

Sybrig Dokter – CI and Performance - Questions and Meanderings on

To start talking and thinking about the performance of C.I one has to unravel c.i in different components; or rather to start recognising the different components it exists of. Not only the physical ones but also into our different believes of what c.i. is or should be.

If we strongly believe that it should be all inclusive and democratic our idea of what a c.i. performance might be will be different from when we think of it as only belonging to the world of art and 'professional' dance. Do we see it belonging to the world of procenium stages or to alternative/impromptu performing places. Do we actually want to perform for an audience or only practice it together in smaller or larger communities. I imagine there are people who can see possibilities in all of the above options and there will be people who strongly believe in only one option.

When do we judge a performance to be 'great'? It seems for many people the percentage of lifts and dangerous encounters needs to be high. I can see the same in other dance performance where there is a high amount of treating your body as though you have 10 other ones in reserve.

Often people exclaim that performing C.I. is 'so difficult' . One reason is , I believe, that people don't feel that they are the ones that can live on there hands and twirl around their partners body alternately lift their partners in challenging lifts.

Another reason for thinking performing C.I. is 'difficult' or not suitable for performance, is possibly our way of thinking how we should relate to our audiences. Contact demands a lot of attention to what is happening in the moment with our partner; for many of us it is a challenge to then also be aware of what we are projecting for others and being open to being watched.

The absense of a frontal orientation, that you see often in other kinds of dance, can give an audience a feeling of being excluded. People, used to be either smiled at or at least somehow acknowledged with shapes that are directed towards them, may start to feel insecure of their role. Of course this situation mainly occurs at more or less formal theatre settings. Outside performances or site specific performances already invite a different way of looking since there is no specific place for the audience. Which is something an audience seems to like. How often don't they get stuck on one spot where they were supposed to wander.

I would like to explore different ways to perform ; different audience settings; different levels of 'structuredness'; to set aims and evaluate their succes. Exchange ideas about how to get a class in a performance mode, how to be vulnerable and receive feed-back, how to throw yourself into performing and yet retain an analytical mind.

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