

PHYSICAL INTRODUCTIONS @ Tanz im August 2013 A new format with MAztp Frankfurt



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During the 25th TANZ IM AUGUST edition the Master in Contemporary Dance Education (MAztp) of the Frankfurt University for Music and Performing Arts (HfMDK) implemented a number of “Physical Introductions” on signature Performances of the Festival. The initial idea of stimulating and involving the audience physically before or after different shows was created by Prof. Ingo Diehl in close collaboration with the artistic director of the venue Bettina Masuch. This approach was meant to stimulate a wider experience through the physical engagement and understanding of different productions such as Trisha Brown’s – Early Works, Eisa Jocsons – Macho Dancer, Emanuel Gat’s - Goldlandbergs and Bruno Beltrao’s, CRACKz (Danca Mortal).

Between the 14th of August (arrival) and the 1st of September 2013 (departure) Zoe Alibert, Anja Bornsek, Miranda Glikson and Ola Scibor - students of the MAztp program facilitated the introductions in Berlin. Further reflections on the preparation, the Physical Introductions themselves as well as the diverse outcomes will be described in the following documents. Each of them is written by one facilitator of the MAztp student group and presented in the chronological order of the Physical Introductions as they took place in the festival. All leading questions for this document were developed during the working period in Berlin in order to build a

¹ Photo © Zoe Alibert

coherent structure for reflection and post evaluation of the project. Further information's you find here:

<http://www.tanzimaugust.de/programm/extras/>
<http://www.tanzimaugust.de/backstage/>

Dorion Weikmann a german dance critic states about this format in "Süddeutsche Zeitung": ... *Statt das Publikum nur mit Sättigungsbeilage namens Künstlergespräch abzuspeisen, schleuste sie es durch "Physical Introductions": maßgeschneiderte Anmoderationen für ein Dutzend Werke, die viele in Bewegung brachten.....*

PHYSICAL INTRODUCTION – Trisha Brown Dance Company

ByZoe Alibert

1. Which relations did we build between the artist and the audience and what position did we take to create that relation?

Overall, the audience was given a chance to get an insight into some of the work of Trisha Brown Dance Company (TBDC) performed at the festival by learning and exploring some principles and movements from two different pieces: *Leaning Duets* (1970) and *Accumulation* (1971).



²Our role as the facilitating team (Ingo Diehl and the four Master students Anja Bornsek, Ola Scibor, Miranda Glikson and Zoé Alibert) in the preparatory process consisted in supporting the conceptualization of a layout for the Physical Introduction (PI) and supporting all organizational processes. Concerning the planning of the PI, preliminary meetings amongst TBDC (Dorothee Alemany, TBDC company Manager, Diane Madden, TBDC dancer and Associate Artistic Director, and Tamara Riewe, TBDC dancer and representative of the company for transmission formats) Ingo Diehl and Zoé Alibert, as well as later on during the festival with the whole group (TBDC dancers Tamara Riewe, Meg Madorin, Tara Lorenzen and facilitating team) were held to discuss and prepare the format, meaning clearing out questions and aims, giving suggestions on content and structure as well as the method.

The PI itself was then mainly lead by Tamara Riewe, and assisted by the two TBDC dancers Meg Madorin and Tara Lorenzen, as well as the four MAztp students. In the first part of the PI, the four Master students were mainly in the role of active, informed participants, having an eye over the situation and giving support where needed. The two company dancers functioned as additional 'visual examples' as well as supporters. In the second part, the assistants (TBDC dancers and MAztps) took the

² Photo © Monika Rittershaus, Tanz im August



role of facilitators within small groups comprising about 8 participants each, in order to work on some tasks with more concentration, which aimed at giving the participants the chance to experiment and play with the material collaboratively.

The contact and communication between participants and artist(s) was thus direct and supported by the Master students.

³We, the facilitating team, had suggested to the company to minimize a verbal and visual introduction as much as possible

in the PI, and to rather focus on giving people a chance to get a deeper physical experience. Thus, after a very brief introduction, the audience was invited to immediately step into experiencing some of the principles of the work. They were given an insight into the aesthetics, physicality, way of working and composing from a physical perspective.

Allowing the participants to play and experiment with the material in smaller groups rather than being guided the entire time by one person and as a whole group – there were over 40 participants – not only provided a closer contact with the work, but also enabled the participants to have a personal experience, from which they could build their own relation.

2. To what extent were we able to support the transmission?

As the roles were clearly divided previously to the PI, our support as facilitating team within the PI consisted in the first half in participating actively, while having a lookout on the needs of the participants. In the second part our roles shifted to active facilitators, each guiding a small group and working on tasks. Thus the transmission was supported towards enabling a more focused work within smaller groups, which in this case turned out to be very helpful as the space had visual and acoustic impairments and information flow was hard to keep up within the whole group.

Although we had been aware of the space's acoustic challenges, we could have met them with more preparation. It would have helped to have spoken about specifically pointing (repeatedly) to the assistants in the space in the all-group works, while these would make sure to be spread evenly, supporting the limited flow of information. Also, although we were to be active participants in the learning of *Leaning Duets*, it would have been helpful to agree on a few things on how to assist people more/better; in this way, the high number of 'experts' in the space could have been used more efficiently.

While the work in small groups generally proved to be efficient, it also showed that more clear (prior to PI) agreements amongst all involved leaders would be beneficial, ideally also walking through the PI beforehand and clearing out possible insecurities.

³ Photo © Monika Rittershaus, Tanz im August

3. To what extent is transmission inscribed in the artwork? (How much did we need to bridge or not bridge?)

Considering the vast history of the company and the strong influence Trisha Brown has had on Post Modern and Contemporary Dance, the awareness for the work and its aesthetic – also by a general, non-dancer-audience - is far reaching. The Trisha Brown Dance Company has its own transmission program, which means that they themselves are occupied with aspects of stepping into a discourse with audiences aside from performances. Although it can be assumed that most of the transmission is happening amongst TBDC dancers (current and alumni) and dancers around the globe (as opposed to non-dancers), transmission generally seems to play a very important role for the company as the heritage is being passed on.

The preliminary, pre-PI bridging between PI-Team (MAztp) and TBDC consisted in clarifying our background (MAztp students and Ingo Diehl), the conditions of the festival, the audience (non-dancers and dancers, old and young, experienced and inexperienced in terms of seeing dance, etc.) and expectations/ aims of the format as an alternative to conventional artist talks / post-performance discussions. We were thus negotiating and advocating for as much of a physical experience as possible, clarifying the structure and narrowing the information for the sake of the possibility to offer participants a profound rather than superficial experience (rushing through a vast amount of material / many different pieces and only letting them experience little snippets seemed to us less beneficial) – while being aware of the richness and density of the work.

Not only the meetings during, but also the dialogues and meetings previous to the festival (between TBDC, Ingo Diehl & Zoé Alibert via email, Skype and in person) seemed to play an important role in the process, clearing out questions and doubts in order to create a supportive and fruitful collaboration.

4. How might we to do differently next time (referring both in general and to format - specific - optimal conditions)?

Format-specific needs consist of clearer agreements on roles and tasks within the small groups, as well as on tasks of the MAztps and ‘assistant dancers’ within the other blocks of the PI. Because this format consisted of a 7-person-co-teaching, such a situation requires clear agreements and ideally a previous ‘walking through’ with all co-teachers present to clarify possible questions in each section. In order to deal with possible acoustic and / or visual impairments, assistants to the main facilitator should take the role of keeping optimal information flow, thus needing clear preliminary informations on tasks, principles etc. An ‘outside-eye’ or main facilitator should be kept throughout in order to avoid diverging of tasks within small groups.

Generally and ideally speaking (for all formats), from a facilitator’s perspective, a more thorough preparation time / previous discourse between the PI-Team and the involved artist(s) would be beneficial. Ideally, the aims of the PI are clear to the artist(s) – at best previous to the festival – in order to provide a fruitful dialogue and process / preparation.

For the facilitation-group (MAztp), it would be helpful to have a studio space available in which things can be physically tried out, digested and developed, and which could also serve as a concentrated working space / meeting point with the artists.

Regarding the perspective of the audience, in order to provide ideal conditions for the participants (and artists), the limited spaces available would need to be kept / organized.

While the times of the PI are in relation to the artist's needs (rehearsals, set up etc.), it seems most beneficial (concerning the relation between performance and PI) if the PIs happen two hours prior to a performance, rather than in the morning.

Because the format is directed towards the audience and a dialogue with them, it would be beneficial to find ways of getting more feedback about the formats in relation to the corresponding performance – seen before or after the PI.

Further Questions concerning future repetitions / further development of such formats:

- Can / should participation be linked to the purchase of a ticket?
- How to control the number of participants in order to be able to guarantee a satisfactory experience for all (vs. too great numbers forcing some to sit in the audience, others having the feeling of being observed etc.)?
- What needs to be communicated / agreed upon between festival and artists prior to the preparations?
- Could the format already happen for the first performance? (This would require an organized / accessible general rehearsal and ideally a DVD for preliminary preparations for the facilitating group)
- How can the formats be documented?

5. Which performances might also work for this format of transmission and why?

Generally, what the four examples / formats proved was that the more the artists were involved and engaged / interested in a previous dialogue, the more we were able to build a clear relation and direction for the format and clarify our roles within.

It seems essential for such a format that the artists are aware of what its aims and potentials are, and what is expected, who will attend etc. The more an artist has reflected about different transmission processes, the more he/she will be interested / aware of the needs, potentials etc. In this respect, any piece has the potential for a transmission format to be developed, given the interest and motivation from the side of the artist.

Concerning other performances shown at the festival, the following could have been interesting in this respect:

- Tino Sehgal
- Trajal Harell
- Cecilia Bengolea / Francois Chaignaud

Regarding the work of Tino Sehgal for example, the perspective that not all the audience members are (physically) aware of the 'rich history' of/ included in the work, it could have been interesting for these to experience some of the excerpts / principles themselves, especially also concerning the perspective, that the accumulation of these different layers next to and on top of each other presumably create not only a challenge, but also a rich experience in the performer and spectator alike. The precision and deep physical knowledge (history) that is needed for this work is remarkable. It could, in this regards, also have been interesting to link the

three works with a PI-format that supports seeing all three versions, possibly with an exchange afterwards

Participants stated on the format:

dieses angebot, in nur 60 minuten unter anleitung einer sehr gut vermittelnden protagonistin in einer bunt zusammen gesetzten gruppe einen solch intensiven eindruck der choreografischen ideen am eigenen körper und im miteinander erleben zu dürfen, ist ein großes geschenk und eine großartige idee! meine mundwinkel blieben noch stunden später oben:) dankeschön!!

N.N.



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Wir wurden sehr herzlich eingeladen uns in einen Kreis zu stellen und gleich anzufangen denn wir haben nur eine Stunde Zeit und wollen doch das beste draus machen sagte die Workshop leitende Company Taenzerin zu uns. Wir, bunt gemuescht mit oder ohne Tanzerfahrung, alt oder jung, Nebensache. Wir sind da und probieren in paerchen und kleinen Gruppen bewegungs Konzepte aus wie die company es in früheren stuecken getan hat. Meistens arbeiten Sie mit Aufgaben. Man versucht die Aufgabe zu loesen und so entstehen Bilder. z.B laufe zu zweit nach vorne, haltet den Unterarm deines Partners und laufe gerade diagonal zur Seite fallend, gleichzeitig. So haben wir alle schnell unsere Partner die moeglichst gleich gross sein sollten kennengelernt. Dann haben wir in kleineren Gruppen 6 Bewegungen die wir gelernt haben und 3 die wir uns ausgedacht haben zu einer Aufgabe wie, mach deine haende auf die Brust, wie dies tut ist einem selbst ueberlassen. Diese Folge von dann 9 Bewegungen koennten wir variieren wo wir stehen, sitzen liegen usw. Am Ende wuerde die ganze Gruppe in 'accumilating movement' und 'curator' geteilt, wer wollte konnte in die Mitte gehen und die Abfolge machen und die Kuratoren kamen zuegig von aussen und bewegten die in der Mitte in andere Positionen waehrend diese weiter die Abfolge machen. Es klingt vielleicht komplizierter als es war. Es hat viel spass gemacht und war fuer jeden der sich fuer Bewegung interessiert Formen und Rhythmus egal welches Alter oder Englisch Kenntnissen zugaenglich, was ich als bilinguale Hobbytaenzerin gut fand das Tanz verschiedene Menschen erreicht und zusammenbringt. N.N

PHYSICAL INTRODUCTION – Eisa Jocson

By Ola Scibor

1. Which relations did we build between the artist and the audience and what position did we take to create that relation?

Building the relationship between Eisa Jocson and the audience required first creating the relationship between the artist herself and us. This happened through

- introducing the format of physical introduction to the artist via email at the very beginning of August
- exchanging with the artist live (after the run through for the journalists) on the material she proposes (what is the starting point for the creation?) and details of the physical introduction format (ensuring the clarity of roles - the artist as the creator responsible for the artistic material and decisive about the contents of the proposition for the physical introduction - Eisa as the expert of the material would introduce the material to the PI participants, we as supporters managing the PI format from the technical perspective, i.e. welcoming the participants and introducing the format to them, counting them, dividing them into two groups of equal sizes, keeping the time, making sure that everybody was following the information Eisa provided – ensuring clarity of understanding on part of the participants, inviting the participants to the physical introductions to follow (Emmanuel Gat and Bruno Beltrao)

Establishing the relationship between the artist and us, we created space for ourselves as conduits – transmitters – mediators, drifting in the in-between space, directing the artist towards establishing the PI structure, connecting Jocson's proposition with the participants through active participation in the PI session

2. To what extent were we able to support the transmission?



Supporting the transmission of the Macho Dancer by Eisa Jocson consisted in:

Pre-physical introduction:

- talking with the artist after the evening of the run through: informing the artist about the supportive role we were taking towards her proposition; ensuring her confidence of us facilitating the format and leaving her the space to work with the material she proposed; guiding the talk towards establishing a draft structure for the physical introduction (Eisa chooses to propose a set of macho

⁵ Photo © Monika Rittershaus, Tanz im August

movements/elements instead of guiding an experience through an improvised state of being session)

- confirming the structure with the artist via e-mail (no answer from the artist's side received)
- talking with the artist an hour before the physical introduction: re-capitulating the PI structure; clarifying the content uncertainties from the previously held talk; specifying our roles within the format (Eisa as the leader and us as supporters containing the format)

Physical introduction:

- opening the session – introducing the idea of physical introduction as developed by the MAztp students in collaboration with Eisa Jocson
- active participation in the exercises Eisa offered which allowed the participants to have more physical references among them – inside the group (with Eisa being the main one)
- co-dividing the whole group into two groups (two of us in each group), explaining the general instruction Eisa had provided in detail and guiding the participants through the exercise in question: working with the gaze added onto the elements practiced (posture, breathing, gaining volume, walking)
- creating space for the final exchange between the artist and the participants – encouraging them to share their impressions in the final talk

3. To what extent is transmission inscribed in the artwork? (How much did we need to bridge or not bridge?)

Transmission seems to be part and parcel of the macho dancing phenomenon. Belonging to the entertainment industry, macho dancing is typical of the Philippines where in nightclubs macho dancers dance for both female and male audiences. In the *Macho Dancer* Eisa Jocson transfers the phenomenon into the artistic context of the Western world, challenging the common perception of sexuality through entering the subcultural world of the machos and becoming the first female practicing the genre. Her proposition, as Jocson puts it, 'challenges our perception of sexuality and questions gender as a tool for seduction, power and social mobility.'⁶

⁷Our bridging role consisted in encouraging the artist to set a structure for the PI session, negotiating the frame for the group work (working as one group, dividing participants into two groups, coming back together into one group), ensuring clarity and transparency of the proposition (order of the elements proposed – posture, breathing, volume, undulating, walking; in two groups explaining the details of the gaze task – one group working with a direct gaze and the other with a blurred gaze).



⁶Eisa Jocson in an interview with Arco Renz. 13-15 December. Workspacesbrussels.de. Field Notes #5.

⁷ Photo © Monika Rittershaus, Tanz im August

4. How might we do differently next time (referring both in general and to format - specific - optimal conditions)?

Generally, I would try to create a space in which it is us that prepare and guide the PI sessions having gone through an individual research into the material, exchanged with the artist on the contents of their proposition and understood its logic/characteristic / layers. I would open the format to our interpretation/understanding/development of the material proposed by the artist.

As far as the PI with Eisa Jocson is concerned, I would encourage the artist to direct the session more towards focusing on transmitting the macho state of being, opening it to an individual search for the macho movement qualities/tastes/peculiarities guided by the artist herself so that learning through copying could merge with learning through exploring.

5. Which performances might also work for this format of transmission and why?

Trajal Harrell „Judson Church is Ringing in Harlem (Made-to-Measure)/Twenty Looks or Paris is Burning at the Judson Church (M2M)” – interweaving “the formalism and minimalism of postmodernism with the flamboyancy of voguing”⁸, the performance combines the past with the present opening the door into a postmodern space filled with a contemporary dance phenomenon. It encourages entering a proposed dance language through recognizing and entering the state of being. Simplicity, directness, and depth of the experience the dancers are going through before our eyes seem to share the layers of the life underneath the surface level.

Tino Sehgal (untitled) (2000) mit Boris Charmatz/Frank Willens/Andrew Hardwidge – performed by three artists of different ages, backgrounds, and experiences, the performance opens space for individual interpretation on part of each performer. Providing a clear and detailed structure, it requires a personal input and commitment to the material, allows entering the space of ownership and creating possibility of a multitude of belongings. It sets a frame in which individual peculiarities, attitudes and approaches could merge with a defined and set structure.

Participants stated on the format:

*Hallo,nachdem mich der Workshop mit Eisa Jocson gestern etwas muskelverkatert, aber doch sehr begeistert hat, würde ich mich auch gerne für die ausstehenden Termine am Samstag und Donnerstag anmelden - wenn noch Plätze frei sind, that is, natürlich.Merci & viele Grüße,
N.N*

PHYSICAL INTRODUCTION – Emanuel Gat

By Miranda Glikson

1. Which relations did we build between the artist and the audience and what position did we take to create that relation?

The independence with which the format was organized and executed by the company made it difficult to feel actively responsible for the transmission process and for the development of ideas for connecting participants physically with the artistic

⁸Tanz Im August 2013 brochure, p. 22.

work. As Emanuel Gat and company dancer and assistant Michael Lohr introduced a prepared format for the Physical Introduction - a format that had been offered previously in other education contexts - I inevitably experienced the physical workshop from an 'outside' perspective, similar to that of the participants. As very little communication with the artists in terms of exchange or discussion took place, I was aware how my relation to the work was influenced by clearly separate experiences of it, as opposed to the integrated and involved experiences of the Trisha Brown and Eisa Jocson processes for example. In comparison with those formats where a dialogue with the artists bridged the performance with an on going transmission process, and generated a further context for the Physical Introduction, the transmission of 'The Goldlandbergs' was restrained to its 'formal' presentation formats- the exhibition, the artists' talk, the performance itself.

2. To what extent were we able to support the transmission?

My involvement in preparations for the Physical Introduction was minimal; there was little extra organization or clarification needed in the preparations for the Physical Introduction, and communication from the artists on the format was little forthcoming. The Physical Introduction was guided solely by Michael Lohr - dancer and assistant with the Emanuel Gat Company - so support required from the Maztp students was limited primarily to our participation in the Physical Introduction.

⁹Themes on transmission regarding this format specifically were however directed into post-workshop reflective processes within the Maztp group, as well as the extension of the format in a workshop with students of the Bertold Brecht Schule. An objective of the workshop with the students was to support their own transmission



processes regarding their dance-themed project work. A format was developed with the aim of encouraging students to train and refine their skills of observation and discernment by communicating them amongst each other. The experiences of the Physical Introductions of Trisha Brown and Emanuel Gat were referred to for exploring the potential in relating physical approaches to specific artistic works.

3. To what extent is transmission inscribed in the artwork? (How much did we need to bridge or not bridge?)

Specific to the 'The Goldlandbergs' is the extent to which its choreographic structures, dramaturgy, atmospheres and the dynamics on stage are developed through transmission structures. The task-oriented approach both facilitates and 'fixes' the communication generated, and material emerges through the layering of transmission strategies. Inherent in the work is how transmission functions as a

⁹ Photo © Zoe Alibert

modality of change and renewal of relations and images in the piece, with the physicality of the dancers crystalizing these dynamics and transforming or extrapolating them into further narratives. In this sense the transmission could be seen as existential to the work, with the format of the Physical Introduction exemplifying the systems that functioned as essential ingredients of the piece.

4. How might we to do differently next time (referring both in general and to format - specific - optimal conditions)?

a) Referring generally to the context of the festival:

- How could the relation between the Physical Introduction and the performance be reinforced for participants?...ie. Strengthening the connection of the performance ticket to the Physical Introduction.

b) relating specifically to the format:

- Could there be a way of conducting the transmission process where the roles of 'expert' (artist) and 'student' are less divided and presumed? Not all artists expressed interest to exchange with the Masters students as fellow professionals, with the result that certain ideas or options were not possible to explore or deepen.

¹⁰- To what extent does the artist need to be directly involved in the process of transmission?...Is this simply a matter of clarity - knowing in advance how the artist will or will not be involved so that options can be considered at an earlier stage and solutions explored with more time?...Could the conversation with the artist begin before the festival?

- The project generated its own reflective process independent of the direct contact with participants from the Physical Introduction...how might this process be 'formalized' to become part of a concrete parallel process throughout the festival?...For example through open discussions with the public.

5. Which performances might also work for this format of transmission and why?

'nosotros', Javiera Peón-Veiga

It becomes clear as one watches the piece that a construction of systems have generated the movement structures of the piece. The system and how it's been woven into the piece, contains and



communicates in itself an essential subtext of the work, and in this sense already creates a strong statement that would be interesting for 'non-dancers' who appreciate the work to access through a physical experience.

Considering though, the reality of how the Physical Introductions ran...the large amount of participants, the diffusion of energy, the generally casual atmosphere generated and the compactness of the time frame, I wouldn't consider it an

¹⁰ Photo © Monika Rittershaus, Tanz im August

appropriate framework to work with the concepts and ideas from 'nosotres'...this would call for a more closed or controlled framework where the structural systems could also be understood in the context of the work's subject.

Participants stated on the format:

Hi, after experiencing the Physical Introduction with one of the dancers of the Emanuel Gat Dance on Saturday I had a better understanding of the performance I saw in the evening. I saw the performance at the same day after the Physical Introduction. The process how the choreography is developed in different physical tasks and layers has become clearer to me. And I was very fascinated to watch the performance after having experienced the process by myself. Thank you very much for that extraordinary occasion! Love, N.N

*Hello, I saw the performance the night before the introduction
I relate quite different to the perf. now, since I got a physical, much closer impression of both the freedom and the restrictions of the choreographic work by experiencing it a little bit by myself within that huge group. I learnt about the very close work between the dancers and the choreographer, the energetic moment of a huge group and experiences in relationship to that group, so human relationships as I read now (!) in the programme...*

*my own bodily experience leded to a closer relationship to the performance
Observations: the interest in this kind of introduction is definitely there, in comparison to the usual artist talk after the performance yesterday night this form of mediation will rest much longer in my memory! Thank you very much, I enjoyed it,
N.N*

PHYSICAL INTRODUCTION – Bruno Beltrao

By Anja Bornsek

1. Which relations did we build between the artist and the audience and what position did we take to create that relation?

Considering the circumstances of having very scarce meetings, it was very hard to really dialogue about the choreographers angle on his work. As the choreographer chose his assistant to guide the process for the audience, the entry into the transmission frame became limited. His choice was to expose the audience to a way of working of the artist and the group and since I did not really have a clear insight into how their processes are managed, I felt that I was in a bit of the same situation as the audience at that time, not really knowing what is being created in the moment of the transmission. Therefore I felt my position as as a kind of a mediator between the audience and the assistant who was leading the process. A mediation role was functioning in two directions, one direction was to keep the communication and clarity flow between the assistant and the audience and the other was to feedback the overall feeling an insights for possible developments from the space back to the assistant.

2. To what extent were we able to support the transmission?

Primarily, I felt I was supporting the transmission through remaining present and observing the situation, trying to understand the spatial problems occurring due to the large amount of the participants, organizing the space, dividing into groups,

translating certain tasks to the audience and keeping the overall management of time, also trying to sense the needs for transitions from one task to the other and trying to include the dancers of the group to be as much physically and supportively present as they could. Since the group has a very strong communal feeling it was clear for me that I need to understand as much as I can on the spot about how their dynamic functions, how their social codes are disclosing themselves in



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communication to the people. In a way it was clear that I need to understand and especially observe a bit the ethics and rules they have established among themselves for working and social purposes. In a way it felt that trying to unravel and help to structure a space where it would allow the assistant to really work with and address audience in the similarly as he does his fellow dancers in the group, and making this clear for the audience, was the most support in this situations as I could offer to both parties, to the assistant and to the audience.

3. To what extent is transmission inscribed in the artwork? (How much did we need to bridge or not bridge?)

I felt as if the methodology used in transmission was very much communicative off the working methodology in the group. Their direct approach to building a movement vocabulary, method of trying out things individually until the body is able to do it, rather than processing and analyzing every movement aspect together and treating movement as an energetic force employing the bear physicality and laws of physics into their expression, was in a way also very transparent in the way process was lead and tasks were created for the audience. Leaving the audience to be busy with one element of the vocabulary for a very long time without really connecting it to a longer phrase or creating a context around it, was also something which spoke about the definitions and dissection of what a movement is and how does one practice it individually as an element rather than a stream of flow. In a way also dramaturgically there was no teaching flow but rather segmented proposition, which again is somehow inscribed in the work itself, which functions as a collage of energetic explorations placed one next to each other, sometimes creating quite strong ruptures

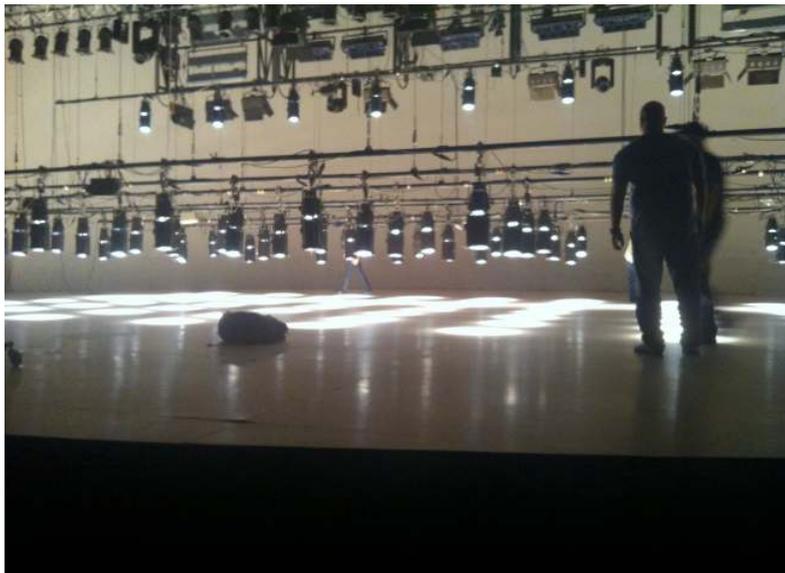
in the dramaturgical flow of the piece. In a way time management and the attitude towards not filling up the breakages between parts, leaving transitions as clear spaces of nothingness (or just soundscapes) also was somehow conveyed in the assistants' way of how he was dealing with his time frame. Leaving people in certain explorations for a very long periods of time, creating no further stimulation and expectations reminded me a little of all the places in the piece when audience is just submitted to waiting, looking at the empty stage, not knowing really how those empty spaces belong to the composition rather than by just being there and one had to deal with them.

4. How might we to do differently next time (referring both in general and to format - specific - optimal conditions)?

¹²What was difficult was especially a short time frame we could spend with the artist together and discuss what could be interesting entry points into their own work and why those. I was at the end still left curious most of the time how do artist really feel about which layers of the process in the creation making are the important ones to understand and how we could transform them into tasks for audience where the audience has a change to also understand something about the principle behind the work not just reproducing the structures or movement material from the performance. In this sense I was also missing a bit how the festival feels about this project in this frame and what is the festival's interest in it and what potential do they see in it. In a way a clearer positioning towards this project and clearer and more demanding communication with the artists which really want to collaborate in such a project could help a great deal, deepening the experience also for the audience at the end.

It seems almost obligatory in such frame that the performance is seen either before or after the physical exploration so it does not stay only as a means to itself. Perhaps the physical introduction can be somehow connected to buying a performance ticket.

I feel that it is almost essential that the choreographers and not just their assistants or dancers include themselves in the transmission process. Establishing some sort of feedback forms or discussion formats where audience together with the artist, after attending both the performance and physical introduction, has a chance to reflect on it (find similarities and interesting entry points or comments about experiencing the piece), is also something I would very much strive towards, otherwise the physical introduction becomes a individual experience again locked in the persons ability to engage or not, which is the same position as audience members so well know already.



¹² Photo © Ingo Diehl

5. Which performances might also work for this format of transmission and why?

Out of the works that I have seen, apart from the 4 works we worked with, I would not consider any other piece this time. Many of them were either hard to transmit due to the specificity of the performers involved or seemed to require high observation and embodying skills which I found would be very hard to apply to an audience. To an extent I find pieces which work with no or less fixed material more interesting for such a transmission mode since by default they already require an invitation into compositional patterns and relationship building, principles rather than form, moving further than teaching a movement vocabulary.

Participants stated on the format:

*.....Die zu Bruno Beltrao in der Volksbühne fand' ich allerdings etwas weniger gelungen. Vielleicht lag es auch an der riesigen Bühne, der kulturellen Differenz - die ich eigentlich gerade reizvoll fand - bzw. meinem müden Zustand und der Tatsache, daß ich kurz vorher Eis gegessen hatte...jedenfalls kam sie mir weit weniger strukturiert vor. Die Gruppe stand oft tatenlos rum, wurde recht allein gelassen; wer Initiative ergriff hatte Austausch mit den Tänzern und lernte von ihnen, wer nicht, stand eben rum. Irgendwie hat die packende Person gefehlt.
Liebe Grüße, N.N.*

Hallo, ich habe an der Einführung teilgenommen und hatte viel Spaß dabei. Wir konnten die Tanzgesten, die im Stück verwendet wurden, selbst am eigenen Körper ausprobieren und so auch spüren, wie viel mehr die Tänzer auf der Bühne daraus machen. Es war so einen sehr freundliche, entspannte Atmosphäre, dass man noch länger hätte probieren können. Ich denke, die Tänzer hatten auch ihren Spaß mit uns! Und dabei sind sie so natürlich mit uns umgegangen. Die Einführungen sind eine sehr spannende und informative Idee. So hat man als Zuschauer einen besseren Zugang zu den Inszenierungen. Die Aufführung selbst war fantastisch!!!! Von der Energie, die mir da von der Bühne entgegen kam, konnte ich es nur mit Cherkauoi's SUTRA vergleichen. Thank you and best regards. N.N.



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