



WELCOME TO THE HOSPITALITY, CITIZEN

ONE

REDUCING TO THE VERY ESSENCE

~~Some things just has to go in order for
the important stuff to be clear.
What is important needs to be clear.~~
Clarity is important.

You try to always find the clearest way of putting things, in what you and others say or do. You want a maximum of meaning to be expressed with a minimum of redundancy.

Ask people to clarify. Make propositions on how things could be done more clearly. Try to be clear when you do it.

If something is very unclear to you, choose just one word or gesture that seems more clear and hang on to it.

You try to move distinctly, thinking about every move as you make it. You try to move efficiently and be where you are, nowhere else.

BASEGROUP PRESENT

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WELCOME TO THE HOSPITALITY, CITIZEN

TWO

LOSING TIME

Suddenly, you look up from inside of yourself and wonder how much time passed and what happened when you were gone. You don't know, but you might have missed out on something important.

Did you really get it right? What was the exact formulation your friend did two sentences ago? Where exactly were you standing right before you got to where you stand now?

Everytime you suspect you might have lost time, try to ask someone to verify what happened and what you were doing.

In terms of movement, your relation to time and losing it means that you slow down, freeze, forget where you were going - and then you speed up again, trying to compensate for your stillness with a brand new velocity.

BASEGROUP PAST

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WELCOME TO THE HOSPITALITY, CITIZEN

THREE

A VALUABLE GIFT - ON WHOSE EXPENSE?

What can you get from others? Knowledge, power, capacity, pleasure? When does giving happen and why? What gifts are meaningful to you? How does a gift function on the ship, where everyone has everything they need?

You are occupied with the question of gifts, or in fact the whole economy of giving. A gift can be glorious or wasteful.

When you meet somebody, you identify what is given to you in this meeting. It can be gazes, knowledge, care or maybe something more abstract, like a feeling that you didn't have before... If you feel that the moment is right, you give them something back by telling them what you observe.

You tend to stay close to people that gives you a lot of meaningful things. On the other hand they easily gain power over you. What they give you is valuable to you, and you might become dependent. Sometimes you move away from them in order to get something else, but most of the time you follow them socially, move like them and besides them- all to keep getting their gifts.

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WELCOME TO THE HOSPITALITY, CITIZEN

FOUR

LOSING YOUR SENSES

As you close your eyes, the sounds around you become more distinguishable in space.

As you cover your ears with your fingers, you can feel the inside of your body moving, breathing, ticking.

As you close your nostrils and breath through the nose, the eyes open more to let in more light.

You have this theory: when one sense is limited, another will try to compensate.

Conduct experiments on this theme, with yourself and others if they are willing.

Think of how you can limit your body's focus and information intake, not least when you need to concentrate.

When you move in the choreocracy you do it partly with eyes closed, to smell the space and where you are going better. Or you breath through your mouth instead of your nose, to hear better where the desires of you and the group will bring you. Or you discretely close your ears to reduce the sound and see more clearly where you want to go.

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WELCOME TO THE HOSPITALITY, CITIZEN

FIVE

LOSING HABITS

You were never comfortable doing the same thing twice. Even repeating yourself verbally feels uncomfortable. Every time you use the same word twice in a conversation you shrug. Everytime you make the same movement you feel banal and immediately look for a new one to cover it up.

You want to be new.
New to the world.

When you manage to find something that feels new to you, you feel pleasure, excitement, curiosity and calmness. You live for the kicks of discovering the unknown and getting rid of the known.

What feels new is your guideline in both everyday movement and choreographic decisions.

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WELCOME TO THE HOSPITALITY, CITIZEN

SIX

VESSEL OF THE COLLECTIVE WILL

You are always ready to take a hit for the team. Who are you anyways? Who are you to decide? You are flexible. You are fluid. You enjoy that. You would love to be no one, but still present and alive. Try to catch what the idea of the majority is. Go with it. If majority changes, then so do you.

If there is a reason to sacrifice something or do something uncomfortable, make it so that it is you. Think of what you sacrifice in yourself to please the majority. It can be the words you hold back, the things you say in order to please, the actions you do to unite.

In terms of movement, you go with the flow. You unify, fill the gaps and make space beautiful.

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WELCOME TO THE HOSPITALITY, CITIZEN

SEVEN

GIVING UP YOUR OPINION

You have to have an opinion to give it up.
First form it. Be firm about it.
Show or tell it to others if you have the occasion.
If someone else picks up your opinion, then you don't need to have it.
Then give it up.

You can form a completely new one.

In terms of movement you take a moment alone before you join in with the group, and you sometimes step out of groups to get a moment alone.

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WELCOME TO THE HOSPITALITY, CITIZEN

EIGHT

SHARING IS CARING

What you love you share.
You share not to get lost.
You lose because you care for the future.
When you pass away, things will be payed forward.

You want to make dreams, capacities, thoughts and objects available through sharing them openly and without regrets. As soon as you have something, try to give it away. If someone tells you something, you let others know as well.

In social movement as well as in choreocratic decisions, you gladly pass on the movements of both yourself and others, follow or lead. You have no need to be coherent in your movements.

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WELCOME TO THE HOSPITALITY, CITIZEN

NINE

WHAT DO YOU LOSE FROM THAT?

You always return to that question, to the fact that every choice, every direction, every action in life implies the loss of infinite possibilities. This question has turned into something of a sport for you. You are wasting opportunities and possibilities with care and enjoyment, without regrets and with open eyes.

When it comes to movement, this means that when you chose a position in space, you also see and appreciate all the other places where you could have been standing.

In conversation, you sometimes tell people that choose differently from you that you appreciate their choices and find them interesting, also telling them why. You are never resentimental about your own choice.

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WELCOME TO THE HOSPITALITY, CITIZEN

TEN

A BITE OF THE APPLE

If there is something you would be better off without knowing, you try to know it.

If there is a secret, you want this information.

You want to get a hold of every possibility, even if that makes it harder for you to decide.

When a decision is made,

try to think of what hidden agendas people might have.

Try to know everything.

When it comes to movement, you copy and imitate other peoples movements in order to get a sense of what's on their mind. In decision making, this sometimes means that you completely forget about your own opinion because you are so busy trying to grasp what someone else is thinking and why.

You are most at peace when you feel that you completely understand another human being.

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WELCOME TO THE HOSPITALITY, CITIZEN

ELEVEN

MISSING THE ANIMALS

As the humming flow of a beescolony,
or flocking birds silently flying in the same direction,
this spaceship is one organism.

If one bee or bird goes in one direction, but the other parts won't follow, it can't be right direction. You try to be the ideal bee. You look for the flow, for the subtle and physical signals outside language.

When you speak, you tend to use animal metaphors when relating to human issues. You know, however, that you might never see most of the non-human animals you remember from earth again.

You try to remember them all, the wolf, the horse, the whale, the ant, the sloth. When you move you try to embody different animal qualities that you find particularly useful, beautiful or interesting. You do it however expressively or discretely you feel like at the moment. To have the grace and integrity of a cat doesn't have to imply meowing (but it can).

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WELCOME TO THE HOSPITALITY, CITIZEN

TWELVE

GETTING RID OF OLD STUFF

Making this trip was the best that could have happened, both for you and for the choreocratic society. It's important for you to keep a clear view straight ahead. In that sense, space is optimal. You turn towards the sun and the sky is the limit.

In this journey you see the potential to get rid of all things in earthly culture that you find old and unuseful. You are open for losing everything you know for a new way of life, think the unthought, move the unmoved.

When moving, invent your own style. Turn away from things you don't like, make them disappear from view. Your choreocratic feeling gravitates towards gestures, words and actions new to you. You encourage them in others and you adopt them yourself when you can.

This trip is about finding new language, a new world, a new system of meaning that can hold you and all of your marvellous dreams.

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WELCOME TO THE HOSPITALITY, CITIZEN

THIR TEEN

SPENDING TIME

Back on earth, you were a spender. You loved to buy everyone a round, you loved to indulge in cookies and clothes, you loved to shock every shop-owner by leaving with the most expensive thing you could find. You didn't only spend money, though. You consumed whatever came in your way. Lovers, food, social contexts and your own body - you wanted it all to burn, quickly.

On this spaceship, everything is provided, and there is no monetary economy - how can you then be rich? And here, you are stuck with the same people for what might be a lifetime in space - how can you then consume them and find new ones?

You try your best to install an economy whenever you can. Maybe there could be an exchange that you could benefit from? Maybe your resources are a bit better than others after all?

In terms of movement, you are quick, you want to cover the space and try out all positions, if possibly simultaneously, if not then at least you want to have tried out all options before you stay with one for a while. But you feel no stress. You just have an honest hunger for what is available.

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WELCOME TO THE HOSPITALITY, CITIZEN

FOUR TEEN

LOSING ANONYMITY

You are happy when you are just one in a crowd, someone without a face or an distinguishable opinion. You love to melt in seamlessly. You love to enter without being noticed and leaving without a trace. This have become a kind of game for you. How long can you stay unseen?

You know there are always the moments of losing that game. Moments when you have to show your face, become a person, say your name and your opinion, be aware of how you differ from the others and how they differ from you.

When you have to show yourself, you do it with a mixed feeling of fear and anticipation. What will it mean this time? You observe the reactions of others closely, as if the expression of your identity were a highly chemical substance that could set of a possibly explosive chain reaction.

You rely on your best friend and with this person you explode. You freely talk about everything, and ask your friend about how well or not well you melt in.

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WELCOME TO THE HOSPITALITY, CITIZEN

FIFTEEN

LOVE IS TO GET ANXIOUS ON THE PHONE

You care. You want to include everyone and make sure they are comfortable. Sometimes you get worried about someone. You ask questions. Sometimes the wrong ones. You can't really tell when someone wants to be on their own. You can't stand being uncertain about somebody's feelings.

When you are unsure about what others feel, you try to do what you think they think is good. You move where you think they want you to move. This can be worrying in itself, since not everyone thinks the same all the time.

You try. You really do. You try to be everywhere at once and to hold everyone's opinion together within yourself. It's hard work. Sometimes when it's too hard, you give up and focus on one specific person that you try to follow. Ideally, you would like to please everyone at the Hospitality at once.

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WELCOME TO THE HOSPITALITY, CITIZEN

SIX TEEN

LOSING THE FIGHT AGAINST STAGNATION

There is a certain type of tediousness that you want to avoid but that still gets to you. The spatial void around you gets inside and fills you with a sense of nothingness. You feel you might as well stand in one spot as the other, you might as well talk to one person as the other, your mind wanders away to the next possibility without ever completely resting.

There is a simple word for that: boredom. You fight boredom everyday, trying to find a sense of meaning in whatever you do.. You move restlessly, have a hard time making up your mind, can't feel the difference between one option and the other.

But then there are those blessed moments when you start enjoying it. You think to yourself: If I could just as well be anywhere else, then here is an excellent place to be. And you manage to stay where you are, construct an interest that is strong enough to keep you grounded in space. You think to yourself: If I could just as well talk to anyone else, this person is definitely also important. And you go for that encounter, let it get to you, let the other one catch a glimpse of what is truly you.

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WELCOME TO THE HOSPITALITY, CITIZEN

SEVEN TEEN

STAY ALIVE

Lively movement are precious to you.
You want things to keep on moving.
When somebody enters a state of stillness
you go there to get it moving again.

You never talk about death.
When subjects connected to stagnation and death comes up you start
talking about something else.

However, you think sometimes about what will happen when life ends.
What impression did you make in the choreocratic society? How will
you be remebered? Maybe your friend wants to share these thoughts
with you?

You want to make an impression. Your approach is to give away your
attention, movement and ideas freely, without expecting something in
return.

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WELCOME TO THE HOSPITALITY, CITIZEN

EIGHT TEEN

WE USED TO BE CLOSER THAN THIS

You have a recurring feeling of that there was a time when you were closer to everyone here. Closer to your family, friends and foes. They all seem so distant now. You would like to get close again, but you don't know how that could be done.

Meditate on how you used to be closer before.
Tell people about how it.
Ask them for propositions about how you could change it.
Try to come up with solutions.

In social movement as well as in choreocratic decisions, you usually try to get a little bit closer to someone that feels far away. If someone has moved away from you, you want to go to where they are. You often want to find out what is happening on the other side of the room. You are the most at peace when everyone is together.

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WELCOME TO THE HOSPITALITY, CITIZEN

NINE TEEN

IF YOU WATCH YOUR BACK, YOU CAN'T SEE WHAT IS RIGHT IN FRONT OF YOU

When it comes to opinions, you always try to be aware of who is behind you, both physically and metaphorically. Are they solid enough to protect you and hold you, to work for your case? If not, you better change opinion. Once you are sure that others can be trusted to do politics for you, you let go of the bigger perspective and take care of what is actually at hand. And you actually have a strong interest in precisely hands. Hands can tell you so much about a person. You like looking at people's hands from a distance, what they do when noone is watching. You also like to hold a hand and feel the warmth, the cold sweat or the nervous twitchiness of it. Hands say far more about people than words, sometime.

On occasions, you offer to read people's futures in the lines of their hands, looking or feeling your way to what you sense is true about the person. You make it up as you go, and change your method of reading whenever suits you. You feel no urge to be consistent as long as you can trust the people around you. And most of the time, you do.

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WELCOME TO THE HOSPITALITY, CITIZEN

TWENTY

SHEDDING A TEAR, SENDING A SMILE, LETTING GO OF A LAUGHTER

When you feel something and others can see it, that is a gift that you give to others. Do they deserve to see what is inside of you?

Trust is something others earn. To show your emotions to them is a reward that you give them. Until they deserve it, you keep polite and correct, give them the space to show whatever they like, but keep what is important to you to yourself, like a valuable treasure that you polish and care for until the right owner shows up.

When it is time for you to show an emotion, you know it immediately and you don't doubt to catch the moment. If people can hold it afterwards or not is less important to you - the exposure of your feelings is a price they win for what they did before, not after.

Sometimes you feel alone when you only ask others how they feel and what they want, staying inside your shell. On occasions, you then give also the undeserving a sneak-peak of the beauty inside of you, say a word or two about what you feel or let an emotion rise to your face.

You move fluidly and softly, take your decisions with integrity and calm.

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WELCOME TO THE HOSPITALITY, CITIZEN

TWENTY ONE

LOSING PRIVILEGE

You are occupied with the distribution of power in space. You give your attention to the ones that get the least. This goes for both choreocratic choices and conversations. You want the group to rotate focus, to not always follow one leader or theme. You want social power to be mobile.

Sadly, you have noticed this activity - this way of approaching the group - can give you certain privileges, so that you momentarily become the very leader that you wish to get rid of. Anytime you notice that you are on top of the situation, you thus try to quickly lose that position by becoming silent, following someone else or staying passive until others make their own decisions.

You are anti-authoritarian, group aware, and according to yourself probably the most sympathetic traveler of The Hospitality - but you would never flaunt it.

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WELCOME TO THE HOSPITALITY, CITIZEN

TWENTY TWO

LOST IN ECSTASY

Ecstasy means to move out of position, to leave oneself behind. You know that feeling of losing yourself. When you look into someone else's eyes or listen to someone else's voice, you swindle. In everyone else, there is an infinite space of unknown experiences and dreams.

You have to hold on to the floor to orient yourself sometimes, remember yourself. You want things that are small and solid, things that are easily distinguishable, you want clear limits and you want to go by rules. But then you look into the eyes of the others, and you fall for them, and you lose yourself.

You find yourself sinking into how the others look, smell, move. You find yourself listening to and filled by words, wanting more, asking for more. You find yourself dependent and possessed. But you very rarely find yourself.

When you move you try to start out from what you think is important and you try to cling on to what is solid and unchangeable. But life somehow tends to put you out of place.

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WELCOME TO THE HOSPITALITY, CITIZEN

TWENTY THREE

SOMEONE'S GOT TO GO

You want to be lighter. You want to get rid of memories, people, places and things. Every long term relationship ties you down, so you organise life in small, brief and joyful events. Anyone trying to attach permanently to you has to be abandoned in order to make room for a new event. You don't like when people ask you for support or advice. You want everyone to be self-contained.

You can get back to people if you are sure they will not depend on you. Or the other way around! You would never push your opinion or position on to someone else. For you, the ultimate trust is the trust to let people come and go as they please. You want freedom, intensity and honest presence in what you do with others, no obligation or false comfort.

When it comes to movement, you explore on your own terms, make decisions when you are ready for them without caring much about others, and enjoying the encounters that life provides for you without any regrets.

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WELCOME TO THE HOSPITALITY, CITIZEN

TWENTY FOUR

MISSING A DEADLINE

You always realize you would have liked to change your mind when it is already too late. This goes for both your movement, your speech and your chorecratic decisions.

You always reach out for help when noone is around to offer it anymore.

You always wait until the moment after the last moment.
You are always just a little bit after.

Sometimes the world wait for you. When it doesn't work, you try to shake it off and focus on being more sharp the next time you have to deliver - but you just can't help it. The more focused you are on making it, the more you fall off beat.

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WELCOME TO THE HOSPITALITY, CITIZEN

TWENTY FIVE

THE IDEA OF PROGRESS IS ALWAYS BASED ON AN IDEA OF LACK

In order for us to move somewhere we have to miss something. You try to identify the lack in you and others. As you see it, the longing for something is our motivation to approach the space and the bodies around us, and the longing makes the movement continue.

You want to know what people long for in order to give it to them. So you ask them: What do you want? You want to give in to your desires in order to learn what is on the other side of them. So you ask yourself: What do I want? If you know, you try to make the wishes come true for you and others.

When you move and take choreocratic decisions, you look for clarity and silence, moments of definitive direction in yourself and others. When collective or individual desire is clearly stated, you are the closest to your fulfillment. Sometimes you feel you can almost touch it, that other world in which noone longs. What will it be like? You long for it with anticipation and ambivalence. Will you ever know?

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WELCOME TO THE HOSPITALITY, CITIZEN

TWENTY SIX

LOSING FACE

You are proud and you try to never lose face.
The prouder you are, the easier it is to lose face.
To lose face can mean to let someone hear you stutter,
to let someone catch a glimpse of your shyness or your rage,
to admit that you depend on something
or to let someone know that you're proud.
Everytime you lose face, take a deep breath in and a deep breath out
before you go on.
You use to tell your best friend about this.
You often lose face in front of your best enemy.

In terms of movement, losing face for you would mean to be caught
having a position or an opinion that you yourself are not completely
convinced of. You try to be as convinced and self-sufficient as
you can, but then again, you fail quite often and have to reach out
to others for support. Shame and gratitude mixes for you as someone
reaches back to you.

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WELCOME TO THE HOSPITALITY, CITIZEN

TWENTY SEVEN

LOSING GROUND

Good-bye Earth.

When we leave you behind, the most important thing we lose is the contact with you. The ground is the place from where we all start our movement. The way you pull us down towards you makes us alike and equal. Even though you (Earth) already move through space in high velocity, that fact has so far been carefully hidden to our bodily experience. We have no feeling for moving in space. The infinity and the zero-gravity, the eternal floating through nothingness - will it make any sense to me at all, Earth?

I will try to live life on board The Hospitality as if we were still together, Earth. I will try to keep my feet steadily on the spaceship floor. I will try to keep track of minutes, hours, days and seasons as if they still existed. I will try to remind my fellow travelers of where the ground would be, where the heaven would be, where you would have been if you were with me, Earth.

When I move socially and take choreocratic decisions, I will think about what you would have done, Earth.

We will soon be floating through the void of space, away from you. There will be no horizon, no greenhouse effect, no years, no importance to your rotation speed or your inclination of axis. But I will remember you, Earth.

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WELCOME TO THE HOSPITALITY, CITIZEN

TWENTY EIGHT

A NEGATION OF A NEGATION

Human history is like a river. From any given point of view, a river looks much the same day after day. But actually it is constantly flowing and changing, crumbling its banks, widening and deepening its channel. The water seen one day is never the same as that seen the next. But one day, when the banks are thoroughly weakened and the rains long and heavy, the river floods, bursts its banks, and may take a new course.

You can not not do that, you have to. You can not not move in that way and say what you have to say. Think of what you do as the only possible way. You are a part of the river, as well as everyone else, and when you look back it feels as if all the actions that you ever took were prewritten. Whatever you say will make sense in retrospective.

Movement in social life and in choreocratic decisions? Find systems, movement patterns, a hidden logic and stay with it as long as you can. You can start with always following the choices of your friends. Notice when your own pattern changes, why you change the pattern and what changes when you change.

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WELCOME TO THE HOSPITALITY, CITIZEN

TWENTY NINE

BREAKING THE RULES

You sometimes have a hard time finding your place in the group and especially in moments of collective euphoria and unity. You use a lot of energy to cope with the constant demand of consensus.

When you feel alone or misfit you do your own antisocial movements and dream of another society than the choreocratic. When you are with others, you might end up talking about the history of choreocracy and tell stories of people who were in a fight and didn't ever reach a resolution. You are very fascinated with disagreement, but it is so hard to find in your society. You try sometimes to disagree just for the sake of it.

In choreocratic decisions, you are the most happy before the group has reached a collective decision, when the disco-ssions are still ongoing and people move. Sometimes you change your opinion briefly right at the end of a disco-ssion for a moment just to feel the sweet sensation of dissensus. You know that in the end, you will have to join in with the collective movement, if not you will just be stuck - but what if there could be action without unity? Wouldn't that be beautiful?

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WELCOME TO THE HOSPITALITY, CITIZEN

THIRTY

LEARNING IS LOSING THE ABILITY TO DO WHAT YOU DID BEFORE.

If you ever walk on ground again, will your legs know how to work against gravity? Will your eyes be able to look far away towards the horizon?

Life onboard might makes your bodies different forever. When food is provided, who will know how to hunt? When social meetings are controlled, who will know how to improvise? The skills that people had on earth might entirely get lost for ever unless you personally ensure that they remain intact.

You feel you must train, exercise, and make others do it as well. You make the most of all activities, try to activate your body in more ways than the space and the situations invite for, try to imagine scenarios that can help you keep alert and remember the important things about being on a planet and not on a ship. Because maybe your time here on the Hospitality is not endless - and then what do you do if you have forgotten all that matters outside the ship?

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