

Final Erasmus evaluation report.....Berlin, 17th January 2020
of the apprenticeship / internship with Grupo Oito.....by Franziska Doffin

I have learned many things during the internship from the 1st November 2019 until 15th January 2020. In the beginning i felt distanced from the artistic approach, and i also found it difficult to understand the dynamics of communication in the group. In many rehearsals i was sitting a lot observing, which became a challenge, because i am usually moving more during the day. Anyways, i have made precious experiences and some of them i could experience BECAUSE of the challenges.

- The group Grupo Oito does often have talks and negotiations, but the agreements and especially artistic decisions don't result from these verbal negotiations. Often issues appear and resolve on a physical level, where is mainly build the trust, too; the company results from many commonly working years; the dancers work with a self-responsible and trust themselves.
- The approach of the dancers is very professional; they are relieable, passionated, and always calm and taken back in the communication. After spending some time with them i realized "Yes, i am here, it is actually not so important, but as soon i find something to do i will do it well. That's all." I could gain some distance from the work. This attitude supports my development.
- The performance of "Borders and Corners" became much more, than the rehearsed form. Suddenly everything was there: the organisational energy, the empathic energy in the group, the joy, all the discussions. I acknowledge, that there are many ways of producing a piece. Nevermind: Everything we do in the preparationdoes exist in the performance, and we work with it.

I am very happy and thankful, that Grupo Oito has included me in their circle during this production and i am looking forward to meet again, as colleagues and as friends.

Descriptive Analysis and Interpretation of the piece "Borders and Corners" by Grupo Oito, premiered 9th january, 2020

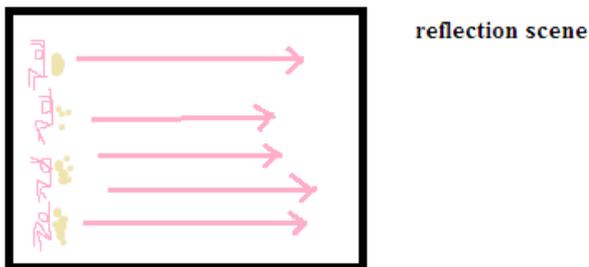
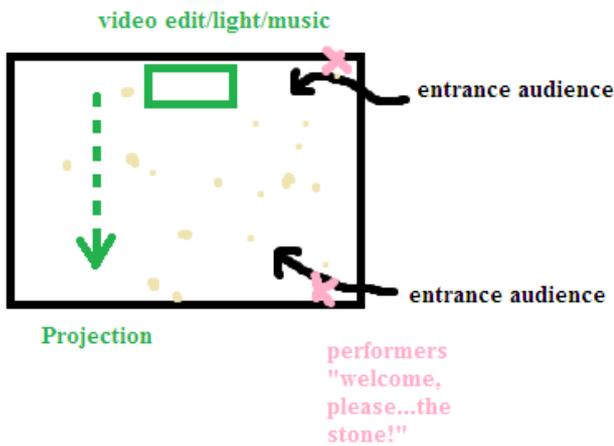
Trailer of "Borders and Corners":

https://youtu.be/pQfZySLcY_4

"Borders and Corners" tells about all kind of edges and side spaces, which we usually don't give awareness to. These can be gegraphical, social, and personal situations.

The piece consists of five scenes: initiation, introduction, reflection, today, and connection. Mostly the interplay of the media -of dance, speech, video, music, and installation- is instantly composed. Although the material and dramaturgy of the piece is set, the structure always gives space for spontaneous reactions. The focus of the piece in fact, is the interaction with the spectators, who position themselves all across the space. From the beginning the six performers work on building this relationshipand let it grow. They use every opportunity for this purpose. This interaction and the specific principles to make it function, was developed enourmously departing from the general rehearsal during the shows, together with the actual audience.

The audience enters during the initiation scene. At the entrance the audience is introduced to the most frequented objects of the piece: stones. ("Welcome; please position this stone, wherever you prefer!") And the stones will be placed all over the space, too. As requisites these stones create the bridge between the installation of the stage design and the proposition for the performance. The performers introduce personal dance material; and then enter into textwork and the stonework; the stones will all be moved to one side of the space.



The "reflection" scene is space wise strongly framed. The whirling solo and the slow group action (pushing the stones all through space backwards) directs the attention of the spectator. The scene exits with another clear form: the performers in a circle, walking sideways spontaneously, murmuring, screaming, until a sudden common silence. It follows a scene of improvisation with the rules of "anticipating" and "coming together", that enters into the final action, where the big ball of red string connects everybody; and we all play together.

Obviously the concluding scenes variate every time, as well as the dynamics in communication with the audience. Although the magic principles were never verbally negotiated, it was especially exciting for me, as the constant spectator of every single rehearsal and show, how this process developed and how the performers learned to find the certain way.



Whirling Solo in "Borders and Corners"

source: https://halle-tanz-berlin.de/en/works/borders_corners/



Me, building the stage.