

I had to important inputs this week.

As warming up to the topic we watched a lecture titled '**Dramaturgy in Dance**' by **Guy Cools** at Concordia University in 2013 <https://youtu.be/9WqboIDGolw?si=2AN4SWy4kvFvJiDG>

Here he uses overlapping symbols of a cross, a circle and a labyrinth to describe different aspects of a creative process.

The vertical axis of the **cross** represents the *knowledge* of the artist in which the lower point of the axis is an embodied, experienced knowledge while the top point of it is an intuitive, sensed but not yet defined knowledge to be accessed throughout the process. The horizontal axis of the cross is the representation of *actions* one puts into the work: from the left edge being perception; a more receptive and observational stage to the right edge; an active stage of articulation, finding forms and expression.

Cools argues that the work follows a **circular** pattern, starting always from perception, going to intuitive exploration, then putting it into form by articulation (this is where the work of the dramaturg is the most crucial) and creating an embodied experience that others can then perceive, and so the cycle goes on...

Meanwhile the **labyrinth** is a certain pathway leading inwards to the center of the work and outwards to the periphery. By ritualistically walking this path clockwise and anti-clockwise, inside and out, being at different distances, we gain new perspectives and approaches to the work.

I also appreciated how he refers to a dramaturge as a witness and an outside body (and not only outside eye) where somatic presence and sometimes disappearance) is part of the dialogue process that helps shaping the ideas and organizing material.

Through this I got intrigued by the idea of movement dramaturgy as film editing and ended up looking into the book '**In the Blink of an Eye**' by **Walter Murch**.

Murch explains that effective cuts mirror the natural pauses (blinks) in human thought and conversation, making jumps in time/space seamless by connecting ideas, not just images, and prioritizing emotion over pure technique. There are also insights on continuity, digital editing, and dreams to guide editors in crafting rhythm and meaning. Murch argues the cut functions like a blink, allowing audiences to process a completed thought before the next one begins, using actor blinks as cues for natural breakpoints, and emphasizes editing as a blend of art (intuition) and science (logic).

This book lists guidelines/aspects of editing in the following order of importance:

1. Emotion
2. Story
3. Rhythm
4. Eye-trace (where the viewer looks within the frame)
5. Two-dimensional plane (composition)
6. Three-dimensional space (continuity of action)

I approached this week's starter with these two references in mind. I was particularly interested in the power of the gaze with all its social aspects and with the possibility to channel attention while I also wanted to experiment with a film-editing like dramaturgical process.

Finally I came up with the following **composition task** together with Réka. I named it '*Blink of an Eye*'

People are doing individual movement improvisation led by their hips and strongly influenced by regularly changing styles of music. (The hip theme came up due to the reenactment of our Dickpong competition and experimenting with alfa-male movement patterns)

When two people silently agree, they leave the group and go on a quest of creating their a film.

They do this by one person becoming the camera while one is the cinematographer. The camera walks with closed eyes and the cinematographer guides them in space. The cinematographer composes still movie frames by choosing an angle and distance from the moving people and positioning the camera to be able to take it in.

When they have chosen the frame, they pull the ear of the camera who opens their eyes and record (observe) the image until the next ear pulling, when they close their eyes again and the cinematographer leads them on to the next frame.

For the camera person, a film is created through the 'blinks of their eye' — the frames and clips chosen and composed by the cinematographer. The cinematographer can focus on connecting the cuts by focusing on emotion, story or rythm of images and sounds. When one film is concluded they change roles, when both films are finished, they join the improvising group and the next pair starts the movie making.

When trying out this task we found joy in crafting an experience all together but from multiple different roles (dancers, camera, cinematographer, dj, observer) which also led to an idea of our imagined piece - a clockwork where everything on stage is livecrafted and instantly composed by us.

It was also a hypersensitive experience for some where sounds, sensations, itineries, and imagined images were all composed into the movie. The instant composition and improvising performers also allowed an intuitive directing method where cinematographers didn't know yet what will be the thread of their movie and we let the characters, emotions and storylines emerge and guide the frames.

We also loved the intimacy of crafting the films one-on-one for another person and then reciprocating the gesture and we enjoyed the element of surprise and humor that came with not knowing what frames I will encounter when I open my gaze next.

I wanted to edit a film from the itineraries but I felt, the recorded material is not fully showing the potential of this task, so I'd encourage readers to rather try it out live.