

Feedback on...

COMPOSITION WORKSHOP
Iván Angelus + BCDA BA students 2017/18
20-24. November 2017.

Karolina Gaja Caruso

COMPOSITION WORKSHOP SUMMARY

1. Anything we do is by default built on the relations between space, time and dynamics.
 2. Dance is an instant art: it is made in the moment, not before, nor after.
 3. First: do something. Second: clean it.
 4. The priest and the flower. Be the priest.
 5. We are changing the inner content of the audience.
 6. Body is not a representation of anything, words always are.
 7. We should avoid using tools in creation that present us with a secondary reality.
 8. Think with your body.
 9. Your mother asks why didn't you do something, but God does not.
 10. Nourish what comes natural inside you, be ready to forget it.
 11. Observe and learn.
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Nina Velho:

ways to connect with the audience

direct ways

- looking to the audience
 - establishing eye contact with people from audience
 - speaking
 - involving the public in the action
 - bouncing and trembling
- flower x profete

.:understand the indirect way to connect with the audience

- ways to connect with time
- ways to connect with space
- ways to connect with force

,: focus , and multiples ideas or any

- discover a language
- a method

Sorry, couldn't send it before but been thinking a lot about!
Good morning!

Кристина Закерничная

Hello!

1. Time, space and dynamics are absolutely everywhere. We work with these opportunities, we give them color and taste. There are infinitely many recipes. And each performer has his own presentation and vision.

2. Working with the audience has always been difficult for me. Looking at other productions. I realized that we can get attention from anywhere in the hall, dancing or just standing. But the most difficult to keep this attention and completely interest the audience.

Best regards

Till Jenewein:

Ivan – Composition Workshop Till's summery and notes

Structure

5 Days → short compositions of 1-3minutes

Content → Space, Time, Dynamics, two combined, all combined in 1minute

Task → create a specific experience of the elements in the audience

Method → 30min to create, 10min to feedback and rework with one or 2 partners

Creation concept: BODY AS A REALITY “in time”

#Mirror Dialogue through space (spacial difference)

#Video Dialogue through past/analysis (temporal difference / “not in time”)

#Writing Dialogue through a second level/layer: (conceptual difference [?])

“Science” → abstract, symbolic representation of what I do

Performing concept: approach towards the audience?

#Flower → simply exist

#Priest → focus on the effect on the audience

Questions

Time How to focus on time; in practice? How to change or create the audiences feeling and perception of time?

NOTE: conscious timing is a simple tool to invite the audience into your world, your journey, narrative etc. [?]

Space How to use space? How to create space - [which doesn't exist f.e.]?

Space on stage and/or space in/around my body?

NOTE: symbolism/effect of placement of the body (going around the center, coming front going back etc.) , main tool to create “performative presence”...

Dynamic What is Dynamic? → impulse/force

How to embrace dynamic experience without embracing time and space?

NOTE: think about theoretical, musical descriptions (staccato, allegro etc.)

Dramaturgy What are my habits of building up a composition? → enlarge spectrum
“Time pressure” as a tool to realize current habits

Analytic conversation *Dynamic “Boxes”*

#conceptual = explaining the dynamics by movement/action

vs.

sensual = sensing/being dynamic for oneself AND the spectator

#contrast of dynamics

can more or less be represented by musical descriptions

#Dynamic relations

on own body/voice [etc. ?] (physical dynamics)

on an external object/body (“ “)

between actor and external object/body or person (social dynamics)

Myrtille Borel

I found interesting:

- To think about the feeling of the audience. How to create, reaction and reflection.
 - How to create the attraction of the audience without seduction but with real proposition.
 - to discover all this possibilities. One subject, and 20 different possibilities to answer.
 - The timing of the workshop. "Individual research", "sharing proposition" and showing. This is a short time, you have to keep the essence of the proposition.
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Jerneja Fekonja

Dear Mr. Angelus,

I am sending you my workshop experience.

I really found it interesting how challenging it is to deconstruct a specific topic in a way that you force yourself to individually focus on components that usually are combined together.

It was educational to observe the importance of performer interaction with the audience and at the same time paying attention to the different approaches my classmates had towards engaging the audience and realizing where is the line between making a short workshop with the audience or performing for them in an interactive manner.

It was really nice to have an opportunity where I, instead of judging, was able to see how different people handle the same topic.

I liked the structure of the weekly workshop, the way it ventured from simplicity to complexity.

While it was a very valuable experience to be able to work only on myself, something I personally would like to see in workshops in the future is to also include working on duos or trios with the same principle that we had last week.

Bitó Katalin

1. Experiences on space

- this is the less abstract reference point, because it is the most visible
- how to be objective, impartial and interesting in the same time as a performer?

2. Experiences on time

- searching limits (e.g. changing between very slow and very fast movements)
- showing the sense of time with using movement patterns: sensual way
- showing the sense of time with using unexpected, surprising situations: conceptual way

3. Experiences on dynamics

- experiences about muscle work
(muscles always work to hold the balance)
- how can this enigmatic thing be made sensible, visible?
- constant reference point: gravitation
- meeting bodies, meeting object: how is the effect?

4. Combining two aspects

- composing the inner content of the audience
- being aware about the proportion of the elements
- make a decision about an idea and after do not change it. Otherwise it will not be clear.
- thinking with the body

5. Contrast of two elements

- e.g. being close or far (small movements in big space, quick movements in small space)
 - finding contrast in myself, concentrating on the audience
 - different attitudes: e.g. flower-prophet
 - being somehow interesting without vanity. How to make the audience interested?
 - how to make visible things which are obvious and constant?
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Ivona Medic

1. "Dalai Lama says sleeping is the best meditation."

2. "By using props you avoid the problem."

3. in small etudes with a clear task it's important to keep one clear idea and not insert more tools. it is better to keep the main tool and use it completely from all points all the way to the smallest details than expanding the actual topic unnecessarily.

4. if an outer force is effecting your body, do not fake or act the effect but allow the force to really affect you

5. CREATIVE CATEGORIES THROUGHT THE WORKSHOP: 1.theoretical 2.theatrical /
a) interactive b) research

6. "when the abstract and concrete meets" / keep it clean, minimalistic

7. we are composing the inner content of the audience - TEMPORAL, SPATIAL, DYNAMICAL

8. step 1: do something - step 2: throw out what you don't need

9. the method is important

10. mirror, writing, speaking, video is not the present

11. it's very visible who does and who does not follow the general concept/method/idea/task

Аглая Федотова

Composing the inner content of audience:

Space, time and dynamic are integral parts of dance. In any dance, all three conditions are present.

It was very interesting to realize how difficult it is to emphasize only one of the things without singling out the others.

The most difficult for me was to use only two components.

Through the workshop I learned to concentrate on one thing, and not try to shove everything into one piece. And I began to understand better how to build the concept of work, so that the result would be more clear.

Also the method of work was.

Aglaia

Virva Torkko

-The working etudes for me were the ones where the performer had a real experience of the task through the body.

-What I found interesting was the combination of different senses (visual, hearing, sensory).

-I found many interesting ways to interact with the audience. Especially the ones where the audience is a part of the performer's "game", but not in a way of feeling threatened or humiliated, but having a chance to manipulate the performer or just coming in touch with her and the outcome of that is suprising.

-To me the working method was a good one to practise: there was a limit amount of time during which there was not time to hesitate but to grab the idea and work with it and then to see wheather or not it was working. Actually I felt it was more succesful for me if I didn't have an idea before but I just got it at the present moment.

Alejandra experiences from the workshop:

- For me it was really useful exercise to develop my focus and concentration while creating due to there were simple tasks and limited time to come up with an idea and rehearse it.
- It was also interesting to see the different proposals I had for each task during the 5 days, and to listen to the feedbacks from my classmate.

This helped me to find different ways how to approach the audience to transmit them what I am trying to represent through my body and to find which of my solutions were not so useful to reach the goal of the workshop

- It was also really inspiring to see the proposals my classmate use for the same task. How different or similar there were from each other.

To see how to different solutions made kind of the same effect on me as a viewer, audience, and to see the similar patterns we had sometimes to represent the task was given

- It was also interesting to separate the three main components that dance is made of and work with them "separately" being more conscious of them

Alejandra Rosas

Vágner Orsi

I don't really have concrete thoughts about this workshop. I know it affected me in general, and some of the etudes definitely! For example Zsófi's Sorry, when Christina said Eight!, Gaja's closed eyes idea. And Till's last day's dance, actually with the gesture, how he asked Ivan to turn the volume on.

But, I feel a bit empty now about it, even if I know; it was useful, and nice. Also I couldn't write notes after the days.

I found that it was difficult to finish the etude for more of us. There were a lot lovely etudes, which had a forced end, in my opinion, and I saw also on the performers they are not satisfied.

Orsi

Czédulás Hanga

- 1.) I got a clearer understanding of the three component of movement by observing my approach and the others and thinking about them separately
- 2.) I realized how important is to tune together the three
- 3.) I enjoyed creating freely in a short time. I got a lot of ideas and could try things that maybe wouldn't work for a longer piece
- 4.) I got to understand better my own way of thinking. I realized that mostly space is the source of my ideas and that is the easiest for me to work with.
- 5.) It was interesting to observe how everybody has their own way of approach and understanding to the certain problem

- 6.) I got a different perspective on creating by trying to think of the effect and the experience of the audience, I realized I am usually not so conscious about it
- 7.) I also observed that the performing can be even more important than the actual material
- 8.) It was good to get used to creating, I realized that after a few days it became easier to make decisions
- 9.) I liked the structure that we had to show in little groups and then to everyone

Hanga

Gwen Bechler

Dear BCDA,

The last week's composition workshop was full of experiences.

I found it very interesting ...

...to see the others show their etude and the fact that those were so diverse. To make the experience that there are so many different solutions to a task.

...to realize how difficult it actually is for myself to "be easy" and stick to the "simple" things, like really just concentration on one tool or one aspect like time/space/dynamic. And also to decide for one idea and not mix two or three things in order to be more interesting or funny, but to be faithful to that only one idea.

...how the atmosphere surrounding me also affects my own creative productivity - it felt very easy to come up with ideas and create the etudes when everyone else around you is also working so concentrated & motivated

...to see it from the point of view of the audience. Composing the spatial or time aspect of the public and not only thinking about the performer's situation on stage.

Well all in all it was very interesting.
Thank you.

Friendly regards,
Gwen

SUNDAY 20:11

Dear Students!

I am very proud that you could profit of the workshop. I see from your feedback that I could offer a surface and you perceived what you wanted and could. I think, time may will bring you even more ideas. Thank you.

Iván