

Transcription notes from Feb 6, 2021 audio HZT workshop Lines of Experience  
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Speaking about Affordance practice:

Repetition helps the dancers understand the visual stimuli, as you cannot touch it, you use repetition to help feel the object.

Getting more movement out of the object.

Repetition with people is not present since the person is changing figures all the time. This might be transferred over to objects and initially I did not touch object repeatedly but used them visually and moved on to a different object. Dancers new to the practice stayed with an object longer.

Dancers started with functionality of the object but did not find it interesting. They were looking for other interactions so it wasn't limiting, but it took time to get to that freedom. The object has a known function that makes it hard to ignore.

How does this relate to lines? Were you aware of the object or its shape?

Dancer said: They saw lines due to the title of the workshop. It was more 2D than usual.

The transitions between objects are line oriented, because lines connect things. The drawing showed that they can move between what their visual eye can see, therefore they felt the imagined trace as another line when going between a door and a bike.

"If my movement comes from lines, transition is not a line, but if my movement comes from objects, then the transition is a line" The dancer was explaining in the drawing exercise the line would sometimes be forgotten and so the transitions were not seen as lines, but within the affordance practice, the transitions felt like linear traces.

In the second time, we only used the dancers as objects with the intent of touching others, being touched by others and touching through others where the actions of one person insights motion in other and therefore someone interacting with that person's body as object is also interacting with the person they are responding to. It was used to access 'witness' and working with each other during times where we could not touch and needed to maintain distance.

Dialogical, we don't have a goal but using each other to go forward.

Do the drawings relate to this affordance practice?

Similarly with the Watcher Dancer exercise, you see motion and put it into a trace, with W-D it happens after, but with the affordance it is also seeing the lines of person and putting it into motion, just without a tool. It is even more pronounced if you draw while watching.

Compared to a motion capture technology, a watcher flips, going between body patterns, drawing between LD and LP and these actions seem to be similar what someone is focusing on. People draw where there is action. Instead of motion capture to see if the drawings would be similar, it would be more eye tracking to see where we following. We are moving something 3D to 2D. (In any case, vision is 2D with depth added).

### **Discussing turning a drawing into a dance. Feb 6 audio 2**

“Took the drawing very loosely, to go into space and then if wasn’t sure what they were doing, then they remembered the drawing.

Another dancer took the feeling of the line drawing. Personally they took it as an invitation without trying to be exact. How can the drawing bring you into a state. “

If there was more ink, there would be more time.

They wanted to even explore a small drawing for a long time in order to not be dictated by time.

The feeling of the drawing, more than the spatial. Other constraints also influence why dancers stop at certain times, knowing when the workshops ends, giving space for others, besides just the idea that the ink invites a certain length.

You see in the stroke the intention, you can’t make the look of a fast line by going slow.

As I’m interested in the line, a pen or pencil is the clearest.

Architecture and painting hold memory with their permeant and perceived lines. But do imagined and traced lines also hold memory in the same way?

I’m interested in the meaning that can move. Because I can triangulate with myself, what does that mean? Dance, draw dance alone?

### **feb 6 doodle to dance**

#### **Doodle 2**

A dancer didn’t use much space or dance for long, because the drawing didn’t have an impression of motion or action.

Interpreting it as a shape to swallow and let move through you, using it as a pattern, or a feeling, or a dialogue. There are multiple ways to not just make it a floor pattern or

#### **Doodle 3.**

Doodle to dance

Dancer translated the dots as...

“The drawing invited him to be open, as a performative state, there was a nuance, The movement of the lines creates an openness, It has something humble with the dots”

Taking from gesture research, when you embody the plane, Can the dancer embody the line, become the lines. Snaps were the knots. Explanatory or illustrative  
It's not about showing, it's how does it affect. In dance it doesn't have to be explanatory, it's how the lines 'make them move'.

"You're not just feeling the line, you're 'being' them"

"But you can interpret"

Conversations get debatable at how they are interpreting their own translation processes. How the lines influence them

"There is something about the line that is undeniable and we can't get away from it but also what you say that you can approach it your own way"

The whole body allows multiple translations at the same time. The arms can be a state, and the walk through space can be the floor patterns.

### **Comments on Someone's shape of thought**

This person's understanding of thought and 13 months later is manifested or translated, they were doing something,

Questions:

Dancers can interrupt the drawing. Or does knowing it is someone's thoughts, the knowledge of that make it more interesting? Or is it still translating a doodle?

Because they knew it was *thought* they were adding their own thoughts to the translation.

Another dancer's personal definition of what thought was is already mixed in translating someone else's thoughts (this works for dialogical or witness). If it was 'banana' to translate, it may have been different but because it was thought...it allowed for mixing.

The fact it was thought helped to create this togetherness