

20160924 Neubad Luzern, notes by Jasch

the gathering extended: "a proper madhouse"

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states, emotional states

reactions to the others

impulses: to react or not

multiple voices

overlaid in space with

spatial, material, dynamic and sounding presences

naked bodies, clothed bodies of different genders, sizes, ages, intensities

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giving space, taking space

sonic space, geographical space, temporal space, interactional personal space (the sphere around a person)

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naked bodies, naked presence

the phenomenal body vs. the social body, the play is almost exclusively social as a showing of exposure, perhaps a change of state a transformation of self-perception through the naked-ness, in order to create a state of extra-ordinary circumstances?

I perceive skin, body-parts, persons, reflecting on my own body, my physical presence, clothed...

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different approaches to performance:

conceptual: with a representational idea (a day at the pool, swimming along the pool), a political idea (theatre?),

material: sowing, painting, writing, sounding, creating compound objects, images, sculpture,

presence: through actions with contingent materials and situations, with the body, with an attitude, with an intensity

interactions: relating to the other(s), not relating/ignoring, parallel interaction, direct interaction, synchronous-additive-parallel-???, collaborative

temporal: creating time-spans, working on speed, duration, in/tension-arcs, single long actions, multiple short actions,

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inside/outside:

fluctuating attendance (number of performers), creating more or less dense moments, by simple physical presence or absence in the pool-space, around the pool-space

inner: focus on inner processes of my own actions, on my own perception and development of ideas

outer: focus on others their actions, my interaction with others, distraction by others, impulses by others, engagement with others' concepts and ideas (sowing, political conceptual sequence) interfering with other's activity (microphone-coil sound, etc.)

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self-perception, self-observation:

my own attention spans, reaching my limit with the materials, the others, the situation, the long duration, the space and the place, the memories attached to the place

reacting to social cues, to material cues, to action cues

self-conscious when familiar people appear in the audience

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2 relevant quotes from improv literature:

"A highly competitive atmosphere creates artificial tensions, and when competition replaces participation, compulsive action is the result. ... Should competition be mistaken for a teaching pool, the whole meaning of playing and games is distorted. Playing allows a person to respond with his or her 'total organism within a total environment.' Imposed competition makes this harmony impossible, for it destroys the basic nature of playing by occluding the self and by separating player from player. ... Contest and extension, on the other hand, is an organic part of every group activity and gives both tension and release in such a way as to keep the player intact while playing" (Johnstone 2012).

"Certainly anyone familiar with improvisation either as a spectator or participant could not fail to be aware of the fact that free-improvisation is more about power than about freedom. ... For all the talk of dialogue, we witness here in the 'pushing and pulling' of improvisation the dialectic of the negative and the positive freedom, of the collective and the singular, the 'yes' and 'no' of the work played out in full view of the audience. ... what the majority of improvisatory discourses have in common is the assumption of a dialogical model that is played out intersubjectively within the performance. If competitiveness does creep into this performative interaction then it is understood exclusively in terms of social participation and human relations rather than as being a result of the improvisator's relation to the work: an aesthetic relation. One consequence of this within the discussion of freedom and free-improvisation is that it is inevitably framed in terms of either a negativity that strives to establish and maintain a regime of noninterference where mutual respect for the improvisatory space of the other is a first principle, or, conversely, a more risky proposition that recognizes a certain desire for mastery and accepts that issues of power and the freedom to actualize this power aesthetically are an integral part of improvisation" (Peters 2009 pp. 52-53).

Gary Peters (2009). *The Philosophy of Improvisation*. University of Chicago Press, Chicago, IL.

Keith Johnstone (2012). *Impro: Improvisation and the Theatre*. Routledge, London, UK, New York, NY.

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