

# *EVEN WHEN IT ENDS*

## Final Project Description Document



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Master Choreography COMMA

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## TABLE OF CONTENT

ABSTRACT OF RESEARCH IN RELATION TO THE WORK	3
DESCRIPTION OF THE WORK	4
FINAL PIECE MAIN INFORMATION	6
BIOGRAPHY TAMAR PORCELIJN	7
MANIFESTO	8

## ABSTRACT OF RESEARCH IN RELATION TO THE WORK

How can I connect dance, music and story to communicate on a physical and intuitive level?  
Looking at my choreography as a craft, through the lens of filmmaking.

The starting point was my desire to create freely across the different techniques, disciplines and cultures that have been part of my artistic path (contemporary dance, flamenco, different styles of music, the Netherlands, Spain). The mixing of different techniques/styles is not an end in itself, nor is creating "fusion" the primary subject of my research. What I wanted to find out was:

- How to let the form of my work be in function of what I'm trying to communicate.
- How to express myself through dance and music (together), without being limited to one style or technique.

My research led me to filmmaking. The multi-modal aspect of it is similar to what I'm trying to do: Communicating through different layers (movement, music, light, composition, etc.). Storytelling emerged as an important element. In film making, story structure informs the artistic decisions about all layers of communication (the shot, type of lens, music, movement, edit, etc.).

I applied the "filmmaker's mindset" to my creative process, using a central theme and specific story structure (borrowed from screenwriting) to inform all artistic choices. It was about translating and interpreting my intention for each scene through the different layers of communication. How can the body communicate together with the music? Which movement qualities? Musical qualities? What do time and space convey? Compositional choices? Lighting?

Looking at my own craft through the lens of another craft (in this case, filmmaking), gave me many practical and artistic insights. It has had a profound effect on the way I work. The filmmaker's mindset turned out to be a great tool for me. Having a clear intention and structure in mind allowed me to organically mix and match tools and concepts from different techniques and disciplines according to what I was trying to communicate. This gave me freedom and direction at the same time.

I worked with Gábor Lago, contemporary dancer from Spain (4th year Codarts student) and flamenco guitarist Juan Requena. The process was about communicating, translating and interpreting. Both during the creative process and in the piece. To find a way to tell a story together through different artistic languages.

I was supported by two artistic coaches, both experienced dancers and choreographers in the field of traditional and contemporary flamenco: Marco Flores and Andrés Marín.

By working with different layers of communication, the work becomes "multiguous" (contains a multitude of meanings). Although I have a very specific idea of the story I'm telling, what the audience interprets is up to them. The underlying structure is a tool to guide me as a maker. It's not necessary for me that the audience understands the structure. In fact, I think it would be best if the structure doesn't draw any attention to itself, but simply guides the audience on an intuitive level.

An important insight from this research is that a clear structure and careful crafting create space for intuitive creation and interpretation.

## DESCRIPTION OF THE WORK

The work combines elements from contemporary dance and flamenco. It was created using concepts from film making and storytelling.

### Contemporary / Flamenco

Contemporary dance is present in movement, the use of space and improvisation tasks and is embodied by the dancer, Gádor Lago. She was trained in classical ballet and contemporary dance (currently in her final year at Codarts).

Flamenco is represented through the music. All the music in the piece is based on traditional flamenco styles and rhythms. It's played live on stage, and there is a direct interaction between dancer and guitarist, which in flamenco is an essential part of the dance.

The use of the large Spanish shawl (*mantón de Manila*) is another strong reference to flamenco dance, where it's often used as an accessory and object. In this work, traditional techniques with the shawl are combined with experimental movement material from our rehearsals and my personal explorations. The idea to use the shawl was not preconceived. It emerged when the dancer, Gádor Lago, mentioned that she had barely any knowledge of flamenco, but that she *did* own a *mantón de manila*. (A traditional gift in Spain for life events like the first communion. A mantón is often passed on between generations.)

### Movement material

The movement material may seem predominantly contemporary at first glance, but a viewer with deeper knowledge of flamenco will identify many elements and details from that side as well: Technical elements (such as the movement of the shawl, certain turns, movements, patterns and accents), but also the emphasis on human emotion. This is not only visible in the body, but also in facial expressions, gestures and the awareness of the hands. This overt expression of human emotions is a direct and intentional result of my background in flamenco dance.

### Music

A close connection and communication between dance and music is extremely important for me as an artist. It was what attracted me to flamenco and its significance manifested itself clearly throughout my research. That's why I chose to have live flamenco guitar in this work.

I'm honoured to work with Juan Requena and his compositions. He is a renowned flamenco guitarist and has worked with many of the best flamenco dancers, but never with contemporary dance. I was delighted he would take on this challenge of working with a different artistic language.

### Lost/found in translation

I liked the fact that the three of us (performers and me), would all be moving in unknown territory, an in-between land. It was the ultimate test to see if the story structure and other concepts gathered from my research into film making would actually help me integrate these different elements of my practice into one work. It's an attempt to translate my ideas across different layers, cultures and disciplines.

## **Theme and structure**

The filmmaker's mindset (as outlined in the "Abstract" section of this document) led me to work with a central theme and a clear structure of scenes.

The theme is: *"Even when it ends, life will go on"* (the title of the piece originates here).

It's about letting go of something you love dearly and how to move on after losing it. It's a universal theme, but was inspired by my personal experience of losing a close friend.

At first, the movement quality is light, upwards. Familiar shapes. The shawl is used mainly in a traditional manner. The music is rhythmical, optimistic. The connection between performers is playful and innocent. Then, a dawning realisation, a dark cloud. Slowly things fall apart. Movement drops down, becomes more animalistic. Time speeds up and then slips away. We lose track of space and time. We let go of shapes. Emptiness full of shock. Giving up... Music gently lets the light back in. A human being searching for a way back. Slowly, life gets back up. Despite everything, with everything.

The shawl sometimes represents the thing we love. Sometimes it represents life, or death, a state of being, a memory, a part of ourselves. Sometimes the dancer uses the memory or sensation of the mantón to inform her own physical state. There is room for interpretations, images, associations. It is a poetic reflection of my personal experience.

## **In what kind of space(s) should the piece be viewed?**

The piece is created for small to medium black box theaters. It's important to create an intimate setting and to cultivate a sense of closeness and vulnerability.

## **Target audience**

People and organisations related to / interested in:

Flamenco, contemporary dance, world music, live music, guitar music, interdisciplinarity, Spanish culture, dealing with loss and grief.

## **LIGHTS**

Simple light plan, adaptable to basic theatre set-ups.

## **COSTUME:**

- Knee-length skirt or dress, or wide shorts. Green (color of hope). Details to be announced.
- Mantón de Manila (large Spanish shawl), off-white with coloured embroidery.

## **DECOR**

One chair or stool, black, no arm rests.

## **OTHER TECHNICAL REQUIREMENTS:**

- Amplification and monitors for guitar (see tech rider for details).
- A sound technician should be present, to ensure that the guitar is amplified expertly and effectively.

## FINAL PIECE MAIN INFORMATION

<i>Title of the Piece:</i>	Even When It Ends
<i>Name of Choreographer:</i>	Tamar Porcelijn
<i>Date and Place of Premiere:</i>	May 25th 2023, Codarts Rotterdam
<i>Duration of Piece:</i>	30 minutes
<i>Names of Performers:</i>	Gádor Lago, (Codarts) Juan Requena
<i>Composer &amp; Music:</i>	All music composed and performed by Juan Requena.
Compositions included in this performance:	Tanguillos La Alondra (Soleá) Nazari (Granaina) Untitled (closing music)
<i>Lighting Designer:</i>	Marten de Wijs (Codarts)
<i>Costume Designer:</i>	To be announced on program
<i>Production Staff:</i>	Federico Dalpra and team from Codarts COMMA peers Tamar Porcelijn
<i>Artistic Coaches:</i>	Marco Flores Andrés Marín
<i>Research Mentor :</i>	Year 1: Rosanna Irvine Year 2: Falk Hübner
<i>Produced by Tamar Porcelijn for #3 COMMA Festival / Master Choreography (Fontys &amp; Codarts)</i>	<b>Codarts, Rotterdam (NL) (<a href="http://www.codarts.nl">www.codarts.nl</a>)</b> Head of Dance dpt: Caroline Harder <b>Fontys Hogeschool voor de Kunsten, Tilburg (NL) (<a href="http://www.fontys.nl">www.fontys.nl</a>)</b>
<i>Stakeholders &amp; Partners:</i>	Prins Bernhard Cultuurfonds Crowdfunders via: <a href="http://www.voordekunst.nl">www.voordekunst.nl</a> Instituto Cervantes Intranzyt Cía. /Molécula Fértil Associação Cultural (PT) Sarah Bonaldo
<i>Program notes:</i>	<b><i>Special thanks to each and everyone who has contributed to this project through the crowdfunding campaign.</i></b>

## **BIOGRAPHY TAMAR PORCELIJN**

From an early age, Tamar finds comfort and joy in music and dance. They become a driving force throughout her life.

She studies contemporary dance at the Amsterdam School for the Arts, with an internship at Broadway Dance Center and Two Cities productions in NYC. After graduation, her desire to find a stronger connection between dance and music leads her to flamenco.

She moves to Seville (ES) and receives her flamenco education from a variety of renowned teachers, at academies such as Fundación Cristina Heeren and Artes Escenicas Rebollar. In 2014 she receives a scholarship from the Prins Bernhard Cultuurfonds (NL). Over the next years, she builds a life in Spain and her work as a flamenco dancer takes her around the world.

After years in flamenco she reconnects to contemporary dance, using her experience with flamenco to bring musicality and human expression to the center of her work. She takes part in a wide variety of projects, collaborating with contemporary and flamenco dancers, musicians and video artists.

Today, she continues to dance and create in between flamenco and contemporary dance. Since 2022 she collaborates with Intranzyt Cia. (PT) on a regular basis. She is currently finishing Master's degree in Choreography from Codarts and Fontys.

Thank you, reader, for taking an interest in my work.

## MANIFESTO

### Introduction

I tried many forms and methods to define my manifesto. In the end, it was intuitive writing that led me to this collection of intentions and reminders. It started with my personal artistic intentions and grew from there. It is the first time I have articulated and collected all of these values that I gathered over the years.

I decided to say "Audience" instead of "the audience", because it feels more like I'm addressing someone by their name. This helps me to think of the audience as a person, a human being.

The different directions of the text makes movement necessary in order to read it, because the reader must either move their head, or turn the page / screen. That way the manifesto becomes a choreographic act.

The way the text is arranged on the page pleases me. It is a composition of shapes and empty space. For me, it summons poetic images. The lines create a sense of direction.

(See next page for manifesto.)



by Tamar Porcelijn

A creation will always contain more than what any one person perceives.  
A creation will always contain more than what I intended to put in.

The meaning of a creation may change constantly.  
Whatever Audience perceives in a creation is there.

Audience is human, just like me

Audience is free to interpret my work as they see fit

Audience is longing to connect

Audience wants to be moved

Audience loves music

Audience is generous and kind

Audience is similar to me and different from me

Audience does not have to like my work

Audience does not have to understand my work

Audience will get a sense of me through my work

Audience will not always get what they want

Audience will be treated with respect

Audience is invited to connect to the work through their intuition

Audience is invited to let go of rational thinking

Audience is invited to feel

Audience is important

Audience is not a judge or a jury or a critic

Audience is human, just like me

I will trust my intuition  
I will remember that with great power comes great responsibility  
I will always remember that dance and music are very powerful  
I will always remember that dance and music are gifts to be shared  
I will always remember that dance and music are vital for my well-being  
I will give my performers agency and respect  
I will accept and respect the boundaries, limitations and imperfections of those I work with  
I will accept and respect my boundaries, limitations and imperfections  
I will grow and change, just like my opinions, interests and tastes  
I will stay curious  
I will keep learning  
I will not take myself too seriously  
I will take my work seriously  
I will strive for craftsmanship  
I will make my work as personal as possible, in order to make it as universal as possible  
I will look for truth and beauty, even when it's brutal or complicated  
I will take risks  
I will be generous and kind  
I will be honest and sincere in what I express  
I will not have to explain or understand why something pleases me  
I will pose myself through my work and I will not be vain or pretentious about it  
I will work to create something that pleases me  
I will be true to my tastes and my interests  
I will follow the work where it leads me  
I will listen for clues that tell me where the work wants to go

## A MANIFESTO