

Walk & Talk ? ... (or: feeding back, forward and around)
a warm-up during the RAPP Lab#3 in Cologne

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Some thoughts about the concept

Walking together (as a basis, other ways of locomotion are explicitly desired)

...as a practice of communication between the choreographic (dance) body and the musical (sounding) body

...as an oscillation, negotiation, interweaving, resonance of motoric movement, sound movement and word movement

...as an invitation to experience word, sound and movement as artistic presence material

... as a path and a time line, in which the often decoupled supposed poles of practice and reflection feed back into each other in a constant reciprocal relationship: in the simultaneous making and speaking about it.

... as an investigation of the in-between: between the making of practice and its explicit linguization

... as a moment of performative and discursive sense-making: one of the partners practices and speaks about the making, the other perceives and feeds back, through her/his sound-, movement-, and word-material.

The warm-ups take place each day in the morning as a group format (please bring a movement and/or sound miniature as starting material or let it arise ad hoc).

Why "walk & talk"?

Jan: "For me, walking and talking are inexhaustible resources of inspiration and creation.

Every step, every word can become the next dance, the next piece of music.

Everybody can do it, and relate to it (even if a walk is still a crawling, a word still a sound, or a thought, or has become a muttering).

We can talk music, talk dance, and we can talk *about* music, *about* dance, or other things.

Every step can stand for an entire choreography, every word for a whole symphony, and can also stand for itself, without becoming anything else."

Constanze: "As someone who, in the context of an art school, deals with theories and with their gestures of reflection in the form of language and speech, it is a personal concern of mine to make them experienceable as making, as doing, as practices in their own right. When we articulate something, we can do it in different ways: dancing, sounding, talking, writing, breathing, standing or walking. And every sounding, moving, verbal doing - and every doing is always already a mixture of all that - can open perspectives on another doing, 'observe' it, reflect it. By taking up something of the other, making it visible, audible, tangible. How can we think artistic research other than: Art does and scholarship has the (last) word? What happens in a space where different experts pursue their work and 'think' about/with each other?"

Evelyn: "As a cellist I feel the entanglement of doings (sounding, moving, feeling...) and sayings (words, metaphors...) in my body while playing. But what is about the time before the first sound occurs? Is this walking on stage only preparing for the real moment, is it only preparation? How does even this (mostly) soundless moving of my body (getting to the place to sit down and play) effect my playing? Is it already 'the playing' and what function does it have? The other thing that inspired me was a performance of the "Funeral March" by Henry Purcell some month ago. Although I did not walk (and we did not accompany a funeral) the music we played was walking the whole time: my breath walked, my inner pictures were about walking, the tension of my muscles were ready to walk. So I asked myself: How is this inner-bodily walking and moving effecting my playing and how does this together foster my reflection in the moment? How do articulation and reflection occur as a common phenomenon?"