

TTT Budapest 12th – 21st April 2010 : Final Report Dorothea Rust

I returned home full of energy from these 10 days rich in impressions and experiences. I would say it's because of the ATTENTIVENESS I experienced in many ways in Budapest – I saw it in us working together, in the places we visited, in the organizing of Workshop Foundation and the Budapest Contemporary Dance Academy. It's still with me, I am attentive in a different way to every day live, it has a far-reaching effect onto my teaching, performing, organizing, general condition and communicating.

Each aspect of the following steps we took in TTT are may be responsible for my experience and could be seen as important ingredients for further TTT conferences and for dance formation:

- Coming together and forming for a body of people with a common interest: Sharing time together, moving and creating an environment of experiencing oneself in relation to a context and reflecting on it
- Framework and Support
Responsible for the richness/quality of this TTT event are the well functioning framework of and the support we get from Workshop Foundation and that we don't get much guidelines from them - they say, that we do it mostly for us – this is a far sighted permission. We can commit ourselves completely to our process.
- Moving, improvising and verbalizing together: Moving together creates distinct spaces. It allows to bridge verbalizing/talking with the body-mind. I experience verbal and nonverbal as not separated, movement and language intertwined. Its important to create frames to allow the two to merge. We do it on and off.
- Experiencing distinct approaches and personalities: Our approaches are diverse, but have in common that we recognize the individual, affirming its own ways of experiencing and learning (movement) in time and space. We give open classes to each other and to the dance community in different venues of Budapest. The teaching frame allows contesting, recognizing and naming the qualities and subtleties of each approach. It grounds the discussion about our practice into something real. Reflecting together on our classes and approaches reinforces the experience, brings about new aspects:
- Peter Pleyer brings books about historical practice, history of dance and experiential anatomy and DVDs into the studio. Reading and moving, releases text-material into an enlivening experience, a defreezing approach to text
- Dorothea Rust Experiencing the simplicity of an approach, e.g by recognizing every day anew that you have a foot (Tamas)*. Releasing of the feet into a state of examination (Eva)* refers to Mary Overlies „Releasing material into a state of examination“.

* feedback-quote

- Eva Karczag Emotional moments when dancers at the Hungarian Dance Academy – a place with a lot of history - meet and touch in the center of a circle a hand which is a human being.

With her former conference and research experience Eva has a channeling and bridging factor for the TTT-groupe, which helps focusing without naming „outcomes“.

- Gill Clarke participates from a distant place (London) in a mindful way by email and skype, scanning through our daily texts and compiling them.

- Susanne Martin „allows“ us to feel like a performer and like a dancer; we pretend and embody elements of folk dance and perform it, the same procedure with contemporary dance. Big question arises „how can we pretend to be authentic“. We start to question the so called contemporary dance

- Tamas Bako talks us into different states of presence and alertness, a mellow process from sleeping into half active state evolving into contact improvising and partner work.

- Viktoria Varga communicates the passion for dance to teenagers, meets their desire to feel their energy, power and possibilities for creation with movement while balancing awareness demanding attention and set movement vocabulary, as well as creating on the spot“ real performance situation with lights for set and improvised movements.

- Exchanging personal datas, interview and conferencing: We engage on the first day in „who knows who and who is who“, which sets a tone. Then we decide that we don't need to have a specific question, that it's enough to share our experiences. In the course, as well through the interview by Annamaria, questions open up about our ways of teaching, creating and non-linear approaches and how we put it in a context, how we perceive our legacy:

- Why do we teach the way we teach?
- Where do we take our information and our sources from?
- What do we want to teach to students?
- How do we prepare (for a known or unknown frame)?
- How does our teaching approach affect our performance work and vice versa?
- What kind of (thinking- and body-) concepts do we carry with us?
- How do we document?

We agree on a common temporary strategy: talking, writing for an hour, discussing again, sending report to Gill. Some of the topics of learning and teaching, of history, hierarchy and power talked about: groupe is an active learning organisme / passion is important / students can become apprentices / the way language is being used in teaching seems crucial / self-organisation of groups and networking / expressions from a text by Marie Overlie: „Releasing material into a state of examination“, „Discerne rather than impose“, „Hierarchically subdued mind“, „Not knowing“ / Emphasis on people and not on institutions: To broaden recognition of dancers implies emphasis on dancers, on the individual and not on dance!

- Contesting the context of a place and legacy: We map places and spaces we visited this week in Budapest and the manifold connections amongst them through history, people, functions and self-organisation, creating the Budapest „dance-net“. We are impressed by the energy and initiative of people and by the dimensions of the spaces. Eva, Tamas and Vicky are bilingual Hungarian-English and a link to Budapest with its Contemporary Dance Academy, our host-school, and dance community. We create separate maps of the legacy of our dance history sources and our teaching approaches.
- Representation as multidimensional installation: For the final representation we lay out and hang up all our maps and text-material (daily reports and compilations by Gill). Eszter Gal the moderator proposes an improvisational walking and talking through by ttt-groupe-members, linking the material in unexpected ways.
- Performing together: Thanks to Eszter Gal's initiative together with local movers and guests we sit for an hour and exchange ideas, wishes, necessities, states of body-mind, thereafter agreeing on a loose performance structure together with musicians. Later an amazing experience, dancing/performing with strangers. Is this some kind of new folkdancing, where forms and images merge, transform, but where nationalities, beliefs, anxieties and such things dissolve for a time?

CONCLUSION AND VISION

This TTT-format, which may be found by chance, is very valuable: „Outsiders“ meeting „insiders“, who are agents in a place of interest e.g. for dance. Mapping the net, the situations of this place, with the help of these agents (Eva, Tamas, Viktoria and Eszter Gal). A new view onto a set of venues and their connections with the help of the „outsiders“ might bring about new options and possibilities, new ways of perceiving the everyday place we live in and our relationship to it, „releasing it into a state of examination“. E.g. Could Victoria Varga get a chance to teach „difficult“ teenagers at the Hungarian Ballet Academy?

This TTT-format should be applied to other places, because throwing an outside eye onto the context you are working and living in is a chance.

I wish that we meet again, that we work from our performance practice more consciously into teaching in order to understand why we are teaching the way we are teaching. Teaching should not be separate from (real issues of) creation, like talking not from moving.