

Revisiting / Reinventing Tier: Czech collective

Collective desires

The last residency was difficult as we had to come to a radical decision to let go one of us from the project. The most of the group needed to change the conditions in which we work. This change allowed us to take time to settle to a new situation, constellation. We took time to reconnect and allowed ourselves to fulfill our group desires.

This tier we especially focused on:

Fostering conditions for wellness – we missed wanting to be together and working together through the body without the push of a result.

We missed actual physical work from the body, we tried to work as little as possible through discussions and talking.

Choreographic desire – We took turns in taking a role of a choreographer and the others fulfilled their desires.

Flow – being with the flow, not wanting to fulfill a task for a result.

Coming back to physical material from previous residencies.

We created a score that consisted from previous remembered physical material and we danced to it. We found material that interested us and developed/researched it further.

The choreographer used following tasks, material and score and combined it freely ad hoc (remix):

Interpreters/dancers follow the material for 40 minutes.

Tasks:

Space in between – be in the space in between (music, space, partners)

Infect each other through / with movement

Greet each other when you start and depart from the composition

Undo your hair while moving

Finish when you feel like you know the material very well (do it until you learn it)

Use repetition

End with karaoke song

Material: (=references to our previous material from previous residencies)

Giggling joints, shiatsu, catwalk, entering the light, clapping hands rhythmic structure, Suzuki, flock of fish, karaoke, resonance (extended version), photo of a flower being handed strangely from hand to hand, planting an artist to a soil, Tomina

Score is created from above material, random music is played and improvised with during the dance, that goes against or with (supports it) the generated material.

Revisiting material and researching possible relationships between material for potential composition. Thinking of composition and juxtaposition.

Sharing of strategies of choreographers / viewers and performers. (what did we see and what did we do?) – analysis of the new material generated by the scores.