

**Instant Composition Practices:
The Principles of Instant Composition Practices and
a Score-based Approach to Instant Composition
Performances**

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I, Maria Pisiou,

**HEREBY CERTIFY THAT I HAD PERSONALLY CARRIED OUT THE
WORK DEPICTED IN THE THESIS ENTITLED,**

**“Instant Composition Practices: The principles of instant composition practices
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**NO PART OF THE THESIS HAS BEEN SUBMITTED FOR THE AWARD
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Introduction

0.1. Personal Urgency

During the period of 2010, Greece was in the heart of an economic crisis. The mental states of fear and insecurity formed a substantial part of the collective emotional experience. Within that context, individuals started redefining their decision-making policies as well as the principles that informed their navigation in everyday life. Not taking risks, finding tools to stay stable, searching for ways to become more competitive in the marketplace were some of the methods they grappled with. However, because of this new emerging reality, a part of the population was encouraged to reconsider their lifestyle. The realization that experiencing life as an individual was necessary for merely surviving but not sufficient for one's welfare as well as the absence of a general sense of purpose had as consequence that many citizens started redirecting their mentality from a rather individualistic toward a collective way of living, while they intentionally invested mental effort in building up tools for navigating unstable and unknown territories.

During that time, I started my studies in a BA program in dance in Thessaloniki, Greece. Part of my education focused on improvisation and instant composition performances. I realized that this kind of dance practices carried some principles that the dancer of instant composition had to embrace with in order to execute instant composition performances. Risk-taking, being familiar with failure, being playful and open to the surrounding environment, engaging with a state of spontaneity, execution of movement beyond its beautification, listening to the desires of the body were some of them. Accordingly, I noticed that these principles could find application beyond studio practices. By being aware of and having been trained in them, the dancer could use them as a navigation aid for finding her balance and wandering in unknown and unstable territories beyond studio practices, in the everyday life in periods of crisis. Within this research, I approach crisis and its

ramifications based on my personal experience as a dancer who studied dance in the period of a crisis. Consequently, literature won't be further elaborated.

0.2. Subject Area and Research Question

The central axis of the thesis, the analysis, and the outcomes emanate from my ongoing movement research as Greek European woman and instant composer in the field of contemporary dance, my studio and performance practices, as well as the work of the choreographer, dancer, musician and poet Julyen Hamilton. They are also enriched by literature review related to the history and approaches of instant composition and improvisation, and the composition of scores as a partiture for the execution of performances, as it has been approached by New York School.

Julyen's Hamilton work gave me an insight on how I approach the dancing body, the improvisational and compositional mind. By looking at his work and by attending workshops with him, I was able to distinguish some of the principles of instant composition practices, to train myself into them and elaborate them further. Concerning the performance practices, I admire the way he works and how he embodies concept through movement narrative but, looking at his performances, I noticed that the movement material, dynamics and qualities of the dancing body was being repeated in every performance. Accordingly, in my practice, being curious on finding ways to be in a constant process of changing the dynamics and qualities of the body, I experimented with the method of scores for the execution of instant composition performances in order to create a distance from my own movement habits and patterns. In that manner, each next possible performance has the potentiality to obtain its own character concerning the movement material and dynamics of the body.

The method of 'Improvisational Technologies', created by the choreographer William Forsythe, underlined the importance of the preparation for executing improvisational performances. Forsythe also brought the notion of a structure in order to complexify the choices that the dancer takes at the time of the performance.

Accordingly, in my research practices, I also focus on the process of preparing and composing a choreographic structure for executing instant composition performances. However, my interests deviate from his in that I also employ the method of score composition.

Looking at literature review related to improvisation and instant composition practices, I have followed the theoretician Bojana Cvejic in order to understand the different approaches of improvisation throughout the years; the dance practitioner and academic Joao Cerqueira Da Silva, who sheds light on notions that I also work with such as trust, failure, listening, and decision-making within the context of dance; Sophia's Lycouris PhD 'Destabilizing Dancing: Tensions between the Theory and Practice of Improvisation Performance', who gives an insight on the historical resources of instant composition; finally, the jazz composer Tord Gustavsen, who brings out the experience of the improviser at the moment of the performance through polarities.

In combination with my research practices, the referred literature review, the work of William Forsythe and Julyen Hamilton enriched the way I perceive instant composition practice and the principles of it, the way I prepare myself for training in them as well as the manner in which I proceed to the execution of instant composition performances. However, each of them focuses on a different aspect of composition. What I want to ultimately achieve through this thesis is to bring together historical resources of instant composition, some of its principles, and the use of a dynamic choreographic structure for the execution of this kind of performances approaching the whole process of my research as a movement researcher and dancer. Accordingly, my main research questions are:

- What are the principles of instant composition practices?
- How can I train myself in these principles in order to execute instant composition performances?
- Can these principles find application beyond studio and performance practices?

These questions bring up further relevant sub-questions that must be dealt with in order to find the appropriate response to my main inquiry. It seems imperative to investigate them further:

- How do I choreograph instant composition performances?
- How can I compose a choreographic structure in a way that the dancer approaches it through a dynamic way in order to create a lived and shared moment with the surrounding environment at the time of the performance?
- How do these principles empower the subject so that she can navigate into unstable and unknown territories beyond studio and performance practices?

In the next chapters, I will proceed by elaborating the literature review related to instant composition, analyzing some of the principles of instant composition, suggesting the composition of a score-based choreographic structure for the execution of this kind of performances, before concluding with an analysis and reflection of my final performance.

Chapter 1:

Instant Composition and Literature Review

1.1.1 The history of improvisational performance and instant composition.

Focusing on the American dance of 1970s, a great emergence of dance practitioners redefined what is dance, what are the alternative ways of the creation of a dance performance and the role of the dancer in it. The performance dance group ‘Grand Union’¹ introduced the term of ‘improvisational performance’ (Lycouris, 1995), which celebrated the autonomy of the dancer to take decisions during the performance without following the direction of the choreographer and questioning her authority. It suggested the technique of ‘instant composition’ in which the dancer takes decision within the present moment of the dance. Grand Union was able to use the practice knowledge which was generated during the period of 1960s of Judson Dance Theatre. The latter investigated different ways to generate movement materials and alternative ways of composition by using everyday-life activities and materials in their dance: walking, running, stooping, standing, touching, screaming (See Appendix 1).

By specifying and defining a specific term, ‘improvisational performance’, the practitioners were able ‘*to develop more sophisticated systems of selecting the material to meet the requirements of the instantaneous character of the work*’ (ibid., p.14). The act of naming what they do created a context which offered new insights and the room was created for reflections on that kind of dance performances. However, the most important is that the use of this term distinguished the

¹ The Grand Union was an [improvisational dance group](#) based in [New York City](#) from 1970 to 1976. It grew out of Yvonne Rainer dance company, and her piece *Continuous Project - Altered Daily*. Rainer's sole authority as choreographer began to slip in early 1970 when the dancers, at her invitation, began to bring in their own materials for the piece. (Wikipedia)

major difference between improvisation as a performance mood and any other uses of improvisation and secondary, to the necessity of a concept of composition, on the basis of which materials from a wide range of movement concepts are selected and composed within the unique event of the performance (ibid., p.15).

An additional layer comes to the surface which was added in the improvisational practices: the 'compositional mind'. In that way, the action of choosing among a pool of movements was underlined. During the next years, various artists defined different parameters the dancer would take into consideration in order to compose instantly on the time of a live performance.

This kind of practices also appeared in Europe and specifically in Britain with Rosemary Butcher and Mary Fulkerson during the 1970s. They fertilized the birth of British New Dance sharing their experience of the early American dance postmodernism. Mary Fulkerson established the '*use of movement improvisation as a practice informing dance through the teaching of release technique*' (ibid., p.14). Rosemary Butcher introduced '*improvisation as her preferred choreographic tool*' and celebrated the '*primacy of the concept in the making of the dance*' (ibid.). Julyen Hamilton became a student and dancer of Rosemary Butcher and continued working as a choreographer, dancer and teacher perceiving his choreographic work as composed based on the technique of instant composition.

1.1.2 The use of improvisation in dance performance

Following the thread of Bojana's Cvejic thought in her article 'Exhausting Improvisation: Stutterances', improvisational practices in performance have been placed on the '*tropes of the unconscious, unexpected and unknown*' (2015, p.134). There are two strands which can explain the origin of this approach. The first one starts from the period of modern dance with the dancer and choreographer Isadora Duncan. Arguing that '*improvisation is a way of expressing the self of the dancer*' (ibid.), it

seems that Isadora Duncan perceived improvisation as an activity of self-expression. The other strand uses improvisation as a way for the dancer to '*go out of the self, yielding the possibilities of movement and sensation in and through the body as detached from the subject*' (ibid, p.136). In that way, the improviser can arrive to a physical level where unconscious movements and sensations come to the surface and the objectified existence of the movement is delineated.

However, engaging with Bojana's Cvejic conclusion (ibid.), it can be argued that in both approaches of improvisation, the movement is an outcome of a conversation between one's self with her body perceiving improvisation as an internalistic action. As Bojana Cvejic argues,

they refuse externally posited constraints and instead operate within the internally given limits of the body, its experience of time, space and contact with the other. (...) Improvisation becomes the method of uncovering that which inheres in the body per se or is triggered by the situation that the body finds itself. (ibid., p.137)

In this part of the evolution of improvisation, it seems that external factors don't play a capital role in the moment of performing. The improviser focuses on the sensations, and her physical awareness without being clear if there are other parameters, except for the sense of the body, that the dancer takes into consideration while performing. The unconscious state of the dancer and the sensation of the body become the compass for taking decisions during the time of the performance.

Reflecting on the history of dance, the emergence of improvisational practices in the dance history created the room for doubting the perception of dance current at that time, which specified that only highly technical trained dancers could participate in dance performances. The choice of taking inspiration by everyday life destabilized and triggered those outmoded forms of dance. It redefined what is beautiful in a dance performance, and the need for set choreography and high-technical dancers.

1.1.3 The example of William Forsythe

Another layer was added in the use of improvisation in the context of dance performances by the American choreographer William Forsythe. He built up an improvisation method for composition, named 'Improvisational Technologies' (1995), based on the knowledge of ballet technique in relation to the space. Analyzing Rudolf's Laban model of 'kinosphere', William Forsythe engaged with the notion of points in the body, from where the movement emanates. He elaborated the model (ibid.) by multiplying the points in the body and transposing them in the space as well. Lines, entire places were also notations which generated and defined movement. In that way, he created a complexified and dynamic structure for composition on the real-time of the performance.

1.1.4. The example of Julyen Hamilton

The body practices of the choreographer Julyen Hamilton are based on improvisation. He approaches instant composition as a technique for creating choreographies. In an interview, he states:

when it comes to instant composition what I like with that term is that instant celebrates spontaneity but the composition celebrates that there is mind which is looking at what it produced, sensing what it produced as something which the producer is not the protagonist but that which is produced becomes the protagonist. (Hamilton, 2020a)

There are various parameters that the performer takes into consideration while performing. The choice of the term 'instant' encapsulates and underlines the quality of immediacy concerning decision-making of the dancers while performing. The 'compositional mind' is activated which reflects on what is happening on the real time of the performance and 'how things are made, how they function, how they might go together' (ibid.). Improvisation is a tool that Hamilton uses. However, it seems that he

distinguishes the state of the dancer while composing from the state of the dancer while improvising. In our interview, he states,

the composition has a change and its element to speak, the composition has its voice and this helped me to take the excitement of improvising to a further level; to produce something which itself can be shared with the audience. (ibid.)

An objectified perception of the generated movement, or in other words of the compositional elements, becomes visible. This can be connected with the objectified perception of movement as it is approached by Steve Paxton. However, Julyen Hamilton, as William Forsythe, positions the body in relation to external factors. In Hamilton's performances, the movement is generated in relation to a constructed fluid context which can be defined by different parameters in his various performances. Attending the rehearsals of the dance piece 'Burst' (Berlin, 2020), I noticed that the context was created based on the position of specific objects in the performance space. Hamilton would give directions to the dancers by describing and contemplating on the nature/concept of the 'context/condition'. Coming from the field of theatre and music, he approaches composition as it is applied in music:

There are sections and phrases in the subdivision of the composition in the music. All of these formalities (sections and phrases) taught me the strength of phrasing, the discipline of getting into the phrase and that phrase brings something out to the content and it wouldn't go out if it was just an element/ an information. The phrase allows everything to have relation with each other. So, for me phrase has high importance because it does something that information cannot do. And somehow it is very human. It is a language that humans (?) can understand a lot. By asking the performers to sense the scene I am asking them to feel the phrase. (ibid.)

The form of an instant composition is created through the definition of the context, or in other words, of the phrase. The context generates the scene and the following actions

of the dancers. In the performance ‘Burst’ (Berlin, 2020), the dancers changed the position of the objects and the way they interacted with them but, still, the objects remained the same. It can be concluded that, in the compositional practices of Hamilton, the context is that which characterizes the ‘anima’ of the dance piece, which remains consistent for every repetition of the performance. Instant decisions and dances are generated in that phrase.

1.2. How I define instant composition

Engaging with Hamilton’s perception of instant composition, I also perceive it as a method for making choreographies. The use of this term underlines the importance of instantaneous action and the existence of a compositional mind during the time of the performance, apart from the improvisational one. Moreover, by reflecting on the rehearsals for the dance piece ‘Burst’ that I attended, I realized the importance of the creation of a context into which the dance can be generated; an element which becomes the main parameter on the way that I approach choreographic structure for the execution of instant composition performances.

Forsythe’s method underlines the importance of the preparation needed for the execution of improvisational performances. He brought to the fore the idea of the creation of a dynamic structure based on which the dancer takes decisions at the time of the performance. Accordingly, I engage with this approach within my research practices. Through the method of scores, I compose dynamic score-based choreographic structures for the execution of instant composition performances.

To sum up, I approach instant composition as a technique for creating choreographies where improvisational and compositional practices come together. At the time of the performance, the dancer is in readiness and with sharp reflections to affect and be affected by the surrounding environment by activating both her compositional and improvisational mind. At the same time, she has a score-based structure that she uses as a ground and a condition onto which the dance flourishes.

The dancer takes decisions at the time of the performance about the process and the composition of the generated materials finding her balance between following the structure, messing the structure and going beyond it.

Chapter 2: Time and time and time

Following the notion of the instant as it is perceived by the philosopher Rounnel and the notion of duration as it is perceived by the philosopher Bergson concerning time, I argue that a constant balance between instantaneous and durational perception of time by the dancer while performing brings out different qualities of movement and positions movement in relation to time. Still, there are different perceptions of time that the dancer experiences while moving. However, here I will focus on these two polarities. At a second level, I will analyze the state of standing still as a way that enables the performer to take decisions during the time of the performance.

2.1.1. The perception/experience of time through the theories of Bergson and Rounnel

Based on Rounnel, quoted by the philosopher Gaston Bachelard, '*time has but one reality, the reality of the instant*' (2013, p.6). Instant reality of time cannot transfer each being from one instant to another having as consequence the creation of a constant discontinuity. Bachelard brings the example of atoms in order to explain Rounnelian time, '*We imagine that temporal atoms could not touch each other or rather they could not merge into one another*' (ibid., p.15), where atoms are used as a metaphor for instants. According to Bachelard, Rounnel perceives time as fragments/ collections of moments which are autonomous and without affecting the other instants. In order to perceive the instant reality of time, the subject needs to sharpen his/her awareness in the present moment. '*The more deeply penetrating our meditation on time, the more minute it becomes*' (ibid, p.12), Bachelard argues. Through the instant experience of time, the subject becomes more and more conscious of herself in relation to her actions and time while she delves into the details of the present now.

Reflecting on my practices as instant composer, there is a fluctuation on how time is perceived during the time of the dance performances. There are moments that I delve into the movement being aware of the instant existence of movement and perception of time. Once a movement appears, it's gone. In these cases, the movement and time is experienced through fragments delineating a discontinuous experience of time and present.

Still the resonance of the instant which just fades out has the potentiality to become visible to the following instant. Then, time is experienced through a durational quality which consists of '*durationless instants*' (ibid., p.11) as Bergson argues, quoted by Gaston Bachelard. The philosopher analyses the Bergsonian philosophy of time arguing that, '*It merges past and future indissolubly. It then becomes necessary for us to take time as a whole if we are to grasp its reality*' (ibid., p.9). In order to understand and comprehend life, the subject needs to experience time through duration.

Accordingly, based on my practices as an instant composer, durational experience of time becomes clearer in cases that a repetitive pattern in movement has occurred. Through repetition, the room is created for blending actions occurring in the past and future.

2.1.2 The perception of time during instant composition performances.

The example of Julyen Hamilton

The dancer's training in time helps her understand the dancing material that she produces on the time of performing. A relation is created between movement and perception of time. In that way, the movement obtains one more dimension, or in other words, one more conscious relation to another factor. Following Julyen's Hamilton perception of time, I approach time through a linear and radio dimension. According to him, radio time lives through complexity; it merges all the possible ways immediately together. One of the participants of his workshop, which I attended in Berlin in 2020, asked Julyen if there was a place which accepts all the potential

identities (2020b). His answer was that this can happen through the radio experience of time. Radio time embodies everything which is here and now but also all the possible ‘becomings²’ which are not yet visible. The quality of linear time is sharp. Once one action/movement appears, it has already disappeared. It seems that in the experience of linear time, there isn’t time for doubts, questions or, in other words, for every action or thought which delays or expands the experience of time. These two perceptions of time and the balance between them become a material which enriches and grounds the dance on the here and now of every performance. The music composer Tord Gustavsen writes that, ‘*when improvisation is flowing, it is precisely the oppositions (of one parameter) that are constantly enriching each other in a dynamic movement*’ (2010, p.19). Linear can be perceived as an instant existence of time and radio as a durational existence. In that way, they constitute two polarities of time where a constant negotiation between them can bring out different rhythmicity and qualities in dance. Tony Gustavsen continues:

Creative potential can be summarized as the fruitful tension between involvement and intensity in the moment on the one hand, and the fullness and the reliability in that which lasts and builds itself over time, on the other (ibid., p.9).

However, there are different ways of passing from one perception of time to the other when we dance. I will call these transitions as the ‘space in between’. This space is defined by the question of how we pass from one quality to the other. It can be instantly, gradually, softly, with doubt. Accordingly, they create different qualities in the body and different perceptions of time which come to the surface while dancing.

² The term ‘becoming’ is approached as it is perceived by Gilles Deleuze and Felix Guattari; ‘*a process of change, flight, or movement within an assemblage.*’ (Heckman, 2008)

2.2. Decision-Making at the time of the performance. The state of waiting

Reflecting on the instant composition performance ‘Moving_ Imagined Fragments’ (January, 2020) that I executed in collaboration with my colleague Dieter Defurne (See Appendix 2), I had the experience of expansion of time at some points during the time of the performance. In that moments, I was able to sense the stimulus coming from the surrounding environment, my partner, and my dancing body. This expansion of time was experienced by the body as a state of stillness. By engaging with Erin Manning’s perspective that, ‘*to stand still, you have to move*’ (2009, p.43), and by reflecting on my own experience, I perceive that the dancer of instant composition needs to engage with a state of stillness in order to take decisions at the time of the performance event. The dancer starts to be conscious of the various stimuli coming from the surrounding environment and the various inputs emanating from her body. Approaching the dancing body as an archive which carries memories, desires, movement patterns, the dancer is able through this expansion of time, to read all these different elements that she carries on. Moreover, the dancer is able to read the various layers that constitute the surrounding environment, the soundscape, the landscape. Accordingly, through compositional mind, the dancer reflects on what has happened, senses the different inputs, which are ready to initiate a movement, and takes decisions with which she will interact in order for the flow and the liveness of the performance event to be sustained. In addition, by listening to thinner and subtler inputs, the potentiality of surprising herself at the moment of the performance and triggering her usual movement patterns is delineated.

The duration of the state of standing still can vary concerning the way that the dancer experiences time, linear or radio, related to movement during the performance. So, it can be argued that talking about the state of standing still related to decision-making at the time of the performance, I focus mainly on the quality of the expansion

of time that the dancer can experience which creates the room for the different elements constitutive of the presentness of the performance to appear.

Chapter 3

The principles of instant composition practices

3.1 Methodology

During this year, a part of my research focused on distilling the principles of instant composition practices and training the dancer in them in order to execute instant composition performances. One of the main methods that I followed during my research was the autoethnographic method. Through that, I analyzed and reflected on my experience in studio and performance practices in order to distil the principles of instant composition practices and examine how I can train myself in them. I use the term ‘autoethnographic’ as it is approached by C.Ellis, T.Adams and A.Bocher, *‘an approach to research and writing that seeks to describe and systematically analyze personal experience in order to understand cultural experience’* (2011). Another main method was the composition of scores (See Appendix 3) as a tool for documenting my studio practices or as invitation for movement to be generated and as a method for composing choreographic structures. Studio and performance practices became the main methods of my research. Through the method of reflection, I examined my practice, observing what doesn’t work or needs further elaboration and redesigning my process accordingly. Through the method of keeping a diary³, I was able to gather the process of my research and approach my somatic practices through an abstract and sensorial way.

In addition, I attended workshops with Julyen Hamilton and took interviews from him and some members of his dance company (Claudia Pellicia, Paolo Cingolani). In that way, I was able to deepen my knowledge on the practices of instant composition. Through the method of observation, I had an insight on how an instant

³ You can have a look of my diary writings here:
<https://www.pisioumaria.com/artistiresearch/movementpoetics>

composition performance is getting prepared by attending the rehearsals of the dance company 'Allen's Line' for the dance piece 'Burst'. Moreover, I engaged with camera practices (See Appendix 4) as a tool for documenting the process of my research and as an alternative way to distil and train myself into the principles of instant composition. Literature review enriched the way that I approach instant composition and its principles and informed the process of preparation for my studio and performance practices.

3.2. Relational Movement

By looking at instant composition performances, I realized that as member of an audience, I could engage with the actions that happened when a relation was delineated between all the involved human and non-human beings participating in the performance. Watching the performance 'Burst' (Berlin, 2020), I noticed that scenes and lights were changing, absurd text was heard, objects were moved in the space spontaneously. All these elements merged into each other. The flow of the process changed in accordance with the awareness of the dancers concerning their dance, the others and the space between them. When they moved in the space, they did so by changing the relation between them either through their movement and their words or the reposition of the objects.

Accordingly, I realized that a constant relation between the surrounding environment and the dancers constitutes a main principle of instant composition practices. As an instant composer at the time of the performance, I engaged with Erin Manning's statement that '*relational movement means moving the relation*' (2009, p.30), being all the while aware of the position, the form, the quality, the characteristics, the potentialities that the included elements of the performance embody in order to create a lived and shared moment with the surrounding environment and the audience. In that way, the dancer is able to sense both herself, the

others and what can be created by this encounter. '*A sensing body in movement*' (ibid, p.6) is delineated.

However, in for order this interval, this relation to exist, some constraints are essential. As Erin Manning argues, '*without the rules of walking, we could invent infinitely, but this infinity would likely be chaotic*' (ibid, p.31). Accordingly, in my practices, in order to train myself into this principle of relation, I composed scores in order to define some constraints, a context into which the dance would be generated. At a second level, I activated these scores in different circumstances so that I could examine how I interact with the surrounding environment and how it affects me and is affected by me.

3.3 Trust on the movement

The quality of trust brings the quality of immediacy to the dance. By having trust on the movement, as a dancer, I could shed layers of ambivalence, hesitations, second thoughts and land at the present time of the performance. As Hamilton argues,

You have to learn to hear trust in the voice, to sense it in the body, to work with trust, like a gardener who works with the soil, with the particular soil, and with the trust on the day, the trust on the moment (Hamilton, 2020b).

In order to arrive on the here and now, the instant composer needs to have trust on her dance, on the surrounding environment, on the audience which came to attend the performance, on the elements that she uses.

In my practices, I approach the dancing body as an onion which consists of different layers. Accordingly, I need to peel off these layers in order to arrive at its core, the principle of trusting. The fear of failure, the judgment of the self, the expectations, the established ideas about beauty and dance are some of the obstructions that need to be overcome. Recognizing, naming and discussing about them, made me

become aware of these. Taking time to organize and prepare my rehearsals and performance practices and put them on the side at the moment of the performance was another step of the process which was cultivated by having trust on the memory and the knowledge that my body obtained during the preparation.

3.4. The compositional mind

Towards the preparation for my final performance, there came a moment in which I realized that I had gathered various materials which would define my final performance; objects, sound, a poem, scores for movement, scores for the composition of the atmosphere of the piece, the choice of the performance space. After some rehearsals, I found myself in an embarrassing situation: I didn't know how to compose all these materials. Every element was asking for something else. It was suggesting another route on the performance. Sharing my concern with Julyen Hamilton, he told me that I had to activate my compositional mind. Through the improvisational mind, the materials would be generated but the compositional mind would be that which would sense the whole atmosphere of the space, listen to all the things that have been said and take decisions for what is to happen.

Approaching the compositional mind as a fundamental element, I started activating it during each time I would dance, be it a rehearsal or just a studio practice. Through that, I noticed that I started sensing when a score needs to finish, what is my relationship with the surrounding objects and, as a result, I became more aware of the time given for an action. Through the method of observation of the composition of things surrounding myself as well as in circumstances outside studio practices (such as, for instance, screening of movies), I sharpened my compositional mind by adopting the perspective of the audience. That is, I started to understand what the different arrangement of the involved elements of a landscape or of a performance space bring out, and what is the time for an image, a movement to finish. The principle of relation became an element that facilitated my sense of the surrounding environment, whereas

the principle of compositional mind helped arrange the surrounding things and reposition myself in the landscape of the performance.

3.5 Use your habits as a flexible compass

Another element that I distinguished as a main principle of instant composition was the state of spontaneity at the time of the performance and at studio practices. Reflecting on my instant composition performance, 'Moving_Imagined Fragments', I realized that I had to take spontaneous decisions in order to be in a constant relation with the surrounding environment while finding the balance between following and breaking the structure. My spontaneous interaction with the other dancer, the sound, the passing pedestrians, constituted a medium to sustain the principle of relation, so that a lived and shared moment was delineated among the involved human and non-human beings at the time of the performance. Through the principle of spontaneity, a state of affecting and being affected by them occurred. Still, there was the question about when an action can be considered as spontaneous. By being aware of the relations among the surrounding environment and by have predefined a dynamic choreographic structure, then an action can be considered as spontaneous based on the given context. As Joao Da Silva argues,

The notions usually associated with spontaneity, such as immediacy, free determination, self-expression, naturalness, and authenticity must include the specific historic context, the place, space and time in which they occur. (2010, p.12)

By defining some specific parameters and letting some uncertain, by creating a structure and at the same time creating space for the dancer to deal with it dynamically, the principle of spontaneity can be distinguished. Accordingly, it can be concluded that it can flourish in conditions where the dancer finds her balance between knowing some things (e.g. the choreographic structure) and, at the same time, creating the room

for not-knowing (e.g. what are the stimuli coming from the surrounding environment at the time of the performance and how they affect her movement).

From February onwards, the use of camera for documenting my practice and making screen performances became one of my main methods. Through this process, I found myself in a state of spontaneity and playfulness. Coming from the dance field, I approached the camera through my dancing body and my choreographic tools without having any expectations or judging the process, as the use of camera in my practices was not a method I was familiar with. The combination of my movement practices with tools such as camera and other unfamiliar/not very well-known objects could bring to the surface the quality of playfulness, the principle of spontaneity by approaching not-knowing as ‘a rigorous method to be pursued to its ultimate consequence’ (Lepecki, 2010, p.195).

Reflecting on my practices, I inferred that I could be spontaneous when I already knew some elements, even though others were unknown. Knowing the condition let me be in my axis, start from my body and use my habits as a flexible compass in order to wander in unknown territories. Once I found myself in unknown territories, I used my already known tools to invent new tools and take different directions.

Chapter 4

Mess up the structure.

The use of scores as a method for the composition of dynamic choreographic structures

4.1 Introduction

During the process of investigating how I execute instant composition performances, I wondered how I could create a choreographic structure which doesn't set specific actions for the dancer. Instead, it would build up a dynamic condition which would enable the dancer to use it as a ground during the time of the dance performance. In that way, this dynamic score-based structure would create room for a shared and effective experience between the dancer, the audience, and the surrounding environment. Having it as a base, the dancer could play, follow and mess it up, go beyond and back to it during the time of the performance. In this manner, room would be created for the activator to affect and be affected by the surrounding environment without getting lost on the vast potentialities that each new condition can embody.

4.2 The New York School

'There must be a fixed (even flexible) sound content,

to establish the characters of the work,

in order to be called 'open' or 'available form.

We recognize people regardless of what they are doing

or saying or how they are dressed,

*if their basic identity has been established,
as a constant but flexible function of being alive.’*

Earl Brown (2009)

During the period of 40s and 50s, a loose coalition of American poets, painters and musicians living in New York emerged who sought to widen the consciousness of Americans through poetry, art and music. The main figures of the music field, amongst others, were John Cage, Morton Feldman, Earl Brown. One of their main methods was the composition of graphic, literature and poetic scores as a base for music composition. In 1961, Morton Feldman developed a graphic notation for the piece ‘Projection I’, a music piece where tempo, timbre and duration are indicated but pitch and dynamics are left to the performer to decide. Earl Brown underlined the condition of spontaneity and mobility of the composed elements as main ingredients for the creation of ‘*an urgent and intense communication throughout the entire process from composing to the final realization of a work*’ (1963, 2020). John Cage perceived composition as an activity where the opposites are integrated bringing out a ‘*moving continuity within a strict division of parts*’ (Cage, 1961, p.18).

4.3 The application of the scores and the influence of New York School in my practices

A distinguishing characteristic of the New York School artists’ practice is the composition of the scores through a constant balance between defining specific parameters and leaving some of them open to be defined by the performer. Engaging with that perspective, I compose written and graphic scores as a main method for documenting my studio practices and for creating a choreographic structure for instant composition performances. Written scores, in my practice, are divided into two categories: written scores, in which an accurate language is used, and written scores,

in which a poetic, abstract use of language is applied. The first category, the accurate written scores, are used for the movement narrative of the piece. They describe specific actions and motivate the reader into the activation of them. The second category, the poetic scores, are used for building-up the atmosphere of the piece. Based on them, the performer takes decisions concerning the context of the performance (the lighting, the performance space, the music, the possible used objects) into which the movement is generated, and decisions are taken. The graphic scores come as a complementary element to the written scores by adding layers concerning either the texture, the place, the quality, the dynamics, directions of the movement or the perception of time.

4.4 The characteristics of the scores as a method for the composition of dynamic choreographic structure

By defining specific parameters while some remain open for the activator to decide, a balance is delineated in the relationship between the choreographer and the dancer, and room is created for the dancer to take decisions during the time of the performance. Instant composition is a term which, as already discussed, celebrated the autonomy of the dancer. Accordingly, the use of scores within the field of instant composition becomes a tool which encourages the autonomy of the dancer and brings to the surface the inter-dependence between the agentic dancer and the choreographic scorer.

Based on my practices as instant composer, I perceive the dancing body as an archive which is in readiness and with sharp reflections to affect and be affected by the surrounding environment during the time of the performance. The dancer delves into the configuration of the movement by focusing on how she unfolds the scores while at the same time interacting with the stimuli coming from the surrounding environment. In that way, her attention is directed towards the 'here and now' of the action, of how the movement material is generated without thinking about the end

result and image of her performance. Efosini Protopappa uses a quote from Jonathan Burrows to illustrate this:

perhaps it is more interesting to see something which hasn't arrived to a resolution and which is not completely in agreement with itself; hence it could be worth searching for methods/techniques which produce this kind of situation (Burroughs (2004) cited in Protopappa, 2004).

By focusing on the activation of the scores and by creating room for decisions to be taken at the time of the performance, the dancer enters the performance space without bearing any 'conclusions' about the dance. The performance is taking its final form at the moment of the performance. In that way, a shared, lived moment between the dancer and the audience is created.

In my work as an instant composer I have come to understand the use of scores metaphorically as *tiny boxes* in which traces of memories in the form of objects can be stored into it. Scores, as boxes, encapsulate a world. When the score is activated, a world unravels. Visiting a 'stored' world through the activation of the scores, new worlds can be delineated. In that way, scores embody a double articulation: they encapsulate a world and potentially generate 'infinite worlds'⁴. Every time when the individual activates a score, different movement materials and decisions can be taken. Scores, as boxes, are also 'tangible'. They can travel and be shared with other people. In that way, they function as an invitation which opens up a room where involved individuals co-create, co-build, co-reside worlds together. And an important element is that the outcome of the activation cannot be known until the execution takes place, empowering and making visible in that way the quality of interdependence between the choreographer and the agentic dancer.

⁴ The distinction of the scores into these categories is borrowed by the choreographer and artistic researcher Jeanne Camilla Lyster (Uniarts, 2018). She divides the scores into 5 categories, two of which is the scores which 'encapsulate a world' and these which generate 'infinite worlds'.

4.5 The use of a score-based structure for the execution of instant composition performances. Scores as a reference point

During an instant composition performance where the dancer is in a state of interacting, affecting and being affected by the surrounding environment, there is the possibility of getting lost on the vast stimulus and infinite possibilities which constantly are generated by external factors and the physical movement itself. By using a score-based dynamic choreographic structure as a ground, the dancer doesn't get lost on these potentialities. The dancer uses the structure as a flexible compass which delineates the route of the performance and becomes the center from where the movement is generated. Playing with the structure, breaking the structure, going beyond and back to it are qualities the practitioner copes with during the time of the performance (See Appendix 5).

By attending the rehearsals of the dance performance 'Burst' by Allen's Line Dance Company(Berlin, 2020), I noticed that the context of the piece was delineated based on the chosen performative objects which were always there in every repetition of the performance. The content of the piece was formulated based on the notion of the 'phrase' borrowed by the music field. Having an interview with Julyen Hamilton, he argues that,

The phrase brings something out to the content, and it wouldn't go out if it was just an element/an information. The phrase allows everything to have relation with each other. It does something that information cannot do (...). By asking the performers to sense the scene, I'm asking them to feel the phrase. (Hamilton, 2020a)

The dance is generated, changes, takes pauses between and through the phrases and sections. The phrase divides the performance into parts, or in another words into scenes. The dancers, by sensing the sense of the scene, generate the movement material.

Looking at the dance performances of Hamilton, I noticed that movement materials, patterns and quality of movement were repeated in each performance. In my own practice as a dancer, I have observed that I also tend to repeat movement patterns and habits during the time of the performance. So, I was curious on finding ways to disorganize these patterns in order to other movement materials to be generated. Looking at the 'Improvisational Technologies' method, I recognized the importance of the connection of the body with external factors for the dance to be generated. Accordingly, I looked at the method of scores as an exterior reference point for the dance to be generated and to trigger the dancer to follow different movement patterns. The dancer finds herself in a balance playing among stimuli coming from the surrounding environment, her body and the scores. Moreover, by using scores as a base/ground and as the reference point for the dance performance, the context of the piece is sustained while the movement narrative and content of it is being built up.

4.6 Structure Vs Chaos. The importance of being familiar with the principle of following and breaking the structure beyond studio practices

A question arises about the importance of finding tools which support a constant change of movement patterns and the necessity for finding the balance between following the structure and breaking the structure beyond studio practices. Engaging with the analysis of the theoretician Astrida Neimanis about Merleau-Ponty's embodiment theory, the body has the necessity of some organizing subjectivity and this can be proved by the tendency of a disorganized body to correct itself. As she argues,

‘What these analyses also reveal is the ways that our bodies are always disrupting and disorganizing, if they weren’t, there would be no reason to strive for ‘rightness’. (Neimanis, 2017, p.48)

It can become visible that the body incorporates both the quality of organization and the quality of disruption. Through the passage from one state to the other, a constant process of changing, of ‘becoming’ is delineated on the human body and subjectivity. By investigating tools on finding the balance between these two states and by exploring ways of organizing the ‘chaos’, there the ground is delineated where the subject can be in a constant process of transformation without the danger of losing her subjectivity. As Neimanis argues, ‘*we need to keep some part of our subjectivity intact, or else risk total dissolution*’(ibid, p.46). Finding tools in order to avoid losing our subjectivity become necessary for wandering into unknown territories.

Looking at my approach of the choreographic structure for instant composition performances and the way that the dancer deals with it, I perceive that the dancer by practicing on playing with structure through the method of *tiny boxes*, she obtains tools for dealing with unknown and unstable territories beyond studio practices. Approaching the dancing body as an archive, the dancer becomes familiar with these qualities and obtains tools on how she deals with them in the studio and performance practices (where by defining specific parameters, it can be a ‘safe place’). In that way, by storing these knowledge through her body, she obtains tools which also find application beyond the black box; tools which contribute the individual to find her balance in unknown territories having as starting point her axis, her center and what she already knows and still being in a process of interacting and being affecting by the surrounding environment.

Chapter 5:

The example of the video dance performance

‘Relationscapes’⁵

5.1 Introduction

The period of the preparation for my final submission (performance reflection on my research) coincided with the crisis of Covid_19 and the lockdown. Social distancing, the loss of jobs, ambivalence and uncertainty, cancellation of most activities, the continuity of life mostly through digital platforms became the new reality for a big amount of people around the globe. Most people experienced a state of waiting in their houses as social activities came to a halt. The conditions for my final performance were affected as well on account of these dire circumstances, Instead of the presentation of a live performance penetrated by the practices of instant composition, I had to be adjusted to the current situation. Accordingly, I made a video dance performance, ‘Relationscapes, an exercise on waiting’, where I tried to apply the technique of instant composition to the different levels of the preparation.

5.2. The preparation

In the beginning of the preparation for my final performance, my first aim was to find a way to create a context into which the dance would be generated and decisions would be taken concerning the atmosphere of the piece. I composed a score for instant poetry (See Appendix 6), the output of which constituted a set/defined material. By approaching it through a sensorial way, I used the instantly composed poem as the

⁵ You can watch the video dance performance here : <https://vimeo.com/421464240>

base for taking decisions about the context of the performance: the performance space, the sound, the quality of the movement, the light (decision of the time-shooting).

A collective sense of solitude and isolation experienced in cities during the period of lockdown was one of the main qualities which emerged from the poem. The decision of the performance space was taken based on this element: the dancer stands alone on a terrace from where houses, the city of Athens, and the blue sky, which gradually changes, appear. Sounds which remind the landscape of the continent of Antarctica and transmit a sense of solitude were chosen for the composition of the soundscape. The composition of the soundscape was inspired by the general sense emanating from the poem, with a particular focus on one of the phrases: '*Quarantine_Carantina_Antarctica*' (See appendix 6). Moreover, both the poem itself and my experience during the days of quarantine carried a feeling that everything was in stillness and frozen. The combination of the quality of being frozen with the notion of Antarctica defined the quality of the movement of the dancing body.

There are different parameters which can be defined about movement. In the context of this performance, I decided to determine the quality of the movement and let it form the base for all the other layers to be added on top of that. The quality of water and its various transformations (frozen, static, melting, flowing) became the quality which penetrated the whole movement material of the dancing body. Some of the layers of direction, speed, rhythmicity, plane, directions, and form of the movement were defined based on accurate and graphic scores (See Appendix 7), while others remained open to be defined during the time of the performance.

My influence for deciding this quality, apart from the written composed score, came from three other sources. The first one was based on my own experience of the lockdown and the city of Athens as a 'frozen landscape'. One of the forms of water, the ice, which can be transformed into other forms in relation to the temperature, became a metaphor for the way that I approach the choreographic score-based structure; a dynamic form which is being constantly transformed in relation to the stimuli coming from the surrounding environment. The last source emanates from the notion of 'bodies of water' as it is approached by Astrida Neimanis. She argues:

What it means to be a body of water- to be always precariously contained in a skin sac, and instead profoundly distributed, inherited, gestational, differentiated. (Neimanis, 2017, p.41)

The body of water experiences the world both particularly and collaboratively, both statically through form and dispersed through interdependence. Accordingly, the dancer of instant composition deals with the choreographic structure through her 'body of water'. She follows the structure by focusing on her centre, and breaks the structure by dispersing herself to unknown directions while interacting with the surrounding environment. The quality of water was delineated in the dancing body during the time of the performance by playing with the different forms of water (See Appendix 8)

The movement narrative of the piece was created based on accurate written and graphic scores. Some of them originated from the instantly composed poem and others from my studio practices, where I had been working on the training of the dancer in the principles of instant composition practices for the last four months. All in all, the choreographic structure of the piece was delineated based on a poetic score informed by the experience of the quarantine which became the foundation for decisions to be taken concerning the context of the performance. The content of the performance was filled by scores composed based on the principles of instant composition. In that way, the latter were transformed into dramaturgical parameters triggering the movement narrative of the piece.

5.3. During the time of shooting

There were different principles that I followed during the time of shooting. However, the compositional mind, the state of spontaneity, trust on movement, and a constant relation to the surrounding environment were the main principles that I was conscious of.

5.3.1. The compositional Mind

By engaging with the compositional mind, I sensed and reflected on what had been done and what was needed during the time of the performance. I generated

movement materials through the improvisational mind, but its compositional counterpart was the one through which I composed the generated materials while being in a constant relation to the surrounding environment. Every single thing that I made emanated an atmosphere. In order to arrive at that level of hearing these atmospheres and, accordingly, to compose the movement material, I exercised my sense of sensitivity, i.e. the ability to sense the movement as it is becoming and is taking form. Having an overall perception of the surrounding environment, I perceived my dancing body as another element of the landscape. Still, I was the agent of the performance who takes decisions concerning the flow of the performance. At the same time, the air, the nylon, the landscape behind me were elements with which I attempted to be in a constant relation. In that way, a decentered appearance of the dancing body was delineated in the video.

5.3.2. Trust on movement

By trusting the dance, it brought me in a position to avoid judging the dance by recognizing a movement action or compositional decision as a failure. The room was created for the dance to have its flow and its own centre. Engaging with Joao Da Silva definition of spontaneity as '*not a celebration of free self-expression*', but as a '*of one's accord in relation to*' (2010, p.6), I was also in a state of spontaneity and carelessness. By defining a dynamic choreographic structure, by trusting the movement and being in relation with the surrounding environment, the foundation was built up in order for me to take spontaneous decisions and be in a care-free state at the moment of the performance.

5.3.3. Relational Movement

Relational movement constituted another principle which penetrated the whole process. During the shooting time, I was in a constant relation to the surrounding environment: the landscape, the mountain, the nylon, the objects. My general intension

was to strike a balance between following the structure and breaking the structure: following the scores but, at the same time, by being in a constant relation to the surrounding environment, messing them up. The tools of listening, sensing, and feeling both my dancing body and the stimulus coming from the surrounding environment let me move with them. Engaging with Erin Manning's approach,

relational movement means moving the relation (...). With what intensity we create the space, will influence how our bodies move together. I am not moving her (the partner), nor is she simply responding to me: we are beginning to move relationally creating an interval that we move together. (Manning, 2009, p.30)

In my performance, my partner was the mountain, the air, the involved objects. My intension was not to have a relation of action-reaction. Instead, it was to sense and feel the surrounding environment, and the space between the involved human and non-human beings. By sensing the interval space and the atmosphere of the space, I was able to *move space-time*⁶ together with the involved materials and, finally, to compose moving images together.

5.3.4. The state of Waiting

The state of stillness let me listen to the surrounding environment and take decisions concerning what was the next step, the next phrase that I would follow. Erin Manning argues that

Standing still is a metastable activity: the stillness demands precise adaptation to the micromovements of a shifting equilibrium (...). To stand still, you have to move. (ibid., p.44)

Engaging with this approach, I didn't perceive the moments that I was in stillness as a physical state where movement pauses. Instead, micromovements

⁶ It is a phrase borrowed by Erin Manning that she uses in her book 'Relationscapes'.

were there; in my body, in my thoughts, on the movement which was about to take place in the transition of information through my senses. At the moment of standing still, I was able to sense the surrounding environment and listen to what is the moment that the landscape let me go. The image had been established. The end of the phrase had occurred. Moving stillness constituted the transition from one phrase to another, from one score to another. The potential posture was *'less a stopping of movement than a passing-through'* (ibid.). It was the moment that I let the resonance of what happened fade away. I could listen to the atmosphere, grasp the next stimuli, or activate the next score in order to open up the next phrase of dance and sustain the flow of the dance through polarities, through stillness and dancing.

5.4.1. From Live Performance to Cinematic

There were some elements which were lost from the transition of the experience of live performance into the form of a video dance performance. The audience was not able to sense the physical space, the sound, the air, the view of the place. However, through specific editing operations, I had the opportunity to transfer the atmosphere of the performance and, most important, to transform the principles of instant composition practices into dramaturgical parameters in order to allow the audience to experience this state of mind.

Through the operation of slowing down the speed of some parts of the video, I attempted to make visible the state of waiting, and through the use of black frames to intensify this state. Micromovements of the surrounding environment were delineated. The audience had the opportunity to observe all these details and thin changes, while focusing on each tiny movement. In that way, an awakening of the senses was activated and various layers, which form the space, became visible.

The non-linear appearance and vanishment of the objects constituted an operation aiming at supporting the compositional mind of the dancer. Through the

compositional mind, the dancer reflects on what has happened and senses the next move. As Steve Paxton argues,

When you look at how the body works it seems as though 'now' is a very difficult question, because it actually is a span of time. It has a duration in a sense that it takes a certain amount of time for the sensing from your foot to reach your brain and then to be acknowledged and known as 'oh, yes this is how my foot is feeling, it itches on the bottom. That 'itch; has actually occurred some milliseconds ago, it's not occurring at the same time that you are aware of it. (Paxton cited in Lycouris, 2015)

Accordingly, during performance, I focused on experiencing this non-linear perception of time, or in other words, the messiness of the past of the movement and the future of it. By making the objects vanish in the beginning in order to invoke them in the end, I attempted to trigger this non-linear perception of the actions.

The principle of a constant relation with the surrounding environment became visible through the operation of slowness of time where my dancing body was in stillness and the nylon was in motion. In that way, moving images were created, where the relation between the involved human and non-human beings of the space became equally visible. Moreover, this principle constituted the compass through which I chose which materials I would use for the video performance and which would be left out.

5.4.2. The body of the operator

I approached a part of the process of editing through my tools as a choreographer and dancer. Perceiving the editing program as another partner in my process, I had to synchronize my rhythmicity and the way that I experienced time. My aim was to make visible the state of waiting as a practice of listening and as way for the coincidence to happen. Accordingly, I had to practice patience and find a way for

my senses to awake in order to be able to observe the micromoves and thin qualities of the video, despite my looking at them constantly and repetitively. In order to do that, I slowed down my perception of time, released the tension of my body, took small breaks. Moreover, I tried to synchronize my breath with the operation of cut, the duration of fade-in and fade-out in the first part of the video in order to create a rhythmicity in editing that would coincide with that of the physical action. In that way, I wanted to create a condition of calmness through which the audience would enter the world of ‘Relationscapes’.

Conclusion

To sum up, one of the intensions of this thesis was to distil the principles of instant composition and examine if they can find an application beyond studio and performance practices. By training in the principles of relation and compositional mind in the studio (which, by defining specific parameters, can be considered a ‘safe space’), the dancer is able to redefine her relations to the surrounding environment through the tools of listening, sensing the surrounding environment and decentering herself. Being in the trajectory of Anthropocene period where the human species obtains a dominant position into the world by exercising its control over all the others, the necessity of humans to learn, listen and find alternative ways of living together with other human and non-human beings comes conspicuously to the fore.

Moreover, it can be argued that in everyday life we experience the world through formality. We are surrounded by things which exist through form. We move in the public space through a given structure. To be able to sense all these abstract and more visible structures, the form of the things as being surrounded, through the compositional mind and by being familiar with the method of following a structure and messing up the structure, the individual can examine their functionality, think about their potentiality to become something else, and be able to proceed to a possible rearrangement.

My initial hypothesis was centered on the application of these principles in everyday life, specifically in periods of crisis where the ground is unstable. Still, my research hasn't elaborated on that level in order to be able to answer this question with clarity. However, it is significant that this research makes its first journey by ending up in a period that another crisis occurred, one caused by Covid_19. Being in the trajectory of the first stages of this crisis, I observed, through reflection on experiences of my own as well as others', that the state of stillness, which was experienced by most people, created the room for people to rethink, contemplate and redefine the choices they have taken. By taking a step back from the quick rhythms of life, goals, and jobs, people redefined their relation to the surrounding environment and started taking into consideration the possible needs of the others.

All in all, during the process of my research this year, I was always consistent on the composition of scores as a tool for documenting my experiments and making choreographic structures for performances. Apart from studio and performance, my practices were also inspired by everyday life and revolved around the film field. Accordingly, the composed scores touch upon these various fields and, at a second level, can be used not only by professional dancers who want to work on instant composition practices, but also by video operators who want to approach camera through a choreographic perspective as well as by people who want to experiment with movement.

Still, the form of scores encapsulates another potentiality: the opportunity of being travelled and shared with others. A balance between autonomy and interdependence comes to the surface. During this year, I worked mainly alone in studio practices with glimpses of encounters with other artists. On the one hand, the process itself empowered me and let me become conscious and expand my practices. On the other, a question remained: How does this research resonate to the practices of other people? How can it be expanded by interacting with the practices of other artists? These are some questions I will continue to pursue in the years to come.

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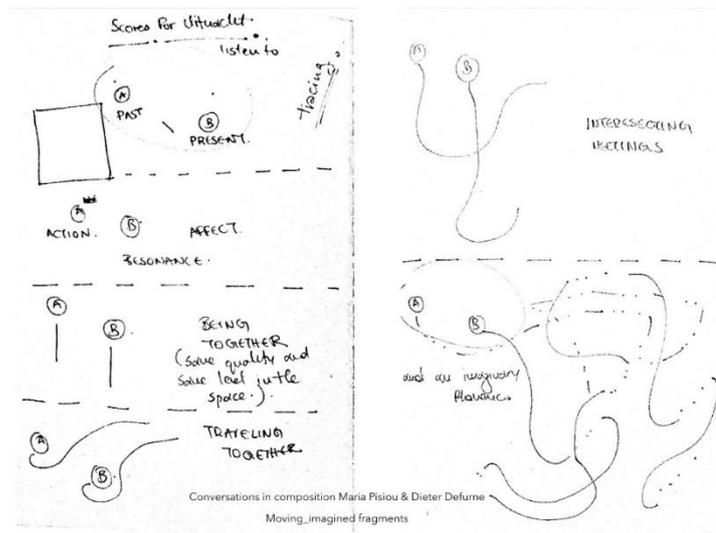
APPENDICES

Appendix 1.

Main figure of Judson Dance Theatre and Grand Union was the dancer and choreographer Steve Paxton who created new experimental dances focusing on every day or pedestrian movement. Carolee Schneemann, a central figure of Judson Dance Theatre as well, said that : ‘You may not have known what the hell you were doing, but we were very rigorous about how he did it. (MoMA,2019)

Appendix 2.

Below is the choreographic structure of the instant composition performance ‘Moving_ Imagined Fragments’ through the form of graphic score.



‘Conversations in composition’, Dieter Defurne and Maria Pisiou, January 2020, Arnhem(NL)

Appendix 3:

Examples of scores I composed during my studio practices, where I was training in the principles of instant composition.

1. A score for using your habits as a flexible compass

‘Sabotage your habits’

Start by following your usual patterns of movement.

Let them become the starting point,

the reason for your movement.

But as soon as they appear

you start sabotaging them.

Once they are complete,

change their direction,

quality.

A constant negotiation

between

yes or no.

.....An attempt to create... space for not-knowing having as starting point what you already know

2. A score for training into the principle of trust in movement.

What happens if we imagine that our bodies are generators of movement? And that movement continues to move in the space and chooses its direction, speed and its quality on its own? An almost autonomous perception of the movement.

Having this perception of movement in your mind, read the score below. Take time to understand and try to activate it in a sensorial way. Find a place and play.

Not-knowing and misunderstanding are also part of the process.

'A score for an imaginary dance'

Movement.

It starts.

You can delineate a part of the movement through your body

But still

There is a part of it

Which remains invisible

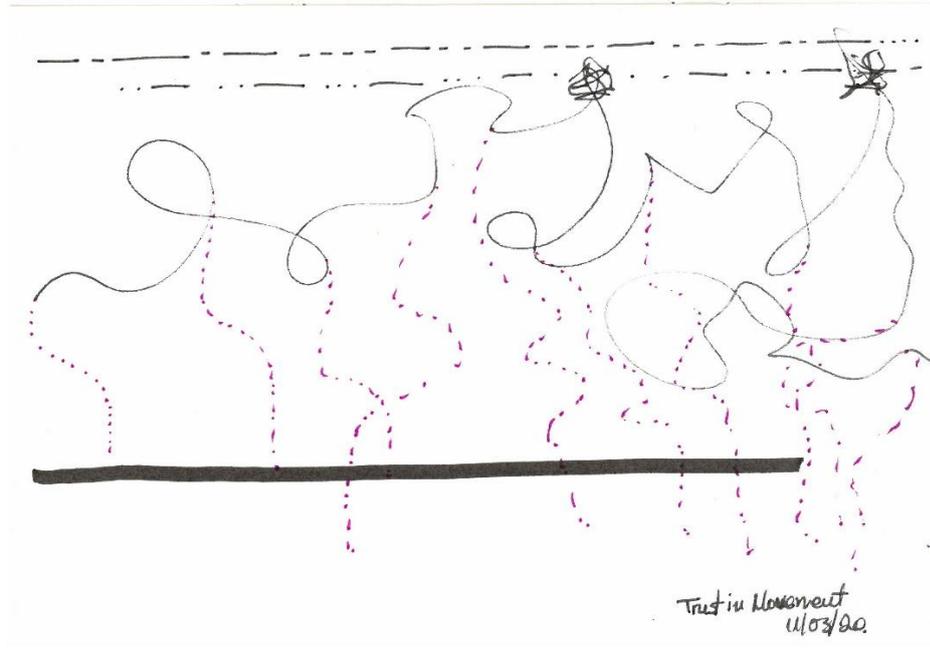
You can observe it, catch it, grab it,

Play with the different speed, quality, directions which are built up through your discussion with the movement and space.

Who knows?

In the end, it is just an imaginary dance.

3. **'Trust in Movement', a graphic score, Maria Pisiou, February 2020, Arnhem (NL)**



You can find more: <https://www.pisioumaria.com/artistiresearch/score-the-movement>

Appendix 4:

Scores for using the camera as choreographic tool:

1. **'A score for choreographing the process of editing'**

Build up a dialogue with the used sound/music and let it become the partiture for editing. Create rhythmicity through cutting.

2. **'A score for application of instant composition both to operator and performer'**

For the dancer: Make a dance with the operator and camera. Play with the distance. Go far off. Come Close. How close can you go? How do you feel when you are far from the camera? How does the distance affect your dance? Where are you looking? Do you look at the camera? Do you look at the operator? On her shoes? On her hands? How does this affect and inform your dance? Having these questions in your mind, use them as a motivating input while moving in relation to the operator.

For the operator: Well, there is a camera, a filter through which you look at the dance. Apart from the camera, how can you use your body to follow, interact, dance with the performer? Which part of her body are you connected with? Which part do you follow? Try to change aspects, direct your camera eye to different parts of her body, play with the distance through the movement of the camera.

Stillness is also good.

An attempt to make visible the process...a constant state of questioning...

Conclusions

are

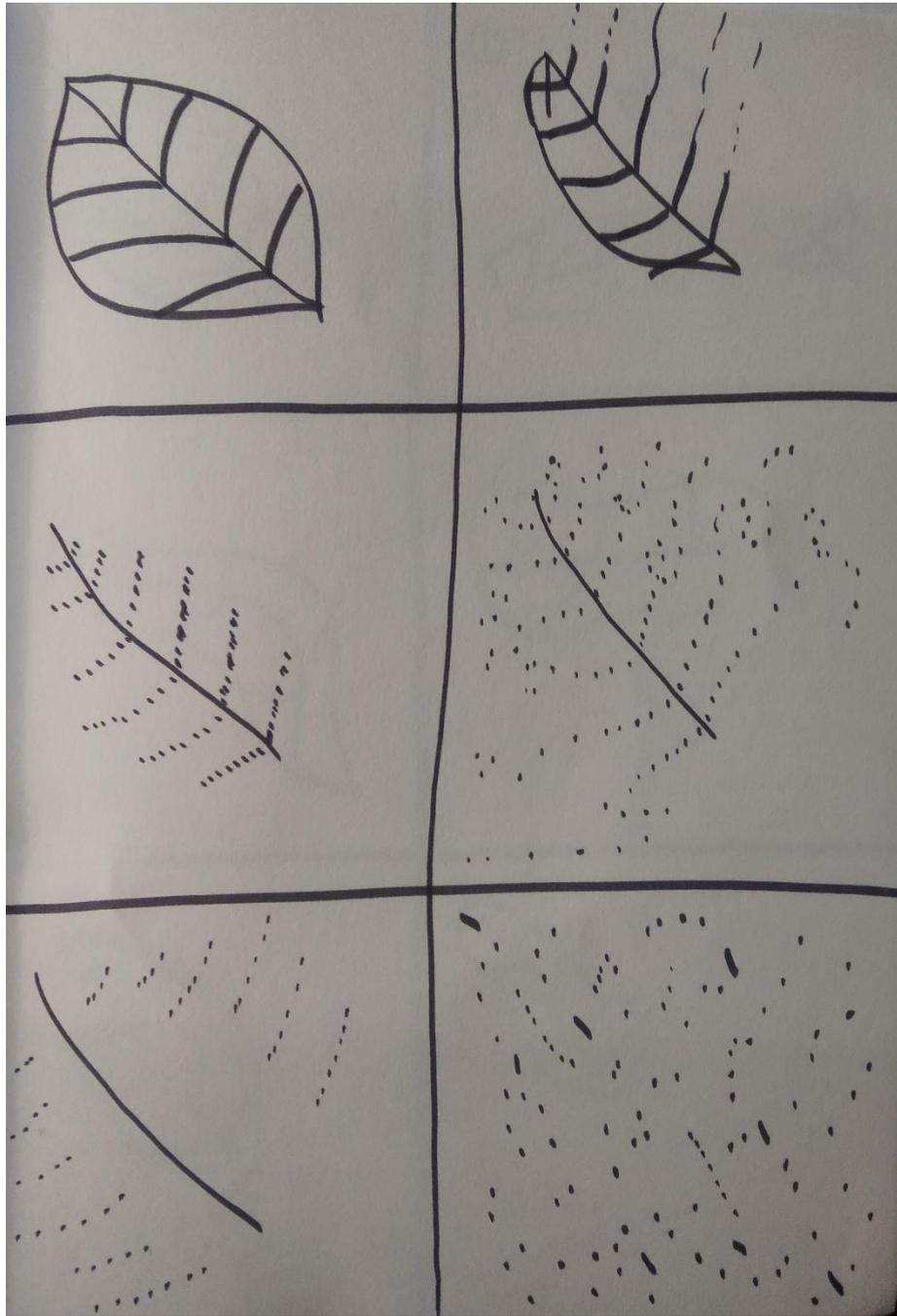
gone

You can find the activation of them here:

<https://www.pisioumaria.com/artistiresearch/camera-as-choreographic-tool>

Appendix 5:

'Dynamic Structures', Maria Pisiou, February 2020, Arnhem (NL)



Appendix 6:

Here you can find a score for instant poetry and its activation. The composed instant poem was used for my final performance 'Relationscapes, an exercise on waiting'. It constituted the base for taking decisions concerning the space, the light, the soundscape, the atmosphere of the piece.

'A score for instant poetry'

First step:

Scroll in social media.

Copy- paste texts, phrases and words from people who express thoughts, poems connected with the current situation (yes, Covid-19, lockdown, isolation, quarantine, social distance, digital life).

Second step:

Once you have gathered them, compose your poem.

Instantly, choose words and phrases in a sensorial way. Put them one after the other.

Voila, this is your poem.

Time concerning first step: No more than one week.

Time concerning second step: Try not to give it too much time. The quality of time and the quality of choice is direct/immediate. Let the instant choice define the time. I would propose you take no more than 30 minutes but it still is up to you.

After finishing, write down how much time both steps took you.

ACTIVATION OF THE SCORE

The safe distance between two people are two meters.

I could smell her.

The wet soil and the disinfected soap of her mask while we were walking in
the rain, holding hands.

Quarantine_ Carantina_ Antarctica

Pagrati, Athens, 2020. I opened the door skittishly

I asked her.

Shall we meet?

She told me. Yes. Where?

[https: //](https://)

The love is smelled

Even in the distance of 1,5 meter.

Any distance from you is too far away.

Lyrism in simple steps.

One invisible force made my friends two-dimensional

We all 'woke up' in this new version of 'what is'

Are we all together on that?

The houses as small cities

The living room as small squares

The balconies as small yards.

The aisles as buses

The chair of thoughts

In one corner there is somebody who is thinking.

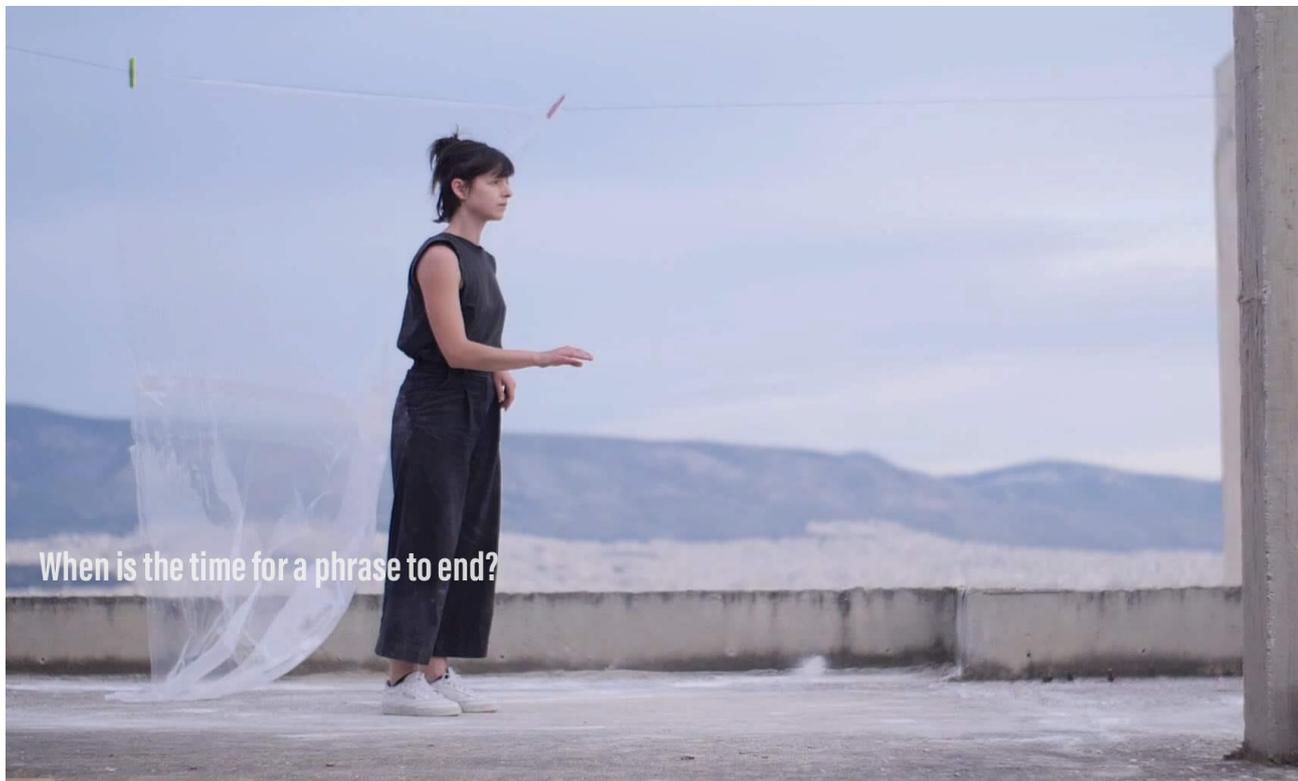
Waiting.

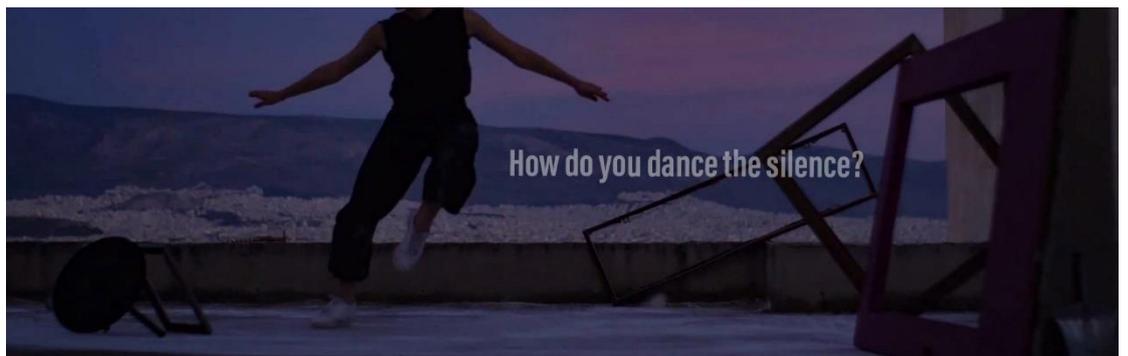
Silence.

April 2020, Athens

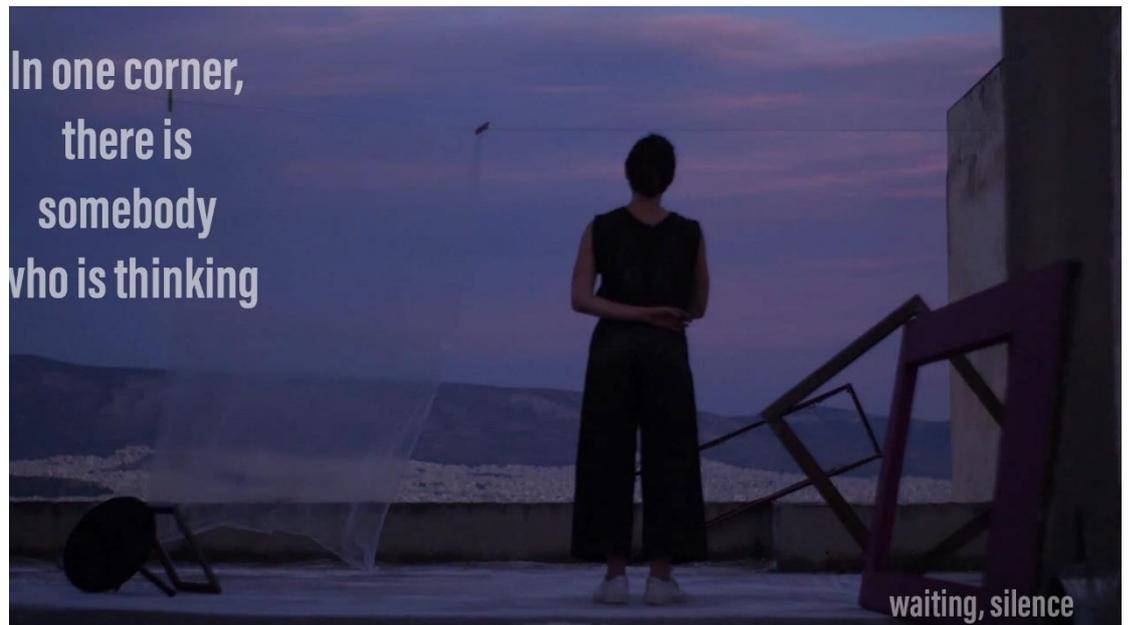
Appendix 7:

A series of scores that I followed during the shooting time of the video dance performance 'Relationscapes, an exercise on waiting'.









Appendix 8:

Some of the approaches of the form of water that I followed can be described through a poetic use of language as: melting fingers, static posture, flow in the movement, sudden reaction which changes the flow of the movement, becoming ice shattered ice in the joints, lightness in the movement.

Appendix 9:

USB stick which includes the video dance performance 'Relationscapes, an exercise on waiting in the printed version of the thesis.