A 4bid production

4 ways to go about it

Online 1-hour sessions as a test

07.04.2020, h.15-16

Charlie – Irina – Simona

As an introductory note, these sessions are not trying to pretend what is not: the rehearsal in a studio with everyone, in a proper set up.

Therefore, we might find worth doing this as we go or maybe not.

I: how does your body feel?

C: feeling different states of body through not traveling, not performing.

Nice energy release

Softer, calmer

Slowing down inside

Meditational

First part: contradictions within the body.

Start doing something and then hack it with something else.

Analyse what / how these contradictions work on Charlie given 4 qualities to play with:

Weight: heavy / light

Flexible / direct

Sudden / sustain

Free / bound

Qualities to enter the body

What is the reason / Motivation?

Why move at all?

Important: if there isn’t one, fuck it, stop.

If there is one (or more, or none): where does it come from?

Where’s the urge?

Why?

Are urge and motivation aligned or contradictory?

Is there a tension appearing?

Does it lead to change?

Is there elasticity to create a balance from an opposite?

Can you concentrate on a part of the body? So as: ¾ on one quality, ¼ on its contradiction.

What happens when they coexist?

How do they live in the paradox?

Are there more voices coexisting that contradict each other?

Do they create consequences/ side effects in the emotional state?

All this being said can also be opposite to what Charlie’s reasoning mind is feeling.

End of first part.

Charlie’s thoughts:

Choices came rather than being made.

Starting doing one thing and then multiplying this one endlessly.

Focused on the lightness of movement, of feeling the blood flowing in the body.

Jellyfish

Movement irradiating from a central area, the hips, which was fixated, acting as a counterpoint.

I: What would you ask Arte tomorrow about her experience with this exercise?

C: Where’s the core of your landscape? Is there one?

What colours are your body right now?

Adding layer:

Choose 2 organs of the torso and assign one quality each.

What’s the spatial

energetic relations on how your body moves or not in space?

rhythmic

Keeping into account that organs have qualities and vitalities on their own:

maybe listen to a possible conversation the 2 organs are having.

Are they in line or there is a distance?

How about the muscles that allow the organs to move, how does it affect their relationship?



How do organs behave when you give them certain qualities?

Adding layer:

Shadow(s): it exists because of the body

But which one exists first in relation to the organs?

Where’s the light shining to have it dimmer/ thicker, close/ distant from the body?

What are the feelings of dragging something behind as you go forward?

End of second part

Charlie’s thoughts:

Textured inner landscape

Sweating of my own light

Trying to be, to feel being an organ

It was like being in a pool of shadow and light sweating inside

Charlie’s overall notes on the session

Need more time to get into the state of mind, considered the jumping straight into it with no warm up, for example in the room together with everyone. This can be a concern to the production of precious material that would might happen easier if physically present in a room with everyone else.

However, this can also be an interesting experiment that might lead to something never experienced before because of the lack of this scenario, precisely.

Simo’s impression on this first session:

Interested in the change of movements between first and second part of the session given by the layers added and Charlie’s descriptions of them.

First part: description was very movement – based, objective, almost aseptic. Senses concentrated on feeling the body moving and the action/ reactions of it, of finding ways of undoing.

Second part: description was poetic- based, a poetic universe was created through the added layers. Movements more visceral, introspective, exploring possibilities, more presence, less distance, less jellyfish, more core.

Iri’s note on this:

To get out of the natural – organic way of approaching things of knowing what we are doing.

However, it’s important to have everything available first to work out of it later.

To have the contrast, the what the fuck moments, the glitches, the cracks.

Approach taken: focus on contradictions

08.04.2020 h.15-16

Artèmise – Irina – Simona

The idea is to create a feedback loop, where the people contribute to the performance in different ways:

Simo: observing and writing medium;

Dancers: personal body experience;

Irina: loop generator.

There’s no fix template, each session is different.

First part: organs exercise

Connect to 2 organs you feel more prominent than others somehow and settle in the organs’ body.

Identify what these organs are, even though you might not know how they actually look like.

You might focus on their weight;

Compare textures and densities.

Assign an effort quality each.

What do you want the organs to become?

Assign a task and let this quality prevail for a while, let it happen in the body.

How does the organ radiate to the surrounding muscles, tissues?

What’s the relationship like in this dialogue?

Is there maybe a sense of direction from one organ to the other?

Which one is subordinate?

Add layer: shadow

Where does the light pass? Who relays to who? Is there a dependence from one organ shadowing the other? How does the second shadow change?

There might be no apparent relation between the organs given how their shadows look like, but the relationship between the two organs can become clearer when the light is brighter.

What happens if one shadow stretches so much it goes out of the body? And when the second one stretches even more that it goes out of reach?

Add layer: transitioning to the idea of contradiction

How do manifest and contradict the two chosen qualities in the body?

Let the organs take the lead for you.

Is there a polarity;

friction; between the organs?

argument;

a “yes but” kind of conversation

Add layer:

Charlie’s question to Arte: what is the core of your landscape in all this?

Add layer:

Think of measuring Charlie’s shadow over yours.

What if the light shining on you changes?

How does it affect the two shadows?

Related to this, Charlie’s other question: what’s the colour of your body?

Does it change?

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Add layer:

What’s the reason of all this? Why move if there’s no reason?

If there are some, find 2 inevitable reasons.

What makes you evaluate your choices?

End of first part

I: A way to interpret all this can be to imaging to be a body divided in 4 parts, performing in their own way the given tasks.

Given the imposed distance, it can be interesting to see what are the gaps if you’re not physically together in the same room.

As a way of (re)connecting, let’s ask questions to the others as they’re with you in the room while performing.

What are the questions for Tashi tomorrow?

A: Where do I end?

Where are your body parts?

Arte’s thoughts:

I recognised a familiarity with the approach;

Glad of coming back;

But I was searching to feel it and I had some difficulties to recall it, I felt a loss;

I didn’t get it, in some ways.

Nice to hear the names of the other dancers, it creates a link, imagine them dancing without being influenced by their way of moving.

I: The idea of all this is to create misunderstandings and dis-understanding to the rules.

How much undoing is needed for this, to the point that no one does really understand what is going for a crack / glitch to arise?

Second part: shadow exercise

What are the contradictions on body skin and shadow skin? What are the polarities?

If the light produces the shadow, there is a source, a direction of where it’s coming from.

What if we are the shadow and how do we change if the shadow changes?

What opportunities arise?

If the light appears suddenly, does it kill the shadow or does it change it?

What is this shadow to you? Has it entered you, does it embody you? What have you become?

How is the light shining on you producing a shadow that shadows the inside of the body? How does it feel?

Ask again: is there an urge in all this?

End of second part

Arte’s overall notes from the session:

Even though the scenario is different from the usual studio setting, as I receive extra information from my surrounding domestic environment, there isn’t much of a big change for me trying in this way.

When I focused on the sun shining I felt the sensation of warmth on my skin, whereas for the shadows I took a more abstract approach, exploring shapes created in space and surfaces and the impossibilities to be the shadow and to create the shape, I had no control on it (what the fuck moments)

Simo’s overall note from the session:

The approach of starting backwards from Charlie’s session became clearer in the end by noticing different explorative approaches to movement in the two parts of the sessions, given also by the description of the experience, again creating a poetic universe in the second part.

You can feel the absence of a person but not the presence of a shadow.

Approach taken: focus on shadows movement in space

09.04.2020 h.15.30 – 16.30

Tashi – Simona – Irina

Irina’s intro note: it begins to look like a Chinese whisper with questions asked from the other dancers about the experience to the dancer that is doing it without being physically together.

There’s the build-up of an overall body of information where the loop generator deliberately reveals or conceals for the glitch to happen.

Today’s work is based on yesterday Arte’s work. You don’t know what this body went through. Your experience will be the material for Elisa’s work tomorrow.

Today start with a quote from Nietzsche in “Thus spoke Zarathustra”:

“Two paths meet here; no one has yet followed either to its end. This long lane stretches back for an eternity. And the other long lane out there, that is another eternity. They contradict each other, these roads; they offend each other face to face – and it is here, at this gateway, that they come together. The name of the gateway is inscribed above “Now” (Augenblick)…Behold this Now!

From this gateway Now, a long eternal lane leads backward; behind us lies an eternity (and another lane leads forward into an eternal future).”

The present, in the middle, is the battleground field.

With this contradictions and paradoxes slowly get in your inner body and organs in the torso.

Wonder around till you find an organ and stay with it

Add layer: light/ shadow

Imagine a drone with a light that shines on the organs. This light also projects a shadow.

The drone moves around.

Observe what is projected.

The intensity of the light might change according to the angle and so does the

intensity

sharpness of the shadow

density

Add layer: quality and texture of organ and shadow

Can the shadow be stretched?

Does it go so far to lean to other parts of the body, migrating in your limbs?

How the light changes affect all this?

Add layer: Arte’s question: where do I end?

Does the shadow have to be contained in the body? Where’s the shadow’s freedom?

What’s the memory that is produced out of this? Is it related to temperature or texture maybe?

The migration of the shadow is:

Attached/ detached

Dependent / independent from the body?

Does the freedom come from in/ out the body?

If you focus the attention to the organ and its surroundings, does it feel constricted?

Does it have to stay and do what is meant to do or can it migrate and assume the function of another body part?

Does it leave a gap?

How does it manifest the absence / freedom from pressure / contact?

Are the surrounding tissues relieved from holding the organ or do they feel the loss?

What is the essence of this big body where things start to loosen within?

Slowly, get the organ re-occupy the space we didn’t know before, come back into place and let the light go dimmer.

End of exercise.

Tashi’s question for Elisa tomorrow: What is the consistency/ materiality of the body (after this exercise)? How does it meta-morph?

I: Do you have any image association that come up with in this exercise?

T: it might be due to recent studies on Butoh practice but I’m focused more on how an image is manifested rather that what is manifested. What is the image created by that movement, like what is the shadowing creating on the surroundings?

Simo’s overall thought:

There’s a universe projected by the loop generator and a receiver’s freedom to agree with this or not. The choice of openness allows to produce questions, movements, whatever else that come in sync (by producing a glitch, paradoxically) with the loop generator without being imposed.

Irina’s overall thought: these solos try-outs can be defined as an experience with the self at a meta level to the point of almost being transparent with yourself as no other body of comparison is physically added but only whispered, reminded of (yet).

Approach taken: imagery

10.04.2020 h.12-13

Elisa – Simona – Irina

Irina’s intro note: each session is based on the previous ones but without giving any info of what happened, deliberately. This lack is taken as a provocation to fill the information gaps. A sort of building up the unknown, collectively.

I: how do you feel?

E: like an elastic that is stretched and compressed back and forth.

First part: eyes

Feel your eyes.

Where do they look at?

Do they look inside / outside? Or do they go outside and then go back in?

Maybe start a dialogue with the inside and the outside world. What images are emerging?

Think about metaphors. Is the thought creating an image or the opposite?

Is there a control mechanism enabled? Can you bring yourself in / out quickly? Think of as the eyes are doing a breathing movement.

Slowly let go the control on the duration and observe where the eyes are going and what is produced as thought.

Is the eye going back to previous places?

Is it searching?

Or is it just let be?

Add layer: every time the eye settles on something, get away.

And the opposite, challenge this escape attempt and settle instead.

Where does the escape start?

Does it settle inside / outside the body?

What are you deciding to do in this process?

If the eye goes outside the body does it leave a hole in the space or it becomes elastic?

Does it feel like a body extension?

Or is it an energetic relationship?

Does it feel like the eye of your mind? If so, how far does it go from the physical body?

Or does it have roots eradicated deep within?

Is there a coexistence in these two extremes?

Shift of perspective:

If the eye could be autonomous, turn and starts following you, would it produce a feeling of judgement?

Is this eye letting you escape from it, or letting you stay with it?

Does it influence you?

Where is it observing you?

Can this eye become a metaphor? How do you perceive the sense of sight?

Here are some metaphors of the eye as a container:

I could see the anger in his eyes;

His eyes were full of love;

His eyes were overflowing with emotions;

I could see hatred in his eyes;

His eyes were filled with tears;

His eyes were a pit of emotions;

He had glitter in his eyes;

He had fire in his eyes;

He had heat in his eyes.

Ask yourself: what’s the point of all this?

Can the thought produce a form? If so, discard it.

The moment you know, toss it away.

Slowly bring back the eyes where they belong.

End of first part.

I: I start by asking you Tashi’s question: what is the consistency/ materiality of the body after all this? Did you produce any associations / metaphors?

E: It was like having a malleable hula hoop around me as a sort of curved horizon line changing to movements accordingly.

I: when the eye turned to you, what was the relationship established?

E: At first it was like a magnifying glass, where the eye was the puppet master and what was seen became centre staged. After, I was feeling like a tissue paper crumpling away from the eye.

Second part: shadow

Bi – localised: in 2 places at the same time, be the body and the shadow.

If the shadow can embody a quality, which one would it be?

Is it light / heavy?

Is it appearing / disappearing? If so, what would be left?

How would you reappear?

What’s the relationship like with this shadow?

Physical / energetic?

Visible / imaginary?

Or all of them?

What changes when you switch from one to another?

Is there complicity / opposition?

I: I read you a quote from Kafka of a poetic analysis of the inner state in relation to time: “He has two antagonists; the first presses him from behind, from his origin. The second blocks the road in front of him. He gives battle to both. Actually, the first supports him in his fight with the second, for he wants to push him forward, and in the same way the second supports him in his fight with the first, since it drives him back. But it is only theoretically so. For it is not only the two antagonists who are there, but he himself as well, and who really knows his intentions? Hid dream, though, is that some in an unguarded moment – and this, it must be admitted, would require a night darker than any night has ever been yet – he will jump out of the fighting line and be promoted, on account of his experience in fighting, to the position of umpire over his antagonists in their fight with each other.”

End of second part.

Elisa’s thoughts: I was trying to give voice to the unseen, imagining the dark spots, the unchosen choices but light was faster so it led to on confusion as I didn’t know what was the shadow doing (what the fuck moment, glitch).

Question to anyone next: what do you choose to leave unseen?

I: If I go above the in and out of the body, what do I find?

Another quote from Anna Harendt to metaphor this is: “There will be no difference between past and future but only everlasting change.”

As a way to find a code and destroy it to create new meanings.

Approach taken: use of the eye as a medium for thought production.