A 4bid production

4 ways to go about it

Online 1-hour quartet session

Week 6

13.05.2020, h.12-13

Elisa – Artè – Charlie – Tashi - Irina

Simona (streaming)

T: Does someone want a taxidermy book?

First task: eye with attention to level

Take 3 minutes as a collective to revisit the task, whatever you remember from it.

E: I remember see the organ of the eye and be seen by it, an interplay between seen within and see throughout the body. Also, escaping from / offering yourself to the gaze.

A: I was placing the eye in different parts of the body and questioning how the body can be seen and its hierarchy. Also, there was a censorship into play coming from Eli’s question: what do you choose to leave unseen?

C: I cannot quite remember…there was something related to the displacement of the organ and a landscape created from watching and being watched, a reciprocated perception of space and time.

I: Tashi is this enough for you to distillate and talk afterwards?

T: yes.

Take one minute all.

Seeds given by Iri:

-as soon as gaze sees something and you realise it, change.

So, what it takes to see what you’re seen?

-when you’re looking at yourself from the eye of the shadow, what happens?

Add layer: introducing level

Imagine a magnetic gaze between your eye and eye of the shadow placed on the ground, Your eye gaze to shadow eye gaze on the ground.

You cannot get away from it, it’s magnetic, but you can play with the distance from it.

How close / far can you get from it?

Add layer: switch call; proximity of the eye to shadow gaze from the ground, it can either be extremely close or extremely afar. Going to extreme opposites starting from one point.

Dancer call switch to each other in this order:

Charlie calls to Eli;

Eli calls to Tashi;

Tashi calls to Artè;

Artè calls to Charlie.

End of task.

I: I can see that, despite the confusion, calling on each other works. In the future I reckon the speed will increase.

T: for me, however more the eyes gazing it was more an alternate direction into place, like a cone of light.

I: interesting, this can fit with the question how many eyes does your shadow have, like an image I came across with recently of a monster with many surveillant eyes around the body.

E: I was playing with the back and forth image of a mirror blinding one another, the shadow gaze erases my gaze. Sender erases receiver.

Second task: mad experiment

In a sequence: contradiction (starting with own version) then implement speed (extremely fast / slow);

Shadow (own version) then size (unconceivably small / large);

Eye (own version) then gaze (extremely close / afar).

Dancers call switch same order as before;

Irina calls task.

Start one minute with own contradiction

then speed is introduced and switch call;

transition to own version of shadow; (Tashi keeping fast mode)

then size + switch call introduced;

transition to own version of eye gaze; (Tashi mic muted so no switch call for Artè)

ground gaze + switch call introduced. (Charlie experimenting floor work)

End of task.

I: death of the brain or death of the body?

All: brain.

I: How much own agency is maintained for someone depending on you or you stay loyal to the task without thinking to the other. Where do you stand in this dialogue of master and agent at the same time?

How many selves there are in a performance?

This has been very informative to me in terms of energy distribution for composing and keep a fluidity throughout.

The dialogue is very dear to me in this pièce.

Urge to move myself, somehow

Just because

Where do I stand?

I don’t know

But, is it important?

does it matter?

Or

is the matter that is important to move

to be moved?

Entità

/

Id – entità

I

D

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e

entity?

Or

entity

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f

i

n

e

s

I?

Does it matter one more than the other?

Is it a matter of scale?

Is it merely ego?

I am

I am

I am

Who’s talking?

Does it matter?

Something is being scraped

scr

scr

scr

scr

scr

scr

constantly

steadily

what is it?

Is it I scraping?

Or something gets scraped through something else

Who

What

Induces this action

|

defined as such because it moves

once induced does it go on

and on

and on

and on

and on

by itself?

Re

pe

ti

ti

ON!

If

the body is in a repetitive movement

(agency)

mind can wonder

(agency)

induce other parts to move

(agency)

or not

(agency)

Is it all I?

Repetition of movement

as matter and volume

I see

watch

observe

absorb

movement

I hear

voices

overlapping

around

like cosmos trajectory

in an unknown totality

movement(s)

words



weaving overlaps

Internal paths

and voids

(to avoid? Perhaps not)

Experiencing

Experimenting

of moving in the void

and words echoing in space

A state of

high / low

=

full / empty

2 examples of linearity:

A.

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B.

