their own response in accordance. The word tactlessness was first recorded in 1840-50. Consists of words *tact-less-ness*. *Tact* (noun) was first recorded in 1150-1200; from Latin *tāctus* "sense of touch," to *tag-*, *tangere* meaning "to touch".

Further, tactlessness means lacking tact, showing no tact; undiplomatic, offensively blunt, the quality of not being careful to avoid saying or doing something that could upset someone. Some synonyms for tactlessness are: rudeness, foolishness, excitability, slip of the tongue, incivility, irritability.<sup>2</sup> Attunement and tactlessness in music deal with different registers – tone and rhythm. Comparing the meanings of these words in broader usage,

we can take these words as antonyms. Antonyms for attunement are disagreement, disharmony, clash, fight, imbalance, refusal and synonyms for tactlessness are also bluntness, boldness, misbehaviour, shamelessness and sharpness. Attunement is always relational, towards connection and unity. Tactlessness is also relational, but towards disconnection and autonomy.

This is how Jule wrote about tactlessness in her working diary. "The internet tells me that tact is to tell difficult thing without offence. Tact is praised as a diplomatic skill. But isn't tact the way how things cannot change and how we don't go into conflicts and how oppressive situation last for a long time because the tactful person is usually the one who is trying to not let something break down. [...] Tactlessness is to name the problem in front of everybody. Name the elephant in the room. Saying no, saying stop, name your feelings. Disagreeing with older and more powerful people. I realize that tact is a very classy thing, my proletarian side is tactlessness as a life feeling. Tact as rhythm though is a very proletarian experience, as tact regulates industrial labour and work steps. Tact seems to be to keep the good appearance. It is tactless to wear a miniskirt and sit with open legs (like my mother does). I like that she does that. Tactless is to question a situation you are part of. Like a family. Like an institution. Things that possess authority and that are based on not being questioned are questioned. For example? A teacher. Tactlessness can also refer to co-dependent relationships that are based on reading somebody's mind. To go over unspoken borders. Implicit borders like not showing your feelings, not speaking about taboo topics such as sex, not leaving the table before all are finished with their meal, not starting to eat before everyone is

present. I did not grow up with these things but learned that they are tactless from other people. My mother and her family seem to be proud about tactlessness as a non-bourgeois behaviour."

Attunement and tactlessness were explored on many formal and practical levels in the process of making this work. Dance research was based on working choreographically with the movement that starts from a sneeze, or untactful rhythms of the thunder storm or a jazz drummer. We explored the voice that comes to tunes with others produced by the whole body being a tongue. The tongue that is not a wilful leader, but a soft receiver of the sound. The stage set up was made so that it doesn't hide, but supports the wickedness of Fortuna. In stage dramaturgy, we looked for solutions to produce specific opposing or disruptive temporalities. In interpersonal ethics of work, the firm group feeling was built, with always present curiosity for individual positions, more than once holding space for a joke when the working time is really tight or an important question that defines our differences.

<sup>2</sup> <https://www.dictionary.com/browse/attune>, <https://counselling-vancouver.com/attunement/>, <https://www.alleydog.com/glossary/definition.php?term=Attunement>, <https://www.dictionary.com/browse/tact>, <https://www.thesaurus.com/browse/tact>, <https://www.thesaurus.com/browse/tactlessness>, accessed in August 2022.







This is how Jule would talk in rehearsals, teaching, creating, giving inputs and feedbacks. I've met her in Belgrade in May 2022. We were both part of a big meeting of APAP – Feminist Futures network, where a group of 40 artists and presenters spent three days together to meet each other, discuss and plan. It was intense, there was a lot of people to meet, a lot of important topics to work through. I didn't know much about her before I met her, except that I was interested in her work. Her face and the way it moves when she speaks was magnetic. She seemed so approachable and so awkward at the same time. She said some very important things in the meeting, in moments when the rest of us chose to be silent. The two of us kept coming back to talk to each other. I recognized it, this is one of those instantly formed alliances that bring with them a duty to continue. She was telling me about Emotional CPR, her involvement in that peer group in Berlin and how it helped her and changed her. Once a week they would meet to go through this educational program designed specifically to teach people how to properly assist others that are going through an emotional crisis. The program is based on three simple steps: C - Connecting, P - emPowering, and R - Revitalizing.<sup>3</sup> I was interested in methodology and vocabulary, in therapeutic quality of this program, but also very much curious about how this knowledge influenced her artistic practice. My choreographic work in past several years was informed heavily by my research in dramaturgy in dance and performance, mostly

focusing on feminist dramaturgy. Most artistic practices that I observed and wrote about<sup>4</sup> focused on developing tools for dramaturgical thinking-feeling that brings broad feminist thought into practice and back, linking tightly the working ethos in the process and the end, stage result of it. Among many other ones, the interest, coming from the affective turn, would lie in acknowledging and understanding the whole spectre of human affects, emotions and feelings in the artistic process as a valuable element of working together, finding tools to deal with these in healthy ways, questioning the micro and macro power relations along the way and finally, stressing the importance of bringing the how we work and what we make into a more holistic unity. So, I was wondering what relations might already be there between Emotional CPR and artistic processes led by feminist dramaturgical thinking. I was curious about how Jule works. She invited me to join her in July in making her new piece in Berlin, by being a dramaturge. This intuitive Yes from both sides, gave us an opportunity to continue meeting each other's interests, exchanging through the real work.

Coming to the rehearsal was much more, than coming to a rehearsal. All Jule's decisions were leading towards creating not just a dance performance, but a platform. In her personal working diary,<sup>5</sup> Jule writes about care: "Care for example is different. It goes against ignorance and against fictions of autonomy. Care is a relational shift, an attempt to support and to invest into others well-being. Not the overly caring superficial touchy-lovey politeness for each other. Not the exclusive, ambitious care for the performance to be made. But the deep care for our humanness, the work and knowledge we shared and produced together." This is the care that one could sense spread around the rehearsal space. Care, curiosity and generosity in practice were the basis of this platform. I was not surprised to come and meet a seriously amazing crew of collaborators Jule chose to work with. Coming to a rehearsal

was coming to a movement research of dance schools from different corners of the planet, a powerful voice and movement workshop, several-languages-at-once course, a non-EU-countries history lesson, etymology, mythology and customs reading group, an update on recent contemporary politics, a debate on racial, gender and class politics, a group sharing of personal, emotional memories, or urgent artistic questions, a drawing exhibition, visual art installation, a live voice sound check and everything around and in between. Instead of the conclusion, in the book I wrote about feminist dramaturgical thinking, I made a list of principles that I developed through my practice and ones I mapped in other artistic practices I observed. In one of the public presentations of the book last year, I got asked if there is another principle that I now think should be added to the list. The experience of taking part in making the "School of Attunement and Tactlessness" helped me articulate it. The CPR principle. The process of art making is a crisis in itself. And not a lonely crisis, either. Artistic process lead by feminist dramaturgical thinking consciously aims to create more than a dance performance, more than a piece of art. It creates strategies to Connect, emPower and Revitalize all people directly and indirectly involved in it. If you are inside, you sense it, you pick it up, you contribute and are more than grateful to be a part of it. And if you are the audience, you can easily sense it when watching a performance and having that palpable, juicy, joyful feeling of "omg, there is so much more here than this".



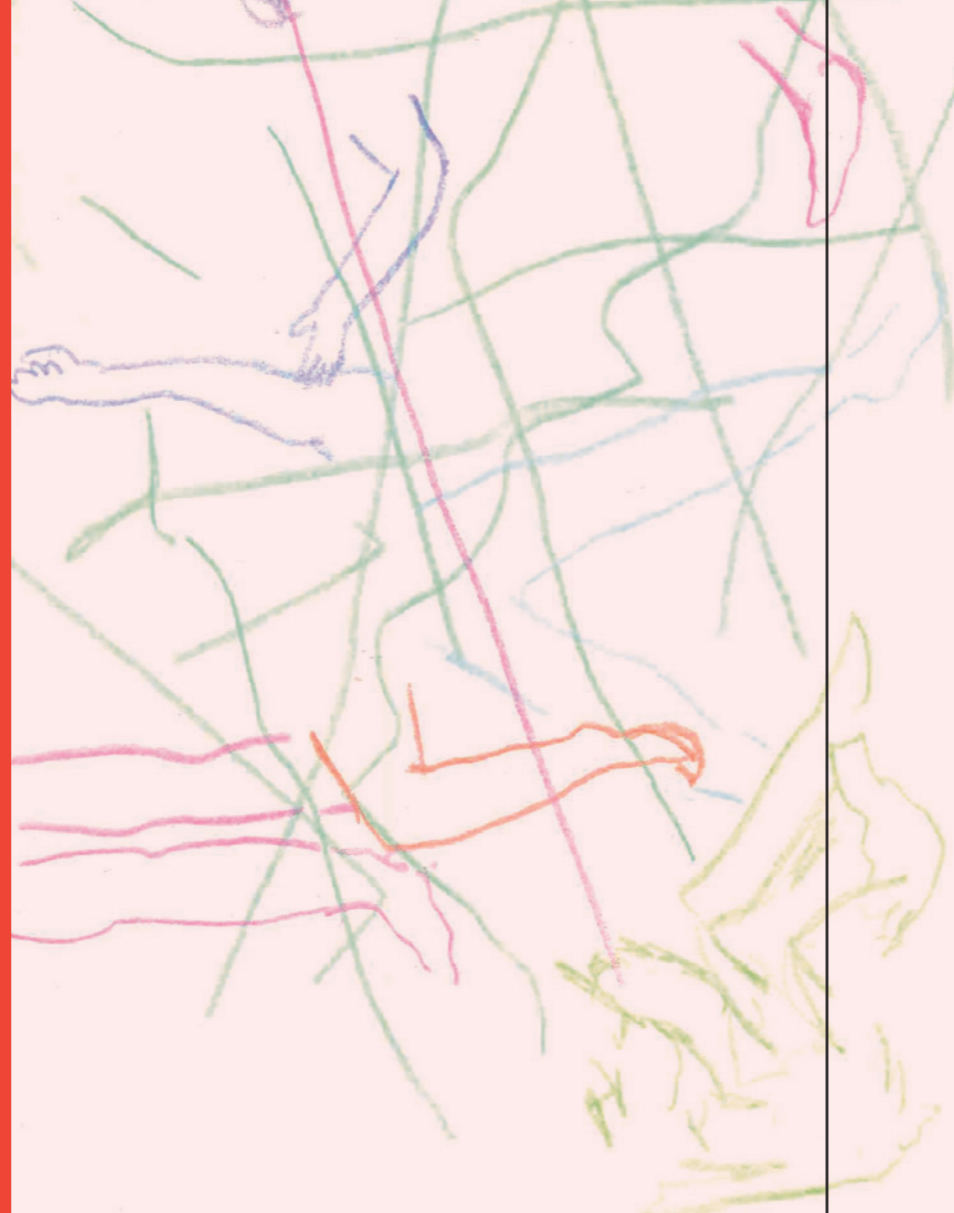
<sup>3</sup> <https://www.emotional-cpr.org/about-ecpr.htm> accessed in August 2022.

<sup>4</sup> Dubljevic, Ana (2021), The feminist pornscapes, on feminist dramaturgical thinking in dance and performance practise, Station, Belgrade, [https://www.academia.edu/68550227/The\\_feminist\\_pornscapes\\_on\\_feminist\\_dramaturgical\\_thinking\\_in\\_dance\\_and\\_performance\\_practice](https://www.academia.edu/68550227/The_feminist_pornscapes_on_feminist_dramaturgical_thinking_in_dance_and_performance_practice)

<sup>5</sup> that by the way, Jule generously shared with me without any hesitation, cause why not?



# READING FIVE BOOKS AT ONCE



This is the title of the chapter in which dancers do five different solos at the same time. Their various movements, voices, spacing and temporalities overlap, intersect and merge continuously, choreographing our untrained attention to stop trying to make relations, to let go and let in. The lyrics of the five songs that they chose to sing in solos are represented here on one page.

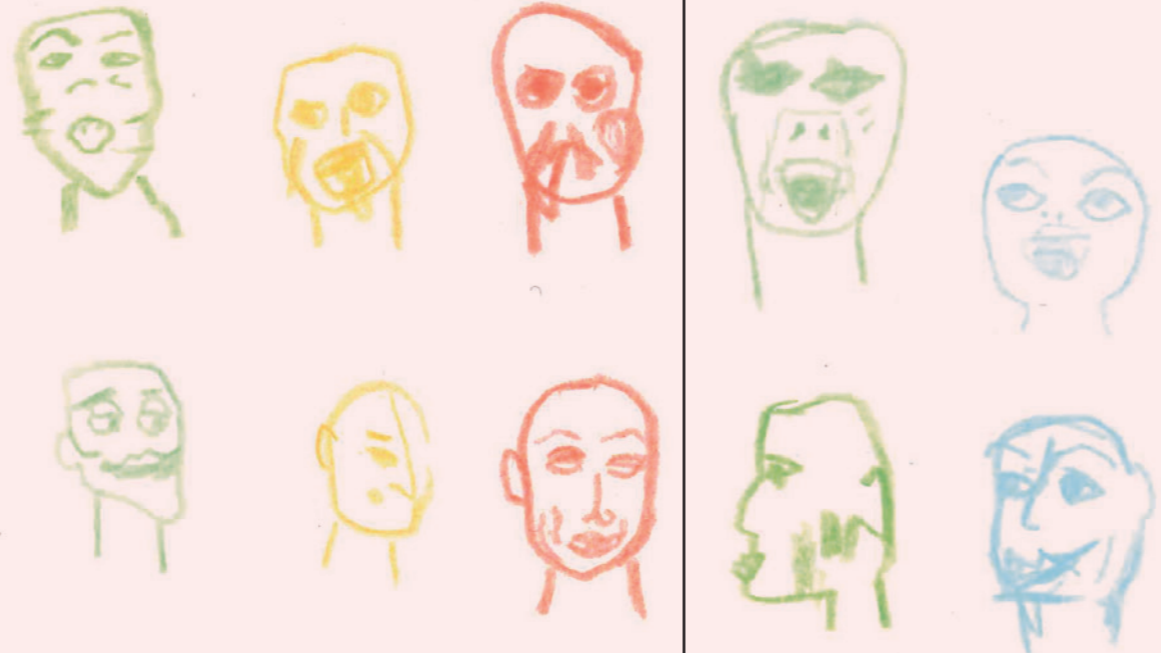
Миллион, миллион, миллион алых роз  
Из окна, из окна, из окна видишь ты.  
Кто влюблен, кто влюблен, кто влюблен и всерьез.  
Свою жизнь для тебя превратит в цветы.

Seni sevdiğimdendir gelirim ben bu yere  
Seni sevdiğimdendir gelirim ben bu yere  
Ayaklarım basmaz yere görürüm önümü  
Ararım sinmiş köşelerde ben dünümü  
Dağlar bilmez, bağlar bilir  
Orman bilmez, başçeşme bilir  
Dağlar bilmez, dostlar bilir  
Eller bilmez, başçeşme bilir  
Seni sevdiğimdendir gelirim ben bu yere  
Seni sevdiğimdendir gelirim ben bu yere

மறநதிருந்து  
பார்க்கும் மரமம் என்ன  
ஸ்வாமி  
அழகர் மலகை  
அழகா இந்த சிலகை  
அழகா என்று மறநதிருந்து  
பார்க்கும் மரமம் என்ன  
நவரசமும்  
முகத்தில் நவரசமும்  
மலர்ந்திருக்கும்  
முகத்தில் நவரசமும்  
செக்க சிவந்திருக்கும்  
இதழில் கனி ரசமும்  
கண்ட  
மறநதிருந்து  
பார்க்கும் மரமம் என்ன

הקוחר הכ'היא ינא,  
יתוא ושפחת לא  
לוחמל עדישי י  
יתבהא לע יל לחמי,  
לכה טיקשי נמזה,  
יכרדל תכלוה ינא  
- מכיתודשל בושי יתוא בהאש זה  
רבדמה נן  
כניניב יתיי ינא - ויבי אוהו  
רב חמצומו  
יניע תא חוקפל הצור ינא  
לחלח יתיב,  
הנחלח יתיב,  
רצ'ת'נחם -  
י'תש'ת'ב'ה'ד'מ'א  
ה'ת'ג'מ'ק'ס'מ'ה'ה'  
ה'ת'ג'מ'ק'ס'מ'ה'ה'  
ה'ת'ג'מ'ק'ס'מ'ה'ה'  
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ה'ת'ג'מ'ק'ס'מ'ה'ה'  
ה'ת'ג'מ'ק'ס'מ'ה'ה'

মাব মনে  
তনিচাকা পীল  
কাজী তরসো  
কাজী মাকরে তোর



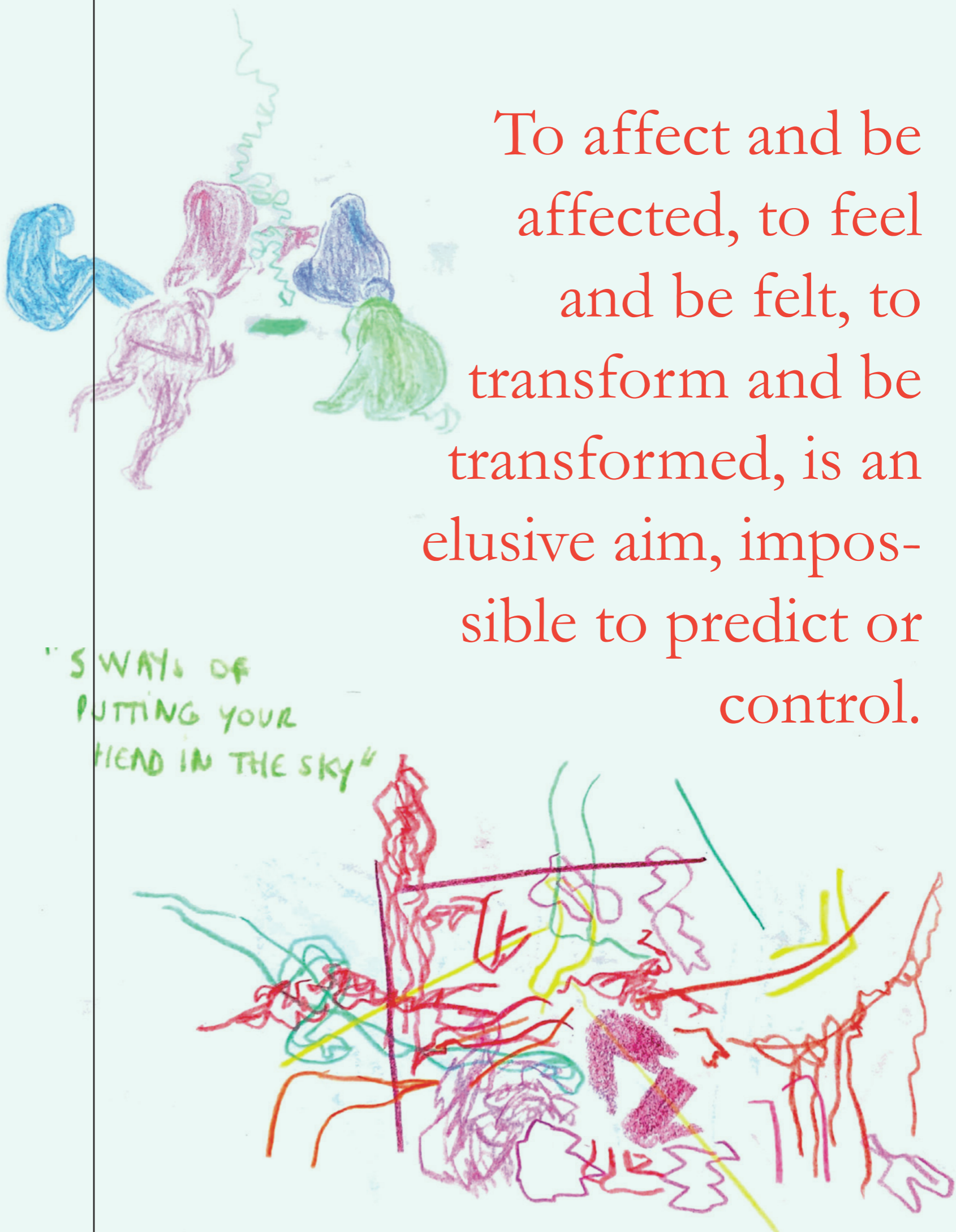
# G

Resonance is a quality of human relationships with the world, the concept proposed by German sociologist Hartmut Rosa.<sup>7</sup> In contrast to the meaning of the term in physics, the concept of resonance is a vibrating subject-object relationship, in which both mutually stimulate each other. They do not merely return the received sound, but speak „with their own voice“ and through this process both are touched and transformed. Process of resonance is a subject formatting process and is essential for what we are as humans. How I understand what Rosa is proposing is — I have meaningful relations, therefore I am. Our modern lives though, mostly constituted of silent or instrumental relations, that orient us toward domination or being available, primarily concerned with the achievement of a useful goal, are a challenge and a threat to our experiences of resonance. Acceleration and fragmentation, the ecological, political and psychological crises, leave the self overwhelmed

(freeze response) and exhausted (burn-out).<sup>8</sup> I am aware that

it might be a questionable decision of mine to conclude this text with the White middle-aged Western European cis man’s academic thought as a reference, but the concept of resonance brought clarity to the fore-mentioned question of mine. What could be a category beyond dualities of harmony and discord, attunement and tactlessness, comfort and discomfort? The opposite of being attuned is not being tactless. The opposite of being attuned is being numb. I appreciate Rosa’s point about resonance being a relation that goes beyond desire or attractiveness, stressing that resonance is not consonance.<sup>9</sup>

This would not only lead to totalitarian politics, but would cancel possibility of hearing the voice of the other and at the end, one’s own. “[...] Only something that is and remains utterly different can actually speak to us in its own voice. Resonance is not consonance, it requires the active presence of something that is beyond my grasp, elusive, and in this sense remains alien.”<sup>10</sup>



To affect and be affected, to feel and be felt, to transform and be transformed, is an elusive aim, impossible to predict or control.



I think our performance is made to work like that – it's searching for ways to value the experience of resonance, more than that of comfort or discomfort that must inevitably be a part of it. This performance most probably challenges your expectations of a dance piece, no matter what they are. You are greeted kindly at the entrance, but the performance space is aesthetically challenging. Your seat is placed in such a way that you cannot see the whole piece and your spatial perspective of it is different than of the others in the audience. It bluntly puts you in "the school" to experience and learn, with no question, shamelessly claiming the authority of knowledge. The movement you witness does everything to put you out of your cosy, resting, "seeing another dance piece" mode. Mirror neurons get fired up, muscles of your face or hands physically get triggered to act out uncontrollably. The dance you watch demands from you to not only see with your eyes, but your ears, too. It only rarely gives you a moment of long awaited satisfaction of "getting it". It gives you the pleasure of a virtuosic folk dance, but you just can't get where it originates from. It gifts you with a beautiful tune, but you can't locate who of the dancers is singing it, or it disturbs you by "ugly" disruptions in the flow of the tune. The group of dancers moves through the space together, but the movement is never in unison, that you crave for so much. Their faces mimic micro-movements of your face, that show up when you think no one is watching. And you find that funny, right? They treat the books as objects and in the way they want to. They perform five different solos at the same time, making your fear of missing out overwhelm you. They perform for no one else but you, but sometimes they look at you as if you are under surveillance. The titles of the chapters in English are announced (the same ones I'm using as titles of the chapters in this text) – some titles help you in descriptive, but some in more poetic, associative, confusing or humorous ways. The rest of the singing and speaking is in languages you might not even

## SECOND DAY OF SHOWING THE PIECE NIGHT



be able to recognize. Everything is brilliant and a bit off at the same time. The piece makes a tense relationship with you. You form a tense relationship with the piece. You stretch yourself far in an attempt to decide whether you like it or you don't. The piece lovingly persists, so that you might eventually end up dropping the anxious inner art knower, you stop and listen for some time. And maybe you eventually get to a place where you can recognize the value of the dance experience that opens the way for resonance, shared with you and others sitting next to you. And start tremendously appreciating and enjoying that.

To affect and be affected, to feel and be felt, to transform and be transformed, is an elusive aim, impossible to predict or control. No matter how we try we can never be sure if the experience of resonance will happen, or how the result of this transformative process will be.<sup>11</sup> Nonetheless, our innate humanness strives for resonant relations, and by being aware of it and understanding society through this concept we can strive to make environments that will nourish the resonance to appear. Perhaps without glorification or condemnation of attenuation and tactlessness, this time around.

<sup>6</sup> The way the word conclusion is written here is an attempt to imitate the way that this title sounds like when performed in the piece. Imagine slightly parodic tone of big announcements in circus or grotesque.

<sup>7</sup> Rosa, Hartmut (2016). *Resonanz. Eine Soziologie der Weltbeziehung*. Berlin: Suhrkamp Verlag

<sup>8</sup> [https://en.wikipedia.org/wiki/Resonance\\_\(sociology\)#cite\\_note-Cite\\_book](https://en.wikipedia.org/wiki/Resonance_(sociology)#cite_note-Cite_book) accessed in August 2023

<sup>9</sup> "In music, consonance and dissonance are categorizations of simultaneous or successive sounds. Within the Western tradition, some listeners associate consonance with sweetness, pleasantness, and acceptability, and dissonance with harshness, unpleasantness, or unacceptability [...]" [https://en.wikipedia.org/wiki/Consonance\\_and\\_dissonance](https://en.wikipedia.org/wiki/Consonance_and_dissonance) accessed in August 2023

<sup>10</sup> [https://journals.sagepub.com/pb-assets/cmscontent/ASJ/Acceleration\\_and\\_Resonance.pdf](https://journals.sagepub.com/pb-assets/cmscontent/ASJ/Acceleration_and_Resonance.pdf) accessed in August 2023

<sup>11</sup> Schiermer Bjørn, Rosa Hartmut, *Acceleration and Resonance: An Interview with Hartmut Rosa* [https://journals.sagepub.com/pb-assets/cmscontent/ASJ/Acceleration\\_and\\_Resonance.pdf](https://journals.sagepub.com/pb-assets/cmscontent/ASJ/Acceleration_and_Resonance.pdf) accessed in August 2023

# IMPRESSUM

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## Publication

**AFTER SCHOOL  
OR IN SEARCH FOR  
RESONANT RELATIONS**

Texts: Ana Dubljevic  
Drawings: Marion Dégardin  
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**School of Attunement and Tactlessness**

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Fortuna Wetten, Karl-Marxstr. 127, Berlin Neukölln

Choreography Jule Flierl  
Performance Ayşe Orhon, Parvathi Ramanathan,  
Priya Prethora, Shai Faran and Sonya Levin  
Space/Light Vera Pulido  
Dramaturgy Ana Dubljevic  
Production Alexandra Wellensiek  
Assistance Mahshad Rezai  
Internship/Drawings Marion Dégardin  
Photo/Video Derin Cankaya

