

every one everyone

SHANNON COONEY | A PERFORMANCE IN PROXIMITY



every one everyone

is a performance in proximity. This performance seeks to amplify inherent person-to-person connectivity via a dance attuned with each person's body's fluid dynamic rhythm* and its empathetic effect in people. The performance takes place in a sound and light installation where audience members are invited to move freely in the space.

Performers are given a movement with the guidance of the choreographer in the form of a sway in sync with their fluid dynamic rhythm. After a time, within a room tuned to these rhythms in motion, the choreographer engages in a "live choreography" via a one-to-one dance, offering this sway with a selection of members of the audience. The invitation is then to sway in this rhythm for as long as they feel it and resting in a still point as a natural ending for each individually. The duration of the work with audiences from between 40-120 people is 1-2,5 hours.

**The Craniosacral rhythm is the phasic filling and emptying of cerebrospinal fluid.*

The artist proposes that in the city of each performance, to offer a workshop in Dynamic Expansion, a somatic movement dance workshop, and from this workshop invite members of the community to be part of the group of performers.

every one everyone Premiered in 2013, with international touring since 2014.

TEASER every one everyone: www.youtube.com/watch?v=Y5sbUDW4l5o

WEBSITE every one everyone: <http://everyone.shannoncooney.org/>

SHANNON COONEY, BIOGRAPHY

Shannon Cooney, Canadian choreographer, dancer/performer and dance educator based in Berlin, Germany since 2006, received a B.F.A honours/dance at York University, Toronto in 1992. Her choreography has been presented since 1993 in Canada, Europe and in the U.K. As a dancer she has performed in the works of numerous choreographers and she danced with Toronto-based Dancemakers (1994-2006), artistic director Serge Bennathan, which toured nationally and internationally. Shannon performed in installation works of Visual artists Marla Hlady (CA), Signe Theill (DE), and Heidi Sill (DE) Maria Sewcz (DE), and performed in numerous events of performance improvisations with musicians/performers and artists. She works as an artistic advisor and creative facilitator for directors and choreographers in dance and performance.

Shannon created a dance method, Dynamic Expansion it is a practice combining her embodied knowledge in craniosacral therapy since 1995 and contemporary dance since 1992. She teaches internationally for dance training centres, companies, universities and organizations including: Meg Stuart/Damaged Goods, University of Art-HZT, BA and MA in Dance, Berlin, (DE) for CND Lyon and CDC le Pacifique à Grenoble, (FR) P.A.R.T.S.(BE), Circuit-Est, Concordia University, Montreal, Dancemakers, York University, Toronto Love-In-Toronto, Training Society of Vancouver, (CAN), Dance House, Dublin (IR), Tanzquartier Wien, ImPulsTanz (AT) and ongoing at Tanzfabrik, Berlin.

Her recent choreographic/performance projects include: *every one everyone* (2013) *acoustic sightlines* (2012), *Assemblages* (2011) and *Spiral Pendulum: dance* (2009).

TEAM

Concept, Choreography, Performance Shannon Cooney

Artistic Advisor Marla Hlady

Performers 2015 Antoine Carle, Stine Frandsen, Kunle Kuforiji, Claudia Tomasi

Dramaturge Igor Dobricic

Light Sandra Blatterer

Sound Anke Eckardt

Costume Heather MacCrimmon

Production Management M.i.C.A.- Movement in Contemporary Art



Berlin-Premiere in der Tanzfabrik Berlin 07 November 2013

A production from Shannon Cooney in co-operation with the Tanzfabrik-Berlin, funded by the Hauptstadtkulturfonds (2013) and the Canada Council for the Arts (2013) with support from Dance House, Dance Ireland, and ODD- Ottawa Dance Directive. The remounting in 2015 was funded by the Regierenden Bürgermeister von Berlin - Senatskanzlei - Kulturelle Angelegenheiten.



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AUDIENCE FEEDBACK

„I think the piece is, at the same time, a performance, an installation, a workshop and a shamanic ritual... it is so close to managing to be all these things in a deep way.“
Steve Batts, Presenter Echo Echo Dance, Derry 2014

“It is so very rare that I sit with the subtleties of a work over such an extended duration. It is like this with your work and I feel so deeply inspired by your willingness and courage to take this path.“
Audience member, Ottawa Dance Directive, Canada Dance Festival, 2014

„There were a lot of stirrings in the room.“
Isabelle Schad, Choreographer, Berlin 2013

“People are standing or sitting and even though I have little time, because in another studio the next presentation is about to start, I will stay longer than expected - that much I am under the spell of the events of contact and being touched. A fantastic performance of vastness and timelessness in a city full of disturbances and unrest.“
Ka Rustler, Dance Professor, Berlin 2013

„... a very exciting project, because responsibility is somehow given to oneself, how the evening develops, without creating pressure.“
Cilgia G., spectator
Open Spaces Festival Tanzfabrik Berlin, 2015

„The atmosphere in the room was very pleasant, concentrated and warm. The free seating (seated on stools, sitting on the floor or lying, standing) was an open, mobile positive invitation to be taken into the performance. Even the tea was very refreshing. What I have observed in me very early: I was pretty fast taken away into the ‚sway‘, ‚weigh‘ and ‚fluctuate‘. Only by pure observing, watching, I automatically adopted the movement quality somehow. „
Katharina M., spectator
Open Spaces Festival Tanzfabrik Berlin, 2015

„... we walked in and were welcomed. A drink, handshakes, smiles, I do not remember exactly. But I remember that I felt honestly welcomed. I had the impression to be a guest in a room that was going to demand something from me as well - no pure consumer attitude as a spectator, but real people for real people that organized something, some form of interaction I expected.
[...] one could already sense how easy she [the choreographer] has made it for us with the swaying. I was not tempted to think complicated things nor to push myself in any experience mentally. I could plonk down and thought it was just ok to stop relatively quickly with the swaying.“
Valentin S., spectator
Open Spaces Festival Tanzfabrik Berlin, 2015

“I would like to thank you for the wonderful experience which you brought to us and shared with us during the Echo Echo festival of dance and movement here in Derry. Personally I was taken to a place of great peace, both exhilarating and calming. The only similarity I can draw is with very successful meditation, the „successful“ having always been difficult for me.
The sound design was such that I felt part of the sound wave. As I left that afternoon I remarked to one of the Echo Echo dancers that I'd always wanted to experience space travel and that was where I had just been. I cannot really describe the experience in words, dance and movement expresses my thoughts, values and emotions much better, but I can say that I would love that you might return to Derry again.....if any where near please use this e-mail address again to let me know of it. Thank you so much and please, please keep doing this wonderful work. Unforgettable!”
Paul J., spectator, Derry 2014





TECH RIDER THE PERFORMANCE SPACE:

The installation can be adapted for most performance and or gallery spaces.
Minimum space dimensions: approx.:8m X 8m and 4,5-5m in height
Artist brings the Tyvek paper set. When possible can bring cardboard sit stools.

If the performance space does not have a grid for hanging lights and sound installation, there can be adaptations made.

For the Tech rider please see: <http://everyone.shannoncooney.org/touring>

TECH RIDER SOUND FOR EVERY ONE EVERYONE

The artist will bring:

- 9 loudspeaker chassis of different kinds (Visaton/Conrad)
- a computer with Ableton live that runs the 9-channel composition

Requirements from the venue:

- 9 channels of amplification for the 9 loudspeaker chassis, max. 100 Watt per loudspeaker (Hifi level and volume)
- 1 professional audio interface: perfect would be 9 separate outputs, minimum is 8 separate outputs + 1 Adapter to split one channel into two + the cable to connect the computer output (firewire 400 or 800) with the interface input
- cables to connect the 9 audio outputs of the audio interface with the inputs of the amplifiers

This might be brought by the artist or be provided by the venue:

- speaker cable approx. 20m per loudspeaker (depending on the size of the space)
- approx. 100m of steel cable to hang the loudspeaker chassis (depending on the height of the space – two long steel cables per loudspeaker going up to the truss system of the venue + a short third steel cable of approx. 30cm length connected to the loudspeaker to fix it in the right angle)
- 54 small consumer clamps to fix the steel cable (6 per loudspeaker)



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