A 4bid production

4 ways to go about it

2-hours quartet session

Week 8

Location: Beatrixpark

29.05.2020, h.12-14

Artè – Charlie – Tashi – Irina – Simona

Elisa (remote audio live from London)

What we’re doing is questioning normative. With our imagination we can poke it to become something else. A new narrative is built which doesn’t necessarily have to to be linear.

We’ll define the tasks in three episodes:

Shadow

Contradiction

Eye

First episode: shadow + size (small/ large) Overall duration: ~ 15-18 mins.

Start: Tashi solo, own shadow description as a score. Duration: ~ 5 mins.

Enter Artè, describing live what she’s doing. Her voice overlaps Tashi’s score and takes over. Score dims. Tashi relates to what Artè is saying. Duration: ~ 5-7 mins.

Enter Charlie, listening to Eli’s shadow description on headphones and incorporating it. When Charlie calls switch, he will move opposite to what Eli is describing. Duration: ~ 5-7 mins.

Artè: it’s difficult to select what to say, so many things are happening at the same time.

Irina: it will come with practice; you’re developing your own matrix.

Charlie: the headphones create an intimacy of like being in a subspace; I’m concerned of what’s happening in this subspace while being in another physical space. I’d like to explore this more.

Iri: I’m interested in putting an object on stage for the dancers to relate to. It’d be an object representative of a body, it might be something unusual or a body with dislocated pieces. it’ll challenge the viewer to ask what’s the meaning of it? What happens when it’s decontextualized from its usual place?

Tashi: Recently, I was looking at a lot of DVDs and I wasn’t feeling connected to it. A DVD is just an object, where you put stuff into but still an inanimate piece. A stick is more alive than that, it has more stories to tell.

Second episode: contradictions + speed (fast/ slow with imaginary vector drawn to)

//

Artè and Tashi call switch to each other.

Charlie on headphones listening to Eli’s contradiction description, only Charlie calls switch.

//

The first who calls drop it affects everyone. The first switch after that is for everyone, otherwise is interpersonal.

Issue: Artè called drop it but Charlie couldn’t hear because of headphones.

Solution: Charlie will be in charge of calling drop it.

Irina: I’d like to remind the come back to the essence of the task, which is 1/3 of the body has a quality effort and 2/3 has the opposite quality, and not only on the execution of speed.

Third episode: eye

Moment when it becomes messy and clearer at the same time. Present, past and meta conscious are all happening at the same time.

Projections of abstract visuals given by data accumulation;

Dancers in darkness with only parts of body seen moving accordingly to descriptions of eye task overlapping.

In this practice, each dancer reads bits of their description, voices overlap. No movement.

End of session.

Irina: this piece aims to challenge perception. (insert bit from Iri’s notes).

30.05.2020, h.12-14

Artè – Tashi – Charlie – Irina – Simona

Eli

Location: Westerpark

Iri: before starting, I just would like to remind the tangram of the organs stacked. It might be used as a transition between episodes. I’m not sure yet but let’s work on this.

First episode: shadows + size (own call switch)

Tashi starting solo on stage, own description as score;

After Artè describing live what she’s doing on stage;

Charlie on headphones with Irina describing Eli’s task description.

Notes on the task from Irina:

-not a linear narrative voice for the score. More disruptions/ glitches;

-perhaps use of different languages, considered all different nationalities in the group;

-to Tashi: try to develop more clarity in the switches (which you call for yourself in this episode);

-start identify connection with the object on stage. Object center stage, so move left/right from it. this will draw the viewer’s attention to the object and the relationship to it/ dancer’s relationship to it might start to arise;

-to Artè: develop a trajectory from wherever you’re in the space to get in proximity to Tashi;

-about speech: begin to describe what you’re doing but drop it midway, to convey that the body is actually doing something else already. Develop a sense of always trying to catch up, transmit a sense of urgency to get there but never really being able to. Transmit this internal dialogue/ frustration.

Charlie: yesterday it was more structure based, today’s more description based.

Irina: yes, it was more a snowball effect, of accumulation and I was trying to keep on doing all the tasks. In fact, when I realised it, I started using words like while, as, when, but, if, yet to convey the idea of breaking the wall of completion.

Simo: maybe Artè can talk in French, it might be easier and useful for describing the task.

Tashi: yes, but then I won’t get it as I’ll relate to her by listening what she’s doing.

Artè: maybe I can try describing in both languages.

Positions end of the first episode: (public’s view)

Artè and Tashi are upstage right,

Charlie downstage left.

Transition to second episode: contradictions.

Actions:

-Charlie calls drop it from first episode;

-Moment to register, moment of nothingness;

-Right after, switch call as a counterpoint;

-contradiction task starts.

Artè and Tashi relate to each other, calling switch to each other;

Charlie on headphones listening to Eli’s contradiction description.

Positions on stage:

Artè

Charlie

Tashi

(moving towards Charlie)

Duration time: ~ 5-7 mins (physically demanding)

Notes from Iri:

-from a viewer’s standpoint the attention is on everyone, you almost want more eyes to see everything;

-really good swapping in space happening;

-switch calls are evident (Charlie and Artè at opposite poles moving fast, Tashi in the middle moving slow).

End of practice.

.