

Christina Klissiouni - the exploration of body landscapes in chaos and inner balance

My main interest in the work is how we find open space for the inner witness inside first, how we contact the other being inside our own source primarily. Sometimes, often I can say, when I witness 2 people being in contact I get the image of two people hiding in each other or in cases of very skillful movers I see the acrobatic, the physicality without true openness. How can we bring the sensitivity of the detail and the small dance expanding our physicality, our boundaries, on all levels, at the same time? How and when do I give permission for contact? I need to know inside me where do I start from especially in chaotic space like the jam. Safety comes with awareness I learn and I teach. So I might start from the source of function, to warm the muscles and to get the drive to move. Or I start from sensing, listening. Sometimes I start from strong emotional impulses, the drive to express and explore and then voice comes as a great partner to move with.

So first I need to read myself, to prepare and cultivate myself for listening, for sensing and feeling. It is important to empty our mind first from all the garbage so that we don't throw this garbage on the other, unconsciously perhaps. I find this process of letting go endless, hard enough and fascinating too, a true journey on its own.

And then who is the other-why is he/she spinning so fast? Is there a true curiosity in reading each other?

Often I meet the excitement that drives us in flying and falling and rolling and yet the most interesting and exciting dances for me have been those where both people drop their expectations in the dance and explore, and accept every step by step and share their kinesthetic and emotional impulses with authenticity and simplicity in continuous flow.

When I teach I use the work with the eyes - the range in focusing- and a lot of pausing/stillness. The eyes connect with the spirit of the heart and it is incredible to see people's faces and resistances soften and welcome communication. I speak about fast rhythms in slow movement and vice versa. I also connect the idea of pressure and release like the work I do in Shiatsu when I press the points in the meridians. It is really the same idea when we dance in contact and move with that as a source. How do we let go of one point of contact to move to another? Do we break the continuity like the chaos and inconsistency of our thoughts in our mind process? Is there awareness when that happens?

And another important element is the way of leaving contact. Do we recognize what happened with the other, the process or is it abrupt and unconscious way of flying away? Which moment and how do I depart, am I connected with the present moment?

I find the issue of fear to be an interesting topic for exploration. We never really go deeper into that in a conference frame and it is understandable. However, we could bring on the table all kinds of fears that appear in the work with contact. The fear of being hurt, the fear of not be accepted, of not be likeable, the fear of being abandoned after a nice dance, the fear of being noticed or unnoticed.....etc It can be a topic for performance or an exploration with a small group. The ground is the safety that the inner witness can offer. We make contact with the ground of acceptance in the present moment, that of inner balance in the constant chaos.