

Intuitive dance - authentic movement or dance improvisation?

If we mean intuitive dance as authentic movement, it is a really important dance practice to me, which is more about the dance therapeutic side which can also reveal creativity and movement interests also.

This is a practice where we can move with closed eyes and we can listen our inner voice, wishes, impulses. I love how we can practice with this form, how we can provide safe place to others, without judgement. I don't use this practice to create.

In dance improvisation there is always a bridge, a bowl, a frame or a starting point where we can pour our inner world, our present reality.

Artistic practice, preferences

Dance improvisation is always a step 0 when I start to collect movement material for a piece.

My interest often rooted into music, rhythm of a poem, a discussion which I love to use as an inspirational source, and I can use them to form my movements.

Music is the most often used source, I spend a lot of time in the studio to dance intuitively to a music, to figure out how is my body, and what are my interests in movement, quality, dynamics, form, dramaturgy, in performing and in presence.

For me improvisation rules, or usage of the music can provide a safe place, a bridge between the subconscious, dreaming, associative and the observer, controller parts of the brain. They can be active at the same time.

In art, in dancing my artistic preference and my experience that I use my creativity in a way where I can express the unspeakable but I can also leave things in the shadow, hiding.

It is what makes the difference between for me therapy and artistic expressions, there is always a tension of something unspoken, while wishing to "speak" about it.

How? What? For what?

There is always a topic, a picture, a theme, a situation, a discussion, a mood, a feeling something I'm interested in what form we can connect to it.

In previous researches I create multiple improvisation exercise around them, and we discuss what the topic and our own experiences wants from the movements.

Through continuous fine-tuning we find our movement material, what we can use as a base, and if we want we can create set-material from it.