

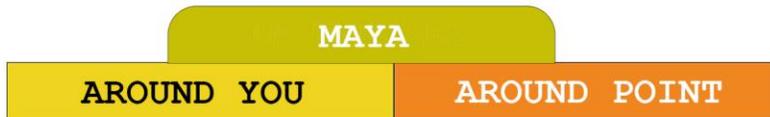
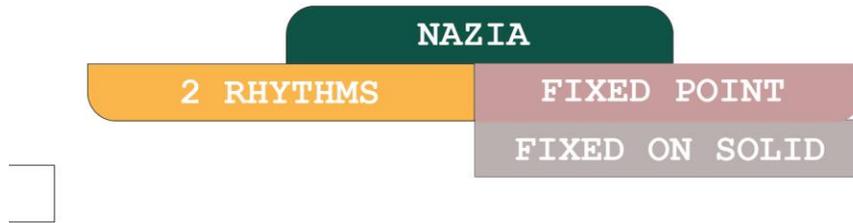
So, after this part of the research, I would like to reflect on some issues that arose from my doing:

A. The methodology

Up until now, my rehearsals have always been very spontaneous. I have thoughts on instructions, guidelines and what I would like to see, but spontaneity and intuition take first place. When I enter the creation phase, I feel like a fertile field: Seeds are thrown in it and they grow: vegetables, flowers, weeds. Everything, even the most remotely connected events may work towards my understanding and visualizing choreographic work. For example, in the case of this work, I got a major understanding about a dramaturgical aspect (how vulnerability arises) by watching an architectural thesis presentation of a friend about AirBnB. Of course, this spontaneity and intuition also finds its place in the studio. Half of the tools created up 'till now are because something happened in the studio, which took a name in my head and became a thing to be studied. I like being surprised by what arises, controlling certain parameters and letting what happens be as much a discovery to me as it is to the dancers. Alas, I found out that this is a process that functions only in live rehearsals. Digital "means of rehearsing" (they weren't created for that, of course) lack the intimacy and the possibility to observe detail and so this process became bare. What is micro cannot be seen, what is big cannot be practiced, for lack of space in the dancer's rooms. What I did find out, though, is that this intuition and bodily understanding still remained when I was improvising on the instructions. And here, I wonder: what should I do about the situation which is not in my favor? Maybe taking an active part with my own body in this discovery is the way to go, but as for the continuation of the research process, I wonder. Changing my way of doing things is something I would not like doing.

B. My Taxonomies

The categories created up until now are:



I have separated my “extraction of elements” from the Greek folk dances Tsifteteli and Zeimbekiko into three main families: NAZIA, BACCHUS and MAYA and their sub-categories: 1body 2 rhythms, Fixed point, Resistance from fixed spot (called fixed on solid in the above diagram)/Falling, walking/Around you, Around spot.

Now, in this phase exactly, I am very much in doubt that these taxonomies are equal. Or, most of all maybe, that the categories actually contain the sub-categories. Also, there are questions

about the borders of these categories and sub-categories. For example, NAZIA started as a rotating movement of members around a joint. Therefore:



This could be NAZIA



But this could also be NAZIA

My intuition tells me that NAZIA is the first one, when body members are spiraling one way and then the other around a joint, arriving to their mechanical end. But the second version, maybe further away from the original dance is very interesting to me too and I want to keep it. Is it a different category? Do I split NAZIA in two sub-categories? How can I be truthful and in order with taxonomies of my own device where there is no higher authority to ask about what's wrong and what's right?

While conversing with Tobias Frenssen as part of the latest Fontys research day, he gave me a very interesting idea: to lay everything on the table and decide, together with the dancers what relates with what. I would need to find a digital tool to do that but that sheds some light on my confusion.

C. The research question

Again, while having conversations on this research day, I realized that the research question I submitted in my design has little to do with what I am doing right now.

How does the therapeutic effect of the dances tsifteteli and zeimbekiko influence the choreographic process?

Is certainly not in my mind at this stage. If I could separate my process in three parts, as I usually do, this research part right now is purely movement research. It does seem interesting and fruitful to the dancers, that's what I get from the feedback, not therapeutic though. And no wonder. I am quite certain that this therapeutic element will arise when we're in the stage of composing, when dramaturgy enters the room, even more when rehearsing the piece in its final stages. Not now.

I am pretty positive that this is not my research question, at this point. While having conversations with a friend, trying to submit her phd research question, the subject of research vs project/product arose, and has remained in my thoughts. My thought wander around the questions arising from artistic research and the fact that a final product is requested. Being used to doing project-based research is what I know best, but I wonder if this is the request at this time.

If I had to reformulate the question with what I know at this point exactly (and I am very much expecting it to change in the next months) is:

How can the deconstructed version of social dances tsifteteli and zeimbekiko in a performance setting take the original dances' therapeutic character and bring it back to both the performers and the audience in a bar, the space they are usually situated in?

D. The dramaturgy, where this research is situated, the socio-political aspects

This part is based more on what happens outside of the studio than inside. These thoughts also come from what I visualize when I see what is now abstract movement.

- The bar where the performance will take place shall become a safe space, a welcoming space. Become, not be. From my friends thesis presentation. Which I mentioned previously, comes this thought: when we enter a bar, we enter not to be, but to become what we want to become that night. When entering, we are wearing our armour: everyday troubles and worries, restricting thought about oneself, our superego if I'd like to refer to it in a Freudian way, the projection of our public image.
- This millennial public image tends to be very public (social media) and very fast. "Constant mobility" (Rojo,2019) seems to be a structural element of neoliberalism, and dance is also part of it. One just needs to observe the speed of scrolling through social media, the speed of the dance that is popular and well received today. A consequence of this speed is the renowned Fear of Missing Out (FOMO) which "People experience... in an accelerated regime of persistent productivity" (Van Assche, 2017). This, sooner or later leads to exhaustion. Which, my experiential hypothesis is, will lead to vulnerability. And exactly this is where my thought on the main dramaturgical line lies.
- Speed, as it seems, has great potential to be a tool to transform the very structured movement research into storytelling, which is my aim.

E. Thoughts on the future

Right now, this research seems to me as a big box where toys appear, one by one. Some seem very solid, their contours drawn, their 3d form shining in front of me, others are elusive, blurred, undefined. Connections between how to play with these toys have also started appearing, and I expect more of them to. I trust the process, I trust my collaborators. I do not trust the limitations Covid-19 brings will be helpful to me. This research, this piece in the making is an undeniable offspring of my (if not our) life conditions at this point and so it shall find a way to go on. Which one this is will be left to the future, with a little help from the previous conclusions and, let's hope, the decisions made by others.

The actual link to the portfolio on research catalogue:

<https://www.researchcatalogue.net/view/1059052/1059053>

References:

Van Assche, A. (2017). The future of dance and/as work: performing precarity. *Research in Dance Education*, 18(3), 237-251.

Rojo, P. (2019). To dance in the age of no future. *Circadian Books*