

Interventions

Description

Intervention 1

To begin with, I utilized the theory of the unity of the senses as it is described in Stern's book *The Interpersonal World Of the Infant* (1985) in order to create the first intervention.

My intention was to test how sensory modes in our bodies experience vitality affects as dynamic shifts or patterned changes within ourselves or others, if I keep the same 'open' scores that I described in the summary of my practice, but I intervene in their unity.

Firstly, my way of thinking was influenced by the basic theory which accepts that all senses work together in order to experience a perceptually unified world. In my practice of improvisation in outdoor space, I involved consciously the senses of vision, hear and touch (literally the walls, plants etc. and metaphorically the space) both in solo and duet practice research.

However, I noticed that the sense of vision was really powerful. The 'eye contact' especially as far as it concerns the relation between the two performers proved that performers' movement was affected more by seeing each other rather than 'feeling' or sensing the other. I felt that I had to make a choice in changing the condition in order to trigger all bodily sensors in equivalence. My purpose was to be able to create space within the body where '*the body is felt from within, rather seen from without*' (Hansen, 2004, p.224).

Thus, my first intervention was to isolate one performer from the other, utilizing the architectural elements of the space where we were practicing. The two performers improvised (isolated) in two abandoned catacombs and the 'open' score that I gave them was the following:

Observe not only with your eyes but also with the 'eyes of the skin', 'the eyes of your ears' and improvise with the 'experience of your own bodily virtuality' (Hansen, 2004, p.225). Embrace every dynamic momentary change which surrounds you and translate it into movement.

Intervention 2

The second intervention emerged from the observation of my practice in the first one.

Even if it was not clear as it is captured in the video, I noticed that performers had a tendency to move from the shadow (inside the catacombs) to the physical sun light.

I observed small 'glimpses' of pleasure while they were improvising under the sun. So, I questioned myself if the effect that the sun light had to their movement could be translated into vitality affects. Consequently, could the sun light provoke a change to the qualities and dynamics of their movement?

Thus, the 'open' score that I created for the second intervention was the following one:

Improvise together as a duet, creating a non-verbal dialogue and interact with dimensions through space, utilizing the amodal properties of time, intensity and shape. 'Chase' the sun light consciously when it appears, sense it and let your movement change by its effect.

Reference List

Hansen, M. B. N. (2004). *New Philosophy for New Media*. Cambridge, MA: MIT Press.

Stern, D. (1985). *The Interpersonal World Of The Infant: A View from Psychoanalysis and Developmental Psychology*. New York: Basic Books