

## Tier 10 – Individual Contribution

We had a longer discussion last week about the theme of movement generation and the conditions of our rehearsals. Several things came up.

During the discussion, I recalled one of the first inspirations for my early dance work — a short extract from a duet by **Meg Stuart and Philipp Gehmacher** from the piece [\*Maybe Forever\*](#). Even after all these years, this work still resonates with me in its emotionality of absence and longing. The entire movement material feels surprising, and it is not easy to predict how it will develop further. It includes hand gestures and movements directed away from oneself, yet still searching for how to gravitate towards each other.



This week, based on our work with the starter of the week, we discovered a new task — a way of working that combined giggle and joints: “*giggle joints*.” One afternoon, we focused on the duet by Natália and Hanka, refining the task and adding elements such as *dialogue, different rhythms of giggle, scales of giggle and state, body parts, and contrasts between minimalistic and whole-body movement*.

These explorations were supported, driven, or inspired by songs that work with tension and accumulation, such as:

**TV on the Radio – “Staring at the Sun”, Westbam – “You Need the Drugs”, Young Fathers – “I’ve Heard”**



During the song **Beth Gibbons – *Lost Changes***, their duet suddenly became much more relational, and different qualities started to emerge. They allowed themselves to be moved by it and to explore it.

My role during this process was to navigate, observe, and play the music — giving them a good ride through the improvisation. While watching, I kept considering the *specificity of giggling* — something connected to a smile, openness, lightness, unexpectedness, and a certain rhythmicity. Even though it may appear like shaking, this specificity takes the performers somewhere else. It is beautiful to witness when they are completely absorbed by play and energy.

Earlier in the week, I shared the *Maybe Forever* video with the rest of the group, though we did not work with it intentionally. It was interesting that during Hanka and Natália’s improvisation, a very similar quality and emotion emerged — something that could easily be part of the material in *Maybe Forever*. Hanka mentioned that this feeling was present for her at that moment. We definitely arrived there from a very different place.

I’ve never seen the full show of *Maybe Forever*, only fragments from videos. Yet there is still something haunting in that particular piece that keeps coming back.