
SOLOS WORKSHOPS 2020

An essay by Omer Keinan

Special thanks to the 'Maslool- Professional Dance Program' staff and students.

Introduction

The SOLOS WORKSHOPS is an annual event held by the 'Maslool- Professional Dance Program', a dancer training program in Tel Aviv-Yafo directed by Naomi Perlov, Offir Dagan, and Niv Marinberg. In essence, the workshops are a rite of passage for the students, the final threshold of the year; a sprawling beast of intense encounters and revelations, a cataclysmic catalyst for the student's growth- and the subject of much anxiety. Having participated in the workshops both as a student and a spectator for three of the event's impressive twelve consecutive occurrences, I wish to suggest a paradigm through which the various encounters can be discussed comparatively, and as serving a collective purpose.

Thin Description

Prior to the workshops, the program's students are required to prepare a movement solo. In order to choose which solo to prepare, each student consults with the Maslool's artistic directors. It is then decided whether they are to learn and adapt material from existing repertoire, for which they should seek assistance from an external practitioner; or whether they are to create their own material. Either way, the duration for the solo is to be between a minute and a half, and three minutes. They are encouraged to start preparing the solo about two months in advance; and a month before the workshops they are required to show their progress to the artistic directors and the other students.

During the workshops, each student meets three different mentors for a forty-five-minute masterclass. The mentors come from varied performance backgrounds: professional dancers, choreographers, actors, dramaturges, and rehearsal-directors. In their encounter with the students, the mentors are free to use the allotted time whichever way they would like, with the goal of encouraging progress of both the performer and the performed material.

The workshops are spread over an entire week, with some hundred-and-fifty individual workshops every year. All workshops are open to an audience. Each workshop has one student serving as a producer, and another as a documenter. The producer's roles are various: making sure both the student and mentor arrive on time and are content, collecting viewing-tickets, organizing the sitting arrangement, operating the sound system when required, and keeping time- calling out both a ten-minute and five-minute warning before the workshops ends. The documenter is to record the encounter however they wish; often opting to keep both a written account, subject to their personal writing style and aesthetics, and a video account.

After the workshops, a private symposium is held for the mentors and faculty; during which all students perform their solos, showing their progress over the previous week. Twelve to fifteen solos are selected for the 'SOLOS' production, where they are performed to a paying audience.

I wish to establish a matrix of concepts and terminology, a paradigm to aid in our discussion of the workshops.

Performance as Playing

The act of performance is created in the dynamic relationship of the performer and the performed. It is a state and process of creativity and self-discovery, alive with interplay and conflict. Such state of enabled creativity has been discussed through various literature, from performance technique to psychoanalysis. I will utilize the term 'playing', referring to Donald Winnicott's 'Playing and Reality'¹, as an umbrella-term, encompassing various terminology and theory from the various performative practices; 'flow', 'intimacy', 'meditation', 'clarity', 'focus', 'presence', etc.

Winnicott states a theoretical 'area of playing': "This area of playing is not inner psychic reality. It is outside the individual, but it is not the external world."² It is a space for negotiation between our distinct internal reality, our subjective psyche; and a distinct external reality, the objective world. We gather objects or phenomena from the external reality and gather them into a personal subjective realm, where their meaning and qualities can be played with; and inversely, we project our subjective reality onto the external world, imbuing it with potential dream meaning and feelings. The immense value of this space is, according to Winnicott: "It is in playing and only in playing that the individual child or adult is able to be creative and to use the whole personality, and it is only in being creative that the individual discovers the self."^{3 4}

Winnicott suggests envisioning the intense preoccupation of a young child playing alone with their toys, finding wonder with intense concentration- as a state of *playing*. For example, a child is playing with a broom as if it is a horse, a spontaneous act of creativity and self-expression. The child is projecting their internal imagination, a subjective game of make-believe, onto an external object, an objective reality. In this 'potential space', the subjective horse and objective broom form a paradoxical relationship: mutually dependent, both crucial to the game; and yet their individual meaning is suspended. A superposition of

¹ Winnicott, Donald Woods. *Playing and Reality*. Tavistock, 1971.

² *Ibid.*, p. 69

³ *Ibid.*, p. 72

⁴ Winnicott also discusses this concept as *potential space*: "In order to give a place to playing I postulated a *potential space* between the baby and the mother." "I contrast this potential space (a) with the inner world (which is related to the psychosomatic partnership) and (b) with actual, or external, reality (which has its own dimensions, and which can be studied objectively, and which, however much it may seem to vary according to the state of the individual who is observing it, does in fact remain constant)." "In other words, it is play that is the universal, and that belongs to health: playing facilitates growth and therefore health; playing leads into group relationships; playing can be a form of communication in psychotherapy; and, lastly, psychoanalysis has been developed as a highly specialized form of playing in the service of communication with oneself and others. The natural thing is playing, and the highly sophisticated twentieth-century phenomenon is psychoanalysis." (*Ibid.*, pp. 55-56)

meaning; a horsebroom; what is neither-both a horse and-or a broom. This metamorphosis of meaning is *playing*.⁵

A *playing* relationship between internal self and external world can be visualized as; self↔world; ‘↔’ signifying the paradoxical relationship of the two concepts, their interplay and conflict, as explained above- and the process or state of *playing*. The conceptualization of playing as a third space which allows the communication of two opposing idea, initially viewed as a duality, can be extended to the visualization of all binaries as a spectrum, a negotiation between the two concepts, a complex synthesis of a thesis↔antithesis. For example, Aesthetics can be described as: beautiful↔ugly, sacred↔profane, right↔wrong, success↔failure, etc. Our perception of ourselves as: physical↔psychological, experience↔expression, observer↔observed, joy↔anxiety, etc.

Joseph Campbell in ‘The Hero with a Thousand Faces’⁶ describes the embrace of duality as the reality of being in in classical world-mythology as divinity, or apotheosis. In a footnote on page 118: “The God's head is balanced, serene and still, in the midst of the dynamism of creation and destruction which is symbolized by the rocking arms and the rhythm of the slowly stamping right heel. This means that at the centre all is still. Shiva's right earring is a man's, his left, a woman's; for the God includes and is beyond the pairs of opposites. Shiva's facial expression is neither sorrowful nor joyous, but is the visage of the Unmoved Mover, beyond, yet present within, the world's bliss and pain.” Compare to Deconstruction; which questions the fundamental conception of duality, characteristically binary and hierarchical or fundamental and derivative; in language, meaning-making, morality, and truth; and suggests perceiving reality as irreducibly complex and multiple- beyond affixed duality.⁷

We will utilize many of these spectra to discuss the process of performance, and perhaps the most obvious spectrum is the most meaningful; performer↔performed; it is in this relationship where *playing* takes form of a performance. Much emphasis has been placed on achieving the state of *playing* in a performance; a state or process of creativity and self-discovery is quite possibly what practitioners are aiming for on a daily basis. Yet this state is extremely elusive and precarious, Winnicott noting that: “playing has to be spontaneous, and not compliant or acquiescent”⁸. This is the progenitor of much anxiety for those living a lifestyle which demands repeated journeys into the realm of *playing*, which in its very nature is unretainable, and retention of this state throughout the duration of their practice.

When discussing the workshops: We will see that; as performance is a space for *playing* between the performer and performed- *playing* a state or process of creativity and self-discovery allowed in the negotiation between two concepts; when the performer (the student) and performed (the solo) are in dissonance, collapsing the space for *playing*, the mentors will aim to consolidate their relationship as to

⁵ This process of transformative meaning making can be explored from a Semiotic perspective. For example, the horse and broom become signs in the ‘playing’ of the child, revealing a multiplicity of symbolic and relative. This fluidity of meaning allows space for ‘playing’.

⁶ Campbell, Joseph. *The Hero with a Thousand Faces*. Princeton University Press, 2004.

⁷ Sallis, John. *Deconstruction and Philosophy: The Texts of Jacques Derrida*. University of Chicago Press, 1988.

⁸ (Winnicott 68)

encourage a fuller sense of performance- a sort of "couples therapy".⁹ We will also see that the exploration of various additional spectra, comprising and dictating the nature of the performance relationship, will be utilized for the aim of encouraging a state or process of *playing* for the student.

Anxiety and Playing

Winnicott explains: "Playing is essentially satisfying. This is true even when it leads to a high degree of anxiety. There is a degree of anxiety that is unbearable and this destroys playing."¹⁰ This is further compounded by the anxiety created from the chase after finding *playing* in daily life.

He suggests several forces which endanger *playing*. "Playing involves the body: (i) because of the manipulation of objects; (ii) because certain types of intense interest are associated with certain aspects of bodily excitement"; the association of the bodily excitement with erotic pleasure or arousal; which beyond a certain point will lead to either a climax, a failed climax resulting in confusion and discomfort, or an alternative climax resulting in a displacement of the urge; can endanger *playing* and cause anxiety. Additionally, the act of self-discovery in *playing* can imply for the individual a sense of endangering their perception of self, or their relationship with the world: "playing is inherently exciting and precarious... precariousness that belongs to the interplay in the child's mind of that which is subjective (near-hallucination) and that which is objectively perceived (actual, or shared reality)."

Furthermore, playing is inherently phenomenological; it interacts with a range of conscious and unconscious elements of both the self and the environment- and is affected by them. As such, different individuals have different capacity for playing at different points in their lives: "playing can be said to reach its own saturation point, which refers to the capacity to contain experience." Winnicott suggests the term 'environmental provisions'¹¹ to describe the phenomenological factors which can be shaped to encourage *playing* while keeping anxiety in check, creating trust between one and their environment. Imagine a child set on an open roof with a colourful ball. The child cannot play with the ball as they are in danger of kicking the ball off the roof or falling off it themselves. Setting a railing around the parameter of the roof seemingly limits the space for play, but it in fact allows any play at all. We are often supplied 'environmental provisions' from an external source, creating a relationship of trust, from which we adapt our own strategies. Ever still, enabling a *safe space* does not ensure playing.

When discussing the workshops: We will see the impact of anxiety on the performance, collapsing the space for *playing*. The mentors will suggest tools to alleviate this anxiety or enable a *safe space* to explore it, which the students are invited to utilize.

⁹ Much like in psychotherapy, where playing serves a therapeutic purpose; the therapist playing with the patient and encouraging the patient to explore playing themselves.

¹⁰ *Ibid.*, pp. 69-70

¹¹ *Ibid.*, pp. 95-96

Technique of Playing

Various tools have been concocted to summon *playing* in the world of performing arts. *Playing* in this context is often described a state of clarity, awareness, and availability towards your own experience and towards your environment. The state implies an ability for performative expression, in relation to an audience. The general approach stems from the belief that creative energy is inherent to all of us, but that energy is being blocked or censored by the environment and by forces within the artists. Thus, creativity is postulated as an impulsive and reactive state, set to overcome or undo the conscious process of habits, patterns and logic; by quieting the “cerebral” mind, a saboteur or censor, we can access more layers of consciousness, and creativity. Perhaps that is why we often hear statements such as “don’t think”, “let go” and “just go for it” in a studio setting.¹²

Exercises aimed at achieving this state of *playing* share a generally similar structure. The exercise will take place in a studio setting, providing a *safespace*. We start with some form of “cleansing” of any negative charge carried from everyday life, a recalibration. Then, we focus intensely on a specific *task* or group of *tasks*, aiming to suspend or negotiate any conscious or unconscious barriers by giving the mind and body other content to deal with.¹³ Finally, the dam of creativity lets as we discover and experience new content in ourselves and in relationship with our environment, and express it in negotiation with some collective aesthetic. Challenge and repetition are also commonly found in such practice; both again with the intention of undoing some grasp the self and society have over the inherent creative force- by demanding greater focus from the participant on the specific *task*, perhaps this supposed grasp can be exhausted.

This is a *différance*¹⁴, alleviation, postponement, transference, suspension of responsibility from the ‘self’; as it can feel immensely difficult to generate any form of experience or expression without a clear context. Therefore, the *tasks* serve as a ‘catalyst’ for creativity and create space for *playing*. The *catalyst* ignites a spark in our creative process, which sheds light on new possibilities for exploration, expression and experience. For example, while “riding” the music, the music serving as *catalyst* for the movement. While mirroring or reacting to the movement of another participant, we create a mutual relationship where the role of *catalyst* is fluid. During some somatic practices, we focus on expanding the experiences of our physical body, however speculative they may be, and as such the soma becomes its own *catalyst*- feeding further exploration. During long form improv, the initial impulse serves as a *catalyst*.

When discussing the workshops: We will see a general encounter-structure of creating a *safe space*; first a recalibration taking form of a discourse on the performance or on the *dissonance*, a collapse of *playing*, in the performance; then an invitation to play with a *task* or sequence of *tasks*, for the entire solo or for

¹² “Nevertheless, every failure to cope with a life situation must be laid, in the end, to a restriction of consciousness.” (Campbell 111)

¹³ Like the practice of ‘free association’ in psychology; by focusing on the task of speaking the content of the conscious in a stream, the patient along with the therapist can notice the censorship and content of the unconscious process.

¹⁴ (Sallis)

specific moments within the material- the *tasks* serving both as a *catalyst* for new exploration and as a tool to defer responsibility or focus from the *self*; and finally achieving *playing* to some extent.

Performance as Score

Creating and rehearsing a set role is another "beast" all-together from achieving *playing* through performative exercises- which we can tame by adjusting our existing toolset. I choose here to refer to Jerzy Grotowski's 'Towards a Poor Theatre'¹⁵, which discusses the creation and practice of a role in the terms of a 'score'. The *score* of a performance sets the performer-performed relation linearly in time, using various techniques and tools; it encompasses the partiture of the performed material, be it movement or text or a combination of both or otherwise; a process occurring consciously and unconsciously, serendipitously organic and actively constructed- a paradigm which is applicable in some form to all performative practice (for the purpose of our discussion, dance and theatre alike).

The performer first confronts their 'role', in our case the choreographed solo, the performed material; and then construct a *score*. While the 'role' can initially drive the performance, evoking associations and action organically, it's strength as a 'catalyst' will be eroded after many repetitions. "To avoid this the actor, like the musician, needs a score. The musician's score consists of notes. Theatre is an encounter. The actor's score consists of the elements of human contact: "give and take". Take other people, confront them with oneself, one's own experiences and thoughts, and give a reply... The process is repeated, but always hic et nunc: that is to say it is never quite the same."¹⁶

By constructing a *score*, the performer prepares a personal and specific playground to play in. They structure their performance of the 'role' by "seeking a sort of purity (the elimination of the superfluous) as well as the signs necessary to expression."¹⁷ Grotowski stresses that committing to the structured *score* is crucial in allowing space for spontaneity and *playing*: "During a performance no real spontaneity is possible without a score. It would only be an imitation of spontaneity since you would destroy your spontaneity by chaos."¹⁸ He gives the example of greeting your neighbor "good morning" every day- which would be the *score* of your interaction. Every day, the neighbor greets you with a slightly different intonation, maybe depending on their mood. You react to these slight changes, and they perhaps react to changes in your intonation, or appearance for example. In that moment, you form a vocal harmony that is specific to the moment and enriched by accumulated previous repetitions of the set structure, a fixed pattern or event.

Grotowski uses the term 'contact' to describe this harmony, or a state of *playing* relative to the *score*: "Contact is one of the most essential things... Now I am in contact with you, I see which of you is against me. I see one person who is indifferent, another who listens with some interest and someone who smiles.

¹⁵ Grotowski, Jerzy. *Towards a Poor Theatre*. Odin Teatrets Forlag, 1968.

¹⁶ *Ibid.*, p. 212. Also: "It must not be said that the role is a pretext for the actor, nor the actor a pretext for the role. It is an instrument for making a cross-section of oneself, analyzing oneself and thereby re-establishing contact with others."

¹⁷ *Ibid.*, p.213

¹⁸ *Ibid.*, p.234

All this changes my actions; it is contact, and it forces me to change my way of acting.”¹⁹ That is, the performer is aware of, and available to, their own experience within the *score*, in *contact* with their experience with the *score* and in *contact* with their performance partners, be it the stage environment or another performer- to the phenomenological occurrence of the present moment.

When discussing the workshops: We will see the mentors treat the solo through the performer’s *score*, encouraging the students to be in *contact* with their own exploration, experience and expression of the *score*, or other elements serving as *catalysts* to reinvigorate the *score*. The terminology *performer-performed-performance-playing* will be used interchangeably with *performer-score-performance-contact*.

Identity of a Score

All the elements of the *score*, the whole of the actualized events and their dramatic subtext, form its ‘identity’- that is the performance of an *identity*. In the workshops, this concept was discussed using the terminology ‘character’ or ‘narrative’. I feel that this terminology holds a classical connotation; indicative of classical theatre and the theatre of Realism, where the performed *identity* is often singular and consistent throughout the performance- creating the impression of an *identity* that is a character undergoing a journey that is the narrative. The performer often uncovers their role in a play, or assumes it by emulating another performer, and then consciously construct a *score* that allows repeated presentation of an *identity*.

Inversely, in contemporary philosophy, the performance of *identity* is fluid. As such, in contemporary performance our approach shifts towards multiplicity of performed *identity* “states”, the meaning of each state is differential to the others and their collective meaning is accumulative- creating an impression of an *identity* that is a concept being deconstructed. The performers often create their role collaboratively, and in that process unconsciously construct a *score* which allows repeated explorations of an *identity*. This type of score is distinctly unique.

When discussing the workshops: We will see both the classical and contemporary approaches to *score* as *identity*, and the negotiation between them. While I assume the student’s process in preparing their solo was similar to the construction of an unconscious-contemporary score, the mentors will often invite the students to verbalize their *score* or its *identity*- making the *score* conscious so that the students and mentor can discuss and play with it. I will use the term *identity* to describe the quality of the *score*, the quality of a moment within the *score*, or the quality of a specific performance of the *score*.

Score as Playing

I wish to examine the *score* as a tool for enabling a process or state of *playing* within a performance along several spectra: psycho↔physical, micro↔macro, and finally success↔failure and sacred↔profane.

From the early twentieth century, a performative action has been viewed as a psycho-physical action. That is, on a psycho↔physical spectrum; the psyche and the soma are in constant dialogue. The

¹⁹ *Ibid.*, p.226

psyche, charged with images and concepts, implores the soma to react, which feeds the psyche with content and implores it to react in turn; both mutually shaping the experience expression the performative action. Therefore, the performer will construct a *score* of psychological and physical structures or processes; or “charge” the *score* with both ‘psychological charges’ and ‘physical charges’; that in their interplay and conflict create space for *playing*.

The *score* is divided into 'beats', each molding the psycho-physical action linearly in time.²⁰ A *beat* can be conceptualized as a *task* or *catalyst*, or as a specific action or event. A *beat* shapes the score on a micro↔macro spectrum; micro detail of minute second-to-second events, such that dictates the tonal fluctuations of a text, and macro signs of broad durational events, such that informs an improvisation-the micro detail shaped according to macro events, which are shaped by the micro detail, and so on.²¹

One way a psycho-physical *beat* is formed is a ‘Magic If’, and the colloquial ‘what if’ and ‘as if’- suggesting *catalysts* which incites a psycho-physical reaction. For example: “As if what is happening to the character is happening to you”; “What if your body, or the air, was made of thick honey”. These *catalysts* are technique specific, generally taking form of an invitation to visualize either a fantastical somatic event, in the body of the performer, or an environment or situation external to the performer. This practice is often beneficial in inviting new interpretations and associations for elements in an established *score* but carries with it the precariousness of replacing a *beat* entirely.

When discussing the workshops: We will see the *score* excavated for its psychological and physical structures, at times examined as *beats* of the *score*. We will see the mentors utilizing *catalysts*; different *tasks*, or images taking the form of a *Magic If*; with the aim of reinvigorating the *score* as a whole and specific *beats* within it.

Throughout the workshop-encounters, we see that the performance of a *score* is endangered by the pressure of success. If failure becomes intolerable, be it because of the maturity or experience-level of the performers, or otherwise, *playing* becomes impossible; the success↔failure spectrum collapses-failure becomes intolerable which leads to anxiety, thus collapsing the space of *playing*. In that case, the *score* is formed as a rigid, a cadaver, an apparatus for recreating previous success- giving the impression of being mechanical and not present.

Imagine this process as constructing a wonderful playground. The construction is playful and satisfying, as you look around for scraps of material, and imagine novel and exciting toys to shape. You return the following day feeling dulled. You won’t want to damage the toys you worked so hard to build, and there is no more scraps for new adventures. You feel tired from the difficult construction and are worried you might trip over some forgotten toy and scrap your knees. Even more severe would be to have an adult with you, with a construction plan for the playground and a manual for each toy. Now there is only one way to play, the right way. The playground becomes sacred, immobile, while the games themselves are

²⁰ Cohen, Lola. *The Method Acting Exercises Handbook*. New York: Routledge, 2017. “Interpreting and breaking down the script and finding the changes or beats and the transitional moments is essential... By becoming more responsive and sensorially aware, the director is better able to digest the given circumstances, surmise subtext and beats where dramatic shifts in energy, pacing, or tempo occur, and use it to move the story along.”

²¹ “ When playing the role, the score is no longer one of details but of signs.” (Grotowski 234)

in fact profane, malleable. When either the performer or the performed are viewed as sacred, they become intractable; the sacred↔profane spectrum collapses- profanity becomes intolerable which leads to anxiety, thus collapsing the space of *playing*.

When discussing the workshops: We will see performer (the student) struggle finding *playing* with the performed (the solo, the material) that have become sacred, or perhaps see the students finding themselves sacred- afraid of failure. In different terminology, we will see the students struggle to find *contact* within compromised *scores* that have become rigid due to their sanctity, set in the past, their *identity* a husk. We will see the mentors tasked with mapping these *scores*, revealing their profanity, liberating them from their chains, and excavating the *playing*.

Practice

Here we utilize the paradigm established above to examine the event, the SOLOS WORKSHOPS. We will examine fifteen workshop-encounters comparatively to learn about the diverse ways in which the mentors dealt with a dramatic tear, a dissonance, between the individual's sense of self, the performer, and the material that they are performing, the performed; and the anxiety this dissonance generates. The fifteen practical examples are divided into generalized categories, indicating an initial step towards a broader structural analysis.

Macro to Micro: Discourse

A comparison of the following workshops suggests a macro-to-micro approach: primarily excavating the score on a macro level, by explicitly or otherwise exposing the performance situation through discourse; and occasionally shifting to a micro perspective of the score, so that a study case can be experimented on.

Michael Getman mentored Mika Sheinfeld on Mats Ek material. 09.07.2020

Michael points-out a dissonance by stating Mika is not "involved in the moment". He then eloquently explains that the performer and the performed are two partners in a discourse; perhaps two close friends having a heart-to-heart- the audience invited to eavesdrop. For the audience to stay enamoured by the conversation, it must be riveting to both friends. The dissonance occurs as dissociation would in a daily conversation, when the mind drifts outside the reality of the situation, the observer dissociated from the observed, sparking paranoia and anxiety. "You can always get to know the material better", Michael states, encouraging the performed to be viewed as profane, malleable and accessible, allowing ongoing discourse.

Michael explains that conversation will inevitably shift from one topic, or theme, to another: at times creating argumentative conflict, at times nostalgic joy. He states these themes as dualities, noting the Mats Ek is often interested in the themes of ugly↔beautiful, heavy↔light, life↔death. The dramaturgy of the choreography dictates the topics of the conversation; the choreography being a set of concepts that were shaped into a performance using various tools. It is then the performer's task of making the conversation interesting and exciting for themselves. "The performer is the richest aspect of the performance", he states. In essence, a process of constructing a 'score'- in which the performer

accumulates knowledge on the psycho-physical actions and their context to allow 'playing'. By becoming fluent in discourse, we reveal more opportunities for 'contact', making the performance intimate, intense and inviting.

They focus on a micro example, the first movement phrase: the dancer rushing in with long strides, their back arches and arms extended. Michael encourages Mika on in the process of exploring her relationship with the material, asking: "what is your fantasy there? What is it that you want to reveal?" Mika takes a moment to wonder, Michael urging her not to dwell as the attempt is more valuable than any definitive answer. In the initial run of the solo, this moment seemed highly stylized and dramatized, beautiful and light. Now, she decides to emphasize the weight of her feet. He encourages her to stay involved with her experience, later asking her to verbalize it. In her attempt, an exciting conflict becomes alive- the feet are heavy while the upper body is light. This creates a peculiar and awkward gate, beautiful and precise yet ugly and deviant, dramatic but not dramatized. In a moment of 'contact' and 'playing', a world of associations is created- the ugly duckling of Mats Ek's 'Swan Lake' manifests.

Ilaya Shalit mentored Adam Ishay Eldar on Yasmeen Godder material. 10.07.2020

Ilaya points out some dissonance by stating; "you are not completely in it; it feels like sometimes". She asks "what does the solo remind you of", inquiring about Adam's relation to the performed material; to which he replies, saying he is reminded of some drunk bastard passed out in an abandoned parking lot.

They start the exploration from a moment Ilaya deems the "key" to the material- the performer standing in place, shaking and spasming, with their hands pressed to their mouth as though praying. She explains how shaking can be viewed as the origin of all movement, a deep impulse. Shaking is also associated with many emotions; a wide spectrum between joy and anxiety including fear, anger and so on. Ilaya invites Adam and the audience to stand in place and shake for a minute; noting afterwards how difficult it is to actively maintain a shake in one place, and so the source of shake travels and shifts. Adam recalls shaking his foot to help him fall asleep, his family in the audience sharing that they have the same habit. This exploration of a micro-example opens space for 'contact'; while in the first run, Adam's interpretation was singular, now he shifts freely and spontaneously between multiple interpretations of this shaking 'beat'.

Ilaya gives her perspective on the realm of 'playing'. The performer is not dependent on the performed material, it is their own. While the performer can set their relationship to the material, they can also create space for it to manifest in the moment. By staying aware and available to our experience, a balance of active and passive introspection, a dialogue is allowed between the observed experience and our observation of it. In that space, we create opportunities for 'contact', revealing the relation between our experience within 'score' and the 'score' itself, so that we "drink -up" and react to the opportunities for 'playing'. She encourages accepting the spectra of success↔failure and known↔unknown within that contact. "What is most interesting is how you face the conflict the material presents, not your success over it." "If you fall and are distraught, let that be a part of the experience- it is simply the reality of the situation and it is what you have to work with." She encourages Adam to accept the exhaustion from the difficult movement material, to 'reclaim' it; "how can we find places to rest while moving?"

Throughout the encounter, an emphasis is placed on the discourse rather than repeated physical attempt. This seems to be with the intention of keeping the impulses 'fresh'. Adam's knowledge of the physical material and the world it inhabits, is profound enough so that new serendipitous interpretations can be found spontaneously, and do not necessarily need to be practiced and accumulated or searched for.

During two final runs, it is incredibly exciting to witness Adam's experience and expression within the material. He has given himself an allowance to play, and as such can find 'contact' within the 'score'. At times, it seems the 'score' is compromised by the flurry of new interpretations, causing the performance to lose some of its strength. Yet, these moments of "deviation" are strikingly magical, as they are negotiated and embraced as a legitimate action, quickly and without hesitation, resulting in more opportunities rather than anxiety.

Amir Kliger mentored Noa Gronich on Yasmeen Godder material. 11.07.2020

Amir notes: "I know this might sound weird, but I have an issue with your earrings- they are too beautiful". He points-out a dissonance, saying "you aren't allowing us to think bad things about you- so the solo doesn't stand a chance"; indicating that the performer is censoring themselves during the performance, perhaps feeling the danger of exposing their 'self'. During the construction of their 'score, the performer might've opted to create a sense of "correct" safety- collapsing the spectra of right↔wrong and allowed↔forbidden.²²

Amir invites Noa to play. Attempting to alleviate some weight from the performed, he states: "you know you are a good dancer, right?" To which she jokingly replies: "I try". Attempting to alleviate some weight from the performer, he states: "you have an opinion on the material, an opinion on this 'character', and an opinion on yourself- and they are all to established, tidy and secure". He therefore invites her to "do something weird, something embarrassing". She goes for it, clearly surprising herself, and us along with her. Here the performer is made profane, undoing the sanctity that might hinder *playing*.

Amir encourages Noa to find spontaneity within the score. He notes: "I don't feel there is a sense of surprise when you are performing". She responds, "I know the material too well, so it is difficult for me to surprise myself". Her playground is too "safe", the unknown excavated out of existence. He invites Noa to ask herself "what are you doing here, and why?" Here, finding the multiplicity of possibilities in 'playing' between the performer and performed is encouraged.

Amir explains that it is not the 'score' that changes radically, but rather her experience within it. "Allow the material to invite discovery of things you didn't know about yourself- to change something within you; allow the psycho-physical action to reveal who you are- to remind you of what you already know about yourself."

²² During the run of the solo, moments of 'mistake' seem to create anxiety, as the score does not allow space to accommodate deviations.

In the final run, we are treated to an impressive range of expression and experience; as Noa shifts fluently between various psycho-physical states, seizing the opportunity each presents.²³ A moment of magic occurs when a “mistake” or deviation made, and is embraced as a legitimate action by the performer; so quickly that there is not time to judge it, or comment on it.

Macro to Micro: Games

A comparison of the following workshops suggests a macro-to-micro approach: excavating the score on a macro level, by explicitly or otherwise suggesting a specific task or game to focus on, as to “over-ride” elements of the set score, micro beats, and establish new contact.

Oded Graf mentored Naor Walker on Lotem Regev material. 06.07.2020

Oded generously invites Naor to share his experience within the material. Naor states he feels the soft quality of the material is inorganic to his body, which he deems tense and masculine. Additionally, he shares that the temporality of the *score*, dictated by the soundscape accompanying the choreography, is challenging.

Throughout the encounter, Oded offers clear instruction for games; using the terminology ‘task’, ‘game’, ‘play’ and ‘playground’ to suggest an intention of finding *contact* or *playing*. Each game serves as a *catalyst*, reinvigorating the *score*. He creates an environment of trust, a *safe space*, by making sure Naor is comfortable with the games, and maintaining a dialogue intent on mutual understanding. This encourages Naor to verbally share his experiences with Oded and the audience.

First, he invites Naor to perform the material close to the audience, and to seek eye contact with them. In this way, he incites personal and empathetic responses from the audience, creating *contact* with the audience. Naor seems to be both surprised by the impact of the encounters on the material and embarrassed by their intimacy.²⁴ Oded explains he should not exclude unplanned or embarrassing moments, as they are integral to the presence of the performance.

Second, he invites Naor to perform the material while switching between three clear emotional states: anger, fear and joy. Naor crosses the room and performs fragments from the material with one of the emotions; a spontaneous utterance in which the chosen material informs the emotion, which informs in turn the quality of the material, and inversely. Oded invites Naor to combine the first and second game, performing close encounters with the audience and swapping between the three emotions: either fragmenting the sequence of *score* or maintaining it.

Third, he invites Naor to play with the elasticity of the movement; exploring Naor's claim about the soft↔tense conflict created between himself and the material. Naor chooses a moment from the material, a *beat*, and they emphasize the opposition in the body- deciding on two opposing directions of movement for every beat and relating to the transition between beats- by exaggeration of physical

²³ It seems that Yasmeen Godder's choreography organically supports the *contact* between the performer and the performed; the clear score of the choreography accommodating and demanding interpretation and ‘playing’.

²⁴ Naor seems to have a much easier time allowing *contact* in parts of the *score* which are improvised, whose *beats* allow more space for interpretation- the encounters having a much clearer impact on his physicality.

tension, the thesis statement. They then experiment with the antithetical statement, finding the soft release within the sequence of *beats*. They finally find synthesis between the two, creating space for play between them.

In the final run, Naor performs with clear emotionality and expression and with a sense of playfulness, while maintaining control and clarity of the *score*.

Shlomi Bitton mentored Gal Zusmanovich on her own material. 06.07.2020

Shlomi jumps to action without clearly addressing any dissonance. Throughout the entire encounter, he remains adamant in his approach; encouraging release of some tension or seriousness through a set game; vocalizing the respiration. He builds this game gradually. First, he approaches her, and they set a breathing pattern of two quick and forceful inhalations, then a long and relaxed exhalation, with little to no holds; he invites her to “sound her personal voice”; he instructs her to start improvising movement, paying attention to the manner in which the breath and sound physicalize in movement. Finally, he invites her to play with the existing *score* while maintaining this game. In essence, he creates interplay and conflict between the breath, the sound or voice, and the movement.

The challenge of sustaining this task over the entire encounter and the resulting exhaustion contribute in undoing previous habits and creating spontaneous and serendipitous shifts in the quality of both the sound and the movement.

Gal explains she created the choreography from an accumulation of improvisations, scored as fifteen second units that are triggered by a physical impulse- that are then ordered and held together with Chopin music. She also states how she feels the material is personal to her aesthetic, coming from a background of Hip-Hop training and performance. This is exemplified by her decision to wear sports-shoes while performing the material. She, having assumed the double identity, of both choreographer and performer, seems very knowledgeable about the nature of the *score* she created.

This perhaps hinders the game’s ability to serve as a *catalyst* for new information and *contact*. The sounded respiration struggle in making *contact* with the existing *score*; the psycho-physical action could have impacted the quality of the breath and of the sound, and vice-versa. Before a wonderful final run, Shlomi invites this *contact*; “allow the sound to change in relation to the movement”.

Gal Friedman mentored Tamar Barabi on Roy Assaf material. 07.07.2020

Gal guides Tamar through a set of games, with the aim of exploring additional spaces within the choreography, a *score* comprised of both verbal utterances and movement material.

First, Gal invites Tamar to play with a free association. He instructs her to come closer in proximity to the audience and walk along them as she speaks. The stream takes on a descriptive and daily aesthetic, as she enumerates her relationship with the audience members as she passes by them. He then invites her to play with a negative association stream, where the semantic leaps between one association to the next are larger and more erratic, which informs a more spontaneous and surreal aesthetic.

Tamar remarks: "I feel my mind is set within a pattern; I can already know what will come out when I start to speak". This is indicative of habit setting into the *score*, or of a weakening of the *contact*. Gal remarks that a "censor" in our mind prevents us from voicing inappropriate thoughts; in the context of the psycho-physical action, it is interesting to see this censor's effects on both the psychology of the performance and the physical body.

Second, Gal invites Tamar to play with music of various styles, the music serving as a *catalyst*. As they go through radically different music, we see the space for expression grow, as well as Tamar's ability to deconstruct the material and play with it. In a sense, the movement material is left exposed with the *score* deconstructed; and as such demands to be played with.

He then builds on the music by utilizing the *Magic If*, creating a specific fantasy that serves as additional *catalyst* for the entire *score*. For example, Gal invites Tamar to immerse in the fantasy of performing as Beyoncé while listening to her music, controlling the audience in a tempered and sensual manner. They further specify the fantasy: Tamar holds a position far from the audience, the lights turned off; the music start; the lights turn on a cue; Tamar walks slowly towards the audience, coming very close; just as the chorus begins, she steps back and starts performing the solo.²⁵ They shift to a distinctly different *catalyst*, Tamar charging the material with a personal memory.²⁶

The accumulated experiences of *contact* throughout the encounter invigorated the *score* and strengthen the interplay and conflict between the verbal utterances and movement, which allows for a new range of creative expression.

Nava Zuckerman mentored Tamar Bieller on Anat Oz material. 08.07.2020

Nava notes a dissonance, stating the Tamar is "too precise". Throughout the encounter, she uses the phrase "you are singing", deriving from her work with actors on text, to indicate a performance of the *score* without *contact*, the performed material is being mindlessly recited, or declaimed, in a manner that is all too comfortable for the performer, a habit that sets within the *score*.

They initially excavate the *score* linearly, assigning subtext to *beats* of spoken text before dealing with the movement. This specification has the value of providing clarity and simplicity to the material. As she speaks, Nava further encourages Tamar to take ownership of the text: "open your voice".

Nava invites Tamar to play with anger within the *score* by using a *Magic If*, *as if* you are mad at a close friend. Tamar is standing in place and speaks her text to Nava. Nava then instructs her to find the fluctuation of different types of anger, whether it be condescending or disappointed or defensive and so

²⁵ Gal places emphasis on the power of the preparatory moment before acting, what is referred to as 'Feedforward' in 'Viewpoints Technique'. The Viewpoints Book: a Practical Guide to Viewpoints and Composition, by Anne Bogart and Tina Landau, Nick Hern Books, 2005, p. 34.

²⁶ The shift from Beyoncé to a personal memory could be noted from a 'Method Acting' perspective; initially using sense memory triggered with a *Magic If*, and then using personal memory as a 'substitution'. (Cohen)

on. Over time, the text becomes a convincing and fleshed out tapestry of psychological triggers, revitalizing the *score*.

This approach has a positive impact; yet it now seems the text overpowers the movement and does not maintain *contact* with it- the physicality of the action does not intuitively interact with the new psychological charge. Additionally, maintaining the intensity of emotion Nava demands appears exhausting, and as such loses some of its impact over the duration of the performance. To amend, Nava invites Tamar to walk around the space and impulsively perform utterances from the material together with their text. Tamar finds moments she feels particularly connected to, and through several repetitions, links the new information to the practiced information. In an additional run, the movement appears much richer, a fuller psycho-physical action.

Ella Rothschild mentored Liora Mrejen on Bosmat Nossan material. 09.07.2020

After seeing a run, Ella inquires about the *identity* of the performance, asking Liora: "Who is that? Who are you? What do you want?" To explore this question, she invites Liora to speak while performing the *score*, verbalizing her physical process as well as the images that come to mind. Ella encourages relating the text to the audience and creating an encounter. They explore playing with the range of intensity, volume, and intonation within the speech; in a moment when Liora decides that she will perform 'begging', Ella notes: "if you are begging, you can be desperate".

Ella proclaims: "your physicality is a text".²⁷ In this way, Ella links the more intuitive meaning-making we associate with speech, to the immense meaning-making available in our somatic body. This *contact* made between the meaningful speech to a meaningful body creates an explosion of new opportunities. Ella invites Liora to explore those new opportunities, stating "be creative; allow the space without delimiting it." For example, in a particularly technique-oriented movement phrase, Liora jokingly boasts her physical range in the verbal stream, which is organically assimilated into the body- changing the quality of the movement and the speech.

In one run, they play the music of the original choreography, challenging Liora to maintain this new *contact* between speech and movement with the music. This challenge seems to create new spaces for *playing*, as the music invites to join a polylogue, expanding the dialogue of speech and movement. For example, Liora emphasizes the change in volume of the speech in relation to the music; at times in conflict with it, at times overpowering it, and at times letting the music abstract the speech. The final run is performed without speech. It is a joy to see that the psycho-physical charge and the *contact* accomplished survives the transition to silence. A new, more playful *score* and approach has been established.

Yair Vardi mentored Jonah Laskin on Roy Assaf material. 10.07.2020

²⁷ This statement strikes me as simultaneously particularly important and obvious. I wonder why we struggle so with our body as a meaning-maker? We are seemingly embarrassed by it, or afraid of it as a meaning-maker- when the obvious reality is that our body is in fact trapped in the same matrix of meaning-making that language is.

Yair asks what Jonah is focusing on while performing the solo; Jonah explains that he aims to reach the nonchalance of the original performance, within the challenging material that is rich with imagery. Yair, who has worked with Roy Assaf as dramaturge and artistic director on this piece, suggests that the central game of the choreography is between specific-imagery↔general-nonchalance, affirming Jonah's interest in the material. He explains further that the imagery takes form of a *beat*, each image having its own mechanic or reference, and the nonchalance is the attitude towards transitions between those *beats*. Additionally, he elaborates on the "camp" aesthetics of the choreography- while the actions themselves are dramatic and charged with meaning, they should be performed simply and without dramatization.

They excavate the material linearly, discovering and clarifying the game- dictated by the choreography itself. They move from image to image, event to event, game to game, clarifying its mechanic and theme. They give each *beat* a name, collapsing, advancing, now-I'm-here-now-I'm-there, circles, and so on. In essence, they deconstruct the original *score* and meticulously reconstruct it; form follows function- the psycho-physical action fashioned according to the central game and aesthetics of the performed material. Yair notes that while this approach might feel goofy or debile, it results in making the material much clearer and as such simpler to perform and reveals the possibilities and playfulness within the material.

When they attempt to run the material with music, which dictates a complex temporality that demands precision and agility. Jonah seems ever so musical and precise. With the performer occupied with such clear, simple and "dumb" tasks and staying true to the *score*, *contact* is created- they can simply ride the musical composition.

Micro to Macro: Physical

A comparison of the following workshops suggests a micro-to-macro approach: excavating the score on a micro level, beat by beat; a process which clarifies and enriches the macro identity of the score and the performers approach to the performed material. The following workshops seem to treat the score utilizing a physical perspective (predicated on the psycho-physical action), dealing with the athletic and somatic quality of the action.

Renana Raz mentored Naya Serfaty on Noa Wertheim material. 07.07.2020

Renana invites Naya to share her motive for choosing the solo; Naya explains that her conflict with the material excites her; she feels the material is like water while she tends to associate her movement quality with fire, and she states that while the original performer is tall and long, she describes herself as short. Renana asks: "what is the narrative of the solo?" Through a discussion between them, we find a theme of "exposure" in the solo; a *character* that is upright and controlled, but whose hold over this demeanour is fragile- so it collapses and is recollected throughout the material; spectra of control↔chaos, reveal↔hide. We also find two seemingly opposing approaches to the performer-audience relation in the material: the performer, or character, either experiencing self-discovery and conflict alone, a personal moment- or is sharing this process with an audience, an involved encounter; spectra of self↔other, me↔you.

Renana decides to reshape the score as a personal process of discovery, doing so by excavating the *score* linearly and reshaping it using somatic games and "corrections". The original choreography seems to ride

a tension↔release cycle and is divided into sub-sections with their own distinct symbolic language; Renana and Naya find a style that emphasizes the fluent and fluid flow of the physical actions and the psychological process. In a final run, it seems like Naya's experience with a different approach to the material yielded some new discoveries.

Ofir Yudilevitch mentored Adam Ishay Eldar on Yasmeen Godder material. 09.07.2020

Ofir shares his perspective on the choreography, having had worked with Yasmeen Godder. He explains that the *score* encourages *contact* through a conflict between a clear and repetitive choreographic structure dictating a physicality derived from 'release-technique', which encourage simplicity and skeletal efficiency; and Yasmeen's performative aesthetic and dramaturgy, which encourage a performance that is intensely charged with emotion and imagery. This tension manifests in a movement-quality that appears to be simultaneously created-by the performer and happening-to the performer; spectra of passive↔active, wild↔tamed, performed↔neglected.

They excavate the *score* linearly, reinforcing the physical quality and alignment of 'release-technique', making it clearer and simpler to the performer. They find moments where Adam's adaptation of the *score* from the solo's performer forced Adam to make physical compromises or emulations. This is most notable in moments when the 'shape' of the material seems in dissonance from the motive of the 'movement'; for example, when the mechanics of shifting the weight are formed in a way as to resemble in shape the form of another performer and are inorganic to Adam's anatomy or physical tempo. This conflict seems to create anxiety- perhaps most apparent in a moment where Adam performs a run and decides to repeat a part of the material again, perhaps feeling it wasn't "sitting right" in his body; to which Ofir quickly reacts by saying "don't ever do that to yourself," before the run continues.

Excavating the *score* on a micro level from a physical perspective reveals a web of psycho-physical decisions which form the *identity* of the solo. Adam states that the *character* of this performance is that of a corpse passing through various states that are collected from the prior events of the piece. The concept of a corpse provides an alignment for those micro-decisions and serves as *catalyst* for the psycho-physical action, a theme for the discourse between the performed and the performer. The performer negotiates the world of images and concepts they accumulated, and their manifestation, the somatic experience happening in the present- the idea of becoming a corpse with the reality of not being a corpse. In this encounter they specify focus of the eyes and the use of weight, the eyes remaining dull and unfocused and the weight collapsing through the skeleton, as to encourage *contact* between Adam's psychological drive and the physicality of the material.

During the two final runs, it seems this approach has had a positive impact of the physicality of the material, and the formation of a psycho-physical *identity* of a corpse. The physically demanding material seems to exhaust Adam's focus, at times detracting from a sense of *playing*- the exhaustion not accommodated in the current score.

Iris Marko mentored Talia Gabriel on Inbal Pinto and Avshalom Pollak material. 10.07.2020

Iris points-out a dissonance by stating she want to see more *character* in the material, or a *character narrative*. The *role* does not come to fruition through the performance of the *score*.

They excavate the *score* linearly, with Iris providing her insight and interpretation on the technique through 'corrections'; detail-oriented *tasks* specifying physical aspects of the *score*, often taking form of anatomic clarifications or somatic-imagery *catalysts*. Iris opts to use somatic imagery, using terminology such as: high↔low, exiting↔entering, open↔close, suspension↔acceleration, apart↔together, light↔heavy, long↔short, nail the foot to the floor, pull away, twist, ripple, wave, resist, break, combine, connect, make extreme, get dizzy, widen your back, pull your shoulder blades apart, pull the knee from the hips, let the hand dictate, make visible, fall into, make airy, feel the mass, find breath, voom-tak, ha-ho, whoosh, flick, tick, change the tempo, collect, don't go too wild, etc.

In their encounter, Iris used the terminology *character* to allude to a collection of psycho-physical decisions between the performer and performed, forming a coherent identity. Due to the decidedly physical nature of the choreography, Iris decided to focus on the physicality of the material. This approach intends to solidify the performers familiarity and control of the performed material; increasing the performer's confidence and trust, as such allowing space for *contact* between the performer and the performed.

Before the final run, Iris explains the "character must remain" throughout the shifts in physical quality, throughout the *score*. The final run is delightfully expressive. Iris concludes: "the run was emotional and full of motivation; even if we seemingly only focused on technical corrections- everything connects at the end of the day." That is, by a process of enriching the body with information, relating with the performed material, they encouraged *contact* between the performer and performed *score*, allowing for a fuller sense of performance.

By enriching our familiarity and control of the body- through practicing technique and through physical research- we increase exponentially the opportunities for physical experience as well as physical expression. For example, we train muscular flexibility so that the body is available to fulfil great range of movement in the trance of a performance. The performer's agility and dexterity contribute to their sense of playing in expanding its boundaries.

Micro to Macro: Psychological

A comparison of the following workshops suggests a micro-to-macro approach: excavating the score on a micro level, beat by beat; a process which clarifies and enriches the macro identity of the score and the performers approach to the performed material. The following workshops seem to treat the score utilizing a psychological perspective (predicated on the psycho-physical action), dealing with the imagery and fantasy that drive the action.

Yossi Berg mentored Snir Marbach on Stijn Celis material. 06.07.2020

Yossi and Snir excavate the *score* linearly. At different points, Yossi instructs Snir to verbally explain the movement as physical actions. Yossi encourages the explanation to be simple and clear, and without giving the impression of being condescending or ridiculous; "don't explain it to me like I am a child", Yossi says jokingly. We arrive at the statement: "I create this position, I release my weight down and bring my limbs towards me, which prepares the extension of my leg back and my arms forward, I balance." Snir then

passes through this phrase and movement several times, until he can match the speed of his speech to that of the original tempo of the movement with relative ease.

The positive impact of this approach is apparent in the moment 'I balance', which Snir is finding difficult. By specifying and simplifying the action verbally and committing to his own description, he allows the body to more intuitively utilize the technique it has assimilated and act, 'balance'. This task plays with the performer's perspective of the material, his psychology, and encourages him to view the material as simply a sequence of actions- which can be malleable and played with. Language, and particularly semantics, have great power in shaping the psychology of the body and as such the physical action. Within this new-found simplicity and control, Yossi invites Snir to expand his range of movement when fulfilling this verbal contract.

Yossi then instructs Snir to describe the imagery he associates with the movement; "what do you feel there?" When Snir hesitates, Yossi invites him into a free association stream; to start verbalizing his thoughts through associations until one feels fitting for the movement. At times, the two negotiate the image together. This is another way to impact the psychology of the performer, and as such the psychophysical action, through fantasy and the visualization of charged imagery.²⁸

Snir attempts to perform the material again, now with the extremely powerful musical composition of the original choreography. New moments of *contact* are revealed on Snir's face, with expressive yet subtle shifts in the eyes and mouth together with the quality of the breath, and in increased agility and control. It is difficult to maintain the new *contact* they have established throughout exhausting and rapidly changing *score*, the demanding Stijn Celis choreography. Throughout subsequent attempts, Snir can maintain the *contact* between his psychology and the physical action within the newly charged *score*.

Dana Ruttenberg mentored Noa Garber on Noa Zuk and Ohad Fishof material. 10.07.2020

Dana exclaims she wants to make it seem *as if* "the body is going through some journey", *as if* "you (Noa) are holding some secret". This seems to allude to a dissonance between the performer and the performed, resulting in a performance that is fragmented and incoherent in its *identity*. The *score* set the relation between success↔failure; the known and safe become synonymous with success, and the unknown and risky become synonymous with failure.

They excavate the *score* linearly, Dana repeating a clear goal; to make the images driving the movement ridiculous and almost idiotic, "without endangering and compromising the movement material"; an attempt to make the *score* profane and free of clutter, so that there is space of *contact*. Dana makes frequent use of the *Magic If* as a *catalyst*; she tends to utilize imagery that is daily, recognizable and simple, and intuitive to the existent *score*; creating a rather "realistic" fantasy or world for the solo's *identity* to manifest. For example, relating to a specific *beat*, Dana asks Noa, "what are you doing there?"; to which Noa replies, "I am stepping in deep mud". Dana quickly replies: "no, you are walking down the

²⁸ Compare to a quote about Bill T. Jones' improvisation practice, combining spoken association with movement: "The resonances between movement and speech to show the very mechanics of meaning-making and to deepen viewers' perceptions of the number of ways a movement can mean." Foster, Susan (2002). *Dances that Describe Themselves: The Improvised Choreography of Richard Bull*. Middletown, CT: Wesleyan University Press.

street, and you accidentally step on rotten fruit which has fallen from the trees- every step you try not to squish the fruit because you are disgusted by the sensation". For another *beat*, Dana suggests treating the foot *as if* it were a magnet that is attracted to different body parts, sort of "mechanic" as Dana explains. This reveals a new game with a very specific physical quality. Dana exclaims: "now the magnet is working in your favour."

"There is not a way to tell our body: do not be stressed now, let go. We need to give our body something else to focus on. Perhaps it is good to confuse you, so that the body can be confused." Dana and Noa have achieved this displacement of focus by reconstructing the *score*, stringing the new *catalysts* they have concocted linearly; a profane journey of images, where what was initially "profound" but have been thoroughly stupefied. It seems that Noa has adapted a more humorous and playful perspective towards the material and towards herself. After the final run, Dana says; "I felt your presence was much fuller, connected to a larger world of experiences." Noa responds; "I felt like my mind was working very differently, and I enjoyed it".

Matan David mentored Gal Zusmanovich on her own material. 11.07.2020

Matan notes that the material is very impressive; yet it explores only a very specific range of performative expression, staying at a relative balance of comfort↔challenge. He calls this 'groove', admitting that most of the terminology he will use will inevitably stem from Gaga, as he is the rehearsal director of the 'Bat Sheva Ensemble'.

They excavate the *score* linearly. He asks Gal: "Is there anything beyond the movement material, some narrative that compliments the physical research? Perhaps a narrative tied with the physicality."²⁹ She responds by detailing her fantasy. He suggests making this narrative, the *score*, profane: "Take yourself, and what you are performing, less seriously". He encourages Gal to try playing with whimsical, weird, twisted, and embarrassing states- making the material more playful, and juxtaposing her confidence apparent in the run prior. This approach encourages an exploration of a multiplicity of performative states, by making both the performer and performed available for *playing*.

He encourages finding *contact* in the *score*, saying: " It is important not to set anything in stone, because then you are dealing with what happened in the past, and not what is happening in the present moment." "Being in the moment doesn't necessarily change the material, but rather your experience with it- every performance becomes new." In the next run, the emotional charge of the solo changes completely, a spontaneously and erratic world switch; while the material initially seemed groovy, they now appear solemn. She explains she allowed herself to express emotions as she was today, and by connecting to her emotional experience she was "free of any seriousness, because I (Gal) was focused on something else." Matan invites her to continue playing with the *score*, specifying the aesthetics and expanding the physical awareness; "continue playing, don't affix it as what it seemingly is."

²⁹ Utilizing a dichotomy of the physical experience and the psychological experience is intriguing in relation to the precedent of the psycho-physical action.

Afterthoughts

Throughout the workshop-encounter accounts, our study case, we see the various implications and applications, of discussing performance both as *playing* and as a *score*.

We encounter a “workshop myth”, a specific case of ‘The Adventure of the Hero’.³⁰ The student- our hero; the workshop- the call to adventure, the belly of the whale, the road of trials; the mentor- both a supernatural aid and a god or goddess to be atoned; new performative experience- the ultimate boon; playing- apotheosis, master of both worlds, freedom to live.

It is no wonder then the gravitas attributed to the workshops, or to the practice of performance arts general, and the resulting anxiety. How do we negotiate this anxiety, whether it originates from within ourselves or from any external source? Let us replace the myth of the tortured artist with the reality of the liberated artist, reclaiming their practice from the fantasy of myth to the reality of doing.

³⁰ (Campbell 43-233)