

# Life Long Burning TeachBack

transferring pedagogical problems and aspects into a performative context  
2018 June 21-25 Workshop Foundation, Budapest / Hungary

## Dear Reader!

Being asked by Gergely Talló, Műhely Alapítvány (Workshop Foundation Budapest) I had the privilege and assignment to prepare a proposal and come up with a possible work group for a research investigating the questions of pedagogies in the field of Contemporary Dance teaching within the frame of TeachBack.

Having 25 years routine of dancing and teaching I felt the need and the strength to take action and find a subject which feels relevant today and might be fruitful for the dance communities. An attempt to navigate within the realm of art and pedagogical research for a few days to face share and discuss our long lasting inquires as teachers and performers. And of course such an occasion provides just the perfect excuse to invite the people who makes you inspired, old and new friends you love to dance with, (Watch out! The old temptation of making something 'great' with your favorite people is just behind the door!).

## Participants were:

Patrik Kelemen; Yelena Arakelow;  
Kristóf Várnagy; Júlia Hadi; Eszter Gál;  
Susanne Martin; Peter Pleyer;  
Viktória Varga; Tamás Bakó  
Guests were:  
Ágnes Grélinger; Zsófia Murányi

Dancing  
Unconditional Dancing  
Inhuman Dancing  
Incorporative Dancing  
Perplexed Dancing

Patrik

## The subject followed an old interest of mine:

- In what ways our pedagogical and artistic practices are related?
- Where do the roles of the performer and teacher blends? And what does that do to our practices?
- Where does the studio become the new frontier for the stage and the other way around?
- As fields and roles convolute and interconnect what questions, problematic(s) and tasks do we have to confront with?

## Invitation proposal:

*TeachBack is a research platform organized within the frame of Life Long Burning. It's an initiative that sets out to construct answers to a European dance scene in need of new teaching and training methods in the field of Contemporary Dance. The point of departure for the following TeachBack session is the question of transferring pedagogical problems and aspects directly into a performative context. Can we performatively thematize pedagogies? And how can a pedagogical subject reformulate itself within a performance?*

*The project is aiming to create a surface for raising such questions, sharing experiences and generating knowledge concerning pedagogical aspects of Contemporary Dance.*

*The 5-day long event would wrap itself around the idea of providing the time and space needed for this articulation – whilst straight away diving into performance. We strive to articulate this subject derived from the questions and problematics of our individual, often personal teaching practice and pedagogy. We aim to collect, sort and assess the very many ways; the personal solutions each participant came to know and use in their inventory for teaching.*

*Thus, we would like to invite dance teachers/performers to participate in a playful experiment where lab-ing and performing goes together hand in hand, where the process of forming and investigating a question leads to performance. Along the way the group would end up with 3 public events, constructing different formats of performance to share/discuss/express their ideas on teaching.*

*The events are to be thought up collectively. However, we propose the following formats:*

#### **performance**

- *how to find a format/mode of sharing departing from a pedagogic problem?*
- *what formats we can imagine? score? lecture? choreography?*

#### **jam situation**

- *jam of pedagogic problems.*
- *mediating and flooding a jam with "all" the ideas we face during this lab to collectively think and move*
- *with others in the performative space of a jam.*

#### **open source lab**

- *a version of open score, a practice and initiative to reinterpret forms of teaching and learning processes*
- *a generative and interactive space where the roles of teachers and students equal, or re-adapt, where as*
- *many working group can (co)exist as many interests forms as the space itself proposes and can contain.*

Plans are plans.

After the second day Susanne reflected: high ambitions want to be solved with rather low discipline. Yes. Within a short time we wanted to along with my proposal achieve a lot.

Gathering, dancing, thematizing, planning, discussing, inventing, framing, performing, meeting, concluding, it's a process what requires time know-how and planning.

Plans are plans.

Well, we had little time but we found treasures! We followed the good old strategy of moving first talking after. Questions, discussions, proposals and inventory were emerging from our bodies' dances and interactions.

We found our own practice.

We made, remembered and reinterpreted scores to practice meeting, thinking together, re-questioning methods and formats, articulating, performing. We examined our personal teaching practice and pedagogy from the point of view of the teacher/performer. We had two open nights of sharing, experimenting with old and new try outs, formats of performing. <https://www.facebook.com/events/234394673813932/>

In the following pages you'll find a string of notes, impressions, insights, questions, implications, descriptions, recipe and memories, footprints of the project edited by Eszter.

We hope that anyone who takes a glimpse inside this doc will have the access to the kind of language what we made up as we went along!

Best regards, Tamás Bakó

## Day one - Thursday 21st June

teaching # performing # performativity # teaching being creating # ~ ing

### landmarks

#### gathering

- easy landing moving-talking to jingle
- *the score tell the story how and from where do you know the others meanwhile moving comes out of the blue*

#### circle

- sitting around welcoming
- *some are meeting for the first time some are old friends*
- forecasting and easy planning of our days here

#### migration score

- an invitation to move together to find our bodies to meet the place to dance to arrive
- *this score was made by patrik and tamás in a previous project it promotes transformation transition translation transportation trough spatial and group arrangements according to different phases of a journey and space*

#### dinner and talk/circle of where are you and what are your

- formal and informal talks to catch up and to get to know each other more
- raise questions along the proposal open discussions digging a bit more into what we can/wish to do/research dinner and talk/circle of where are you and what are your

#### imagining ourselves as a group

- *it feels we don't want to make too early decisions on anything we wish to give the time and voice to each other and ourselves*

#### Witnessing

Unconditional Witnessing

Inhuman Witnessing

Incorporative Witnessing

Perplexed Witnessing

Patrik

#### notes / reflections day one

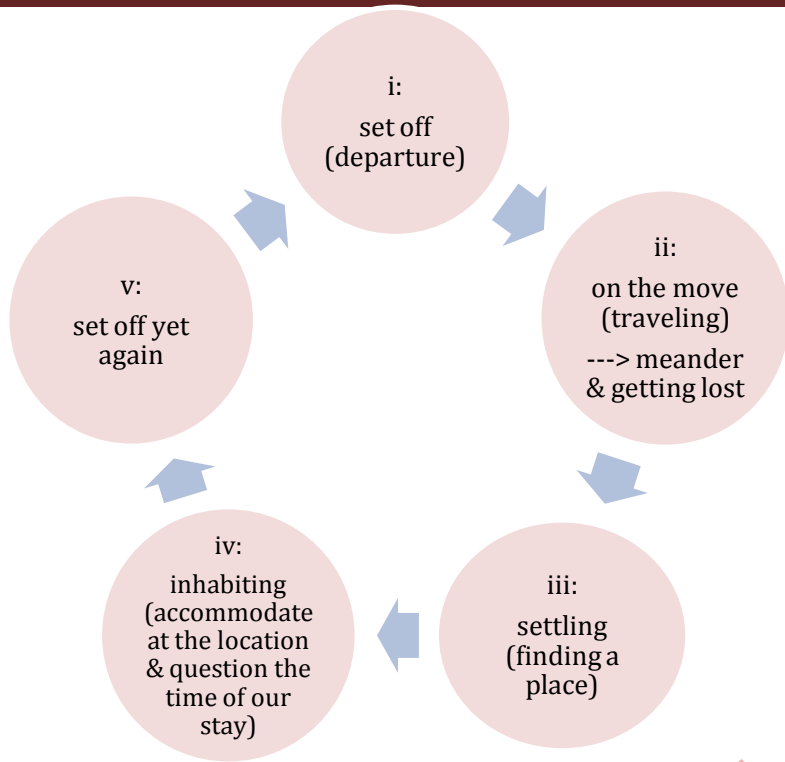
- when do i interrupt an enquiry?
- how far i let someone explore the task?  
process / showing / skills (?)
- how can we use performance as a valid way for practice?
- lab / collaboration / improvisation  
how do things come up?
- what is needed for something to happen? - conditions (allow, hinder)
- to see where it will go...

- what are the problems needed to be addressed?  
practice - physical - physical body
- dancer of the future (?) who is
- teaching while performing - performing while teaching
- breathe the dissolving of oneself
- behavior of a dance - of a dancer / looking it as choreography
- giving very little -> scores -> let IT do the work
- virtuosity of your (ones) attention
- non judgmental looking
- gender aspect (getting rid of gender - have the physical self)
- negotiating permission / saying NO
- transverse of common ground
- “decolonizing the dancing body” (Keith Hennessy)
- bad old / good old / new / newnew DANCE
- what scores are used for practice and can be performative  
or become (can become) a performance

morning dance #1  
beach body wear  
worn beach bodies  
bodies bought underwater

Patrik

# MIGRATION SCORE



- what is the apprehension, the logic of a space?
- how do you constitute a space? (iii., iv.)
- what is a location?
- what is getting lost (ii.)?
- what do you leave behind (i.)?
- what is belonging? what is a drive? what is your drive?

20'

how do you relate to others whilst i., ii., iii., iv., etc?

from the second round you are invited to practice voicing  
– speak up, sing, answer, etc...

questions

- how do you generate togetherne ss?
- how do you negotiate providing or receiving support? what is a limit?
- where does agreement /disagreement take place?
- how do you relate to yourself? what is autonomy?
- what is a personal pathway? what is a common pathway?

what do you make of space whilst i., ii., iii., iv., etc?

## MIGRATION SCORE

### strategies

reassure

support

walk

carry

embolden

indulge

insist

stand ground

herd

blend

steer

insist

trust

disrupt

hijack

tighten

hold

### Eszter's reflection

on teaching performing / performing teaching / teaching and performing  
**be~form~ing**

The *TeachBackDays* were about peeling away, time to experience, being together in the same place at the same time and yes, it was about improvisation, as Susanne wrote in her reflection. It was about finding and perhaps defining ME as a teacher, performer, creator, a human who likes to dance. I arrived with having only the flavor of the proposed idea.

The *TeachBack* created space turned into a practice of letting go of the "worklayers" to see what else was there in me. *A kind of a cleaning, flushing, purging...* At the end it became obvious: I have been *doing the thing*. Yes, my teaching is deeply related to my dance performance practice. My interest of *performativity* and being a performer highly influencing the material and the way I am with the students. And yes, I have always been curious to be with people who are also curious.

During the days I recognized how articulate, multilayered, deep, funny, loving, confused, strong, different we could be by dancing together, by being in our bodies, silently or with words. It was almost enough to set a frame, offer a proposal, say a topic, and we were able to fill the room with concerns, questions, moving ideas, "problems" and the work unfolded. I say almost, knowing that it could only work because we all brought our big basket full of experience.

*TeachBackTime* was a gift that I received with its fullness, crankiness, defectiveness, richness. I could merge with the moment whatever that brought! Learnt by being, listening, making notes and reflect with and without words, with dancing, with writing, with filming, with composing, with having fun with long time known and a few young unknown colleagues .... The taken notes are still resonating, guiding and staying. With them, through them I can see the dances danced, the ephemeral materialized, the structure provided content, the *formed spacetime* given experience. See / read / taste / skip / digest / ignore / explore / think / ... them. Thanks!

### Patrik: TB fragments-bits&pieces-crumbs-etc.

I created this document out of a need for being able to drop one-liners, bits of texts, associations, small fragments that otherwise make no sense, leftovers that fit nowhere, bonmots. I also wish not to respect the sacredness of sense here, they are much more snippets than consistent documentation. techno-marauder-utopia

### lunch and coffee break

- the extra coffee break is the prelude to the afternoon work continues from there
- we love this idea it feels a real inventory*

## Day two - Friday 22nd June

### landmarks

#### Circle

- what did stay what echoes from the conversations and dances of the first day?
- cruising trough the emerging thoughts questions and wishes together
- how to go on?*

#### contemplative dance practice

- choosing cdp from Barbara Dilley combining with free writing to move on with seeking formats to tune practice and articulate ideas

#### harvesting

- personal voices on awareness permission connectedness teaching creating space institutes performing and politics of teaching
- perspectives and believes of how do we teach and what do we think of the roles of the teacher are expressing*

#### music and breath score

- Eszter shares on the first day: i wanna breath with you and trough that to know where i am
- in the morning viki played some music during cdp, that makes a score
- how do we relate to our inner voice? what it feels to dance to music? saying yes to callings and simple things permission?*

#### walk and talk

- we slip into an other moving session the score grounds in two tasks:
- walk backward as a practice of perceiving the act of locomotion weight and space...
- talk when you walk front tell a story whether something true or fictional
- as we carry on more ideas adding each one becomes a participant and a facilitator too
- combining moving with telling stories sharing ideas and facilitating get us further in shaping our conversation and practice*
- questions of the role of the teacher*

#### three ideas

- personal voices on awareness permission connectedness teaching creating space institutes performing and politics of teaching
- perspectives and believes of how do we teach and what do we think of the roles of the teacher are expressing*



## three ideas

- borrowing the score three ideas from the research ensemble thinking of nina martin we practice watching and being watched
- 10 minutes rounds-four watching four doing
- 30 minutes open-max seven doers in min two watchers out
- *questions of visibility and performance improvisation composition use of scores what do we teach legacy comes to surface*

## harvesting

- a long day spent with arriving tuning proposing dancing and finding out
- tapping into pedagogical and artistic interests concerns and directions
- *a rich and overwhelming day fun and promising togetherness stressing time pressure question of how shall we do the next day and the first open event*

## notes / reflections day two

- being a vessel / life goes through me
- relation / interruption question
- “magic” why when perfect why are we educated?  
is it what it is?
- what is the common agreement of the space we are working in?
- “horizontal hierarchy to build where your voice is equal - this might require a certain knowledge -> what kind of a teaching this will / would bring?
- horizontal not equal homogenic
- diverse terrain
- witness - learn to witness

- REFLECTIVITY (as common ground, or taking it for granted)  
we are within the mode of being reflective - do not forget
- integrity of the space
  - integrity of the process
- how do I hold this?
- how do I connect to desires?
- can the space hold itself?
- horizontal diversity (how to build it?)
- what kind of ingredients are there? reminders?

## WHAT CAN DANCE DO FOR THE WORKING CLASS?

morning dance #2  
captivity  
conceptivity  
Patrik

- analyzing a dance performance and use it for teaching
- TIME aspect - consider
- the future is unknown
- constant state of wonder
- not being too fast for conclusions or naming -> daring!
- learn to listen - recognition of the richness of what is inside
- learn to not do, not doing - and value it
- *the space embody the permission that is made by the allowance - Patrik*
- the underlying (non verbal, non spoken) agreement what allows



what is the opposite of HIPPY?

- can you go both ways?
- *nudity is always an option (in performance) - Peter*
- risk / being brave
- how to do /make a score to tune? for tuning?
- how do we tune in order to do what we are doing?

a score is something that tells you what to do but not how to do

- looking from inside - as choreography - watching what is happening
- how to understand the score? maximum 3 ideas
- have a game for the watcher
- revealing what the performer is doing
- guiding the audience to see what is there, rather than look for something that is not there (looking for something that is not happening - make an attempt)
- calibration of how far you can go...
- "an idea" depends on what we are practicing

ENJOY THE NON COMPOSITIONAL (Stephanie Maher)

- our brain wants to make sense! - decompose
- natural humanness of making sense

Performance - "Accumulation from the notebook"  
harvest while doing

Day three - Saturday 23rd June

landmarks

#### touch based work

- Eszter facilitates a bodywork working with touch into dancing
- three works on one each round is 15 minutes
- we are ending with a 15 minutes open space

#### circle/harvesting

- questions of politics of touch language environment experiential anatomy release embodiment corporeality fictional bodies arrive
- *it's always good to be back to your full body*
- *reflecting on the first two days*
- *how shall we continue?*
- *tonight there is a 'show'*

#### lunch and coffee break

- nice food and talk
- welcoming guests

## practice/structuring the day

- we invited Ági and Zsófi to participate as guests in working and performing with us and have the eye of the outsider for that day
- music and breathe score as a transition to move
- fantasizing on possible scenarios and ways of a performance
- where is choreography?
- questions on the blending fields of teaching performing
- *let people know what we are doing*
- *where does the studio becomes the new frontier for the stage and the other way around?*
- *'a performance that is informing our teaching'*
- after talking we do an open score

## everything becomes a material

- *dancing talking fictional literal historical quotidian behavioral stillness knowing not knowing composing not composing watching are all option*

morning dance #3

my human body is in the way

shed it

shred it

Patrik

## sharing/public event

- at the end we choose to perform first
- we go with the believe that the work will communicate in it's direct and indirect ways, it's there
- *it's a piece we all 'know'*
- everything becomes a material
- dancing talking fictional literal historical quotidian behavioral stillness knowing-not knowing composing-not composing watching all are possible elements
- 30 minutes performing
- *immediate start-finding end*
- inviting people to sit around for a conversation and 'if' then maybe to invent a common activity
- *what is visible from the kind of work we do? what transmits?*
- *pedagogical and artistic methods are equivalent approaches to meet public?*
- *audience of what?*
- *is the studio becomes the new frontier for the stage and the other way around?*

## snacks and drinks

- going on with harvesting together with visitors
- some planing for the next day

## notes / reflections day three

- reading each other
- flirting with the bearable
- trans bodies / queer bodies are the future dancers (?)
- touch with force and directions
  - where is the space for subtleties?
  - where is the subtleties in the mechanics?
  - where is the mechanics in the subtleties?
  - what does it mean politically?

- blind work is a good teacher
- distorting the body logic
- how can we feel our corporeal imagination?
- “I do not need more anatomy - I need more magic” Marcio
- “I love the constructive rest position” (P.P.)
- referring to how to touch -> making things happen gets prioritized over the subtle, the unknown -> what is the work to give more attention to the “silent” / who do not have the force, or not being loud? (it is political)

#### questions of the first “performance”

- how to be with the people - who are coming to be with us? (taking care of them)
- what kind of a performance it is? perhaps not hiding the not knowing
- creating an environment, that is active and having ingredients
- being allowed to be
- working with us material and all we did in these days
- creating another kind of learning situation for us, by having the audience - that is new until now - decision to start with a “performance” - everybody knows the show... 35 min - then talk and then see what comes

#### Invitation for 1<sup>st</sup> performance night:

##### **pedagogy at stake** – a performance

Why do we perform?

How can performance become an engine of generating knowledge?

How can a pedagogical subject reformulate itself within a performative context?

How does the *teacher* merge with the *performer*?

How does performance thrill us into revealing the *player self*?

How does fiction serve us in the invitation of the dancer of the future?

after the performance - sitting a circle / sharing

- things do not have to make sense all the time
- suggestion - 25 min open participatory being

reflections in the evening

- miss-understanding creates new situations - let’s welcome them
- why a conversation with the public ends with the performance ending
- ambition was too high and the discipline was too low - to succeed
- from the dancing part: Peter to Kristóf: your balancing on my was quite satisfying -> although static or held weight can be heavy - weight in motion is not heavy
- we had many beginnings (in the perf)
- relationship of performance and power

“ I start slowly moving, while others starts talking and a few people make the choice of leaving in that moment. As I move into the circle, Ági sits on her heels – I go to her and lie down and put my head into her lap. We are resting a bit, slowly start moving, then a pillow ends up on top of Ági’s back, as I lie on her back ...

then we change positions and I find myself on my back and she places the pillows on to me, creating a small “box” around my head, I slowly drift away into the quiet and soft space around of my head with the lightweight of the pillows on me- Ági continues the ceremony and taking my head in her hands, letting go, letting go ... ritual/ healing/ dance takes place – the 25 min bell comes on ... I wake up and we start sharing our experience of the evening session” Eszter

Again ...

the work was happening - many new directions were unfolding from the conversation

## Day four - Sunday 24th July

### landmarks

morning dance #4  
plasticology  
Patrik

#### silent conversation

- peter brings the score silent conversation
- 20 minutes silent conversation
- 10 minutes automatic writing

#### harvesting

- sharing experiences of the silent conversations we had
- coming to questions of where are we after three days
- reflecting on the previous night
- asking and imagining what environment and format would we choose to transfer our ideas more openly about our artistic and pedagogical practices regarding the approximate fields methods and approaches
- *multilayered space*
- *'inventing' multi jam*

#### lunch and coffee break

#### resting/preparing the space

until the event we rest set the space and practice being in the diverse space of the multi jam

- making corners of:
- music station / *play music or play the piano*
- bodywork / *give or ask for a bodywork*
- costume / *dress up*
- card / *collecting notes and thoughts we made/met in these days write them on cards*
- books / *bringing and reading books*
- writing / *making notes scripts*
- conversation and interview / *catch someone for a talk record it*
- camera / *use a camera*
- dance can happen anywhere anytime / *dance is always an option*
- we explored the format and practice that gave surface to our multidirectional interests curiosity and wishes

#### sharing/public event

- setting and being in the space continued as people arrived
- *engaging with a practice that reinterprets forms of teaching learning performing being sharing jamming a space that stands for complexity*
- *using the generative and interactive space where the roles of the participants are re-adapting where as many group and activities can (co)exist as many interests forms as the space itself proposes and can contain*
- *'collective gardening'*
- long talks jamming playing cards interviews...

## Notes after lunch station practice

- substance of the gaze
- humans - have very deep need to be looked at (to be seen)
- students are working much better if I look at them (giving them my attention)
- how to look at a woman without being a man?
- listen without having an opinion
- looking without the interpretation of myself?
- we were polite in the silent conversation
- is there added value if the teacher is a performer? again: who is the teacher?

Instigation of rituals - Role of rituals

Ritual: we can reconnect - coming back to what we have been doing - rising the self esteem

reconnect to what we have been doing in the past 15 years (or more, or less) - what got lost and what is here, what it become

- let's make an attempt to answer the questions and not only to have more
- questions are great - I just to learn to ask them! important! faze of learning
- change is always possible / one day you think This way, the other day another way - you can change your options even to think that the opposite is "true"
- change your opinion every day
- Asian way: there are oppositions, but different aspects of the same things
- working in trios is great, as it offers "everything" (solo is lonely, a duet is linear and creates oppositions)

## Invitation for the 2nd performance night:

**flooding jam** – participatory event

We are to design a jam scenario to mediate and flood a space with all the ideas, ours and yours concerning the proposed themes.

We invite you to join the dance to create a high tide of physical and theoretical inventory. A pool of co-invented material we circulate within ourselves.

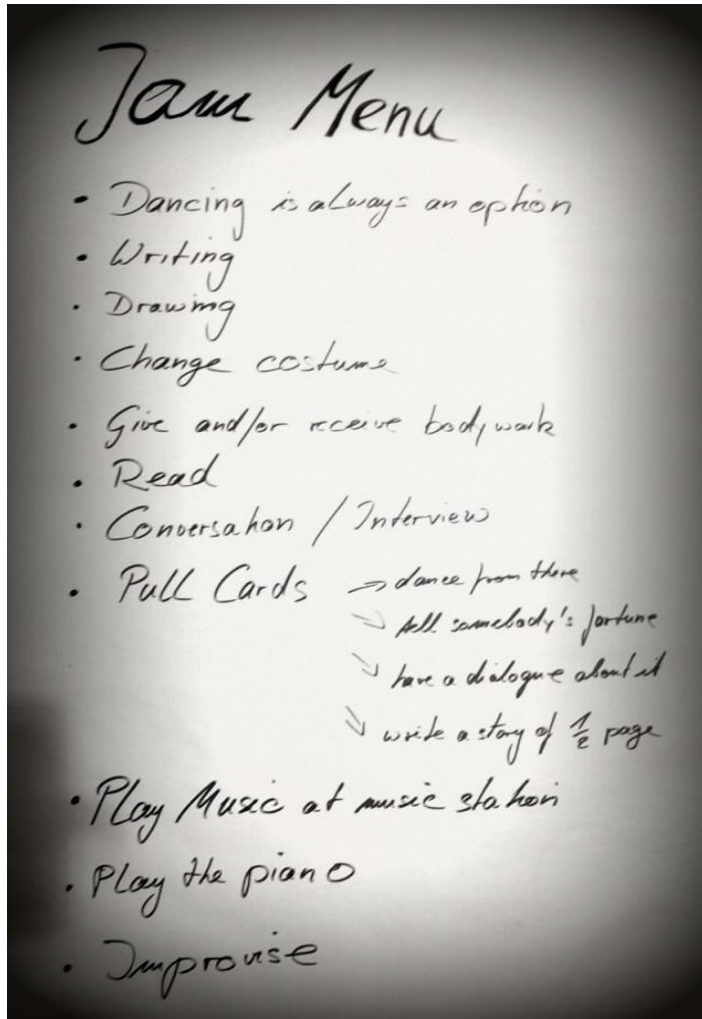
Dancing/Discussing/Stating/Arguing/

Flooding/Hijacking/Conceiving/Neglecting/

Contradicting/Holding onto/Charging/Dancing again

We propose to define *jam* as the operation of said common-collective inventory.

We are curious to get acquainted with the nature of the community generated overflow and skim the excess together.



## Last feedback after the evening performance - Station Jam

- practice of togetherness
- practice of feeding each other
- there was a trust that something would happen
- **“collective gardening”**
- campfire
- brewery
- experienced how things were flowering through less structures
- simultaneous actions are great!
- a structure that gets even less
- we kept on working on something we didn't know
- sustainability - permaculture
- **the teach back meeting had a generational aspect** \* also see Peter's notes
- mainly it was about improvisation and the group - what did we recognize in the basket?
- happiness - love for you ( Viki said: I love you all on Saturday eve)
- “I really do what I wanna do”
- intellect is caught in process - Kristóf: you know that you change just by receiving information -> “now I know what I should learn about teaching”
- teaching is focusing on the dancer - how liberating!
- body politics
- developing a new sense for learning
- through physicality a common ground can be established
- applying possible the performing space sense by:
  - not to insist, but offer and see and let go
  - to let the leash loose, feel confident

but

it is hard to go with the not knowing (in a class situation)

not to control, but offer and still keep it together

holding the space and let it go

at the same time





### **peters notes and reflexion**

something about generation, about history.

vicky/susanne

eszter/peter

we are growing older, maybe wiser, maybe with some time pressure...  
and a need to articulate and giving through to the next generation.

talking about diane torr, her death last year, makes me adress her teaching aspects during my classes. finding an article in her memory in the movement research performance journal on the counter in front of the workshop foundation office. i bring it in the studio.

talking with eszter about nancy stark smith canceling her teaching in impulstanz for health reasons. also mary overlie is not well...

increasing the responsibility on us to keep talking and dancing and researching and teaching.

reading in peter nadas auto-biography about the dance teacher Alice Madzsar-Jászis in budapest, and talking about her over lunch, i hear that there have been more dance schools in budapest in the 1920s.

thomas posting the facebook event for the performance with a picture of laban and a group of dancers in monte veritas.

some comment in the conversation with the audience after the performance was in the direction of "expressiv-dance", i do not know how to feel about that...

also i bring the memory of a budapest artist, whose work i met in berlin during an exhibition of east-europe-performance and fashion from the 1980s, El Kazovskij, vicky knows more about her/him.

as we are living here at oktogon i am reminded daily about the scenes from peter nadas novel that happened in the house at the tram station, and each day when we pass margit hid at the island i have to think of the gay cruising scene from that book, and how much i lived that through that reading, and the gay sex scene in a public toilet after.

how do i integrate my/our subversive teaching from the body into the teachback, into the younger generation?

when there is even a "touch" problem with teaching in institutions, where parents send letters to teachers and directors about "unpropper" (improper) touching of students by teachers...

keith hennessy's, fake healing,...

antonia livingstons male-breast-feeding

sensual bodywork

the nightclub? where is it in budapest?

how will the next level articulate itself? how will we articulate the next level?  
adidas pants for everyone?





## Day five - Monday 25th July

### landmarks

#### good bye and documenting

- coming together spending the last morning with each other
- thinking on varieties of documenting what we did experienced and gathered
- we decide to choose a final format when we see what materials we have
- writings photos videos recordings
- we are sitting around with laptops summarizing our notes and beginning with reports
- meanwhile drinking coffees and collecting memories
- saying goodbye with the hope of meeting again sometime and the gratitude and rejoicing of dancing and working together this time

### Yelena's notes

after the SUNDAY MORNING SILENT CONVERSATION

**Score:** Peter suggests a practice of silent conversation; on day 4 we give a try to it as a start of the morning. 20 min. silent conversation (we are sitting in a circle), than 10min. writing.

The experience is striking.  
*And after a few days of mingling around the questions of our pedagogical practices sitting in silence watching and listening I feel reminded to my deepest concern about my teaching.*

What do I (really) see when I watch the people I'm working with?

Do I see enough?

Do I see from the kind of introspection that comes from providing guide?

Do I have the room to see people beside creating environment and narration?

Do I have the capacity?

As they say, love makes you blind, it feels like teaching makes me blind ....

An insight on notes and thoughts the process and the now

24/06/2018

What just happened.

Whilst taking notes on what just happened in my little booklet, thoughts fly through, things are happening in the space, dancing and I'm writing. Chaos? No, We have a very structured space. The studio is divided into stations.

The filming equipped area, technology to play with is one of them. „What is the role of the camera?“ and „How do we relate to documentation?“ are important questions by Christoph.

21/06/2018

What just happened.

Kristóf in this very moment is documenting how I am taking my notes; I don't feel exposed to the camera, my behavior doesn't change, I'm writing and my notes are shaped by previous happenings but also the present environment and the situation.

I realize whilst I'm writing, I'm in the costume station, writing. I'm disobeying the structure, the score to follow the stations task and behavior.

Am I a pedagogical problem?

Did I misunderstand?

No I didn't I simply chose the place where I felt most connected and safe to express my thoughts into my notebook.

Perhaps it's because

„What just happened“

emerged because of the costume station.

I realize, I'm still wearing my previously chosen costume - so maybe after all I'm in the right place just transforming the action of the station. Writing, dressing my notebook with fabrics of moving words - isn't that the same as dressing my body with shaped and colors fabrics.

„Dancers make up their own words, with their own meaning and individual interpretation“ Peter brings up the discussion. I agree, Yes we do, I do for sure.

I wonder why?

Is it because we experience the word itself as movement as something with a sensations?

Is this way a non dancer sometimes has a hard time connecting to a dancers conversation? Perhaps.

In this very moment I hear Christoph have a conversation with Vicky about what language, which words we choose to use whilst teaching. Maybe I misheard, but maybe I heard what I wanted to hear and what I wanted to understand and what made sense to add into this live documentation.

But actually,

What did just happen?

*Once again I'm trying to get back into verbalizing a moment of improvisation.*

*When I'm dancing am I imitating?*

*Am I copying?*

*Am I following my own impulses?*

*Am I insisting?*

*Am I resisting?*

*Am I listening?*

*Am I taking space?*

*Or am I just being in the moment enjoying moments of concrete absurdity?*

*Is it only questions I can formulate?*

*Or is a reformulation, the recapturing of an in the moment experience, in the moment movement and in the moment impulse always a what just happened question?*

video:

<https://drive.google.com/open?id=1X5gAC8-ezXlt08dIMoTq-ldX80FHBsoe>

SHARE DOCUMENT WRITE BE DO READ  
OR WHATEVER WHATEVERING IS ALSO ACCEPTED

WELCOME TO TEACHBACK BUDAPEST

TOO BIG LETTERS  
I SHOULD PICK A CARD  
IT COULD HELP ME TO GET A FOCUS  
ANYWAY ANY WAY ANY WAY ANY  
WHEN MY DAUGHTER ASKS ME TO TELL A STORY I ASK A BOOK TO READ  
PIANO PLAYED BY VASI  
CARD PULLED BY PATRIK  
SMILE ASKED BY SUSANNE  
TOMI IS WRITING  
ESZTER IS DANCING  
VIKI IS TALKING  
SUN HAS COME BACK FOR THE SUNSET  
LIGHT MADE A DANCE  
DANCE MADE THE MOMENT  
I WATCH THE DANCE THE CAMERA WATCHES ME  
YELENA WATCHES THROUGH THE EYE OF THE CAMERA  
NEW HUNGARIAN CHOREOGRAPHY  
THIS IS A NEW CHOREOGRAPHED SPACE THERE IS THE SUN  
TWO BOYS PLAYING  
DANCING  
TWO CONVERSATING  
THREE ANALYZING THEIR FUTURE  
THIS IS NOT EDITED  
THIS IS A JAMMING SPACE  
JAMI LIKE JAM  
WHATEVERING CAN COME WHATEVER  
THE HOLY SLIDING PANTS ARE USED FOR SLIDING TAMAS IS HIDING  
THE UNDERWATER HAT CREATURE IS LIKE A BODY IS LIKE AN ORGANISM IS LIKE A  
MOVING BODY NOW TAMAS IS THE EYE THROUGH THE CAMERA  
THIS IS VERY BORING AND STEREOTYPICAL DOCUMENTATION OF WHAT IS  
HAPPENING IN THE SPACE THE STUDIO THE STATIONS AROUND ME  
TO MY LEFT THERE IS A EXPERIMENTAL OBJECT CALLED A PERFORMANCE ARTS  
IDEA DEVELOPING  
ITS IN THE MAIN FOCUS ITS IN THE MAIN INTEREST IT IS THE ATTRACTION IT IS  
THERE IT IS HAPPENING TO MY LEFT AND I AM MISSING OUT ON IT  
A COLLECTION OF MATERIALS FABRICS COVERING THE BODY IS IT MOVEMENT? IS  
IT DANCE?  
LIKE I AM BLACKING THE WHITENESS OF THIS SITE SPECIFIC PERFORMANCE

## Viki's reflection - Recipe (of a soup)

How to create a “collaborative garden” soup at “teach back” session?

What does mean “collaborative garden” soup?

To cook together, together cooking. This is not a traditional soup!

We do not want to cook a soup what we use to do! We are looking for new forms and new tastes.

### Asking questions:

How can we cook a new soup from our old self? Can we at all?

In advance, we do not know how our soup will taste (salty or sweet) but we hope it will be delicious to taste.

We do not have to eat the whole thing! You can put anything in it what you have at home, there is no shopping list!

Accumulated experiments from teaching, from performing, from improvisation.

In our lives, in our mind the pent-up feelings and perceptions are manifested across in our experiments. That kind of experiments basically determines our answers and reactions.

But the “desire” that we can step out and do the next steps into a new form, in new reaction, in new view, - that is the motivation!

### Basic ingredients:

People like: Susanne Martin, Peter Pleyer, Yelena, Tamás Bakó, Eszter Gál, Juli Hadi, Patrik Kelemen, Viktória Varga, Kristóf Várnagy,

Guest like: Ági Geringer, Zsófi Murányi

The human being's basic instinct are: collaboration, subsistence ( our basic subsistence) , how are we capable to work together...?



### On the whole personal capacities, profession:

- “We need just a space and listening” (Yelena)

I would say we need more:

- “A long time and deep relationship between the attendance”
- “Unconditional trust between each other”: I have possibilities to try out something what I feel to try! I am safe here and now, the others are protecting me at all time. Non judgmental looking!
- “All of above spread out into the physical performance too!”
- “We have common knowledge; we know the practice of creative energy. We can set up creative solutions.”
- “Question: How many people could we involve that kind of process (procedure)?”
- “Energy is moving to all directions!”

### Other substances:

SCORE: migration score, score is a same time performance, group body/ individual body

PERFORMANCE: How to perform a valid way? It's not a performance but it is a performance considering teaching (Eszter)

How do things come up? (Susanne)

Nudity is always a potential option. (Peter)

Continuous attention for “all” for “everything”. The “whole body” like a “percipient system”.

Focus of the attention is not lineal and the directions are not focusing only one thing, one solutions. Everything is changing. Changing is the position!

The joy of the movement is the power, like a driving force by itself.

Surprises about myself or others.

INTUITIONS

PROVOCATIONS

**It is a free awareness! Is it a free awareness?**

Non verbal communication. Silent conversation.

### My opinion is:

- that is a very common process, we are always doing this, here and now, many of us, people, many times! We are talking with our-self, or other people all the time, if they are not in present at all. In silent. In our mind.
- Process of our life's events.
- Power of thoughts. We can grab that!
- Now we highlight it, we frame it, and than we give it a name.
- Conclusions (after I ate the soup):
- More freedom, more open consciousness, awareness that can spear for others.
- In the teaching process: lifting up others freedom, awareness, present, attention.
- Courage for discovering, for experiments!
- Experiments that are part of the teaching itself!

### patrik's notes concerning the two sharing events - questions & statements on environments

how do we generate an environment?

---> what is participation?

how do we sustain an environment?

---> sustainability vs. stagnation

where is the border between us (me) and the environment?

are other bodies environments?

what is absolution/singularity?

---> a piece of unaffectible substance (dance rendering bodies into unaffectible substances)

how do environments generate us?  
where is our autonomy in that?

what is the consistency of attention?  
how does it affect other participants?  
attention's affect  
effect of a dance  
effect of a body

Susanne's remark on the question/answer ratio made me think on how to make my questions yield something solid – a statement perhaps (*answers* not being the right term here). I rewrote my notes in that fashion:

we generate an environment.  
participation.

we sustain an environment.  
to sustain is different than to stagnate.

there is a border between us (me) and the environment.  
I don't know whether other bodies are environments.

absolution/singularity: a piece of unaffected substance – dance rendering  
bodies into unaffected substances.

environments generate us.  
the question of autonomy arises.

attention has different consistencies.  
it affects other participants.  
attention's affect.  
effect of a dance.  
effect of a body.

## Susanne Martin

### From Silent Conversation to Reflecting Improvisation

Some reflections on the occasion of one of the practice scores explored during the meeting

On Sunday, during our Teachback morning practice session, I have my second experience of a "silent conversation". (The whole group is sitting in a circle in silence and stillness, not speaking out loud – still having the idea of a conversation, as opposed to drifting off into a private mental space.) I have been involved in another "silent conversation" score a few weeks earlier with other dance colleagues.

During that first time we engaged for 30 minutes a silent conversation after a 2-hour non-verbal dance practice and before a round of verbal sharing/exchange about that practice session. The strongest experience then was that the long silence did not clarify my thinking and did not prepare me at all for fruitful audible conversation afterwards. During that first silent conversation I had thoughts that I wished to share with the group, then time passed and a new thought came... I forgot about the first... some half-clear thoughts came... overwriting the last one... and so on and on. At the end of the silent conversation I had forgotten most of the things that I had been thinking.

Now, some weeks later in Budapest with these other colleagues the score we came up with was slightly different: 20 minutes of silent conversation followed by 10 minutes of writing into our notebooks to conclude the score. This time we do the score as the first thing in the morning in the middle of a 4,5-day process. And this time we explore it rather as a thing in itself, not as a preparation for verbal sharing. During the 10-minute writing time after the silence it is still the score itself that occupies my thinking. The following reflections are a rewriting and extension from these notes.

As a dancer I love to spend time in non-verbal, experiential situations. However, I also consider reflection and analysis to be vital for developing and deepening my artistic doings. It is the special and valuable potential of

speech and writing to get hold of ideas, meanings, recognitions. When speaking and writing I try to clarify, specify, and share my recognitions, ideas, and possible meanings. Speaking silently inside my head, however, is not quite doing that for me. When sitting together in silence and stillness in a silent conversation circle my sensing is much stronger than my inner speaking voice. I recognize that I actually do not 'speak' to my colleagues/friends. While sitting for the second time in a silent conversation score I do not even try to have a conversation. Instead, I see and hear, I recognize my perceptions and proprioception. My verbalizing faculty is fading into the background, other faculties are fading up into the foreground. In between and on top there are fragments of verbal thought that come and go, that pass quite quickly. I give up trying to hold on to them. Trying to hold on to thoughts was what I tried some weeks ago, without any satisfying result. Now I try instead to calm down and let them pass. So if I should name this kind of doing then I would name it meditation. It is a time, which is exactly about this passing, this being in time, practicing not holding on to any of the thoughts and sensations, while being in the presence of the others. It is also a practice of allowing each other to see and be seen, to look at each other without making that the prelude to speak, to do something together, to touch, to dance. It is practicing to just be in my own stream of consciousness and stream of sensing in the presence of the others.

In these 20 minutes of being with the others in silence I also have two clear and specific thoughts. They are also sensations, they are also emotions, and I still remember them now afterwards:

"I feel love for all of you."

Viki had said the same thing at the beginning of our performance yesterday.

"I really do what I want to do."

I do what I want to do not just in this moment or during this Teachback meeting. I am sitting here and now in the presence of Viki, who I know since 1992 when we studied together at Folkwang School in Essen, in the

presence of Tamás, who I know since 1994 or 95, when he was my student at Budapest Contemporary Dance Academy, in the presence of Eszter and Peter, who I know since 2000 from the contact improvisation scene. I sit here in the presence of three more dancers that are younger than us and that I met just two days ago. And they are interesting to me and already close to me as well. I like to be with these very concrete, very real people. I can feel love for them here and now. This moment in the presence of the others makes me conscious of my own pathway as dancer, choreographer, teacher, and since some years now also as academic researcher. I feel thankful.

I will turn 50 this year and I do what I want to do.

I will start a big new research project on improvisation this summer in Lausanne, Switzerland. I'm very much looking forward to that. I also have reached a next level in my teaching of improvisation lately. There is more clarity in how I can assist/guide/facilitate the learning process of people to go from touch and movement to improvisation and performing.

I do what I want to do. I started to teach artistic research.

I do what I want to do. I am creating danced lectures, and interactive performances, and I dance with people whom I am curious about.

I do what I want to do. That does not mean that I walk through life happily and illuminated. But in this very moment I am happy and I love.

How does all that relate to „**teachback – transferring pedagogical problems and aspects into a performative context**“?

I cannot name it clearly yet. But the key term for me is improvisation. There is the importance of recognizing that I/we have and use a range of different faculties to be alert, to be in the world, and in relation to others. And we can have a certain amount of choice where we put the emphasis. For me it is part of the practice of improvisation to become conscious of that and to become playful with shifting and crossfading and adding different levels of attention and awareness and decision making and communicating and



being with others – using our sensitive, cognitive, perceptive, imaginative, analytical, associative, affective capacities. I think that is also what I teach and what I perform. And that is why I love improvisation. I teach improvisation as a performance form, but also as knowledge and tool that is helpful for all kinds of performance making. I also teach it as a tool for being an audience to / a receiver of / a perceiver of different kinds of performances. I teach it to experience the pleasure of composing our perception and imagination. I use my improvisation knowledge to include dancing when I give academic lectures, aiming to open up myself and my audience towards more faculties of meaning making than only the verbal analytical one. I also include hosting, verbal information, and shared reflection into the body based frame of dance performance. Again, that comes from a desire to open up to and to include the multidimensionality of our tools, ways of being, composing, and making/finding sense and meaning. Probably my preliminary conclusion is that as a teacher of improvisation I “transfer” many or most things “into a performative context” – not only “pedagogical problems and aspects”.

These *Teachback* days gave me the time to think this thought, the time to practice this practice, and the time to exchange and explore scores and formats to share and inspire each other as teachers, performers and peer artists.

Dear colleagues, thank you all for these days of intense multi-layered spirals of practicing and reflecting.

Susanne

## Life Long Burning TeachBack 2018 Budapest

Supported by European Union Culture Program



### Special thanks to:

Eszter Lázár, Dorottya Magyar, Gastro Rooster Kft. - Tamás Kovács

### Life Long Burning TeachBack Documentation

The landmarks of the process were written by Tamás Bakó. The notes and reflections were collected and the documentation edited, formatted by Eszter Gál.

30. June, 2018. Budapest

[www.wsf.hu](http://www.wsf.hu)