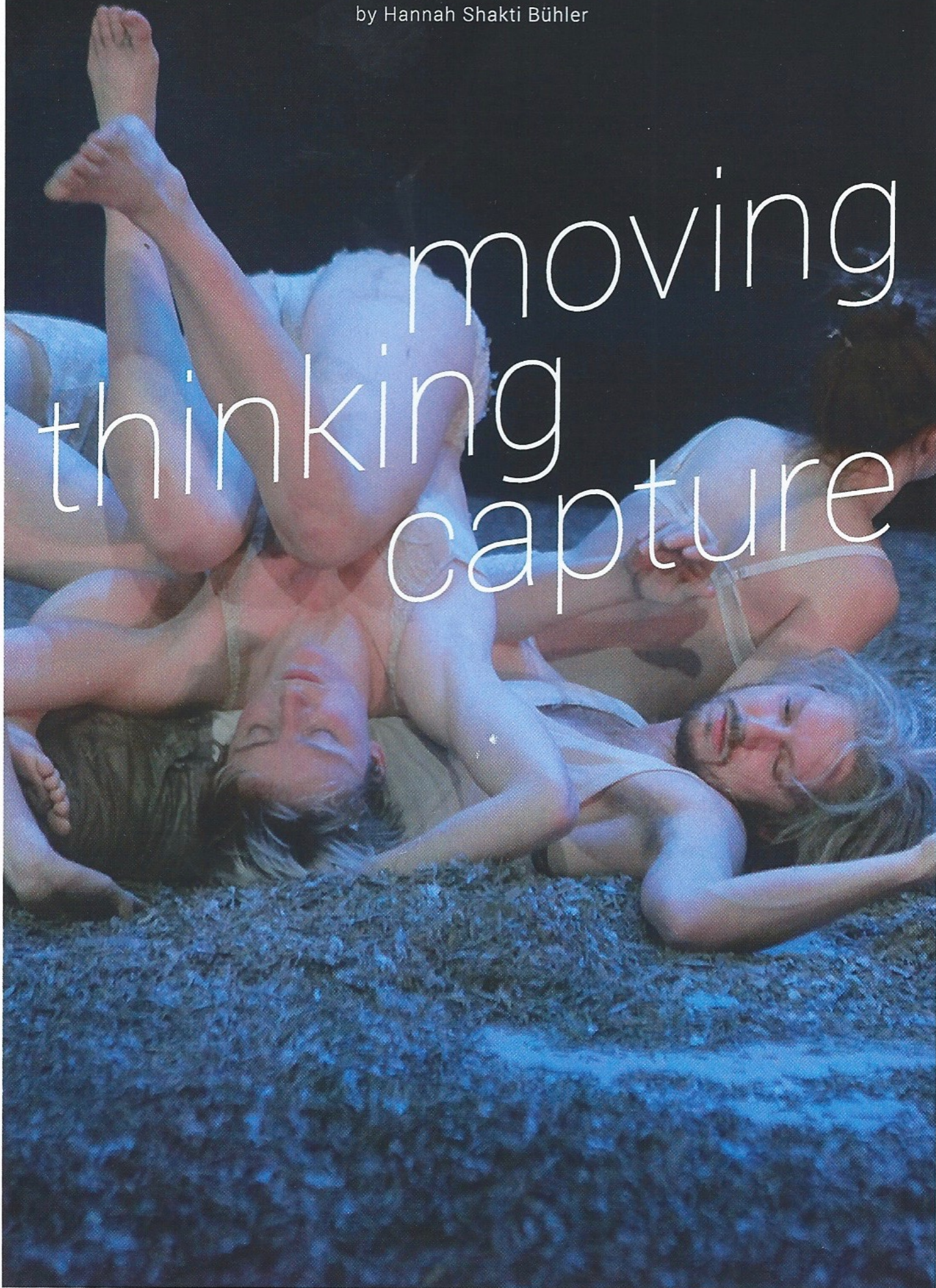


Iván Pérez | A Choreographic Toolbox
by Hannah Shakti Bühler

moving
thinking
capture



INTRO

moving thinking capture is a choreographic toolbox composed of outputs from the creative process of *Waiting for the Barbarians*¹ from choreographer Iván Pérez and dancers.

Zooming into physical explorations and methodological principles, **moving thinking capture** offers insights into the multiplicity of discourses embedded in the choreographic process.

Processes of documentation are acts of taking perspective, making decisions on how information is captured, filtered, edited and adapted. **moving thinking capture** explores the intersection of physicality and the written word. These texts perform creative ideas and thoughts articulated in the choreographic work and can be used to stimulate further innovative practices and reflections.

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on body, 7 cards. Propositions for physical explorations, images and choreographic questions relating to research phases from the creation of *Waiting for the Barbarians*:

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on method, a booklet. Methodological insights into the work of choreographer Iván Pérez:

- The searching body: an explorative approach
- Trial and error
- Simplicity and complexity/specificity and potentiality
- Self-reflection and rest
- Mapping: a cyclic learning path

transversal connections, a booklet. Short texts, notes, references and further discussions which emerged during the choreographic process.

¹ For this production, Iván Pérez collaborates with director Michiel de Regt, co-produced by Toneelschuur Producties and Korzo Theatre, The Hague. The two artists present a modern adaptation of the classic *Waiting for the Barbarians* by Nobel prizewinner J.M.Coetzee. This realistic fable deals with totalitarian regimes and their impact on the lives of individuals. **moving thinking capture** chooses to zoom into the movement explorations and choreographic methodology of the creative process.





RELATION BETWEEN BODDY PARTS

on body #1

on body #1 / RELATION BETWEEN BODY PARTS FOLDING AND UNFOLDING INTIMATE SPACES

Folded between body parts: in-between spaces as sensitive spaces.

To start with, think of paper folding, or a soft material folding and melting inwards only to unfurl itself again, stretching outwards and expanding. The image develops as a *soft opening and closing*.

Chin/chest. Exploring relations between the chin and the chest. What is happening to the space between the chin and the chest? How does the communication between them change, by expanding or shrinking that space? Is the chin moving towards or away from the chest? What changes if the chest (or sternum) drops away from the chin? ... or if the chest moves towards the chin? Challenge the space that connects them, closing and expanding this as much as possible.

Arm pits. Shifting attention to where the arm connects with the ribs. Noticing the sensitivity of this space. Begin investigating the spaces of this area also, without losing awareness of the space between the chin and the chest.

Combining chin, chest and arm pits.

Ribs and hips. Attend now to the space between the ribs and the hips.

How can the ribs fold and unfold? How might one hip approach the ribs? Or the other way around: how might the ribs move towards the hip? Allow ribs and hips to interact with each other. Is it only a vertical relation? Can the hip reach away from the ribs horizontally? What are the possible rotations of and between the ribs and the hips?

Combining chin and chest, arm pits, ribs and hips.

Inner thighs. Become aware of the space between the inner thighs; your awareness gradually travelling down your legs to the space between your feet. Play with the distance and proximity between your legs, noticing the effect on this space: can you remain sensitive to this whilst challenging the distance?

Sit bones and heels. This is a meaningful relation to become aware of when balance and standing positions are at play. Everything else in your body remains easy and relaxed, constantly adjusting and shifting relations between body parts.

The space behind the knees, the space between the calf and back of the thigh. Play with folding and unfolding this space. Bring awareness and sensitivity to the space behind the knees: how do your sensations change when this space is open or closed? How much can you close this space? Level changes bring complexity to the exploration.

Combining chin and chest, ribs, hips, inner thighs, back of the knees, heels and sit bones. Traverse with your attention to different bodily spaces: how does this change your sensitivity and affect the rest of your body? How are relations between other body parts transformed?

FOLDING AND UNFOLDING INTIMATE SPACES

Bodies are inherently relational. By altering relations between body parts, subtle and infinite changes of bodily structure occur, which amplify our emotional possibilities. This principle comes from a conception of the body as an emotionally charged organism. Drawing attention to already existing **relations between body parts**, diverse possibilities are explored, while the developing complexity of patterns opens paths for unlocking further emotions and sensations. These might be ambiguous and not necessarily one directional.

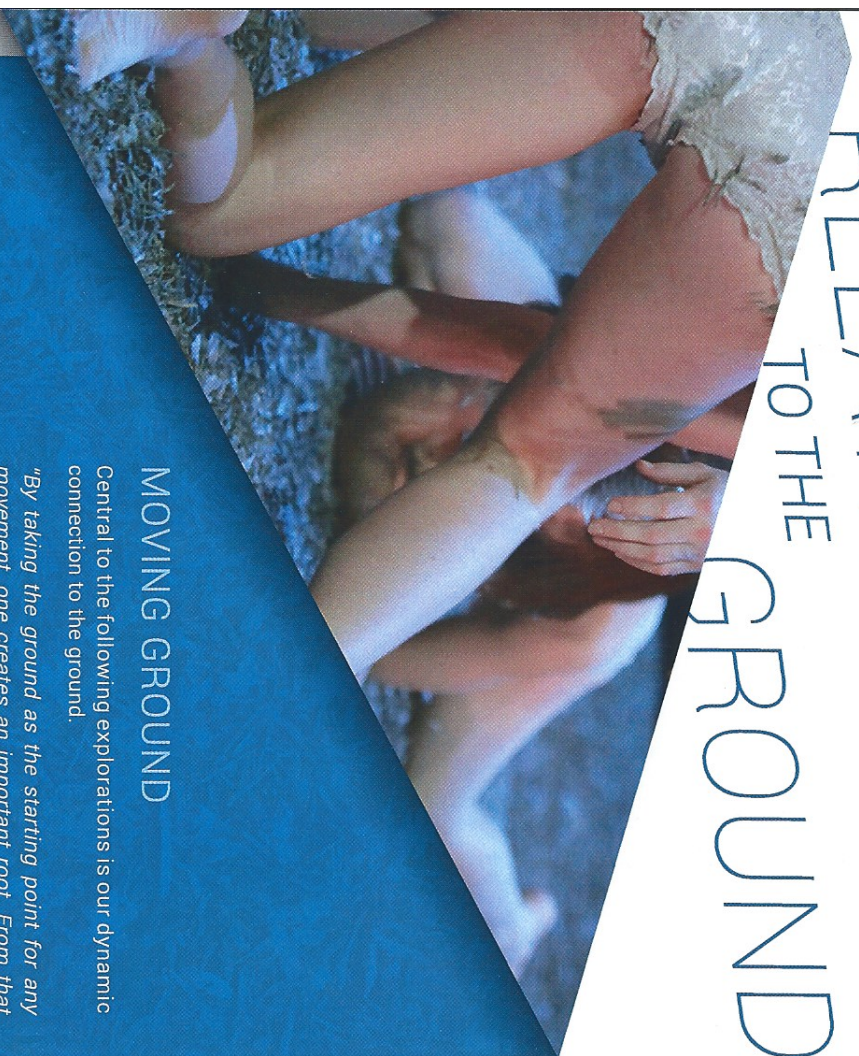
"I am interested in amplifying emotional possibilities through the exploration of physical states of the body, instead of triggering emotions to change the body." (Pérez, 2016)¹

The following explorations bring attention to the inherent relational structures of the body and their potential for change.

¹ Unless otherwise stated, all extracts, citations and references marked in italics on Card 1 are attributed to Iván Pérez and are sourced from audio recordings of dialogues and comments made during and after rehearsals and classes over a period of 2 months, between December 2015 and February 2016. A further interview with Iván Pérez was conducted by the author, January 28th 2016, Korzo Theatre in The Hague, to clarify specific terminology adopted.

RELATION TO THE GROUND

on body #2



MOVING GROUND

Central to the following explorations is our dynamic connection to the ground.

"By taking the ground as the starting point for any movement, one creates an important root. From that root we can go wherever we want, but without it we would become an independent element floating on a surface." (Pérez, 2016)²

Physical research in *Waiting for the Barbarians*, integrates the exploration *Tilting Ground*, originating from the metaphorical notion of 'staying connected to the ground' the task questions the danger of 'loosing one's own ground'. In practice an imaginative play between coexisting forces and tensions, both pull the body out of the ground and magnetize it to its root: between counter forces the body negotiates dynamically through passivity and activity.

² Unless otherwise stated, all extracts, citations and references marked in italics on Card 2, are attributed to Iván Pérez and are sourced from audio recordings of dialogues and comments made during and after rehearsals and classes, over a period of 2 months. A further interview with Iván Pérez was conducted by the author, January 28th, 2016, Korzo Theatre in The Hague, to clarify specific terminology adopted.

MOVING GROUND

on body #2 / RELATION TO THE GROUND

"The ground is moving: I am moved by the ground."

Imagine your feet are anchored in the sand; the ground is moving and gradually tilting. You are magnetized to the ground from your feet. With a strong sense of being rooted in place, without loosing this *hook*, your body tilts and shifts its axis.

Imagine growth from beneath your feet, resonating and travelling upwards through your body. Imagine Earth's plates shifting beneath you and let your body become affected by this 'motion'. Introduce different levels of intensity, gradually increasing until you find yourself *uprooted*, pulled out by the root and pushed through space. Find a new anchor point.

"The ground is moving: I am moving the ground."

As a counter exploration (which later will interact with the first one), you become the activator of the moving ground - the cause of the ground's motion, eg. by stomping the ground. Here the body actively provokes change, and a sense of pushing and stomping is introduced.

How might a stomp resonate in the ground where I am standing?

Level changes, eg. standing lower or on all fours, enables the hands and feet to affect the movement of the ground. A rhythmical and ritualistic state might emerge.

"The in-between"

Following these experiences, combine them, exploring how they work together and potentially generate responses that move beyond oppositional states; in constant negotiation between activity and passivity.

To what extent can a body be simultaneously active and passive?



RELATION TO THE GROUND

on body #3



FRICITION / OSCILLATION / VIBRATION

Relation to the ground #3 studies the notion of *rootedness* - expanding parameters of a given form, by exploring all possible motion from a seemingly static position. Creating anchor points by using the body's contact with the ground, information from the ground travels through and sensitizes the whole body.

on body #3 / RELATION TO THE GROUND FRICITION / OSCILLATION / VIBRATION

Beginning in a lying position on the floor. Take a moment to scan your body with your attention, and noticing which body parts are touching the ground. Shifting your attention exclusively to these parts in contact with the floor, bring some pressure to them, then release this. Maintaining a sense of being *glued* to the ground through these body parts, activate an interplay between this pressure and release: pushing and pulling away in all possible directions, without losing the established anchor to the ground. Establish continuity of the patterns of pressure and release, exploring variations of rocking, pushing and pulling, within the given form. Allow any resulting oscillations or vibrations to travel across your body, unlocking any blockages. Let your body respond softly, noticing how changes arising pivot on contact *anchor points*. Change position when you feel you have exhausted all possibilities of movement in a given form. If you start the exploration lying on your back, approach the task in different positions such as lying on your side, belly, travelling through all levels - all-fours to standing.

Notice how your grip on the ground incites movement through the rest of the body.

**How does the pressure/release into the ground affect the rest of the body?
What possibilities of motion are there from this position?**





RELATION BETWEEN BODIES

on body #4

TESTING DISTANCE AND PROXIMITY

While addressing the flow of transient relations produced between bodies, attention can also be drawn to bodies' relational situation. This sensitizes us to the potential bodies hold as connective elements in the broader environment. A set of impulses for exploring playful interactions through eye contact, in a group of minimum 3 people, lays the ground for the question: how do these relations to others transform me?

on body #4 / RELATION BETWEEN BODIES

TESTING DISTANCE AND PROXIMITY

Walk into a room. See the people. Establish soft eye contact with anyone you pass by. Making eye contact with as many people as possible, be sure you catch their gaze and establish a connection before releasing it. Notice the horizontal network of information travelling across and between bodies initiated through eye contact. Eventually become aware of your spatial relation with other moving bodies.

How are you in relation to somebody else? How flexible are the distances between bodies? How close or how far are you from another body? Do you notice patterns of response that automatically bring you closer or further away from others?

Playfully challenge any habitual patterns you notice in your responses. When do you stay close or maintain distance between yourself and the others in the group? Are there patterns of movement as others move near or far from contact?

How far away from someone can you be without losing your sense of a relation?

How close can you get to someone until his or her movement is impacted?

Acknowledge the shifting spatial relations between people generated in the room. Notice your own impulses and tendencies and consciously seek new spatial choices. Once you recognize a pattern, then you might want to change or shift your role by simply challenging the spaces between people.

Falling togetherness

Walking develops into running, while continuing the search for eye contact. When you establish clear eye contact with someone, let yourself fall to the ground while keeping eye contact alive for as long as possible. Release your gaze when you feel contact between you both has become 'exhausted'. Together with your partner play around with various approaches to the timing of your 'falls', for example surprising yourself by suddenly collapsing your knees.

Under what conditions does a sense of 'being together' endure in the fall?

Explore different ways of falling - such as changing dynamics at the beginning, middle or end of the fall, building suspensions into the movement- without losing the sense of *being together* you established with your partner. Remember your explorations of spatial relations.

How far can you be? How close together?

Interconnectedness

Gradually soften your eye contact with your partners. Continue your walk through the room, releasing your desire for direct eye contact.

Can you stay aware of movement beyond your visual field?

Can you continue relating to spatial distances now, without looking directly towards them?

On which senses do you now rely to give you information about the room?

Open your senses to the movement around you. Have confidence in the information you receive from your peripheral vision and hearing, and allow more complex relationships to emerge: eg. relating in terms of dynamics, energy, spatial levels, mirroring, juxtaposing, contrasting. Gradually let this fade down and come to a rest.

VARIATIONS OF TOUCH

on body #5



TOUCHING AND BEING TOUCHED

Exploring our sense of touch directs us towards a personal space, a sensitive inner universe, by prompting questions such as: *“What does touch mean to us? What is communicated through the intimacy of touch? How does touch transform bodies, and allow for the coexistence of contrasted meanings, and interrogate dualities?”* (Pérez, 2016)³

The tasks challenge us to unfold multiple meanings embedded in subtle variations of touch; variations enabled by simple changes in pressure, texture, dynamic and use of weight. Touch transforms beyond the surface; both the receiver and giver of touch engage in a communication that indelibly alters the bodily world beneath skin.

³ Unless otherwise stated, all extracts, citations and references marked in italics on Card 5 are attributed to Iván Pérez and are sourced from audio recordings of dialogues and comments made during and after rehearsals and classes, over a period of 2 months, between December 2015 and February 2016. A further interview with Iván Pérez was conducted by the author, January 28th, 2016, Korzo Theatre in The Hague, to clarify specific terminology adopted.

on body #5 / VARIATIONS OF TOUCH

TOUCHING AND BEING TOUCHED

Imagine your hand has a life of its own. Begin with your eyes closed. Let the palm of your hand trace the surface of your face, your head, your neck, your chest, shoulders, arms, hips, tights, knees, ankles, feet.

Which sensations arise?

How does your whole body respond to the touch?

How is the surface of your body affected by being touched?

Explore a soft touch, gently caressing the surface of the skin, or only barely touching. Then develop variations - diverse textures, pressure and dynamic changes. Look for ways to introduce slight modifications in how you touch: touching with different parts of the hand, with only one finger, with more fingers, poking, tapping, sliding, caressing... Imagine your own hand belongs to someone else. Let your body respond to the weight of your touch. Imagine the surface of your body being touched specifically with the aim of encouraging it to soften, melt and transform, letting touch change your internal and external bodily structure.

How do slight changes in the pressure of the touch affect your movement?

Do you notice changes in your emotional state?

To continue this process introduce complexity to the task by altering or sustaining forms and positions you make. Let different body parts take over the role of your hand:

How might your head, wrists, fingertips, toes, or your elbows slide along the surfaces of other body parts?

Complexity is introduced by allowing an observer to witness your exploration:

What is the experience of an observer 'watching' the touch?

Your touch might allude for instance to a recognizable gesture, such as implying a caress, then gradually transforming to a slap; exposing ambiguities between pleasure and pain. Multiple readings open up the inner universe of sensation to the outside.

Change roles _ Only after changing roles, have a verbal exchange addressing the experience of being observed, how this might have affected your movement choices, and how the witness perceived touch as they observed.

BROKEN BODY

on body #6



TORSIONS

The following explorations look at physicalities alluding to deformation, deconstruction and the grotesque body. For Pérez the notion of the 'monstrous' refers to the body in constant processes of transformation, testing its limits in form and structure. In *Waiting for the Barbarians*, the *disabled*, *tortured* and *abnormal* body, becomes the site where vulnerability and strength coexist. 'Barbarianness' is the term applied throughout the creative work to refer to the *wild*, the *other*, the *animal*, the *multiple*, the *monstrous* and other forms of transgression beyond norms of appearance and materiality. In the creative process this is transposed into a set of physical impulses that provoke investigations into complexities in the bodily constitution: bones, flesh, organs, fluids.

on body #6 / BROKEN BODY

TORTIONS

Initiate rotations of various distal body parts (eg. wrists, head, ankles, feet). Bring your attention to how movement travels through the whole body.

Notice how inwards and outwards rotations in your limbs, enable different *opening* and closing movements.

How far can one rotation go?

Allow the initiation of a rotation to travel across your whole body.

How does the rotation of an isolated body part resonate in the rest of the body?

Under what conditions might the end point of an extreme rotation expand the movement into space? How do rotations unwind or resolve after reaching the furthest point?

What do you need to change in order to rotate two sides of your body in opposing directions?

Gradually allow torsions in different body parts to overlap, to blend into each other or to reproduce in other body parts. Stay available to experiencing the resonances of your initial twisting and undulating articulations.

Maintain a healthy approach to the extreme physicality by keeping the movement within your comfort zone, focusing on interplays between different bodily systems:

How is movement impacted if you transform your focus from 'moving your bones' to 'moving your flesh' or 'your organs'? What if your body has no bones?

Transition between a *tight body* and a *loose body*.

Allow torsions to be initiators of further movement:

How does a sudden and direct torsion affect your body?

How does a slow and sustained torsion resonate through the rest of your body?



BROKEN BODY

on body #7

HEAVY LIMBS / COMPOSING AND DECOMPOSING

The *broken body* is conceived as the body functioning in ways we are unused to. This body embraces a perceived 'disability', disintegration and instability, and intuitively explores ways of functioning within these conditions. The body researches strategies of becoming rooted, investigates inherent strengths, and acknowledges a falling-and-collapsing nature. Confidence emerges through the continual stumbling and rising. This is a body with knowledge of falling, with the wisdom that comes from experiencing vulnerability and strength together.

"It is from within this marriage of oppositions that poetics emerge." (Pérez, 2016)⁴

⁴ Unless otherwise stated, all extracts, citations and references marked in italics on Card 7 are attributed to Iván Pérez and are sourced from audio recordings of dialogues and comments made during and after rehearsals and classes, over a period of 2 months. A further interview with Iván Pérez was conducted by the author, January 28th, 2016, Koozo Theatre in The Hague, to clarify specific terminology adopted.

on body #7 / BROKEN BODY

HEAVY LIMBS / COMPOSING AND DECOMPOSING

Heavy Limbs

Draw your awareness into the weight of your own legs. Your legs feel heavy and collapsed. Now imagine you have lost sensation in your legs...you are unable to move them. From non-functioning legs, you search now for ways of manoeuvring them: taking the weight of your legs with your hands, displace them, change their position while allowing them to drop and fall. Imagine the bony structures of your body no longer support your flesh - your muscles, connective tissues and blood vessels have lost all structure.

Gradually transfer the image from your legs to your arms: faltering and collapsing heavy limbs. Imagine your flesh suddenly dropping into the ground, or popping out in space away from your center. Play through the momentum, to further explore your movement, before collapsing again. Experiment with ways of reanimating your heavy limbs: throwing them into the air, dragging them.

From where might this collapsed body rediscover its strength?

What are its resources?

How can re-composure and a sense of verticality become possible again?

Try standing again: seek ways to reconstruct a functional sense of integration from this brokenness.

Transition between the image of a body able to support itself and a body that cannot. Support may be fragmented: some parts faltering whilst others grounding and holding you firm; for instance, your arm is able to hold your shoulder, whilst your hip cannot support your knee.

*How might shifting your awareness between bone and flesh support the exploration?
Surprise yourself with sudden collapses of your supporting structures: knees, ankles, hips.*

Composing and Decomposing

Building upon the experience and sensations gained through the exploration Heavy Limbs, create a duo or trio to explore further ways of achieving verticality and stability using the support of other bodies.

How can you use the support of other 'broken bodies' to compose a sense of verticality?

Use touch to discover possible ways of creating a sense of stability. Allow communication between bodies to build in complexity, attuning to the immense possibilities within the decay and composition of form - an endless process of trial and error and intermingling energies.

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transversal connections



PHYSICALITY, EMOTION AND AFFECT.

Practices relating to the creative process of *Waiting for the Barbarians* deal with the entanglement of physicality and emotional states. This is examined here through theoretical frameworks interwoven with the artist's commentaries.

"To amplify the possibilities of emotions we want the body to transform. [...] Through the complexity of the form we want unthought-of subjectivities to appear." (Pérez, 2016)¹

Non-representational practices that do not enwrap the subject in fixed categories, inscribe pathways towards new and unthought-of emotional possibilities and emergence of form. In the creative process of *Waiting for the Barbarians*, form is considered an enunciation of the body's self-awareness of its existing structures and process-oriented relations between its parts (see on body #1). Dancers scan through their body, studying relations between parts, looking at spaces between structures, between centres and peripheries, accessing affective results.

"The space between the chin and the chest is a very emotional area."

Relations between physicality and emotionality, Iván Pérez explains, can be addressed starting from the subtle misunderstandings that arise in the use of the word 'emotion'. Emphasizing *"an emotionality that results from a specific physical exploration, [where] the body is connected to the present moment and the challenges of a specific task. [...] Here emotionality becomes a sort of accidental exposition in the viewer."*

Our availability and propensity for emotion is at the heart of the practice: *"how can we become aware of and access that place where emotionality is an option, without it being intended, but rather emerging as a result of a challenging experience or complex layered action that places the being in a sort of openness to affect and be affected?"*

The dancers focus their attention to 'in between spaces' such as the space between the ribs, the spaces of the neck, dropping the chest away from the chin exposing internal dialogues, through subtle and continuous transformations visible on the body's surface.

Iván Pérez speaks of an open body, a body affecting and affected by relations in his/her surroundings. In this body dualities coexist in constant processes of transformation and negotiation between activity and passivity. A body, speaking of affects, more than of emotions.

"I am interested in unifying in a circular web of connections and parallelisms the relationships present within my own body, the relationship with other bodies, the relationship with the ground, the relationship between activity and passivity (...) to actual relations in life, to actual relations of being active and passive. This transfers to the ethics of the work: giving and receiving, pulling and pushing, affecting and being affected, communication through sensitive touch and contact."

The open body emerges through contradictory conditions in our environment, produced from the interaction of oppositions and counterpoints, and is thus in-between. *"Poetics arise in the marriage of counterpoints, as within the co-existence of vulnerability and strength."* Within these tensions bodies move beyond representation, beyond a stable position, and towards sensuous transformative processes. Present in constant variations of power, the body in this practice locates in spaces between and moves within oppositional tensions that co-exist and provide the ground for transformation and change.

AFFECT/AFFECTION

"Neither word denotes a personal feeling (sentiment in Deleuze and Guattari). L 'affect' (Spinoza's affectus) is an ability to affect and be affected. It is a prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body's capacity to act. L'affectio (Spinoza's affectio) is each such state considered as an encounter between the affected body and a second, affecting, body (with body taken in its broadest possible sense to include 'mental' or 'ideal bodies')."

Massumi, Brian. 'Notes on the Translation and Acknowledgements'. In Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*. Minneapolis: U of Minnesota P, 1987.

SPACES IN_BETWEEN

"I am obsessed with space."

How can investigations of body/space relations in dance contribute to a rethinking of subjectivity?

Waiting for the Barbarians discloses how divisions between subject and object, imposed through language and image, do not hold up through dance's entanglement of bodily states, space, and place.

The practices developed and used in *Waiting for the Barbarians* suggest how alternative notions of subjectivity arise through bodies' conditions as material and multiplicitous: exploring a subject that is many, disrupted, ambiguous, wild, grotesque and *barbarian*. The practices challenge the division between 'intimate and exposed spaces', generating a dialogue between internal and external worlds.

¹ Iván Pérez, sourced from comments made after the class on 1st December 2015 (first day of the process), the comment relates to the exploration FOLDING AND UNFOLDING INTIMATE SPACES (see on body #7).

Bodies both expose and conceal themselves at the same time, simultaneously, push away from and yield to the ground, attend to both personal and generalized notions of movement and sensation, move inwards at the same time as becoming visible. Dance blurs boundaries, disrupts and challenges the notion of identity as static, by exploring the place in movement where ambiguity and hybridity unfolds.

A different level of intimacy between bodies is revealed where other forms of togetherness between bodies are exposed. Intertwined body parts can be described as 'assemblages of fragments' where new patterns of organization between bodies arise.

The dancers are exploring ways of achieving verticality and stability using the support of other bodies (see [on body #7: composing and decomposing](#)), in an endless process of trial and failure, composition and decay, rises and falls of bodies and body parts, relations forming, are an instance of blurred boundaries and binaries, as in a constant process of re-definition and transformation.

"It is in the in between spaces where opposites coexist and where double sensations unfold that poetry arises."

Comments after class, 1st December 2015, Iván Pérez

ON TRANSFORMATION

In general we are always moving from one emotion to the another, one emotion is arising while another one is leaving, we are constantly affected by our experiences.

We are transforming more than we think. We become aware of this process at posteriori: we realize after we have changed. But we are constantly changing. Accepting the speed of motion through which we are changing and transforming makes us vulnerable as it questions our relation to stability.

We want to be stable, we want to know that we are the same as yesterday but we are not. I think of movement and how we are constantly shifting. Even when we are breathing our chest expands and releases. It is constantly moving and it is never static. I want to connect to that core to understand movement, while embracing transformation and change.

That is why in the practice, in the class one part of the body is folding and the other one is unfolding as supposed to one body part folding without any responses to that. From one fold you can go to another fold: you can constantly transform. Also the transformation of feelings: as you move something moves in you. Even in the class we start cold and end up warm. We start unaware and end up aware. We start disconnected from the ground and we end up connected to the ground. There is a process leading you to that transformation and being part of that transformation.

Iván Pérez | A Choreographic Toolbox
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on method



The following text captures terminology, principles and practices articulating methodological approaches elaborated by Iván Pérez, during the creation of *Waiting for the Barbarians*.

Material is drawn from a self-reflective practice of interviews and dialogues recorded on a regular basis during and after rehearsals, over a period of two months. Further audio recordings were made at the end of the process for post-reflection and clarification of specific principles and terminology used.

THE SEARCHING BODY: AN EXPLORATIVE APPROACH

The choreographic practice and theoretical framework for Iván Pérez's work in *Waiting for the Barbarians*, is grounded by the notion of an open body: the body enunciated through transformative processes, available to sensation and welcoming accidents as a source of knowledge. The practice offers an exploratory approach to movement creation, facilitating processes where potentially bodies in self-reflection can unfold: *"this is a body curious about itself and its relational nature, a body that is drawn to what is not there yet, interested in exploring the boundaries of established frames, opening to the potential of the not yet discovered."* (Pérez, 2015)¹

The creative process in *Waiting for the Barbarians* expresses the way in which attention can be drawn into the intricacies of ideas as their potential is discovered and unearthed. Interested in the potential of shifting physical and metaphorical parameters, Iván Pérez considers *"the subtle inclinations and deviations that can develop as we continue exploring an idea. [...] Here new experiences are gained and a wider range of possibilities opens."*

TRIAL AND ERROR

"Every exploration is a trial and every error is a source of knowledge"

Processual efforts are at the forefront of the creative practice in the development of *Waiting for the Barbarians*, emphasizing the importance of initiative and errors¹:

"Errors carry information; embracing errors is embracing accidents, embracing accidents is embracing the unknown: here is where the appearance of 'real' discoveries can be found."

SIMPLICITY AND COMPLEXITY / SPECIFICITY AND POTENTIALITY

"I like performers to explore the physical complexity that arises within ideas, alluding to their potentialities."

Principles relating to the perceptions of simplicity and complexity, emerge strongly in the practice in response to encountering the intricacies of simple tasks. For instance, cyclical looping in paths of repetition and change, refine and essentialize the specificity and quality of particular explorations.

Understanding the parameters that shape the growth of ideas is as important in the practice as perceiving the specificity they gain.

"This is the tension I find interesting: where and at which point do we loose specificity? When does it become something else? And what does it become? I would like to continue expanding the potentiality of the idea [...]. This turns around the concept of potentiality."

"We use improvisation in order to continue the explorative essence of the work. We need to loosen the frames to explore potentialities [...]: we avoid repetition without change, instead we are revisiting ideas through exploration, discovery and self-reflection. This allows us to stay in constant motion, shifting direction, shifting parameters. [...] There is a palpitation in the work: it is from experience that it develops."

By disengaging thinking from fixed structures and forms, the process of discovering movement itself becomes identifiable. Improvisational frames with specific explorative tasks gradually get established and refined, however constantly re-visited with new questions and curiosity to challenge both the physical complexity and the parameters of the frame itself.

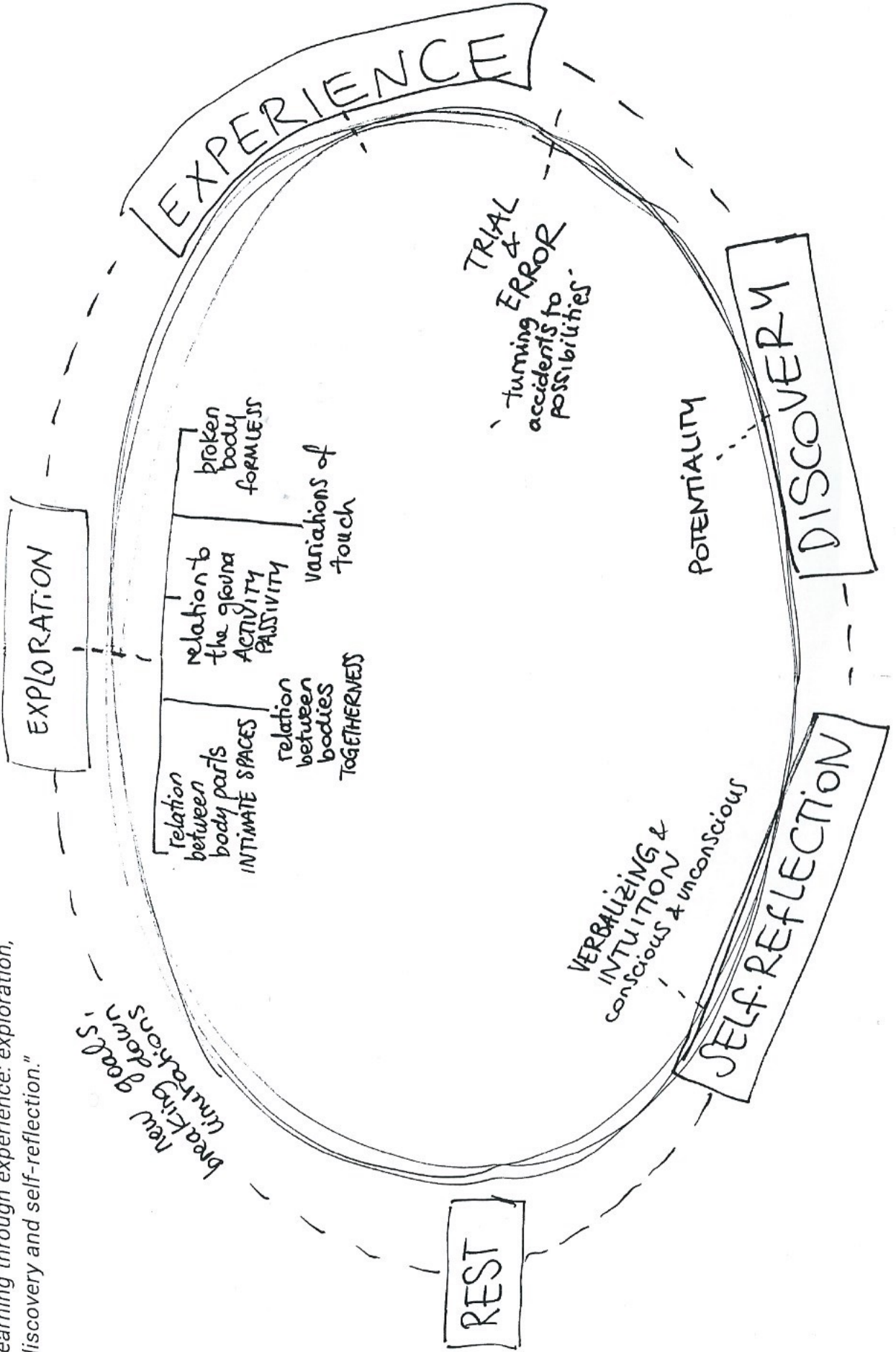
SELF REFLECTION AND REST

Reflective processes effect the way in which the physical and emotional resonances of experiences are embodied. Such processes are guided by Pérez, in recognition of the complexity and challenges of recalling improvisation-based exploration. This highlights how self-reflective aspects of the process are constituted of both conscious and subconscious thought patterns in the transposition of experiences into language and tacit knowledge. In rest and other states, sensations, feelings, detailed realizations and images are intuitively integrated through our inherent patterns of thought and reflection. It is from here that new goals and parameters can be established, and where cyclical processes can be seen to enable renewal of self-reflective capacities, which inevitably inform the definitions of new explorations.

¹ Unless otherwise stated, all extracts, citations and references marked in italics in *on method* are attributed to Iván Pérez and are sourced from audio recordings of dialogues and comments made during and after rehearsals and classes, over a period of two months between December 2015 and February 2016 during the creation of *Waiting for the Barbarians*. A further interview with Iván Pérez was conducted by the author, January 28th, 2016, Korzo Theatre in The Hague, to clarify specific terminology adopted.

MAPPING

"Learning through experience: exploration, discovery and self-reflection."



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