

What is László?

“László” is the title of the 15 minute long solo, my BA work I have created throughout a half a year mostly behind the walls of La Manufacture. Don’t take me wrong now, somehow I see it as “The main thing” besides many other challenges this school offers that requires investment from oneself, dedication to work, concentration.

The research inside me being occupied with this creation lasted for 6 months (at least). The actual, practical work happened in blocks organized well in the school’s schedule and in extreme time frames (early in the morning, late in the nights, weekends) .

I like to start working in an intuitive way. Following my current interests as a starting point. By going deeper in my interests, researching, I find my material. Getting to a point where I am able to name what I am working on. It is a method where the creation unfolds itself organically , constructing it in the doing.

Even before the working process had started I had the wish for myself to enter a profound research in which I manage to break down myself into pieces till the very basis of my true interests. Then putting myself back together and coming out as a person who is more articulated, defined and refined as its own-self and as an artist. If that was ever separated at all? I wanted to create something that can go beyond the idea of a diploma work. Meaning, to come up with something that is valid as my final school work so as well it is something that I don’t abandon after “the school duty” is done but the process could be continued, the creation can be rethought and reworked , to show it at other platforms. Allowing László, to have an afterlife.

The potential of doing a diploma work is not just to finalize myself in a three years spectrum of the school but it is a chance to find myself on the way stepping out of it , trying to see myself in a broader artistic context, on a starting point (again) in working life - which opens up a whole new chapter of questions besides the ones: what am I? what kind of artist am I? what kind of work do I do? But - who? and what kind of works do I relate to? How? and what kind of pathway do I wish to take? and what is the taste of all of this?

László has a big journey behind himself before I found the form I presented. I have opened up many worlds of my interest and have dove deep in them producing a lot of different material. Most of my material I sacrificed for the outcome of László which is finally an endlessly simple composition. “Sacrificing” is mostly due to the rule of the 15 minutes length but I don’t think of it as if “I have killed my babies” but more as putting aside the unused materials for an other time.

László is a composition that I constructed from two materials - each belonging to two worlds of my interests.

Originally, the two worlds had nothing to share. However, with time the two extremities became the closest relatives. The link is internal which I found after realizing what do the materials mean to me. What seems to be separated is actually one. The duality phenomenon that features our world so much describes the project too. It is the two sides of one problem.

Basically, **what do I do?**

I spin .

For this project, I investigated spinning. All kinds of techniques: mostly a dervish-like continuous spinning and a more open improvisation in which the body is always in spinning motion but the body structure falls out of the upright position going into off-balance and one-leg positions.

Finally, for the piece I had chosen to show the dervish-like, continuous spinning form which became my main interest from the spinning chapter by time.

I start to spin on spot around myself and then let my body into space, spinning, drawing a circular shape on the surface of the stage.



I experiment with varying the tempo of the spinning. During, I move into different body postures, attitudes which I form slowly and steadily. Attempting an illusion where the changes are smooth and unnoticeable by making them small and giving the shapes time to appear from one to the other.

Sustaining the spinning for a longer time demands a high level of technical preparation and concentration from me. I believe this concentration and the risk it contains keeps the observer very attentive. At the same time the continuous spinning allows the viewer to fall into a hypnotic state where they have space to project their imagination on my moving body while staying focused. Me, I fall into an awoken trance which I attempt to share with the observer.

The other material I present is a completely different universe. I experiment with limiting my body into a tiny shape and placing it on one spot to embody a feminine spider-lady like creature whose body appears to be dissociated. I work on a partially improvised choreography in which visually first the arms than the bum seems to move separately from the rest of the body as if they would have their own consciousness... bit like how the octopuses nervous system is spread out on their whole body, allowing them to be remarkably multitasking and multi coordinated species .



I introduce a world that could be more connected to some kind of non-verbal theatre genre. Whereas, the spinning that is internal , the creature is highly performative turning towards the outside. I increase my awareness on all senses towards the outer world taking the input from there . This strengthens my presence that bursts out in an energetic movement and screaming to a specific music (Awott- Indian Lullaby).

For the music of the project I work with two great musicians - Pierre Glorieux (bassoon), Áron Porteleki (supervising, editing work). My imagination, concept collides with their actual artistic and editing work.

To sum-up László deals with the topics of repetition, trance, physicality and the magic of embodying an imaginary world. Filtered with expressivity and a very personal taste since it is meant to be performed alone and the material was find on a longer journey within myself.

The title comes from the fact that sometimes the energy resources of oneself (myself) are lacking it's fuel, still Life is demanding without taking that in notion. Anytime, I am lacking willpower I offer the work-to-be-done to my grandfather László, who died four years ago and was (is still) a person I strongly connect to.

What is the piece about?

Of course this is a question to which the answer is very subjective. Is it easy to talk about what we see? What elements is the performer using? Probably, many associations that the images bring up are in common among the audience. However, the “meaning” is personal to each individual and there is one that belongs to me.

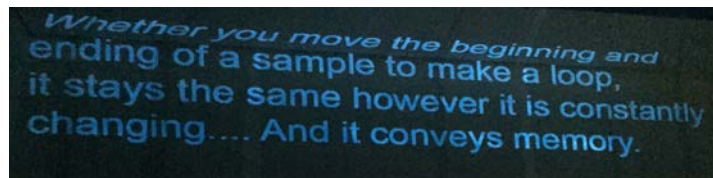
Strange as it may sound, on the one hand I feel as if the piece has born by itself and I just found myself in it, doing it. The piece became a ritual that I do over and over again and each time I do it, I live something, I transform.

Quite at the end of the process (February) I realized what the piece means to me. What does this practice symbolize in my life? I didn't ask for it, the revelation came uninvited as I was sitting under a tree by the lake.

László holds a mirror to my life. In the reflection I see two ways of dealing with the same problem.

Long story short: I am in communication with my *so far known* Other Half since 01.02.2013. More than one year after this day I became his girlfriend and one year after that his fiancé and one year after things got complicated till one year after it was quite broken until it was “officially” broken. Literally, not. As if there would be no end to this story like an endless loop.

The loop is painful.



I thought the way to step out of the loop is to reconnect where the track breaks to restart and continue building our music in a linear line.

The practice of László symbolizes and embodies the ways I am searching, managing and not managing to live with the loop. How do I attempt to silence it in me?

It is interesting that the spinning with its circular motion and the circular shape it draws in space didactically embodies a loop. At the same time it is exactly the spinning that offers me a healthy way to cope with my Life Loop Experience. Anytime, I do “spinning” after a certain time there is a change in my state. The state is quite simple - effortless concentration, but very focused on certain things, followed, traveling attention, no ocean of thoughts (which is a rare experience because I have a too active mind on a regular basis). I guess, the clearing of the mind is caused by the repetitive nature of spinning.

As time goes by the second slight state change arrives which is due to sustaining the activity while the stamina increases higher.

I feel empowered.

This happens often on a Shaolin class. When my physical limits are triggered and it feels unbearable but I don't give up - on the contrary I focus even more - then something clicks: there is a flow, a pleasure in the doing feeling strengthened that leaves the impression as if I could do it forever. I get high.

The third slight step in the state change happens in the stopping. There is an echo of the whole ride in the head. One more turn in the inside. Emptiness. The ground is very stable under the feet. The body feels good, cleansed, it's the moment to catch back the breath.

The whole experience changes when it's watched and it's different each time.

If the practice is overdone with an overworked body that hasn't slept enough and it is 7.00 a.m. in the morning - well, the experience can be quite harsh rather than smoothing... but state changes still happen... in any case.

The spinning is the "spiritual" way. I try to go beyond myself including my problems. In the spinning my personality can dissolve. I sublimate. Connecting to something universal, something endlessly simple. My persona falls into momentum, breathing, blurry vision, sweating, repetition, risk and joins to the well-known magic of the moment which is actually a non-existence. Because the present time is such an abstract thing it is constantly being born and dying simultaneously.

<https://dorotafrik.bandcamp.com/track/never-sublimate>

In my personal story there is a "spiritual"- which is not the right word because it means something else – a way in my life of coping with the loop. It is a way-of-thinking, an attitude towards life. In which the ego, the selfishness, strong desires are almost silent. The self-central narrow vision opens up to broader spectrum, to the other, others, to the world. What takes the space is the trust, in Life. In being good in an honest and direct way. Believing in being good. Letting

go. Loving unconditionally without the wish for the love to be returned. Searching for the truth and fighting for it. If so, trusting that things are leading in the right direction and that things happen how they should happen anyway. Nothing is fatal besides death (common place used with dignity).



The loop was haunting me quite strongly in the last period of the creation.

It was a period of longing and craving towards that *someone*, the belief that there is a possibility soon coming to reconnect fully, heading towards The Life. Together. Hope.

However, it was not the time to do something for this wish. It was a time to wait. Leaving it on a continuous stream by itself. The task was to detach and focus myself somewhere else. Into work. Which I loved to do, I loved to create. It was my temple, my home, my burden. It was the thing I had to focus on full-power in that period of my life and it was the thing (more or less) allowing me to detach from my troubles. Moreover, as I explained before, spinning as a practice has its beneficial effect mentally and physically. No wonder why the whirling of the dervishes is an 800 year old tradition...

Finding ways to detach still leaves space for not being able to cope with the Life Loop, to experience also the dark side of it. It's heavy. The craving, the longing, the desires, the fears, the weight of possession, the frustration. Which phenomenons take over as the sun goes down and before it would rise. It's twisting from the inside wanting me to get rid of my skin, scratch the wall, shout.



This experience is absolutely reflected in the creature called Pók Ica (pók = spider Ica = nickname of the female name "Ilona") in two ways.

1. It was uninvited "just by chance" how I first found the image of Pók Ica. However, giving it a real body, an existence, a way of moving - embodying it was so frustrating, from time to time. Leaving a big back pain and a blocked neck with tense trapezes after doing it too long, too much. With the result that "I haven't found anything" besides the pain and I just spent so much time for "nothing". It also happened that it was the material I have rather worked on late in the evenings, or at night so the birth of the creature is linked to the Shadow.

2. Frustration, insomnia takes away energy but also piles it up so it has to be given out somewhere or else it explodes unexpectedly, more likely unwanted.

In Pók Ica when the music comes it's the moment to release my body dynamically in the rhythm and my voice into the sound. I guess it's a bit like how African dances, tribal dances work - healing and releasing. In the piece at that moment I give out all the accumulated energy from before.

In the discussed period the encounter of the dark was the most visible in the troubles of sleeping. What I found as a relief like in the dancing I mentioned, was discovering running and taking the opportunity to undress myself and jump in very quickly in the freezing lake. Getting a small heart attack and then feeling really, really good on the air like a newborn baby whose blood is on fire from life.

After "finally" inventing Pók Ica and doing it in the piece is not a frustration at all. It's absolutely a pleasure to do. Exciting. A special place to discover, after all that spinning.

On the one hand, Pókica is a symbol of nightlife, dreams, frustration, the heaviness of the living condition. On the other hand it also offers a release of all of this in an instinctive, animalistic way. Beside these it means and symbolizes many other things that I will open up furthermore. This is just examining it from my life aspect.

To make a fuller image of the painting: it was not just my personal life that I was strongly dealing with. On a conscious level I was full of László on full-time, aiming to hibernate my personal life for a while. László, put me in front of plenty of challenges. Trying many variations even on the smallest details, making me bring big decisions that lead me to some "being stuck" moments but somehow never stopping, running me on big working hours.

All of this having its passionate workaholic side and its frustrated craziness. However, this was absolutely bearable. It made me fulfilled to be so much into something, and even if it is not about pleasure and joy, it made me happy. The satisfaction is in the doing itself.

I see an interesting dynamic and relation between the creation and my personal life causing me to find the meaning for myself in what I presented. I guess, it is from one aspect that I have articulated it now and I will find other meanings to articulate as I go further in the digesting.



The Path

At one point in my research period I got stuck on the question: Why?

Why am I doing what I am doing ? Why do I work on exactly on these materials? Why did I open up specifically these worlds? What am I working on at all?

It was bit before mid January.

Actually, what provoked the questioning was the fact that at a certain point (which was quite close) I had to choose between my worlds. How can I choose among them for the presentation? Which will I keep to continue working on? I had a lot of material. Really different material that somehow all shared something in common - an essence, a root, an energy, an attitude on which it was so difficult to put words on.

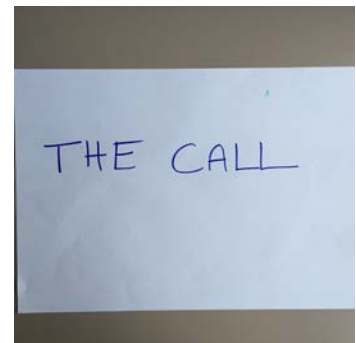
To get over the questioning I had to reflect on myself. More specifically on what is the general method I work with? - What is the trigger to do art? How do I start an artistic work? What leads me to it?

This was on the 13th of January.

What triggers the starting point of this artistic project?

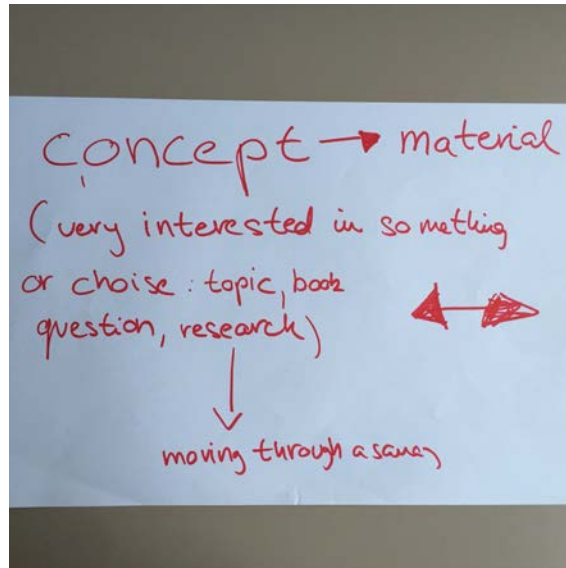
The CALL : In this case the call arrived with entering the school knowing that in the final year I have to make a Diplomawork.

The effect of the call appeared (very gently) at first in the summer before the 3rd academic year has began.



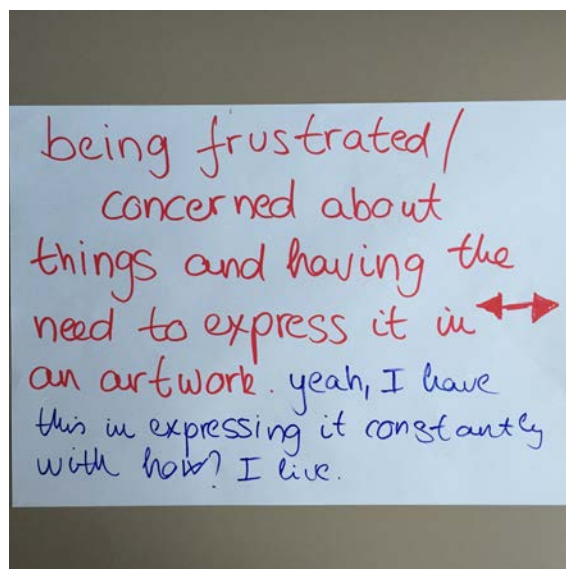
How do people come up with their idea as a reaction to the call?

There are the ones who come up with a concept that can be found in various ways lead by different interest, for example: Making a decision e.g. to put my body in a certain situation to create a certain image and researching my movement possibilities in the situation which will produce my material to apply to my concept. Taking a hypothesis, specific movement research...etc.



There are the ones who are highly concerned about something e.g dark phenomenons of the society like: effects of social media on the society and it's gadgets (IPhone), climate change, immigration waves, the right wing encountering...etc. They feel the need to express their reflection about the thing they are concerned about in a concrete or abstract way or to let out the energy caused by the frustration in an artwork.

I find myself close to this mechanism but I am someone who expresses my reaction to the world (consciously, unconsciously) in my daily life which again, is not separated from my art life.

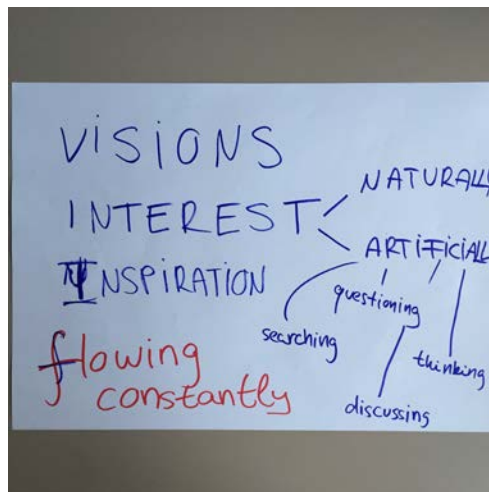


I am someone who reacts at first to the call by receiving visions. I see my visions as a mixture of my reflection to the world and the current influences, events, interests, inspirations, dreams, desires, general ideas.

How did I find my idea, my material for this project?

As I explained some pages before I wanted to dive into myself and find my true interest of that time. I didn't want to have a concept or an idea to work on before entering the creating space (dance studio) .

What I did in advance is to note down the visions I already had and gathered the interests, concerns that came intuitively. From there on I got into a state where my inspirations/interests flow naturally and artificially (by searching for them - seeing, reading, hearing, discussing, questioning). Using them in a systematic -intuitive way.



The two things I remarked for myself before the research period:

1. I want to use my body (that tool is "somehow" always there)
2. Allowing myself not to know what am I working on? As a final outcome, leaving myself a longer research period in this "not knowing" till the end of December (3 months) but accompanying a reflective, systematic follow-up of the research by organizing the information gathered, recording video material, creating playlist of all kinds of videos on youtube and for music on Spotify.

All inspirations gathered on youtube:

https://www.youtube.com/playlist?list=PL-ScV2AhftsRkKwKbAjbvgf-6YT2njpUj&disable_polymer=true

I see myself as a [s]ponge
so I don't have the necessity so far (...) (I am nowhere) to
put a name / topic on what I am doing
I follow the intuition of my interest
↓
whatever that comes from there
is what I am dealing with
what interest me
what streams through me
as the water ~~thru~~ goes through the sponge
2018.09.20.
notes: - archive/organize the recorded material

■ MY MIND IS
AN ENDLESS
TRASHBOOK ■

Main inspirations already in my bag before stepping on The Path

(Idols. Deep Interest. Connection. Influence.)

Marlene Monteiro Freitas

Born in Cape Verde, choreographer and dancer based in Lisbon, dancer and choreographer, an inspiring woman, who I would love to be dancer of or just take a coffee with her or observe her in as she works. Any of those would make me really happy.

What inspires me in her work is the expressivity which is executed on a high physical level. In her pieces the dancers move in a specific movement quality as if the bodies would speak on their own language including the face. The whole body or just small parts of it can appear in constrained, extreme positions holding on to for long duration (like the mouth wide open in “Ivory and Flesh throughout like an hour) that increases the intensity of expression. So as how the costume, make up, body paint, materials (e.g. rubber gloves), and certain tools (object that spans the mouth) transforms the vision of the body by highlighting the different parts, increasing the expressivity, articulating deeper images created on stage. The taste - strange, strong, deep, awkward, physical, suggestive- of all of this what inspires me. The presence of her and her performers have a giant withdrawing effect on me and I simply sympathize with them as a human from the distance.

“any kind of radical body expression interest me because the world is pulling me apart to pieces”

(Adél)



Gyimes

Gyimes is a Hungarian village in Transylvania (former territory of Hungary, since the world wars belonging to Romania).



I didn't have any significant experience with the Hungarian folklore until I was 18 and started BCDA (Budapest Contemporary Dance Academy). There I had twice a week (almost steadily throughout the 3 year program) rhythm and dance classes with Farkas Zoltán "Batyú", who is a highly awarded (Kossuth award) folk-dancer and has performed several times with the world famous folk band, Muzsikás. He is a very charismatic character who is well-known for his liberal way of thinking (in a traditional, conservative context) and a bit provocative, honest behavior. He is an amazing pedagogue who can transmit the gold of folk dance to contemporary dancers in all aspects (taste, technical value, temperament, music, morality) without forcing some behaviors that the "tradition" can bring along within itself.

Personally, I suffered a lot in his classes because it was very difficult for me. At the same time what I was discovering fascinated me deeply. The trigger to get into it was the actual fear of it and the fact that I have fallen in love with the music and the dance.

Here I have to stop for a second.

For me fear and difficulty is a triggering point to get involved with something. Usually, I go in the direction I fear because I want to face it in order to get over it. It is triggering to work on my difficulties because in a way I constantly fail so there is always something to be worked on imperturbably going further that brings progress. If I don't put my goals too high compared to my actual skills then I can find a flow state in the figuring out, on the path reaching towards my goal. It is very pleasing when something difficult comes to an ease at a certain point. Of course I have also many experiences in placing my goals too high where I just suffer on the way without reaching them (maybe reaching something else) and losing self-esteem.

I was not raised in a traditional way at all and I see myself as an explorer in my tradition who started her discovery eight years ago who now knows enough to get a long and continue her journey. Many times I have a foreigner feeling in my country because people keep on asking where do you come from? (because of physical attributes)

I had learn a lot about the Hungarian folklore from Áron (one of the musician I worked with for László). Being the son of the folk violinist László Porteleki (Poros band, Muzsikás) Áron was raised on the milk of folk music (and its surroundings).

He has a lot of knowledge to pass on about : The history of the music and the dance culture - especially about the Hungarian dance house movements in the 80'ies. How to listen to the music? How do the musicians play together? How do they connect? What is the role of each instrument? The history and life in the villages of Transylvania - and the stories about how did revolutionary, young, Hungarian fellows passed the boarder in the socialism to go there to collect and record music. Furthermore, what is the mechanic of the musicians and dancers following each other? Nevertheless, through him I was introduced (not literally) to the famous violinist János Zerkula and his wife Regina hit-cello player from the region Gyimes.

Receiving information from him was a complementary to the classes of Batyu, where I was diving in a physical experience in the pool of the folk tradition.

Also, I started to play for one year the folk violin (on the basis of 6-7 years of classical violin) which gave an other physical insight in the topic.

Furthermore, I went to a Transylvanian folk dance camp in the village Válaszút to deepen my knowledge in the dances of the region, Mezőség. I was staying at a family from the village and the whole experience blew my mind an an essential level.

What drives me high about the Hungarian folk tradition is the strong smell of life and that the dance, especially the music expresses so profoundly the essential of what is Hungarian? to "sírva vigadni"... which is impossible to translate... It is to celebrate fully from pain with a taste of irony, melancholy and pessimism and... maybe liters of pálinka (typical Hungarian strong alcohol made of any fruit). To "sírva vigadni" is an essence that mostly all Hungarians carry within themselves no matter how they were raised, traditionally or not.

The beauty, the sorrow, the rhythm and something strongly rock and roll fascinates me in the music. In the dance it is the virtuosity and the connection to the music, the momentum and the relation between the couples (in couple dances) that gives me the shiver . Moreover, the unstoppable way both (music&dance) can be pursued for hours, nights and days just for the sake of playing music and dancing, bringing people together, celebrating from joy or pain, releasing energy.



As I arrived to Switzerland my relation to my Hungarian identity gained new aspects

First of all, after almost of two years passing by I was still catching myself often (mostly in the first year, though) speaking about and referring back to Hungary and what is “Hungarian” . At a moment, I started to question what am I saying? Is it relevant? The image I paint in people’s mind is really how I see it? Is it that what I see when I am home? Is there “such a thing” that the image transforms by distance and time, being abroad? How does the image looks like from the eyes of different people back home? And in other Hungarians abroad? What is the image like in the eyes of foreigners? These questions strongly occupied my mind at a certain moment. The peek of it was at the end of spring in the second academic year. I even thought it will be a possible theme for my BA project...

Coming to Switzerland, introduced me to a new phenomenon in my life - feeling homesick (time to time). Missing the my love, my friends, the atmosphere, my community, the events & happenings, the land, the atmosphere, the lifestyle, the prices, even my family :) .

Even though, my life back home is mostly played in an urban, underground scenography instead of nourishing myself with alternative and experimental music from Hungary I was rather listening to very rare and authentic traditional music - dancing to it, singing it, crying on it, having fun in my room, on the streets, in the dance studio, wherever and whenever.

Here I get to - Gyimes. In Hungary and Transylvania there are many regions that have their own music, dance, clothes, habits forming all together a Hungarian tradition. From an instinctive drive I built a stronger relation, a profound “like”, to the region Székelyföld, for the village, Gyimes.

<https://www.youtube.com/watch?v=grMvhRUWGug&list=PL-ScV2Ahftsrw7XrWReegYXiUHBmB5WAu&index=2&t=0s>

Why?

As I was listening to the folk music randomly on my computer I found myself being touched the deepest by the music of this region which in particular was mostly streaming out of the violin of János Zerkula and the hitcello of his wife, Regina Falkó. I started to discover more about them by watching videos on youtube, gaining a wider imprint on the region too.

There is a portrait movie about János Zerkula which captures very well the most touching element in my eyes. The relation between János and Regina and their story which is explained by him.



<https://www.youtube.com/watch?v=vawuEn7USg&list=PL-ScV2Ahftsrw7XrWReegYXiUHBmB5WAu&index=3&t=1061s>

Zerkula is the one speaking throughout the whole movie 99% (I don't really think it's only due to the reason it's a portrait about him). He tells the story of their life with a great enthusiasm and tale-telling skill. He plays his violin, he sings, he makes jokes, bit testing the viewer in a respective way. Regina is all along beside him, a bit behind him. Which is the traditional set up of a couple of a man and a woman. The man is the leader, and the woman follows. It's the same structure in the couple dances too which works if the man is a good leader and the woman is a good follower on top of a good connection.

How János and Regina play music together as I perceive it - there is a slight difference in the set up, which I also feel describes more truly their relationship. It is Regina who accompanies (follows) with the rhythm the melodies of János but it is also János who follows Regina creating a common listening to each other in which the energies are equal, each strong individually. This type of listening also applies for the couples dancing, moreover how the musicians and dancers create the tempo together based on the basic "rule" of listening to one to the other.

In my perception I see their relationship, the couple of János and Regina as One, formed of Two different entities - both having its different but equally important role in creating the Whole.

They play music together which makes the relation very unique in my eyes. Even if it is common that women play that instrument Regina is using.

It is unique because Zerkula was a star violinist from his guts. Playing music was their life.

Watching the video you can feel that the presence of Regina is so strong and even though she is silent her eyes speak a lot in depth from the wisdom of thousands years. It's visible that she is a true partner of Zerkula with equal strength balancing him. Accompanying the half-blind violinist is the way to establish the support for herself in him, leading him by following (literally too because he truly had bad vision).

I think what they represent is something that many of us wish for in life - from two parts being one whole. Being able to share all aspects of life from heart, from true interest, complementing each other.

The other reason I think I am pulled close to the character of Zerkula János because he brings back bit through the screen the spirit of my grandfather . They were both born around the same time. What is similar in them is a charismatic and very generous way of being. Having pleasure in telling their stories as they are old because they lived their life full when it had to be lived "full-on" so there is no space in their elderly times of grumpy bitterness as if they would have missed something or hold back on something in their life. People like that have a peaceful, simple, wise, self-giving being as they are old. Thinking back even on the hard times with sweet nostalgia without losing their humor and a quite mischievous existence of their youth.



I fall in love with this couple, the music, the dances, the region. When I was heartbroken I got obsessed for a certain type of genre of folk music called “keserves” (lamentation could be a possible translation) which Zerkula was very famous for. It’s a genre of lyrical folk tradition. They are songs written and played from the sorrow of the soul. The topics variates from funeral, love, solitude, soldier hood, solitude, aging...etc. different reasons to complain about, basically. The lyrics of the songs are very personal. Usually, it is performed in a quite constrained body posture with almost no expression on the face so the expressivity of the lyrics can have an even stronger effect just in themselves but crying is not avoided either. Everybody could (can) have their own “keserves” that they sing when they want likely far from people, alone. Sometimes it’s linked to events (e.g. funeral, just instrumental) or its sang in a social environment like in a pub, drinking wine. The inspiration of the lyrics is always some kind of sorrow and the more deep it is the more metaphorical the text will be - exaggeration, controversy, comparisons, personalization features it. The nature also bewails with the person and they use every possible image the imagination allows to express this. As a paradox the “keserves” is a personal genre but it is very social at the same time because suffering and lamentation is universal so anyone can connect to it. Each individual can relate to it and find itself in the songs... as I do too... (even if I am not sad just because the music is so powerful.)

my dance to keserves: <https://www.youtube.com/watch?v=DfooeFziObw>



I also got moved by the dance musics of Gyimes so following my interest in the summer I studied with some friends (folk dancers) the dances .

I was lucky enough to also encounter the the hit-cello and to start learning it by practicing the rhythms of the dances.

dance: <https://www.youtube.com/watch?v=eDdrDSIvE2o&list=PL-ScV2AhftsoLcgq6xVAKR6asxOsIZaUH&index=2>

hit-cello: https://www.youtube.com/watch?v=r2l9lLi3e_s&list=PL-ScV2AhftsoLcgq6xVAKR6asxOsIZaUH&index=1

My main interest in this world in the research period what is my dance in genre of keserves? And how do I take the rhythm of the dances on the drum set? How do I transform the traditional steps of the dances to my dance? Or how does all my relation to this world manifests in my movement?

Furthermore, there was one more thing that really triggered me from this world - is the “ropogtatás” which is also very connected to my interest towards the drums and to my interest on moving to percussion music (specially focusing on the feet).

Ropogtatás is a condensed rhythmical stamping with the feet, a sort of self expression of the men in the "sebes magyaros" dance (music). In the "sebes magyaros" the couples are going in a circular motion and as the couple arrives in front of the main violinist the man improvises his ropogtatás to do musicians leaning on the shoulder of the woman. Women also insert small "ropogtató" motives during the dance.

https://www.youtube.com/playlist?list=PL-ScV2AhftsoLcgq6xVAKR6asxOslZaUH&disable_polymer=true

I watched many videos but I studied one in particular in which Batyu (my rhythm&dance) teacher is performing "ropogtatás". I learned the moves from the video and then cleaned up the rhythm with Áron (drummer, folk viola player).

video reference (Batyú): <https://www.youtube.com/watch?v=Oeg0Vlqqyp8&index=8&list=PL-ScV2AhftsoLcgq6xVAKR6asxOslZaUH&t=0s>

cleaning the rhythm: <https://www.youtube.com/watch?v=iRJ7AwUuxSQ&list=PL-ScV2AhftsoLcgq6xVAKR6asxOslZaUH&index=3>

My other "mainstreams" that were already there before the start were two things, for each it is hard to put a title on.

1.st I would call it Music. I give a big value to music. Music has one of the strongest influence on my life, it serves my life on many layers. There are more musicians who inspire me in my dancing/work/performing than dancers. I am fascinated to know as much as I can how the different genres of music are built. I have an interest to play on some instruments and make my own music one day (never ditching dance, though!).

For this project, I had the wish to work with music more in depth than "just" dancing to music (which is already a lot) but to work on certain relations to music, creating different musicality. I had the wish also to participate in the creation of the music heard on stage. Even to participate by playing an instrument on stage (drums or hit-cello) or if it is an electronic music then to make it as a live set - in away cooking the music myself (partially).

2.nd I would call it Punk attitude. Examining the world and expressing the reflection in a raw and direct way. In my case with a taste of irony and black humor.

"A guy walks up to me and asks 'What's Punk?'. So I kick over a garbage can and say 'That's punk!'. So he kicks over the garbage can and says 'That's Punk?', and I say 'No that's trendy!' (urban dictionary)

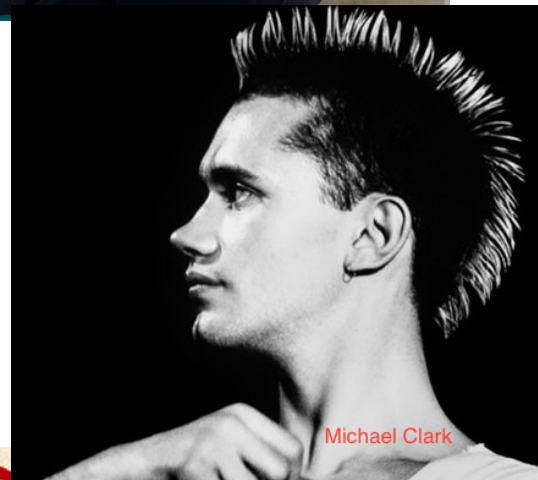
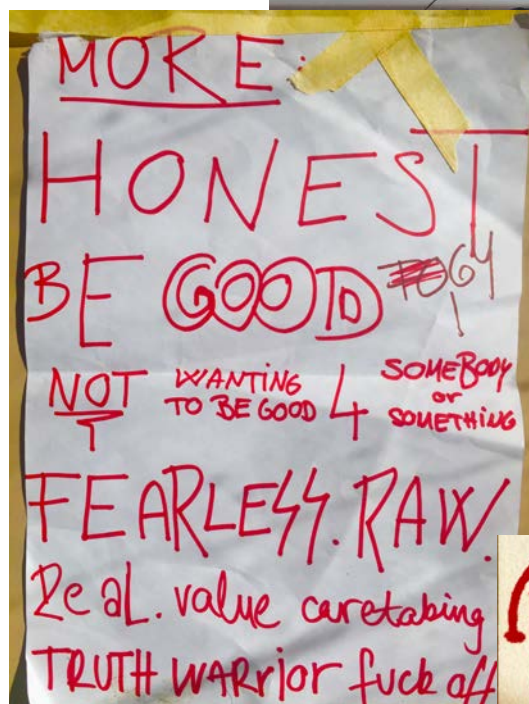
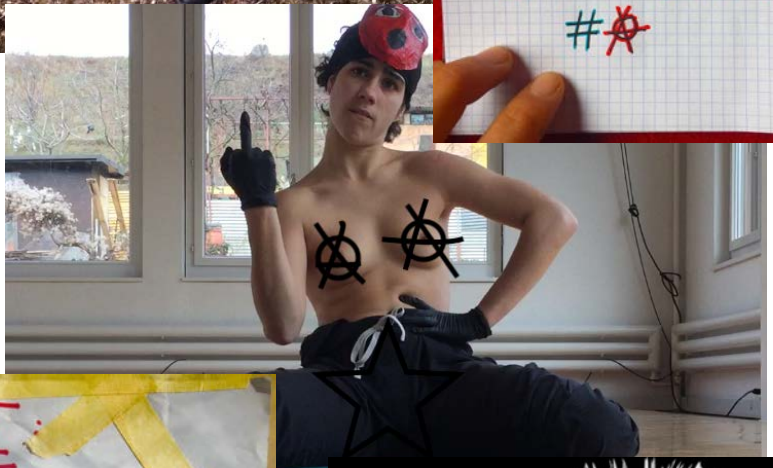
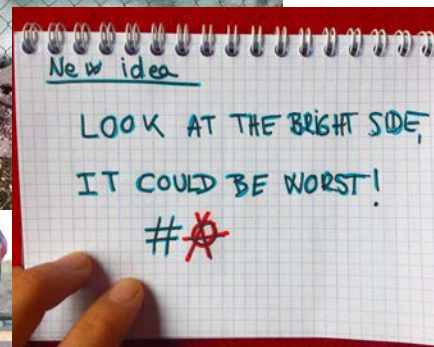
<https://www.youtube.com/watch?v=na7A3-UCCYE>

Here goes a sort of "poem" of mine to get an insight (not meant to be taken seriously, and yes!)

Human is error to nature

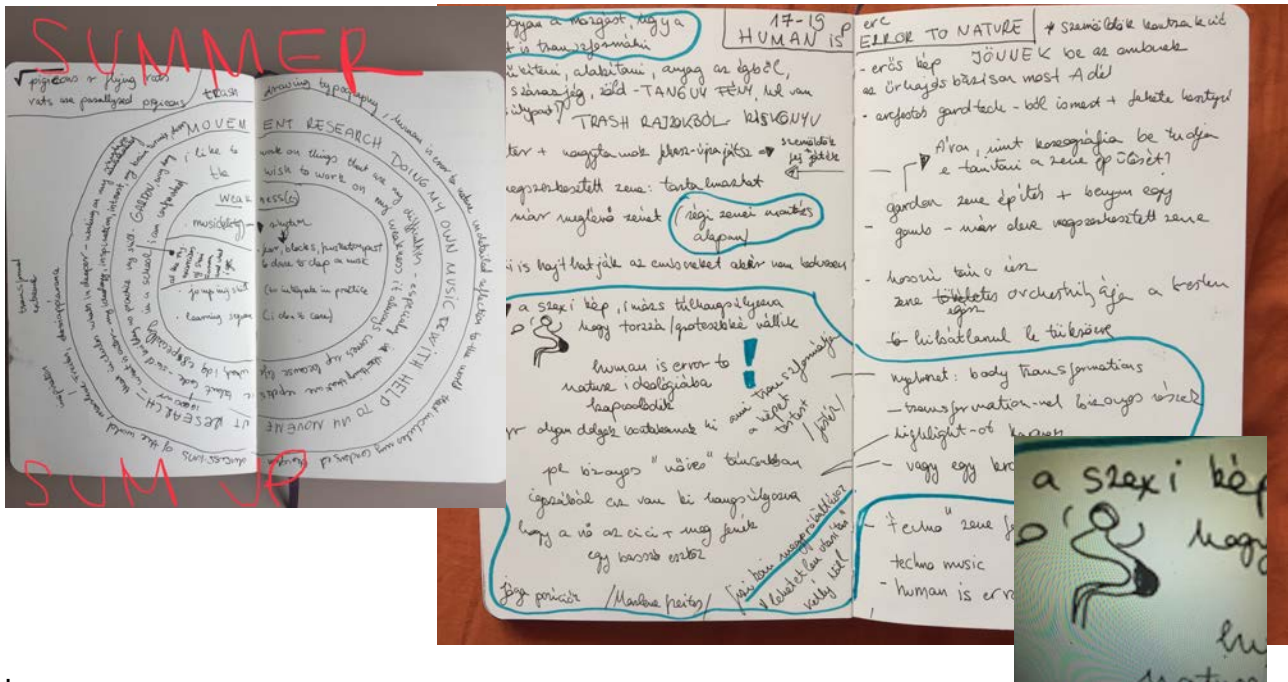
People are a disease to this planet
Humanity is a cancer to the earth

Kill all the plants
The plants do not have a soul
Tear them, burn them
kill them, kill them
Put the animal in the cage
Take the animal out of the cage
Skin it , fry it, eat it
I love chicken McNuggets
Fried chicken wings is my dream
My heaven is KFC
Give my your fish
I am selfish
Jesus is a fish too
Me too
I am a me too woman
I am selfish
I only make selfies
Iphone
Iiiiiii
Lie phone
I burn the forest
To build a new factory
Capitalism is my bible
Give me a 100 bill
I want to be beautiful
I don't give a shit
I put plastic in the water
I am selfish
Give me your fish
I only make selfies
Give me your fish
I don't give a shit



Tracking the path in retrospective

Back in the summer:



In my summer sum up

- visions , ideas, thoughts concerning the BA work -

I found notes about creating a movement language with body transformations. It says: " With transformations certain body parts can get more highlight. The image of what's sexy? Today is an image in which the body of the woman appears in torsion because the emphasis are on the boobs & ass as if a body of a woman would be just a tool for having sex . This phenomenon can easily be tracked in the imagery and dances of present music video clips."

At this time the vision of the project was called "Human is error to nature" which is inspired by the summer punk poem from Montenegro for which the basic idea is a product of a collective improvisation with my companion Dany Petermann, reflecting on the world around us on a sunny day.

Making this discovery in a retrospective view, reading my summer notes recalls the figure of Pók Ica. In which the body is in a quite intense yoga position appearing in torsion. The emphasis on certain body parts variates (hands, face, bum, arms). It shows a feminine character transformed into a creature. It is expressive in away that it also resembles the work of Marlene Freitas to a certain extent to me.

When I found Pók Ica I didn't remember these notes at all so as well when I started to work on spinning I didn't have consciously in my mind that I had had a remarkable experience watching a professional whirling dancer doing a one hour long performance. All these clues, I track back now.

In these summer notes I also write about my desires about making my own music. Playing the drums and the hit-cello and to work on/with musicality in general.

What I want to point out is that some materials I thought I have found by chance, following an intuition actually, have a much longer presence and story in me than that particular moment of stepping on them.

The first time I went in the dance studio 19.09.2018 I followed a methodology I invented on spot.

I placed 7 pieces of A4 sized blank pages on the ground:

1. **inspiration** - to track the inspiration I take that day
2. **movement / image** - the inspiration leads into a session (of improvising). After, I track the movements I did, and the images I produced with my body and within my head (visions)
3. **mind trash / notes** - to list the thoughts, ideas that came during the session and right after
4. **missions** - between my thoughts I have articulated some as missions - activities I have to do - having a reason or not
5. **tools/clothes/equipments/materials** - if in my visions there was anything specific arriving to this title, I listed it here
6. **questions** - no need of explanation
7. **and anyways how are you? what's inside you?** - no need of explanation

1. **inspiration:** Zack Hill - <https://www.youtube.com/watch?v=xdWgFI486FQ>

2. **movement/image:** nodding the head from left to right, leaving the body moving in a different way → research possibility: sustaining the head motion continuously, steady rhythm, what are my possibilities to move differently with my body? also, try transiting different expressions on the face. how long can I sustain moving in dissociation?
extract from first session:

3. **mind trash / notes** : “Trump session” “my mind is like youtube surfing ” “I believe if intensity, intensive strong imaginary expression/ movement interest me → to not to be fake I have to supply it with real experience. Real state. Maybe it is due to duration or difficulty.” “It’s not something where the people can understand the logic choreographically. It’s not chaos either. Perhaps it is so condensed and abstract that it doesn’t leave space for the observer to understand or directly analyze, it’s more a constant association on which they can hold on” (Adél)
4. **missions** :One minute life society - do a one minute video every day, go with bike around the lake, go in the night in the water (lake), build your own mask
5. **tools/clothes/equipments/materials** : mask, drum set
6. **questions:** What can I do as a mover/ performer which is such an intense physicality as the drumming of Zack Hill? African dance? Hungarian folk dance? Could it be pleasurable for the observer? How long can I sustain an action that I find? What movement can be like as a consistent drumming? Why is the drum set so fascinating for me? → “it expresses the fucked up world that is in me and playing it it’s fucking mind blowing “
7. **anyways how are you? what's inside you?** : I didn’t write anything

Lines highlighted in red recalls some of my materials of my research period and of the final work.

musician

INSPIRATION

2018.08.19

1. Zach Hill - lightning bolt
↳ video: Hill hits rans in his attack
⇒ happens 4/4er zone last so tuncchi
sind intensiv zone - on beave as inspired
a fixalalisha

2. Games

movement / image



- nepies → jātēlās
 - ↳ jēgaisā zīmā lēpēsā jēgaisā. kortāstānc
 - sor 2 irāgānā sōmēl. → ēgānā
 - ↳ taposā / sōpētānā - tēlānā / *
 - stānā tēlānā a rēnā ?
 - stānā tēlānā a mēlānā a nēlānā tēlānā - nēlānā tēlānā
K. lēlānā
 - stānā tēlānā i mēlānā - zōlānā nēlānā tēlānā

- Zack hill - misäditik a jig inoq + expression vult + lefale a foild lon
+ srahod!
lateral movement
if i don't

läääää kysyy lehti uudet toivotteet? kirsipöytä?
(ei kai vanha Hannele sopinutkaan?)

Nature 2018, ~~40~~ 01

THE TREES KEEP ME

- Kanisio motiivum → a tärmsieset ngyjogadban ér telmes kap
- ti pikus nyajt/szaj   jil gaggolaisel jondulat
kennet vés csigorta
omak laktia

- I-lyz kuantors lab is anan lab ois miltia dya by kumle
akainle a lab badiya istatistid

- nagy lété! menetek
- mindig egy lété lété
- elrejtett kirobbanás
(nincs nagy lété)

missions

- one minute life society - one minute video every day
- go with bike around the lake
- $\frac{1}{20}$ is da night in da water

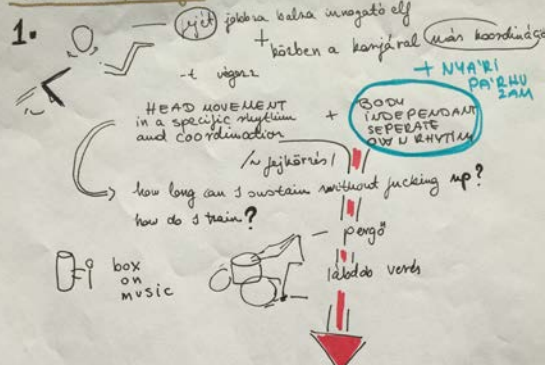
- x mask building
- (how to stretch psoas? and quads?)
- x ☐ carpet impro or/and Dany selfie

2-eh

- 1
- ne macht es mit selbst willkür mangelhaft / performant
am besten intensiver fühlbarkeit? - abschwächen?
in vom element a befriedigbar? nuptance?
- Lsg wert; a doch + waske küngeju + loop stati +
zau jón ki amit eleret (szemanya) befriedigen
- Why is the drumset so fascinating for me?
- ↳ physical
it expresses the intensity of the fucked up world
what is in me
playing it its fucking mindblowing
- x How long can I sustain an action that I find?
- + What is like a rüt - doloab?
- + melyike az a szex mentes amit kinyí lemele!
- miké

movement / image

1.



csak az + s-ét
és kintanbózt
arcki az archizás
az arcon

2018.09.19.

← 0 + nukleokörös → $\frac{1}{2}$ - szimmetria

? how long do I sustain? → 2 nukleokörösök kombinációjában

✓ fűkötészel

dobro zens returns a + archeif. change
fej + leposel zens v. sabod
fej + usalokónis v. sabod
fej + Thomas lass mindfeg
fej + minden / tanc / sita is


mind trash / notes

0. trump session
my mind is like you take surfing
1. if I want to do something physical
/and + learning = I HAVE TO GET STRONGER
BETTER PHYSICAL STATE
SHAPE
- WHERE IS THE DRUM SET ?????

⇒ erst einmal wahren inspiriert sein
 Herrschaft, die ^{inspiriert} nicht keine totalen
^(wie) totalen
^{magisch}
 also reichte, um sich

Nico BERSETH • phum set

tools / clothes / equipments / materials

-  MASK - meaning, symbol
Fetish mask

BUILD MY OWN

- kamera - dokumentati
- every day 1 minute

primary expression / movement
experience

understand the choreography.
~~in dear~~ perhaps it
doesn't leave space
to analyze
in which they can

After this first session I kept this working method to trace my sessions along these points but organized in a less strict way - more fluid and organic. From the blank sheets I changed to The Black Notebook:



This notebook became my bible. One time I lost it and it was “the end of the world” till a certain sense, seriously. I was crying and being out of my mind in the search for it. When I accepted the loss of it and came to a spiritual way of understanding and reasoning for the unlucky event than I found it back on a foggy dawn, in the most impossible place ever.



What became more of a question in the tracing was the planning of each session and organizing my inspirations as more were coming in, and piling up more material.

Besides writing on a daily basis in the black notebook, recording video was my main and most efficient tool to trace my research.

To sum-up in a few sentences how did I work?

I was constantly collecting my inspiration - which streams by a cause and effect mechanism of intuition/interest and searching - mostly on youtube. I spent long hours in the studio if my schedule allowed me so. Three hours frame is the minimum I like to work in (of course less has it's benefits too). From time to time to time I also find myself working outside (Hermitage park, concrete platform in front of my house). I usually, had a starting point, a plan in advance that opened my session. I dived in it and let myself be taken to other directions - again, guiding my way intuitively and consciously. I investigated and traced it. As I found something valuable , interesting in my eyes I revisited it the following session. From then onwards I planned for the sessions which are the things I will revisit, open more, going in them deeper still having time and space to go off of the planned track to find new things. This way I found the materials that I could already put names on after a while. I kept on revisiting the ones that triggered me and leaving the ones behind that didn't interest me truly.

Autumn break

By the autumn break I had the following materials:

Very slow - is a “very, very, very slow” movement research (in which it is really interesting to observe the state&physical change of the doer) inspired by the work of Isako Horikawa (who we worked with for a month in La Manufacture)

Bim bim - a choreography inspired by gabber dance to gabber music

Spinning, Pók Ica, Zach Hill, Gyimes - no need of explanation

Love supreme - movement research to percussion and bass solo from the track Pursuance (John Coltrane - A Love Supreme album)

In the break I showed these materials - that were articulated enough to have a name - to Áron Porteleki for three reasons. I wanted to work with him for the music of the “future” piece so it was obvious to take the opportunity when I was back home (Hungary) to make a showing for him, limited to the school breaks (November, December). I feel comfortable to show him things even if they are in a vulnerable state because I have worked a lot with him already in order to not to have shyness or shame in front of him. I give value and respect to his outside eye because firstly it is very sensitive and reflective but mostly because the trust I built in it since he is following me in my work for five years now makes him my oldest mentor.

It was also an opportunity that I took for myself, to reflect on where I am? A showing to someone is always an occasion where my energies get specially focused and allows me to enter and execute even those materials that are time to time difficult to enter physically or psychologically. It is also a situation where I can have an experience with all my materials at once so it gives a real feeling on what do I have in total, so far? It also makes highlights on the - what works and what does not - and leaves the possibility of questioning - maybe it works a different way? Or it is surely trash can. Showing, is also performing which is always “a something”.

It was a special and an intimate situation to show my very personal work just to one person in a studio, and I liked it very much. It touched both of us.

The only rule was: That I am already doing something when he enters, he sits down wherever, I don't speak all along the showing, just at the end, doing my materials one after the other, changing my music in a quite trash/harsh way (it was not planned, it is just the way I am).

I kept this way of doing “one-audience” showings, applying these rules, from there till the end (to my mentors and Mark Lorimer, Alice Vogt, Jeanne Gummy). It is like inviting someone to my laboratory allowing the one observing not just to see my final formulas but how I execute the full experiment. Searching, failing, switching, digging, finding.

From that very first showing I keep the idea (knowing it's not new but what is?) in my pocket to do “one-audience” performances in such an ambience in the future. Relying on the feedbacks it is a

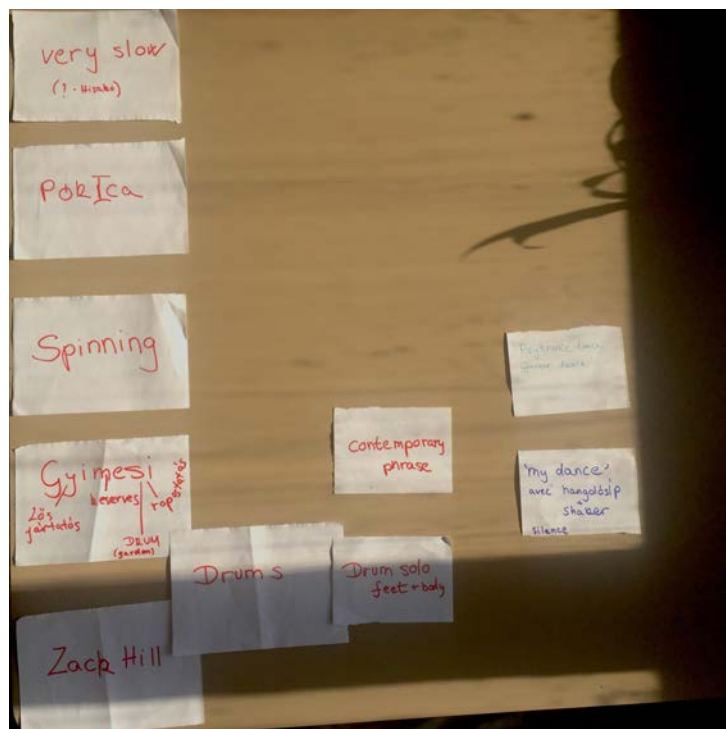
special situation for the audience too, to enter the performers laboratory and to be in such an intimate set up - being alone as an observer, sort of a one-to-one show.

From then on I referred to my working space as a laboratory and to myself as some kind of crazy scientist who experiments on various things till finding the key elements to stir out the perfect elixir. The invitation attitude to my laboratory followed me till the presentation (and as I am writing my memoir still feeling the effect).

December break

By December I was already calling my materials Worlds, five main ones: Very Slow, Pók Ica, Gyimes (counting 3 different materials) Spinning, Zack Hill. The Drums, a continent that belongs to both Gyimes and Zack Hill with it's island Drum Solo Feet (to the Pursuance track). An other island in itself floating in the universe: Contemporary Dance Phrase (it is what the title indicates to punk music). So as well two sinking islands, already fading away: Psytrance Dance -Gabber Dance, My Dance "avec shaker and hangslip" (in this title you sense how my brain operates /disfunction in the three different languages)

It is exactly on the 13th January, when I arrived to the Why? questions discussed in the Path chapter. It was the time to reflect on myself and understand how did I get there where I was? And why to these worlds? To examine the links between them . And to start the last phase of the creation when I choose some and let go of other worlds of mine in order to find and create the final 15 minutes length piece, László.



The role of Áron Porteleki / Gift of Pierre Glorieux/ Story of the Music

From that first showing in autumn Áron had an important role in my process till the final presentation. First of all, he accepted to do the music for a piece I didn't know yet at the time when I made the proposal. Meaning, I didn't have a clear idea about the sound scape either but I wanted to participate in the "giving birth of the music". I could share the basic interests, drives I had with him.

How did we work together ?

In the distance: I sent a loads of video material to him piling up 30G of myself on his hard drive. We did Skype meetings here and there to discuss about the materials in general, and the music references I use - sharing knowledge and music.

When we could meet in live he also helped me to clean up the rhythm in my "ropogtatás" folk stamping feet and in my drumming experiments.

In December I proposed some musical ideas to certain materials , and to some chains of materials to form some kind of structure as an experiment. He collided his ideas in my proposal and we did a first try out, him doing the music live, me improvising through my structured materials. Honestly, it was quite mess and a useful failure leading to good, new decisions, directions.

From December, we were communicating on Google Drive where I was listing him tasks, and versions of shorter and longer music structures.

By mid January the first version of a 15-minute music structure arrived - which was a quite complex, heavy, dark colored beautiful montage of our imagination. Full enough to give me the feeling there is no need for me to be on the stage. It was again a push to dig deeper in finding the structure of the piece and it's music.

Finally, leading by a chain of lucky accidents and searching, experimenting, visioning alone and with Áron finally, the music of the spinning (the main music of the piece) is the record of the bassoon player of Pierre Gloriuex from Geneva.

We did an improvisation together (me spinning, him playing) and we recorded it in a studio in the school.

One of the "chance" "coincidence" element in the story was that day the reason I met Pierre was originally to record music for Pók Ica because I was very lost on the sound scape of that material. Since it was the only time to record music with him we agreed on to record music for the spinning too if we already made space and time for such let's give it a shot.

Later, he did a record based on the improvisation in studio circumstances to improve the quality of the sound.

From heart, I was connected to the original record, and from taste and quality preference I was connected to some parts of the studio record. I visualized and planned a mixture of the two and a bass line supporting it with the beat as the tempo rises in the playing of the bassoon. The mixture and the beats were edited by Áron.

At the end, the role of Áron became more as a musical supervisor of the process, and a mentor. I believe, I danced to the sound of Pierre Glorieux, such a holly sound, and to both of their work, and to all the three of our work. For their work, and to be able to work with them together I am very grateful for. Treasures of the path.

“My imagination colliding with their imagination”



Construction

After that reflection in January it was obvious that I have enough material for a two day long showing, it was far too much.

For a while I was keeping the following materials: Spinning (continuous and open form) , My dance to "keserves" and ropogtatás (from Gyimes world), percussion feet to drum solo of Pursuance - and Pók Ica. (The experiments on the drums were fading away and from Zach Hill only his music remained as a possibility.)

It was obvious to me that this is still too much because each world can be the One Thing that I give birth to, let it live and watch it die in 15 minutes. It was difficult to decide which worlds to let go of.

However, as I looked inside of me the only things I could not release the hands of were the Spinning and Pók Ica.

The folk experiments have a nice connection with the spinning. There is a symbolical connection - in traditional dances the spinning, turning motion is very common.

My progressing spinning skills fed my improvisation to the "keserves" music I was doing an open dance to. Dancing from my soul and spinning moves were often there. The "ropogtatás" (the folk stamping of the feet from Gyimes) was a nice counterbalance to spinning physically and image wise . As in an image it's the contrary because from turning around myself and in space all of a sudden I can be in one spot, jumping and stamping my feet - which by the way stops the dizziness right away. The percussion feet to the drum solo was a nice connection to the "ropogtatás" leading the feet from a traditional material in the world of jazz which is more open for groove letting the rest of the body move freely with it. All in all, these three worlds have in common of the "physical" "dance" "dancer" "physical expression" tags.

"keserves" dance with spinning motives: <https://www.youtube.com/watch?v=xAYIIJnkWI8&list=PL-ScV2AhftsoLcgq6xVAKR6asxOslZaUH&index=8&t=1s>

However, I had a problem with touching the folk world from the very beginning. I had a very strong interest and a deep emotional connection to the fields I was investigating . I find my investigation original because it comes from me but imagining to use the folk material on stage left a bitter taste in my mouth and a lots of questions in my head. I had a problem of placing the authentic music (and some movements) on stage with my own dance. Esthetically and ethically it brings questioning and style wise there is 'something' that I can't fully stand out with. I certainly have some bad experiences with Hungarian contemporary folk dance pieces flushing my mind. At the same time, we didn't find the transformation of the authentic music that would have gained an

other sense or to be inspiring enough, or to be as powerful like the original - or if we did - my dance didn't make any sense anymore. What truly matters to me in this material - I could not find the form to transmit itself, I could not articulate the language to tell it. My research was important to me but at one point I had to decide which way to go on, I could let go of this to continue investigating it at another time. Because, that's it ! I do see ways to get to a level to make something out of this research that I would agree with to place it on stage . It was not this time to express it.

Furthermore, I still see the connection between Gyimes and the Spinning and I feel the support of the research in Gyimes in the final work. First of all, my first bigger movement in the spinning when I am still on one spot and I turn myself with scooping with one of my legs leg, my arms are out on my side and I snap my fingers - that's a turning loop motion with folk attributes invented on folk music. I have other spinning sequences with folk attributes which were not in the final version now but in the future I want to bring them back going more specifically on that stream.

More about the Spinning and Pók Ica

What do they mean to me? What is their story and why could you not let go one of them?

I felt spinning and Pók Ica are my most authentic (not in the cosmos) worlds. I spent most of my time in these universes investigating, researching, digging deeper (and higher). Second of all, I loved to do them the most which is quite a good reason in itself to stick to them. Even if Pók Ica could be painful sometimes, both worlds occupied me on many layers .

Spinning

The first time I touched spinning was in the first weeks of September. During one session I watched a video of one of my inspiring dancing colleagues. She was doing a dance with various ways of turning. One movement chain triggered me to have the desire to learn it. I deconstructed the sequence and practiced the elements . From that turning sequence I found other ways of turning and possible short sequences which I also started to practice and break down to elements that created again new movements. It is addictive. I traced this session .

The following sessions I noticed that turning always comes back in my dance improvisations. I had the wish to spin.

I started to consciously do sessions for spinning.

I had an improvisation where the only rule was to "anyhow but never stop spinning" - one leg, two leg, spine in upright position, spine out of the upright position, on the floor, focusing to turn with the arms, focusing to turn with the legs...and so on.

I really like the type of improvisation tasks that are tools for working on some kind of dance technique skill. By “spinning anyhow just doing it” for longer sessions and regularly for weeks, months radically improved my skills. I enjoyed it because when I started to research it I was not good at all, more to say it was quite difficult for me. As I wrote in one of the chapters - I love to work on difficulties, it as a trigger for me. I had pleasure in doing it also because the nature of spinning easily can create a loop and the doing has an unstoppable effect (in away) because the energy is constantly recycling.

I had a practicing way of working. Meaning, I was trying to bring back movements, longer sequences, loops from my improvisation so they don't stay on the momentary level of an improvisation but they come to a conscious, practical level. The sequences I could bring back I figured out the mechanics of them , repeating them over and over again, sharpening my technique meanwhile and deepening the movements into my knowledge. I called my collection Spinning Vocabulary.

an example: <https://www.youtube.com/watch?v=zKNPESMEIOo>

After a while my improvisation got organized from the inside in two moods: the dervish like continuous way of spinning and to a more open spinning improvisation in which the position of the spine, the trajectory in the space, the ways of spinning (one leg, focusing on leg or arms, off-balance positions, floor) and even the direction of the spinning changes and varies and my moves from the Spinning Vocabulary Collection appear here and there.

It was the dervish like spinning that put me in a sort of a trance state which interested me a lot also because it triggers my physical limits. As it became finalized in me, it became obvious that it would take a big space in my presentation: what interested me was how to build it up in away that the audience also gets in a hypnotic state without loosing me moreover, guiding their trip while keeping up the attention.

Originally, it was not an artistic choice of mine to work on such a thing or to have the choice to share something sacral-like or ceremonial. Still tracking myself back it has it's valid reasons to come to that.

I never thought of the dervishes either but as it was obviously coming up as an association, reference - I watched a documentary about Rumi (Persian poet and famous dervish) and read a bit about dervish whirling to gain more knowledge about what am I linking to. It confirms me.

“Sufi whirling is a form of physically active meditation which originated among Sufis, and which is still practiced by the Sufi Dervishes of the Mevlevi order and other orders. It is a customary meditation practice performed within the Sema, or worship ceremony, through which dervishes aim

to reach the source of all perfection, or kamal. This is sought through abandoning one's nafs, egos or personal desires, by listening to the music, focusing on God, and spinning one's body in repetitive circles, which has been seen as a symbolic imitation of planets in the Solar System orbiting the sun."

"A dervish practices multiple rituals, the primary of which is the dhikr, a remembering of Allah.[2] The dhikr involves recitation of devotional Islamic prayer. This dhikr is coupled with physical exertions of movement, specifically dancing and whirling, in order to reach a state assumed by outsiders to be one of "ecstatic trances".



"A defining feature of whirling is continuous rotation (clockwise or counterclockwise) around a central radical axis while avoiding vertigo. In untrained dancers, this sustained rotation causes dizziness or motion-induced vertigo. Training for whirling targets the inner ear, which is responsible for balance functions in humans. To counteract this effect, whirling dance performers practice various balancing and psychological techniques." (quotas from wikipedia)

It was more interesting to enter the open spinning improvisation right after the continuous form by starting it in a modified state. One of my interests was around the question: How is my body succeeding or not succeeding in executing technically challenging movements on top of that state? Also, on how do I keep sustaining the whole process? And on observing how my body does fall apart till I am breathless.

a cut extract : <https://youtu.be/cPCDTjvnDNQ>

I let go of the open form for the 15 minutes length of László because there was no place for in it to evolve. Trying it to stick it in was forcing it, - making it seem like a short insight to boring contemporary dancing.

Pók Ica

I was listening to a great Lounge Lizards song that starts with a humorous short interview where few but important words can be heard explaining why John Lurie does his music (inspiring).

<https://www.youtube.com/watch?v=xm3rEZiJFIc>

So I was fooling around in the studio to the Voice of Chunk when in my dancing all of a sudden I found myself in the position of the very early version of Pók Ica. In which the bum seems to operate separately from the rest of my body as if it wouldn't belong to me and would have it's own consciousness being an entity itself. I also discovered the spider-like arms. I got really triggered by the images and feelings it produced, I noted them down, drew of them right away.

In the frame of Gregory Stauffer's choreographic tools class I had the opportunity to have 3 sessions with my classmate Elie, where we worked on the topic around the words: human-creature being, transformation, object-like human, humanlike object. In those few occasions beside other investigations I could develop further the idea of my spider-lady like creature. I could find more possibilities in the movement and embodiment of it. It was still really in the egg, though.

To be honest, I spent hours in front of the mirror to figure out how does Pók Ica function. Later on a I found the hands that can also appear as entities with their own consciousness specially if they are painted or in gloves. I was fascinated to search for more visual illusions. I was interested by the character it was forming. What is she like? This feminine spiderlady like creature marked with strong eyebrows and an expressive face. For a while I worked with a mask I built (It was one of my missions to build one) which introduced a second character on top of mine, making the image more complex. To avoid complications I also let go of that.

extract: https://www.youtube.com/watch?v=WLITa_cmLFs

Besides spending quite a chunk of time in front of the mirror what gave the true existence, understanding and embodiment of Pók Ica was: Time. Spending time without the mirror - seeing how does she moves in space? How does she exist? What does she do? - in longer sessions of improvisations .Trying out different versions of the character (different costume and make up), watching BBC videos about female spiders with special skills and videos about tropical dancing spiders. Reading a chapter entitled Grandmother Spider of the book "Men explain things to me" written by the famous feminist writer Rebecca Solnit. Watching partially a documentary about Louise Bourgeois, an amazing artist who had big series of art works on spiders. Specially well-known for her giant spider sculpture series which all symbolized her mother.

<https://www.youtube.com/watch?v=UDtIvZGmHYk&list=PL-ScV2AhftsrKkwKbAjbvgf-6YT2njpUj&index=202&t=41s>

https://www.youtube.com/watch?v=d_yYC5r8xMI&t=48s

All the experiments and resources of spiders, books, videos built in me a quite strong, feminist, rebellious image of Pók Ica.

It was impossible to find the right sound scape for Pók Ica and it took a while to accept it that it works well in silence. To the last one minute of sound - an extract from Indian Lullaby (Awott) - I could really relate, increasing what I want to express. In that I could give out the energies and the sound of the character, Pók Ica forms.

“The spider is a remarkable figure of feminine energy and creativity in the spirit animal kingdom. Spiders are characterized by the skilled weaving of intricate webs and patience in awaiting their prey. By affinity with the spider spirit animal, you may have qualities of high receptivity and creativity. Having the spider as a power animal or totem helps you tune into life’s ebbs and flows and ingeniously weave every step of your destiny.” /By Elena Harris, spiritanimal.info/

I could really link to the action of weaving a web especially during the constructing time. I see it as a similar activity as bringing the piece together, weaving the structure, the links, the details.

“In many cultures, the spider is given credit for its ability to weave intricate webs that are a miracle of organic engineering. If you have the spider as an animal spirit guide, you may have an affinity with acts of creation and the ability to create delicate, intricate things or ideas that are also strong.”

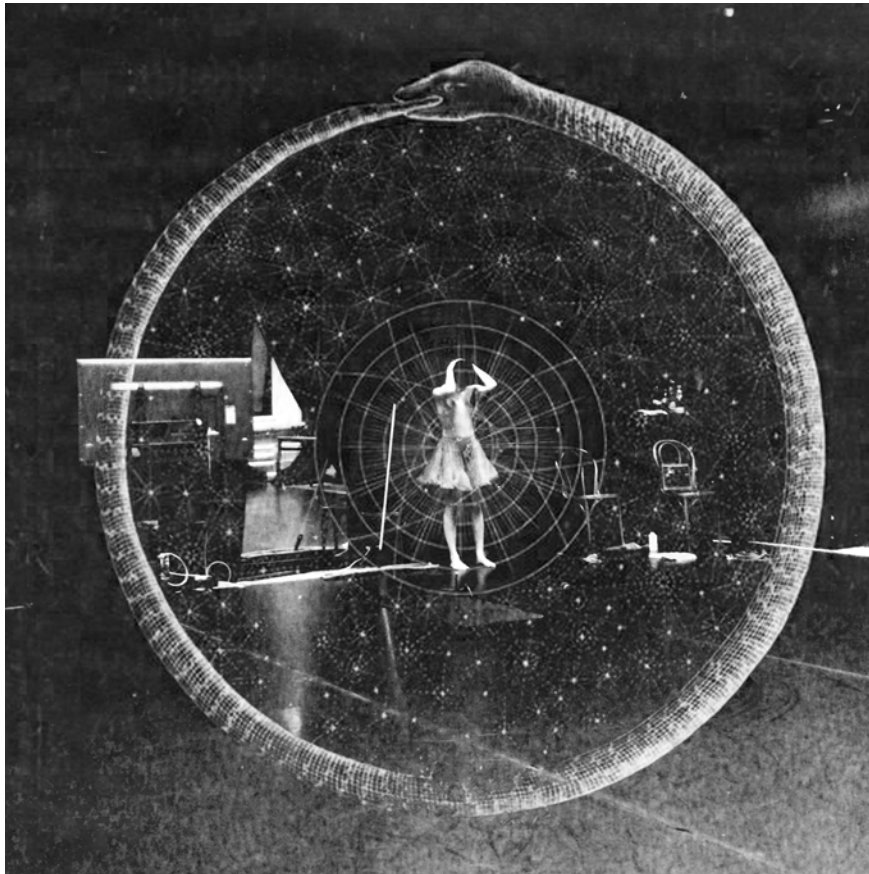
“As the weaver of the web, the spider symbolizes the spirit of creation. In several traditions, she’s the totemic symbol of the Mother, strong feminine energy. In some American Indian tribes, it is considered as the symbol for the creator of the world and by extension is associated with the female creative energy.”



Dramaturgical-wise

I am glad that for the final 15 minute length piece I didn't let go of Pók Ica for the sake of Spinning nor the other way around. I think they are a good complimentary to each other and both are highly essential to form László. That's it! László, cannot be anything else than the Spinning and Pók Ica, exactly in this order and not the other way around!

There is something ancient, geometric, tribal, expressive in both. They are extremities of one to the other which meet in the infinite closing a circle. Meaning-wise as I explain in the "meaning" chapter it makes obvious sense to me to place these materials together. The link is made by me, within me.



I am glad with the elixir I stirred out in my laboratory.

It is not perfect. The transition from the spinning to Pók Ica is unlucky because in the observer it creates a cut even if there is a continuation in me - with the solution I chose I can not transmit that. I knew my solution is not the best but it is was the best solution I could make at that time. I am glad I took this raw way of transiting for the final presentation to show where I am in the finding of the excess from one to the other in honest way at the time of the process. For sure it is the first thing I want to work on whenever I do a 15 minute version of László again.

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