

ANNUAL
REPORT

2023

MAKING
DANCES
ASBL

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Choreographer

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The dancer and choreographer Elisabeth Schilling works tirelessly to realise her vision of dance in the long term. Because she deals with different forms of expression and subject areas and expands her research and thus her projects to the areas of theatre and fine art, she continues to develop her artistic style.

The trust that cultural institutions and theatres continue to place in Elisabeth Schilling by engaging her as a resident artist and entrusting her with projects proves that institutions also want to win new audiences through Elisabeth's work.

The asbl shares this vision and is now a small and modest but efficiently working and well-organised structure that supports the work of Elisabeth Schilling and her team on the path to professionalisation. The choreographer's creativity, ambition and discipline create dynamics and rhythm that stimulate the team's work to tackle new projects for the coming seasons.

With respect and best regards,

SARAH ROCK

President of Making Dances Asbl

Dear Sir or Madam,

Thank you for following the work of Making Dances Asbl.

2023 was a highly successful year for the company, which included both creation and touring internationally.

Celebrating the 100th anniversary of composer György Ligeti, the company toured *HEAR EYES MOVE. Dances with Ligeti* with 17 performances in 6 countries including Osterfestival Tirol, Ludwigsburger Schlossfestspiele, Harzburger Musiktage, Les Hivernales Avignon (Festival OFF), Echter'Classic Festival, Dance Live Festival Aberdeen, The Byre Theatre St. Andrews, and Boston Symphony Orchestra / Goethe Institute Boston. Accompanying this tour, the company conducted 22 performances and workshops of PRISMA in art institutions, schools, retirement homes and community organisations in Luxembourg and Scotland.

I also had the privilege to receive my first commission for the main stage at the Grand Théâtre Luxembourg – the creation *Florescence in Decay* - collaborating with renowned contemporary composer Anna Meredith, 9 dancers and the Orchestre de Chambre de Luxembourg.

Alongside these projects, in partnership with Philharmonie Luxembourg and Fondation EME, we realised several community projects including *Into the Jungle and the Creativity Lab*.

Further commissions involved a creation titled *Lebenstänze / Lebensstürme* for the students of MdW Vienna in partnership with Schubert Research Centre Vienna. This included an appointment as a guest professor at MdW Vienna. We also created a new work for YDance and Fusion Dance company on György Ligeti's *Musica Ricercata No. 1* which premiered at DanceLive Festival Aberdeen. Elisabeth also facilitated a week on 'rhythm' for students at ZhDK Zürich and is now a project coach at Future Laboratory / EU network.

After years of planning – we started a new collaboration with Boston Dance Theatre, USA, which is to be developed in the years to follow.

Residencies at Tanzhaus Zürich, R.E.D. Norway as well as City Moves Aberdeen supported the artistic activities of the company further.

We hope for an equally inspirational year 2024, in which we aim to build on past successes, nurture present and future relationships and make our artistic ideas blossom in collaboration with a wide array of artists, producers, institutions, audiences and participants.

Sincerely,

ELISABETH SCHILLING

Artistic Director & Choreographer

MAKING DANCES

A S B L



THE COMPANY

Making Dances asbl was founded in 2016 and has since been able to look back on over 290 performances in 19 countries. Making Dances takes dance beyond dance. With an international team and in alternating collaborations, we develop transdisciplinary projects between movement, fine art, design and music, in which the disciplines themselves dance with one another. We have made it our mission to allow contemporary dance to take place both in established dance halls and in unusual and unfamiliar places. Our productions tour in European metropolises as well as in rural areas, in dance and theater institutions as well as in museums, galleries, concert halls, historical buildings and in public spaces. In the best case scenario, dance is made accessible to a new audience almost incidentally.

An important part of our work is communication: for each production we develop an accompanying program for different target groups, ranging from specially designed audience discussions to accompanying workshops and symposia as well as catalogue publications. In 2023 substantial outreach took place in Scotland supported by the Creative Scotland Open Fund and in collaboration with our partners at The Byre Theatre and DanceLive.

The agreement with the Luxembourg Ministry of Culture, which was guaranteed for another three years in 2022, represents a milestone in support for our work and allows the Asbl to professionalise, internationalise and specialise the team behind the artistic work. The company, which was initially supported and built up by Elisabeth Schilling alone, has been relying on a small team of employees since 2020, who, through their experience and interest, give the company a completely new identity, shape it and give it a strategic foundation.



THE BOARD

Sarah ROCK

President

Sebastian SIMON

Treasurer

Ana TZEKOV

Member

Christopher PETRY

Deputy President

Hildegard SCHILLING

Secretary

Maria OLAONDO

Member

THE TEAM

Elisabeth SCHILLING

Artistic Director

Veronika MEINDL

Company Manager
(bis Juli 2023)

Tyska SAMBORSKA

Communication and
PR Assistant

Jon ROBERTS

Producer
Company Manager
(since July 2023)

Erika Nastasi

Touring
(until March 2023)

Brian Caillet

Touring
(April to July 2023)

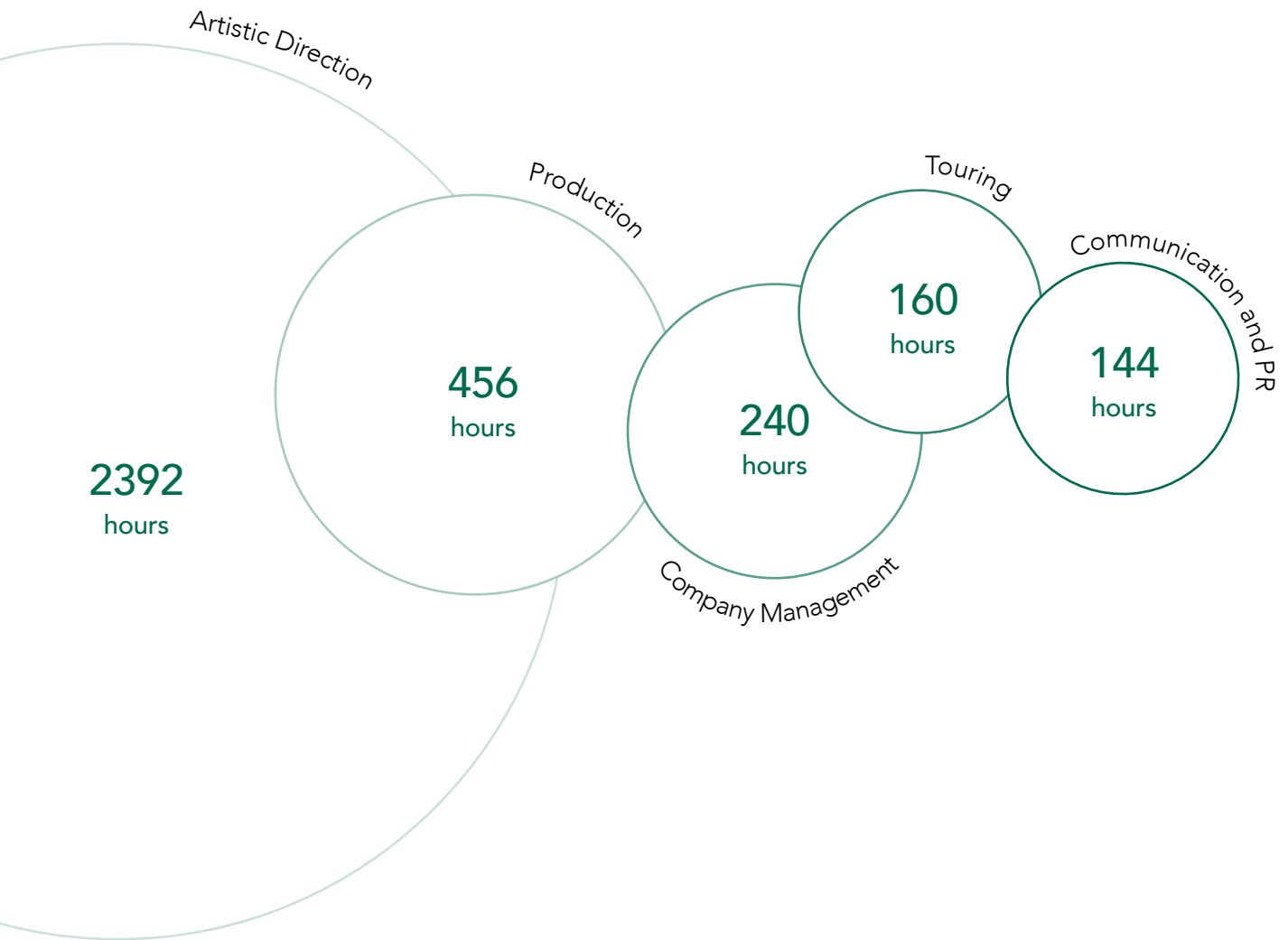
Marie Simplex

Touring
(since October 2023)

Eva Martinez

Coach and Consultant

HOURS WORKED ACROSS THE TEAM :



BREAKDOWN OF TASKS FOR THE ARTISTIC DIRECTOR

38%
Artistic

20%
Administration

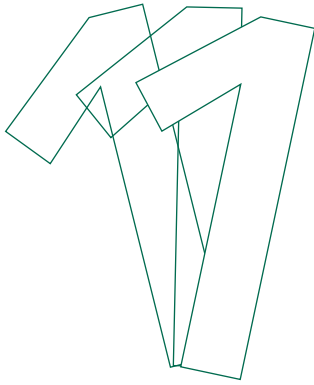
5%
Networking

5%
Workshops/
Educational

32%
Studio

ARTISTIC PROJECTS





CREATION

FLORESCENCE IN DECAY

Premiere at the Grand Théâtre
Luxembourg
23rd – 25th of March 2023

Change is everywhere, metamorphoses abound: a caterpillar turns into a butterfly, an acorn becomes an oak, from an egg hatches a bird; the sea becomes cloud, only to rain down again, creating a stream; a rock becomes a boulder, a boulder becomes sand; wood burns to ashes, and from ashes grow flowers. Nature is change, and we are part of it.

Drawing on images such as these, *Florescence in Decay*, Elisabeth Schilling's new group piece for nine dancers, is a physical meditation on continuity, repetition, and change. Engaging different layers of time both within and beyond the scale of human experience, the piece explores the rhythms of a world not unlike our own through ideas of metamorphosis and cycle: becoming and passing away, growing and maturing, transience and renewal.

Drawing inspiration from the structures and textures of living and non-living beings, *Florescence in Decay* pulls stones, algae, corals, lichens, fungi and other forms into a swirl of becoming, enabling a constant process of creative evolution. Featuring music from Anna Meredith's ANNO (performed by the Orchestre de Chambre de Luxembourg and Anna Meredith herself), which intertwines sections from Vivaldi's Four Seasons with Meredith's electronic compositions and other partner pieces, *Florescence in Decay* interweaves the sensibilities of dance and contempo-



© Bohumil Kostohryz

"She [Elisabeth Schilling] rushes through the dance projects like a whirlwind and does not shy away from any music or form of dance. (...) Elisabeth Schilling is full of energy. She draws from an infinite pool of creative ideas. Her work is well thought out, often containing a theoretical analysis of complex issues. If contemporary dance is not considered immediately accessible anyway, her choreographies are particularly abstract, but ultimately poetic. Since the dancer began presenting her choreographies in Luxembourg, she has been causing a stir."

Anina Valle Thiele – Luxemburger Wort

rary music to explore sonic and dynamic textures and their complex patterns of change. In an environment of mutual immersion, the dancers sense their relations, ceaselessly making and unmaking them, creating temporary communities. Everything is potentially interconnected, every act has consequences. Even as colourful individuals emerge and move about, they are never entirely disconnected from their environments – they may build alliances with others, and as they fade, they are once again returned to the pulsating body of life itself.

If our world, then, is a world of entangled becomings and sensations, we need all our senses to make sense of it – we need, in the words of the anthropologist Anna Tsing, new arts of noticing. *Florescence in Decay* acknowledges these arts of noticing, inviting audiences into a world that prepares the imagination for a different view on the vicissitudes of change, allowing us to mourn in the face of its violence as well as to celebrate its powers of renewal.



© C. Boschi

“Elisabeth Schilling’s latest dance creation “Florescence in Decay” on the music of Anna Meredith, inspires me once again with the so very independent language of form, movement and image of this remarkable artist. In the most beautiful sense, all her experiences from earlier works flow into this, build on it, quote materials, shape and thus develop her special signature

and aesthetics ever further. A literally wonderful cycle of emergence and decay. Sometimes you see clearly structured processes, sometimes they are shadowy, vaguely minimalist changes, the whole embedded in a fascinating stage space”

Tobias Scharfenberger, Director Mosel Musikfestival



© Pierre Weber

“But it is a serious struggle for life and survival that is being played out here, as living species break free from their organic prison. It is a dance of struggle, alliances are created, then just as quickly undone, only to be reconfigured. All the elements seem to be one, as they suffer the same unstable fate.”

Jérôme Quiqueret, Tageblatt

Concept & choreography

Elisabeth Schilling

Original cast

Creative assistance & rehearsal direction

Brian Ca

Music

Extracts of Anno

Composer

Anna Meredith

Dancers

Marla King, Malcolm Sutherland, Giuseppe Sanniu, Giulia Cenni, Julien Ramade, Rosanne Briens, Lou Landré, Stefane Meseguer Alves, Alisha Leyder

All movements have been developed together with the dancers.

Costume & stage design

Ariane Koziolak & Lynn Scheidweiler

Dresser

Bruna Pazuti Gomes Da Conceição, Elodie Steffin

Dresser intern

Nikola Ozimkiewicz

Light Design

Steve Demuth

Photography & videography

Bohumil Kosthoryz

Music

Orchestre de Chambre du Luxembourg

Music Direction

Corinna Niemeyer
Solo Violin Lyonel Schmit
Violins 1 Jean-Marie Baudour, Anastasia Milka, Dominique Poppe
Violins 2 Antonio Quarta, Laura Clement, Violetta Musinschii
Violas Emilio Vicente Argento, Joanna Madry
Celli Judith Lecuit, Anna Origer
Basses Patricio Banda Caviedes, Gabriele Basilico
Harpsichord Tetsu Isaji

Production

Les Théâtres de la Ville de Luxembourg

Coproduction

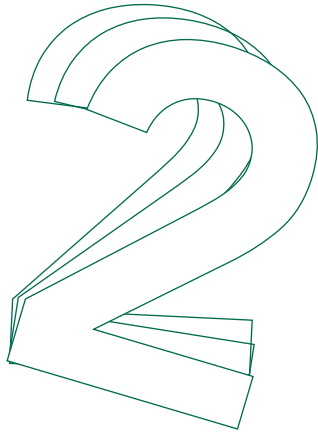
Dance Theatre Luxembourg; Making Dances a.s.b.l.

Research

Tanzhaus Zürich

Making Dances a.s.b.l

Support in administration, producing & consultancy Veronika Meindl, Jana Robert, Aurel Thurn



TOURING

HEAR EYES MOVE Dances with Ligeti Tour

Osterfestival Tirol

Innsbruck, Austria
1. April 2023

Ludwigsburger Schlossfestspiele

Ludwigsburg, Germany
26. May 2023

Harzburger Musiktage

Bad Harzburg, Germany
18. June 2023

Les Hivernales Festival OFF,

Festival d'Avignon, France -
10. - 20. July 2023

Echter'Classic Festival,

Echternach, Luxembourg
7. October 2023

The Byre Theatre

St Andrews, Scotland
17. October 2023

Dance Live, Music Hall

Aberdeen, Scotland
21. October 2023

Goethe Institute

Boston, USA
27. November 2023 (Screening)



© Kunstfest Weimar

"Elisabeth's work shows a rare and unfaltering commitment to the poetry of pure movement, and is rooted in a deep understanding of the craft of choreography and musicality."

Joan Clevillé, Director, Scottish Dance Theatre

"Elisabeth Schilling and her company's work HEAR EYES MOVE. Dances with Ligeti is an incredible testament to the marriage of emotion and intellect. We are asked to engage to every sound, and nuanced gesture so beautifully constructed and crafted that I am still thinking about the cumulative power of the piece."

Kally Lloyd-Jones – Director, The Byre Theatre

"Elisabeth Schilling and her company's work HEAR EYES MOVE. Dances with Ligeti is an incredible testament to the marriage of emotion and intellect. We are asked to engage to every sound, and nuanced gesture so beautifully constructed and crafted that I am still thinking about the cumulative power of the piece."

Kally Lloyd-Jones – Director, The Byre Theatre

"We were delighted to present Hear Eyes Move: Dances with Ligeti to the Byre. Elisabeth Schilling has a knack of creating beauty and grace wherever she goes. Although appearing effortless, it is the result of incredible intellectual rigor, combined with a fiercely creative curiosity and a vast heart that freely and generously shares her passion and insight with everyone who works with her. We have been very fortunate to have worked with Elisabeth Schilling on a number of occasions and hope that our relationship continues to bring such stunning work, of outstanding quality, to the Byre Theatre and to audiences in St Andrews for a long time to come."

Jan McTaggart, Deputy Director, The Byre Theatre

"Schilling's entire very complex and sensitive choreography (...) test dance as a way of representing a good community all over again. This artistic bridge over the trenches of the present perhaps comes at just the right time."

Helmut Ploebst – Der Standard Wien

"(The audience) celebrated dancers and pianist with a standing ovation at the end."

Berit Nachtweyh, Goslarsche Zeitung

"Music and dance are indeed on an equal footing. Both genres form an almost perfect symbiosis."

Gabrielle Seil, Revue Magazin

"From sculptural arrangements to swirling expressions, Elisabeth Christine Holth, Piera Jovic, Cree Barnett Williams, Gonzalo Alonso and Brian Ca show their constantly interrelated figures, eurythmically enriched, an impressive repertoire of pictorial associations."

Dietholf Zerweck, Ludwigsburger Kreiszeitung



© Elisabeth Schilling

With the Support of:
 Fondation Été
 Fondation Indépendance
 Ministère de la Culture
 Luxembourg
 Creative Scotland
 The Cockaigne Fund
 The Byre Theatre
 DanceLive

Tanzhaus

Zürich
13th January 2023

R.E.D.

Norway
29th June 2023

Westbank Care Home

Aberdeen, Scotland
23rd September 2023

Fusion Dance

Aberdeen, Scotland
25th September 2023

Care Home Fergus, Dyce

Aberdeen, Scotland
25th September 2023

Skene Primary School

Aberdeen, Scotland
25th September 2023

Citymoves Dance Agency

Dance for Parkinsons group, AB10 1AL
26th September 2023

Hazlehead Primary School

Hazlehead, AB15 8HB
27th September 2023

Woodlands Care Home

Cragiebuckler, AB15 8FY
27th September 2023

Deeside Care Home

Cults, AB15 9RZ
27th September 2023 -

Newton Dee, Bielside

AB15 9D, 5 – 6pm
27th September 2023

Camphill School, Miltimber

AB13 0AP, 10.30 – 11.15am
27th September 2023

Cosmos Centre Primary School

St Andrews, Scotland
28th September 2023

Yvonne Grey School

St Andrews, Scotland
28th September 2023

BYCA premises

St. Andrews, Scotland
29th September 2023

Roths Halls Youth Theatre

Scotland
29th September 2023

St. Andrews Botanic Gardens

Scotland
30th September 2023

Episcopal Church Hall

St. Andrews, Scotland
2nd October 2023

The Byre Youth and Community Arts

St Andrews, Scotland
3rd October 2023

Arlene Anderson School

Scotland
4th October 2023

Goethe Institute

Boston, USA
17th November 2023

Celebrating the 100th birthday of György Ligeti, Elisabeth’s solo PRISMA toured with 21 performances in 2023. A special success was the performance of PRISMA during Boston Symphony Orchestra’s Ligeti week, which also presented Elisabeth’s first performance in the U.S.A. This performance was accompanied by pianist Steven Drury and was followed by a presentation around the creation process attended by over 100 people.

“Elisabeth Schilling sharing part of PRISMA whilst creating surprises, encouraging us to listen to music with our bodies, discovering textures and portraying togetherness at the end of chaos, something so different - thank you!”

Audience comment



RESIDENCIES:

Tanzhaus Zürich

R.E.D. Norway

Goethe Institute Boston

(partly supported by Kultur Ix)



A U D I E N C E D E V E L O P M E N T

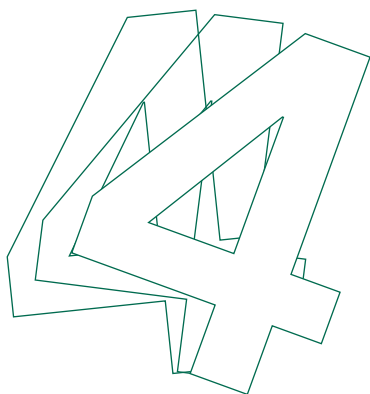
In 2022, Elisabeth & team founded the company's outreach program 'Mat lech'. This program, which encompasses both mediation and accessibility for a diversity of audiences, was delivered in a variety of ways:

Throughout the tour of HEAR EYES MOVE. Dances with Ligeti & PRISMA, Elisabeth & team often facilitated post show talks with the local audience in order to give unique insights into the choreographic process, the composer's inspirations as well as the dancer's experience of performing the work.

Postshow-Talks were held at Ludwigsburger Schlossfestspiele and The Byre Theatre, St. Andrews, Newton Dee, R.E.D Norway as well as Goethe Institute Boston.

Moreover, from 22 September - 04. October, Elisabeth & team designed a program of workshops that accompanied the Scotland leg of the tour in both Fife and Aberdeenshire as part of HEAR EYES MOVE Tour Scotland funded by Creative Scotland. These workshops introduced children from age of 3 to dance students in their teenage years, as well as families or elderly people to the music of Ligeti through movement. These workshops were partly furthermore accompanied by performances of the solo on Ligeti's Etudes titled PRISMA.

- Fusion Dance,**
Aberdeen, Scotland
25th September 2023
- Care Home Fergus,**
Dyce / Aberdeen, Scotland
25th September 2023
- Skene Primary School,**
Aberdeen, Scotland
25th September 2023
- Citymoves Dance Agency,**
Dance for Parkinsons group, AB10 1AL
26th September 2023
- Hazlehead Primary School,**
Hazlehead, AB15 8HB
27th September 2023
- Woodlands Care Home,**
Cragiebuckler, AB15 8FY
27th September 2023
- Deeside Care Home,**
Cults, AB15 9RZ
27th September 2023
- Newton Dee, Bieldside,**
AB15 9D, 5 – 6pm
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- Camphill School, Miltimber,**
AB13 0AP, 10.30 – 11.15am
27th September 2023
- Cosmos Centre Primary School,**
St Andrews, Scotland
28th September 2023
- Yvonne Grey School,**
St Andrews, Scotland
28th September 2023
- BYCA premises,**
St. Andrews, Scotland
29th September 2023
- Roths Halls Youth Theatre,**
Scotland
29th September 2023
- St. Andrews Botanic Gardens,**
Scotland
30th September 2023
- Episcopal Church Hall,**
St. Andrews, Scotland
2nd October 2023
- The Byre Youth and Community Arts,**
St Andrews, Scotland
3rd October 2023
- Arlene Anderson School,**
Scotland
4th October 2023



EDUCATION WORK

COACHING & UNIVERSITY SETTING:

GUEST PROFESSOR MDW
VIENNA - LEBENSTÄNZE /
LEBENSSTÜRME

Invited by Univ. Prof.in Dr.in habil. Stephanie Schroedter, Elisabeth was appointed Guest Professor at mdW Vienna from October 2023 onwards. As part of this new position, Elisabeth received a new commission titled 'Lebenstänze / Lebensstürme'.



PROJECT COACH
FUTURE
LABORATORY

Since 2022, Elisabeth is a project coach in the EU-funded project titled Future Laboratory, spearheaded by Théâtres de la Ville de Luxembourg. Elisabeth accompanies artist Sára Márc throughout 3 residencies in different European theatre institutions. In November 2023, the team joined the annual conference of the European network at Piccolo Teatro in Milano.



GUEST TEACHER
ZHDK ZÜRICH

From 11-13 September 2023, Elisabeth facilitated workshops at ZHDK Zürich titled: Dance - rhythms of clocks and clouds moving through synaesthetic perceptions as impulses for interdisciplinary creation in art.



WORKSHOPS:

Professional Training
at Tanzhaus Zürich
16 - 20th January 2023

Workshop for InDance International,
at L'Animal in Girona, Spain
5th - 9th June 2023:

TextureBody / Workshop on Materials
during Theater der Welt Festival
Museum für Angewandte Kunst
Frankfurt a. Main
5th July 2023

TextureBody / Workshop on Materials
during Dance Live Festival Aberdeen
22nd October 2023

TextureBody / Workshop on Materials
for 50th anniversary Goethe Institute
Glasgow
28th October 2023

Halloween
at Philharmonie
29th October 2023

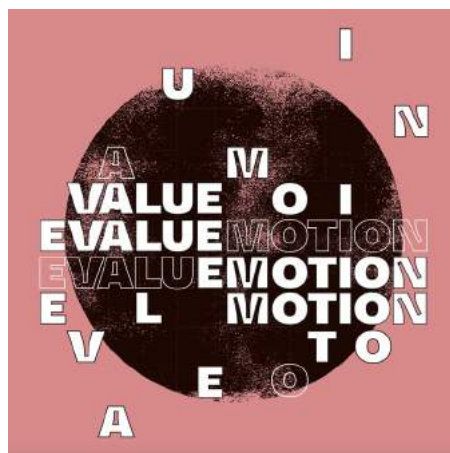


COMMISSIONED WORKS

EVALUEMOTION

Störende Wahrheiten, Lorentzweiler

EVALUEMOTION was a commission on 'property' by the biennial titled 'Störende Wahrheiten' in Lorentzweiler, Luxembourg. With *EVALUEMOTION*, Elisabeth Schilling invites for reflection on the theme of property with a public art project in four parts. From photos of the favourite property object to postcard installations with thoughts of the population on the theme, from a transparent showcase inviting people to swap objects to a swap-promenade in each community, *EVALUEMOTION* invites Lorentzweiler's residents to participate and reflect throughout the summer.



© Gemeinde Lorentzweiler

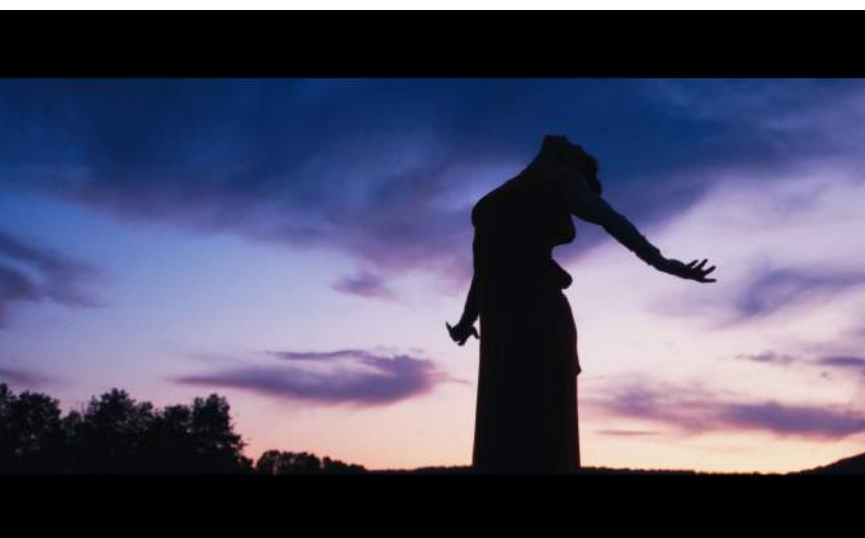
WELCOME TO THE JUNGLE

Philharmonie Luxembourg

Welcome to the Jungle was a commission for a group of 16 adults from the community of Luxembourg city. Throughout several weeks, the group and Elisabeth created a 10minute long dance work that was presented as part of Philharmonie’s inaugural Nature Festival in May 2023.



© Elisabeth Schilling



© David Laplant’s film “Essence of joy”

ARTHUR POSSING MUSIC VIDEO: ESSENCE OF JOY

Elisabeth created the choreography for the music video of ‘Essence of Joy’ and performed for Arthur Possing’s new album release at Abbaye de Neimünster in September 2023.

START OF ‘DER TRAUM’

with Junior Company Luxembourg
Commissioned by CND Luxembourg,
Elisabeth started a new creation titled
‘Der Traum’ for Junior Company Luxem-
bourg to premiere in March 2024.



© Elisabeth Schilling



© Stephanie Schroedter

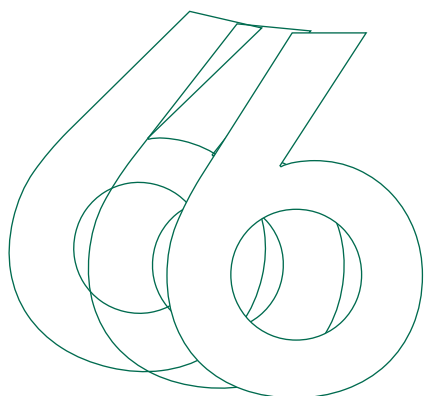
LEBENSTÄNZE / LEBENSSTÜRME

Premiere: 12th October 2023
 Invited by MDW – Universität für Musik und darstellende Kunst Wien and by Schubert Research Centre Vienna, Elisabeth has created, together with the students, an intermedia performance reinterpreting Schubert's Dances. This creation was possible thanks to the commission of Stephanie Schroedter, Schubert Research Centre and to the hospitality of Rhythmik Institute.

MUSICA RICERCATA NO. 1

Premiere: 21st October 2023, Dance Live Festival / Music Hall Aberdeen
 Invited by both Scottish National Youth Dance Company YDance as well as Fusion Dance Company, Elisabeth created a choreographic interpretation on György Ligeti's Musica Ricercata No. 1 for 10 young dancers.





RESIDENCIES



RESIDENCY AT
TANZHAUS ZÜRICH
TO PREPARE
FLORESCENCE
IN DECAY

09th January - 21st January

RESIDENCY AT
TANZARCHIV
SALZBURG & MDW
VIENNA, AUSTRIA

9. - 13. August 2023



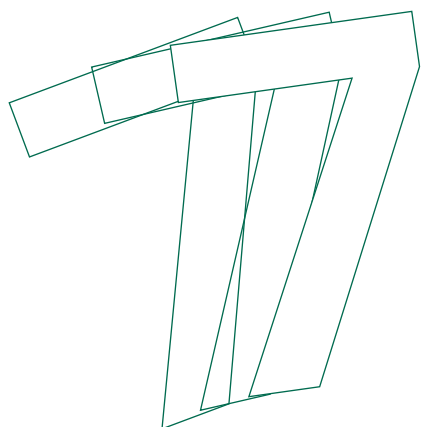
RESIDENCY WITH
ALEXANDRA DUVEKOT
IN ST. HIPPOLYTE-
DU-FORT, FRANCE

6. - 8. August 2023



RESIDENCY
WITH BOSTON
DANCE THEATRE,
BOSTON, USA

13. - 18. November



NETWORKING

CONFERENCES:

Having joined the European network IETM in 2022, Elisabeth joined two conferences by this network in 2023. Both events were themed around climate change, cultural responsibility, sustainability in the performing arts and indigenous communities. Moreover, Elisabeth joined the local Kultur Ix focus for performing arts as well as classical music in Luxembourg and participated in Future Laboratory's annual meeting in Milano gathering 12 European cultural institutions.

Kultur Ix Focus Performing Arts

Luxembourg
 23rd - 25th March 2023

IETM, Aarhus

Denmark
 12th - 14th June 2023

Kultur Ix Focus Classical Music

Luxembourg
 5th - 7th October 2023

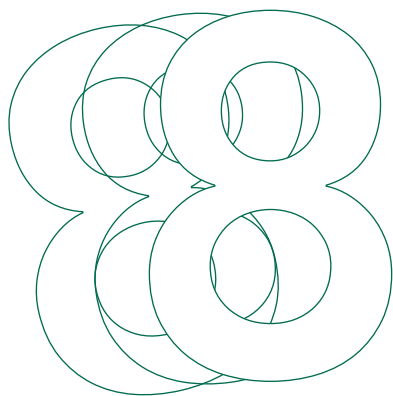
Future Laboratory

Milano
 23rd - 25th November 2023

IETM Meeting

Luxembourg
 28th - 30th November 2023





FURTHER ACTIVITIES

TALKS

Throughout the tour of HEAR EYES MOVE. Dances with Ligeti & PRISMA, Elisabeth & team often facilitated post show talks with the local audience in order to give unique insights into the choreographic process, the composer's inspirations as well as the dancer's experience of performing the work.

Postshow-Talks were held at Ludwigsburger Schlossfestspiele and The Byre Theatre, St. Andrews, Newton Dee, R.E.D Norway as well as Goethe Institute Boston.

Moreover, Elisabeth continued her work at Théâtres de la Ville, facilitating post-show talks with Sarah Baltzinger, Laura Bachmann, Rhiannon Morgan in December 2023.



STRUCTURAL DEVELOPMENT



2023 marked the fourth year receiving the support titled “Aide à la structuration” from Ministry de la Culture, Luxembourg. The company has received this funding since 2020, which enables it to build an administrative team for the management of the company and the implementation of its projects. After four years, we can see the professionalisation within the team, the smooth and efficient working in the structure of the company, the representation of the company in local as well as international context and the positive (inter)national networking of the company.

Our projects became larger in scope, we were able to build stronger partnerships (especially with the Théâtres de la Ville), that have firmly anchored our company in the Luxembourg cultural landscape and at the same time enabled us to build many bridges abroad. The creation of Florescence in Decay, our international tour of HEAR EYES MOVE. Dances with Ligeti and PRISMA is the best example of this. Envisioned over many years, the tour around Ligeti’s 100th anniversary forms both a continuity as well as a new beginning that offered our company further opportunities for development, network, production and sharing on an international scope.

We were also able to organise and expand our work in the area of dance education and audience work more sustainably thanks to the consolidation of several partnerships such as Creative Scotland, Fondation EME and Fondation Sommer. The MAT IECH (Avec vous / With you) program will continue to be an integral part of our work in the coming years.

Structurally speaking, the challenges of the tour and the new creation bonded our team together. After Veronika Meindl left the company as an administrator in July 2023, Jon Roberts, Producer and Head of Technical now also took charge of all administrative duties around managing

the company. We also welcomed a new touring manager to the team. Marie Simplex now supports the company in the areas of international relations, touring and networking. The latter position is still funded through private funding.

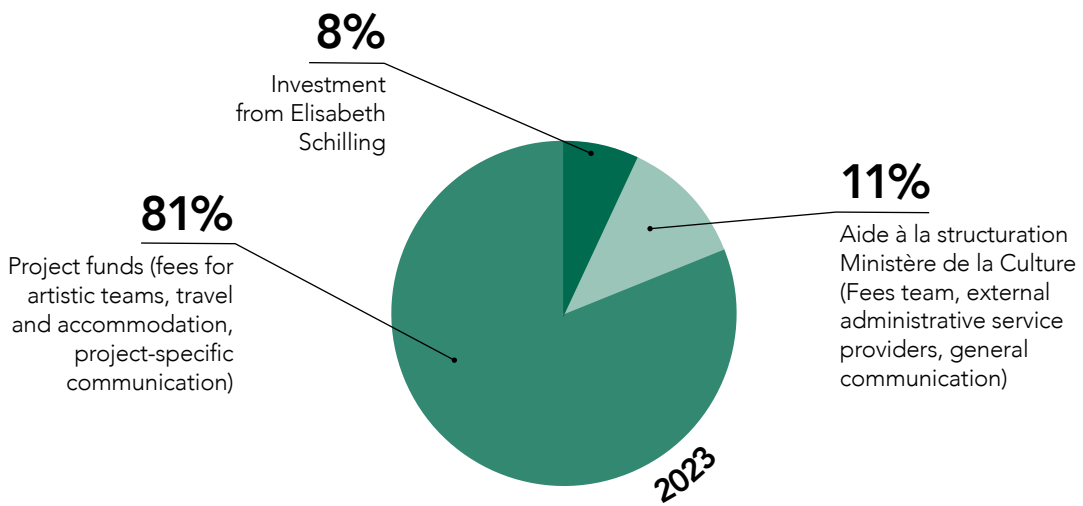
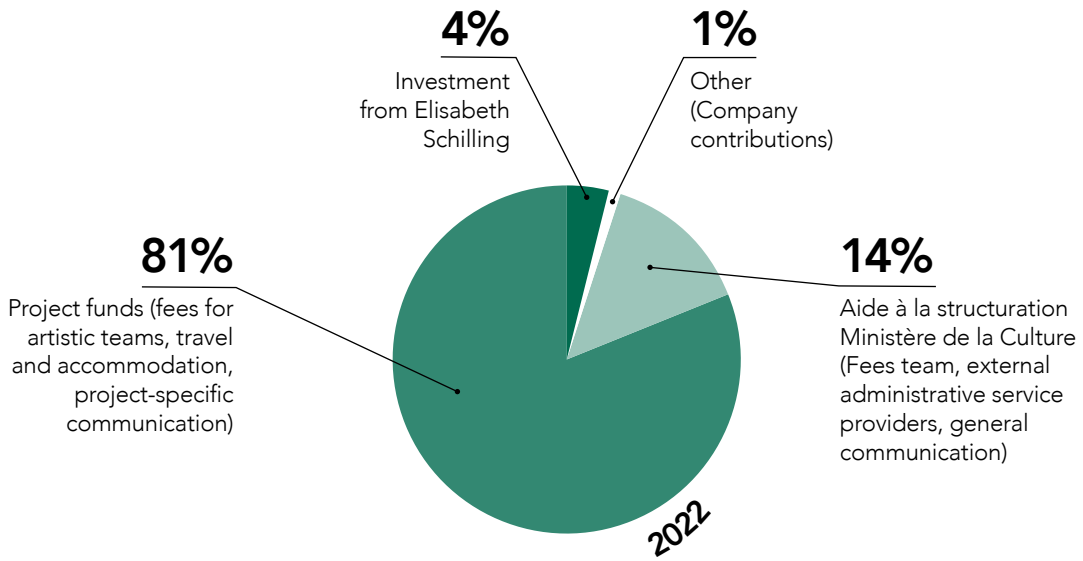
The extensive tour and accompanying events demanded a higher administrative investment from the whole team. Whilst some of the management fees could be covered by external funding through Creative Scotland or the festival’s support, a major private investment of 14k was necessary to secure a smooth and professional communication with our partners as well as an ideal presentation of the company’s work on this high-level international scope.

After four years, it is obvious that the structural and associated artistic development of the company is not yet complete. Whilst we celebrate international success and an expansion of our artistic projects, the financial support to keep up with those artistic developments and secure a professional, continuous, artistically ambitious, sustainable and reliable working relationship within our team, our local and international partners remains challenging and straining. Our goal is to receive a convention from the Ministry of Culture in 2026 and thus secure our company in the long term.

SOURCE
OF FUNDS



The diagram shows the financial structure of Making Dances asbl behind the execution of its artistic projects and the performance of administrative activities by the team.

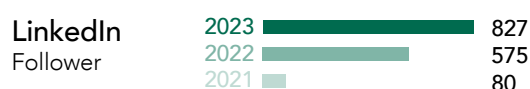
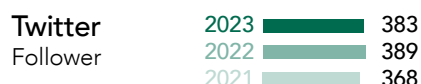


	2022	2023
Investment from Elisabeth Schilling:	4 220€	17 500€
Other (Company contributions):	1 425€	0€
Aide à la structuration Ministère de la Culture (Fees team, external administrative service providers, general communication):	25 000€	25 000€
Project funds (fees for artistic teams, travel and accommodation, project-specific communication):	122 745€	170 670€

STATISTICS



COMMUNICATION AND PUBLIC RELATIONS



MAILING

2023	15 Newsletters Sent	2612 Newsletter Subscriptions	3200 Mails *
2022	27 Newsletters Sent	2446 Newsletter Subscriptions	2530 Mails *
2021	11 Newsletters Sent	2343 Newsletter Subscriptions	1341 Mails *

* Contacting Organisers, invitations, press correspondence

HOMEPAGE

2023	10 500 * Users	30 500 * Page views
2022	9 044 Users	23 590 Page views
2021	10 450 Users	30 617 Page views

*estimate based on previous data

VISITORS

- Germany
- Luxembourg
- Austria
- Switzerland
- France
- USA
- UK

PROJECT STATISTICS

PROJECTS IN NUMBERS	2023	2022	2021
PRODUCTIONS Florescence in Decay	1	4	1
RESIDENCIES Tanzhaus Zurich, R.E.D. Norway, St Hippolyte, Tanzarchiv Salzburg & mdW Vienna, Boston Dance Theatre	5	8	2
TOURS (Amount of pieces on tour) HEAR EYES MOVE, Dances with Ligeti, PRISMA	2	2	3
WORKSHOPS Profi-Training Tanzhaus Zürich, InDance International, Theater der Welt, Dance Live Aberdeen Prisma workshops, Halloween at Philharmonie, Goethe Institute Glasgow	36	7	6
COMMISSIONED WORKS Störende Wahrheiten, Lorentzweiler, Welcome to the Jungle, Philharmonie Luxembourg, Music video Arthur Possing, Lebenstänze - Lebensstürme mdW, Vienna, Der Traum with Junior Company Luxembourg, Musica Ricercata, National Youth Dance Company Scotland	5	3	3
OTHER FORMATS Talks	7	7	10
ARTISTIC PROJECTS TOTAL	56	53	62

PERFORMANCES	2023	2022	2021
Own productions, commissioned works, public workshop presentations	48	38	44

APPLICATIONS FOR FUNDING 2023

In order to carry out the company's artistic projects, various applications were submitted to Luxembourg and non-Luxembourg funding institutions in 2023.

	Fully approved	Partially approved	Rejected
Ministère de la Culture Luxembourg Aide à la structuration 2023-2025		x	
Kultur Ix Tournée HEAR EYES MOVE. Dances with Ligeti		x	
Kultur Ix Boston Dance Theatre	x		
Creative Scotland Open Fund Scotland Tournée HEAR EYES MOVE. Dances with Ligeti	x		
Fondation Indépendance Tournée HEAR EYES MOVE. Dances with Ligeti	x		
Fondation Été Tournée HEAR EYES MOVE. Dances with Ligeti	x		
The Cockaigne Fund Scotland Tournée HEAR EYES MOVE. Dances with Ligeti	x		
Mary Janet King Fund Scotland Tournée HEAR EYES MOVE. Dances with Ligeti			x
Programme de résidence CND Paris			x
Luxembourg Let's make it happen Tournée HEAR EYES MOVE. Dances with Ligeti			x
Goethe Institute Glasgow		x	
Kultur Ix Uferstudios Berlin			x
Schloss Bröllin Residenzprogramm			x
Fondation Sommer for Mat lech 2024	x		
Fondation Été for Mat lech 2024			x
Fondation Loutsch-Weydert for Mat lech 2024	x		

PARTNER



KOPRODUZENTEN



RESIDENZEN



TANZHAUS ZÜRICH

FINANZIELLE UNTERSTÜTZUNG



ALBA | CHRUTHACHAIL



LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture

PROJECT PARTENERS



Arthur
Possing



museum angewandte kunst



OTHERS



SELECTED
TEXTS



MAKING AN IDEA DANCE (PROPERTY)

EVALUEMOTION

Elisabeth Schilling is a dancer and a choreographer. She combines contemporary dance with visual arts, theatre, contemporary music and sometimes design; but above all, her practice aims to mediate contemporary dance. In other words, one of the main objectives of her work is to make people familiar with contemporary dance even though they have no prior connection with it.

When she describes the creative process she uses to develop her performances, she starts with two elements that are fundamental to her:

- The singularity of each space with its characteristics and expectations, i.e. space in the broadest sense, space also understood as a social context.
- What we usually think of as a "starting idea" is in her case a *form*. It is this very form that will then create the danced movements and generate ideas.

René Kockelkorn's invitation to participate in *Störende Wahrheiten* around one specific topic is therefore a first for Elisabeth Schilling: the idea, the "subject" of the dance, the property came before the form, before the choreography she proposes for this exhibition. She adds that, for her, dance is rarely a dance about anything, 'Dance is a world of turmoil and vagueness, it does not communicate with words'.

This is the context that generates EVALUEMOTION, a piece danced by ideas, thoughts, feelings and objects belonging to inhabitants of Lorentzweiler – a dance whose movement can be seen as performative, but a dance that is not a spectacle. The aim of the project is to get the inhabitants of the community to think about the notion of property in four stages, each of which invites them to engage in a different way.

These four stages set the pace for the performance, which started before the opening and will last throughout the exhibition. At first, the inhabitants were invited to send a photograph of their favourite object to the town hall to share it with the choreographer.

The second stage of the project consisted of postcards that were sent to the whole community. Elisabeth Schilling asked questions: When is an object of value for you? What are your feelings about an object that you own? Does the fact of being the owner change the perception you have of yourself? The choreographer considers that the mere fact that people read these questions is a way of sowing the seeds of an idea. The answers that were sent to the town hall will be used in an installation.

This special dance of thoughts, questions and answers and feelings that move between the artist, the inhabitants and the town hall will then turn into a dance of private objects which will be exchanged during two different bartering sessions:

- On the day of the opening, a plexiglass box will be set up in front of the town hall, where passers-by will be able to put something into it and take out something else in exchange.
- During the exhibition, this bartering will be developed through walks organised by Elisabeth Schilling and during which inhabitants will be able to exchange objects with her or with one another.

The abstraction that characterises dance thus becomes a series of invisible movements, a series of exchanges which transform – private – properties into – public – commodities.

It is as if, against the background of this work, we could see body languages: a body that gives something to another body, a body that receives something, a body that treasures an object, a body that proudly wears a beautiful hat, a body that gets out of a big car, a body that dives into a beautiful swimming pool, a body that cherishes a small, insignificant object. It is as if we could now, in our daily lives, feel (see) emotions danced by non-dancers, around their properties.

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