

Tier 14 - Choices, Practices and Results

Loom Collective - Portugal

Why you revisited or invented a certain tier?

We decided to revisit tier 10 because we felt that during the research process there were several highly relevant conceptualisation moments, but sometimes not so much movement, so we wanted to focus on the choreographic aspect. In this way, we created a new tier that took the sounds from tier 8 that were used in the intuitive dance of tier 10, and combined them with the dramaturgy tools of tier 12 to further develop movement in 2 duets and 1 trio with 1-2 persons from the Portuguese collective and 1 person from the Wales collective.

What practices and processes were incorporated in the process?

As is customary in our practice, we begin each day with a warm-up led by a different member of the collective, each one focused on exercises we've done in the previous tiers. This week, we were visited by the collective from Wales, so we worked together on building duets/trios based on the analysis of our Tier 10 video. We also supported one another in developing our Tier 8 material, which in our case focused on sound, by creating an instant composition inspired by the video, alongside an improvised movement material generation practice, Tier 10. Then, from the 3 new contributions from each duo/trio, we decided to create a score to be performed on our Saturday sharing at Instável - Centro Coreográfico.

What came up?

From this working process, three distinct choreographic scores emerged: two trios and one duet:

1st Sol, Aura and Jo – Listening through headphones to the music created by the Spanish collective in Tier 8, they developed a diagonal work that revisits galloping and runway-like movements, in relationship with the mirror, as a memory of the window and the outdoor activity that can be seen in the video created by the Portuguese collective.

2nd Mercedes, Anna and Ayango – Starting from a swaying hip movement and music created by the Welsh collective in Tier 8, they occupied the space through circular movements and straight trajectories until the three performers met. Since Ayango is a child, she sought to imitate the movements of Mercedes and Anna, creating a connection between them, embracing each of them alternately. Once the three bodies come together, Ayango is lifted by Mercedes and Anna, always in rhythmic movement and in physical contact.

3rd Júlio and Deb – They created a score that began with a hip movement marking a steady, regular rhythm. Gradually, this rhythm transitions to other parts of the body, shifting across it. The rhythm becomes breath, intense and panting. The bodies move in a circle, one around the other, and eventually drift apart. A comic gaze emerges in this separation, opening into the space and encountering the other performer. It is simultaneously suggestive and ambiguous.