

Halom Emma

Erasmus Summary

2020.05. – 2021.08.

Performact

Oktober to December

Classes

morning classes 10:00-11:30 , 11:45-13:15

lunch break

afternoon class 14:30-16:00

creation 16:15-19:30

Teachers : **Máté Mészáros , Beno Novak , Paulina Bedkowska , Florian Astraudo , Juliana Fernandes , Joao Oliveira , Goncalo Lobato , Ricardo Ambrozio , Rakesh Sukesh , Mizuki Kori , Cruz Isael Mata , Orfee Melsen , Martina Rodrigues Ambrozio , Ricardo Ambrozio , Pablo Koury**

I found it very smart how the year were built class wise . We started with Beno Novak and Máté Mészáros and both are very specific in coordination and dinamic . Beno was giving easy but complex contemporary exercises and awariness of the space and the others . With Máté we did partnering what was super nice to do from the first week because we did not know each other with the students and it was a very nice way to explore each other and build the trust . Basically they gave a strong basic for the next teachers and to be able to improve . Next to these we had ballet every day with Florian Astraudo who is a very young and experienced ballet dancer and teaches from a different approach then the usual old one .

On the second week there was an audition with Máté Mészáros , Beno Novak and Joao Oliveira I was picked by Máté and we made a creation for 3 weeks . We used a specific light , basically a neon stick so during creation the relation what formed was super interesting , it was our God , it was the unknown , it was everything which we cannot even think of because of our ignorance . It was very interesting that we could totally control what is visible on the stage and what is not and why ? The work with him was super interesting cause we created a space both very intellectual and silly at the same time and I think he is controlling well the balance between serious or not , teacher – person – dancer – choreographer . I liked to start my year with him and the work .

After that we had physical theater classes with Joao Oliveira where we were focusing on how to use only specific body parts as a device to express . Now that I'm thinking back I was thinking a lot about thinking or like using my brain actively when I'm moving . We played a lot with characters and emotions with their intensity . Next to the super physical and techincal and very "masculin" classes it was weird in a good way sometimes to put myself to situation . I learned a lot there how much I love to be in impossible situations where I have no idea what and why and where . At the same Paulina Bedkowska was teaching us . A lot of tricks . She finished Performact last year before teaching and I learned a lot about momentum and weight . And where to put the focus menthally . She was challenging us in a way how you control and handle your exhausted body with your mind .

We had physical preparation with Goncalo Lobato and Ricardo Ambrozio where we were working on our stamina , flexibility , strenght and precision . On the first class we went to run for an hour without stopping in the forest and on steep roads . We had crazy push up circles and abs exercises or "just" working on the balance or slow detailed stuff , muscle work .

We had some light class with Helder Cunha. On the first week I was helping with the lights for the performances . We learned the basics about their system . Mizuki Kori is an ex student as well and she was giving contemporary classes for us . She is moving as a marshmallow . I learned a lot how to be super serious and hiper focused about your work and

movement even if it's with your smaller finger the tiniest movement .

From Ricardo Ambrozio I learned a lot of tricks and I really like the way how I can put his movements on my body . I feel it fits for me and opens a lot my body . He is a great teacher he explains understandable for me and it's very nice to realize how many things you can do with no effort . In his classes I was challenging a lot myself . He taught us capoeira as well . I like to play and it's a game , I like the movements as well and the dance in it .

Martina Ambrozio gave us yoga classes . In general I dont like yoga because I feel very bored and suffered . But when I'm in a bad mood it feels very good cause then I'm very passive and it makes my body calmer and for my body it does good .

The second audition was with Rakesh Sukesh , Ricardo Ambrozio and Magalie Lanriot . Rakesh picked me . One of my most intensive and deep period since I'm working with dance and movement . I was really on the top mentally emotionally and physically . I've never been that motivated towards so many thing at the same time with persistence . We made a piece about a destruction of a perfectly functioning system highlighted with the chaos what it cause . This was the time when I felt for the first time that what I'm doing is actually good and valuable . It was very inspiring to work with him and to feel good inside it . No one ever gave me the space or created to propose my ideas and be open for that in a way he did or the piece needed what we created together with Rakesh and 8 students . Like a distorted and abstract playground . It has a huge affect on me . After it I was in the mindset for so long and how I moved there . I found a quality there for me what is still very strong in me .

Rakesh Sukesh and his breathing method . We only could breath through our nose . But we moved constantly . Hiper energy and exhaustion what I felt but it was constantly recharging . Like we were so active and powerful without stopping it was a bit euphoric . Rakesh also made an "interview" with me. Basically we were just talking and sharing about his method and experiences and about life and stuffs .

Flying Low with Isael Cruz. We had 3 hours long classes with him . I found it interesting how he teaches . We did every single thing to both sides what's amazing for the brain especially with his exercises .

We had theory classes with Orfee Melsen about "how to sell yourself" ( CV , motivation letter , how you define yourself as a dancer , platforms on internet ) and history of dance .

With Juliana Fernandes we had research classes where we could work on anything related to dance or perform . We made a trio with two of my classmates with a structured system involved the audience . We recorded sounds and we connected them with movements . So the audience could play the sounds and they created the sequence . It was fun .

With Pablo Koury we had theory class about photography and videos . He showed his and other photographers works . After we could make a picture with an analogue and a digital camera . We chose the place the person and the context . I really like to document everything so I really enjoyed .

2.year students projects

Julie Stamm

So she is a very intelligent girl and I was really curious what is that so I decided to go to her classes . They were about brainfuck . She did a lot of meditation with us but active ones not where you are laying and almost sleeping . We shared a lot and talked and played . It was a very playful and interesting process because she really opened the mind in a way how to solve problems and about memory . Each class was a crazy trip .

Gregor Piskernik

Absurdity project

He did an audition and he picked 5 of us from 1.year and we started to be weird . This project was really fun . But also very challenging in a way that sometimes its hard to be absurd just because you are weird or you are unscrupulous does not mean you are absurd . So we made very long improvisations both outside and inside and we were just creating situations and connections . We used objects but first it was only the 5 of us . It was a very open space to propose and it was only alive because of us . Like there were nothing except our absurdity .

January to August

Teachers : **Inaki Azpillaga , Joao Cardoso , Piny , Julio Cesar Iglesias Ungo , Ali Clarke , Ted Stoffer , Hugo , Ines Costa , Rob Hayden , Ilan Gratini , Jos Baker , Maxime Renaud , Akira Yoshida**

After the christmas break we started with an audition with Inaki Azpillaga , Piny , Chloe Beillevaire and Joao Cardoso .

I was picked by Inaki and unfortunately we could not finish the creation because of covid lockdown . But what we started was a really interesting mess for me . We were searching movements , we made random performances , we had talks and we were interested by being faceless . It had a really strong image to cover your face and we found it super powerful . When we had to stop the work physically we kept having meeting by zoom and we worked individually . I personally felt very far from the group and what I was doing I could not feel the connection with the group . It went more for an individual research .

Improvisation with Ted Stoffer . Very interesting and thoughtful classes . I was very inspired by him and his work . I wrote a lot about my feelings . He taught me there is always the possibility to not be bored and there is always a different way to go .

Joao Cardoso is an energy bomb . He is super involved what he is doing and I really enjoyed to go with his flow . I could feel how I can grow inside my body or project and that I can always reach more or be smaller than I think I can .

Piny is a belly and hip hop dancer . It's really not what I'm interested in but it was super fun to see how much I can feel uncomfortable doing it . Or how helpful to be confident when you want to be sexy . I struggled a lot because even if I can express myself in this way it's mostly for fun .

Here quarantine happened where we had online anatomy classes and some with Akira Yoshida by video . I was training myself alone in the flat , or outside and working on projects with 2.year

students .

With Julio I really got the idea that you can not be shy if you want to dance . And that you have to try the movement and do before you ask , cause without having no idea physically you can't have a question . I love the animality in his classes and his way to move .

The next creation what I did was with Ali Clarke and it was a very peaceful creation for me . She is a really supportive someone and it felt nice to start the school again . There were a lot of contact with what I had hard times cause sometimes I cannot handle to much touching so it challenged me a lot . Otherwise this was the first time when we were together with a lot of new people like with who we were never worked before so it was a nice exploration .

Hugo is a Jiu-Jitsu master . It's really interesting for me it's a bit like chess . I was really not good in it because I was thinking to much and constantly forgot the playful side .

After having no ballet we started to have with Ines and it was very different from the previous teacher . It was much more slow and „picky” in a way , but because we needed it . I was having hard time with no freedom I just feel ballet is really not for my body . I either love it or really hate it but I don't like it .

After the first class of Rob Hayden I was so confused because I was so overwhelmed by informations . I just felt I did so much . He really put us together as a group and class , it was very private and intimate what he was created with us . We always did something in contact even if it was just with the eyes . And it's also very important what kind of music the teacher put . The music is so supportive . I loved his music .

Ilan Gratini was a student few years ago and we had one trick and kind of hip hop class . He is playing a lot with gravity and the relationship with the floor . And doing things with no effort . It was very physical but once I could structurize it was helpful . I was doing a creation with Ilan Gratini with masks. We created them and for me what we did it's like a show for kids . It was magical in a way that it is super interesting to cover your face and the sense of your movements . I felt like a prop , something protective but at the same time I didn't like the idea of covering my face and not being able to not be me .

Jos Baker was talking a lot about the center and I think it's amazing because I have never never used before Performact consciously and a lot of people is using it wrong . Wrong in a way that your center is always in a different place when you are moving . He has so much knowledge that I was constantly interested menthally . I liked to analyze the people how they are react when someone „famous” dancer is coming to the school .

Akira Yoshida helped me to come out from my boredom and helped me to not repeating myself all the time . I like how he build a class and that he is repeating a lot himself .

Maxime Renaud was my theatre teacher . He was also our schoolmates and I find it very interesting to see the difference or how a relation is changing with the different contest . I fully trust him and I'm

really interested in theatre and it was crazy how much I can be passive when I'm shy or I'm asking so much or want to be smarter instead of just doing what I was asked for . I think a lot about what's the difference between theatre and dance and I think it is super useful to have theater classes in a dance school .

And my last audition was with Eduardo Torroja , Juliana Fernandes and Filipa Peraltinha Eduardo Torroja picked me and we made the repertoire of what the body does not remember from Ultima Vez . It was amazing to finish with this creation . Eduardo is someone who is super experienced and amazing and he knew every single mistake before we would do it . I never worked so precisely before . We had everything for seconds . It was amazing to do something so physical and where the goal is to be super cold and without emotions . I think it was really something what was raw dance and movement for me and that you are repeating so many times that you can just do without thinking , that is the point when you can be cold . It was amazing to work with him and to do this piece .

## 2.year students projects

We continued the work with Julie with the idea of brainfuck . We had so much informations and explorations before that we just had improvisation sessions and we worked with intensity and after that we chose 3 characters and she created different relations between the dancers in the characters and in the end she created something genius but from inside something super chaotic . I had 3 characters : child , patient , psychiatrist and I had my own trip and evolution with meeting different people without knowing which state they are .

Nitzan Shafran and Maxime Renaud asked me and my classmate Gloria Bee to make a research with them . It was basically about performance and audience . They created a structure about the 4 main thing which is TIME , SPACE , RITUAL and RELATION .

First we did a hy we are working together performance and show us what is your interest in performing . I'm interested to be hiper real and natural and question if it's real or not . So we were on zoom meting and I covered my computer , only the camera was visible . I asked my flatmate to come to my room and make a sexy picture of me because I want to send to Maxime . So my flatmate did not know that they are watching it and that is a performance and the "audience" did not know if it's true and that my flatmate has no idea about it .

Time: We had a 48 hours "performance" where we had to create a structure individually how we do and what . In this 48 hours we had zoom meeting as well because it was in quarantine . And we could not say to anyone . My structure was : night I sleep , from I'm awake in every 5 hours 5 minutes slow motion or very fast and I do everything in it . Every 10 hours just sit and do nothing , literally nothing . And when I think about future I have to force myself to not do .

Space: We created a space in a garage for the audience , for the outside world , for the backstage and for the stage . Each of us did all the stations for 30 minutes . We had rules with the relations . Basically you were performing everywhere but you had to interpretate your idea of these stations .

Ritual: We did again individual performances about rituals . After that we invited audience to an old wine factory and each of us created a space on one floor . Mine was : I'm fascinated by the overcomplication what we use to express ourselves . That for how many layer we wrap our thought before we say them out . I believe that in every time when we build something we destroy something else . And I really like to build . I would like to be in a space with you where we can play and where

you say out your first thought by a word in a purest way and every time you say a word you destroying the structure what is already standing there by taking a piece from it and put to another place where we can build a new one together .

Relation: We picked from papers who will do with who . I was with Maxime and the rule was to go to a flat where none of you are living and talk about relations . We went to a friend flat and we talked for like an hour and after we were dancing naked in the rain on the rooftop . After that we had to make a performance for the other couple about relation and the experience together . So we went to another flat to the bathroom and we made a hot bath just sit inside and stare each other when the “audience” without any invitation did the same and then we all shared stories relating to relation . We traveled a lot together in quarantine , we went to Porto and to forest and we explored a lot . We had sessions , we made rituals , we made random performances , we shared really a lot with each other . It was a huge and super colorful period .

Maxime Renaud started to make a research about night . He invited me as well and we had a meeting with like 6 people talking about night and what it means to us in any context . After that he asked us to bring a performance for the next meeting related to night . We also went for a trip during the night and had different tasks . For example to be alone for 30 minutes in the forest then meet again and just talk how was it .

Maxime decided to make a piece out of it . After that we started to go deeper and collect feelings and we started to work . We are still continuing and working on it so I cannot share more information about it .















