

Notes on Melbourne Research Melbourne 2009

March 27 and April 3 – Led by Phoebe Robinson

Working from the skeleton & “Vacuuming”

Warm up is based on my current obsession with trying to observe ‘one move at a time’ while improvising, and a physical exploration of the skeleton based on BMC and release technique workshops I’ve done. I like moving from the bones because I feel it brings clarity and structure to movement.

Experiment - I want to try out a new score I have developed that involves two or more dancers.

‘Vacuuming’ – one dancer continuously improvises while a second dancer copies movements and sequences them simultaneously. This will usually involve the second dancer going and back and forth in the phrase that is being vacuumed, to consolidate, before catching the next movement from the other dancer.

Because the second dancer - who is focused on repeating, memorizing and sequencing the phrase - misses most of the first dancer’s improvised movement, the movements that get caught or ‘vacuumed’ are completely random.

The Vacuuming score can be used as a ‘chance operation’ for making phrases, but with MRM I want to see if it can be performed as a duet.

April 17 & 24 – Led by Emma Strapps

Impossible Images

May 8 & 15 – Led by Michaela Pegum

Preconceived Pathways

An experiment concerning one’s sensitivity to the micro and macro space around them, and the sensitivity to other bodies inhabiting this space.

An exercise in the shifting spaces of focus, from a focus in the internal space of the mind and body, to the space around the body, to other bodies in the performance space, and out into the audience space.

How can these shifts alter the apprehension of a sense of space for the performer and for the audience?

In what ways do these shifts reveal the varying spaces of the performer, in what ways do they invite and direct an observer into the varying spaces of the performer?

At this point, further instruction will be given...

5. Each pair/trio *performs for the group an uninterrupted, interpretation of the score.*
The *costumed person dances the score as read by the person/s with the drawing or writing in hand.*
If there is anything the mover feels is missing at the end of this, he or she *writes it on the back of the paper* and the *un-costumed person or pair perform this in a path that leaves the space.*

A little Score with which to play!

1. Like a fan opening, the space comes to life with his entrance - *a single curved path.*
With an emphasis on blurring the path before him, he performs *a blurry dance in blurry space,* increasing the space he occupies.
2. He sings *a beautiful untranslatable song.*
3. He begins performing *landscape*, offering the audience, and himself, different angles for observing this same landscape, more or less.
4. He interrupts *landscape* with *2 steps forward, 1 step back*, a metaphor for life.
5. The dance fades to black as he performs *an inconspicuously dazzling dance in a blurry space.*