

TIER 12 - DRAMATURGIES

Artistic statement

My dramaturgical thinking is fundamentally emotion-centered. Already during the creative process, I observe and work with the emotional relationship of the performers to the theme, to the material, to each other, and to me as a choreographer. I am equally interested in their relationship to a specific task, gesture, or situation. I believe that the dramaturgy of the process itself inevitably shapes the dramaturgy of the performance, and the emotional experience between the performers and the spectators or participants. In each work, there is a desire which emotional trajectories the audience will pass through. The rhythm of the visual world, the sound, and the spatial positioning of the performers is always in dialogue with these emotional movements. For me, rhythm is not only a musical or temporal question, but an emotional and perceptual one.

Humour is a key element in my creations, not so much as a means of achieving a specific emotional effect, but rather out of personal preference. Just as humor helps me get through difficult times in life and make sense of the world, it has become an integral part of my dramaturgical approach.

Transitions play a central role in my work. I never consider them as mere bridges between two states, if this happens, I feel that there is an unresolved issue in my work. Very often, the transition itself becomes more important than the arrival.

Ultimately, I am interested in creating performances that do not only show something, but happen to those who are present. Works in which structure and instability, control and vulnerability, composition and improvisation remain in constant, productive tension.

ICODACO tiers and dramaturgy from my perspective

In this week I realised that my general interest is continuously appearing in dramaturgy. Here are some reflections about previous weeks and research:

week 2 - decision making process

Physical sensations that the style of speech evokes in me: How words shape and position the body in space, the dramaturgy of words, how they shape events and characters, and what emotional/intellectual impact they have

week 4 - body politics

Spatial dramaturgy: The positioning of the bodies in space, what effect they have on each other and on the viewer.

week 5 - modality, media

Dramaturgy of everyday life through motion picture: The direction, timing, spatial location, and rhythm of everyday events are placed into the film's reality and rearranged.

week 8 - sound and music

The dramaturgy of unexpected events in the focus of sound

side note: In contemporary dance, everything can be unexpected for the average viewer. In order to create something unexpected, you need to establish a system, an established rhythm, familiar form, and use of space, against which there can be a breakout.

The easiest way is to use familiar objects in a different way, to deviate from speech, to use facial expressions, movements, and routine movements in a different way. It can be improvised, which makes it easier to create the unexpected, as the performer decides at the last moment, and as a choreographer, you have to create a precise rhythm objectively from the outside for it to work. The most difficult way to make unexpected events happen is to avoid the formation of rhythmic patterns.

week 11 - time

“Mocking time” the mockumentary film itself employs dramaturgical tools, supporting the parody with narrative, composition, and timing.

Time as a dramaturgical tool:

Dramaturgy is the timing of unfolding movements, is about giving time, suspending time, squeezing

time, stretching time. It can give a connection between timelines, it can give the illusion of eternity

and it can be abrupt, play with the rhythm,