

# ***EASR 2012, Stockholm***

Agency in instructed action, or the order in motion: A dance lesson for the Students of Religions

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# ***In an intensive program***



# ***The story of intervening mirror***

Mutual massage of legs, afterwards laying on the back again [...]

"I'll try what I am able to achieve."

"How far I am able to attune [with others]."

After the relieve of the head, rolling down and the stretch in a "roof": "I look who all is here."

"Let's walk." "So that you don't just hang around, so that you know where you are going, which trajectory you choose."

"You can go faster, slower, play with tempo."

"Realise what in this particular space, with these people you can do."

"And try not to use the mirror."

Monika is smiling - she seems to have been using it - [she says:] "Potrefená husa" [shot goose; an expression expressing that the one to whom a general comment was targeted proved himself guilty by reacting to that]. (37:4)

# *In theatre*



# ***In theatre***



# ***Continuing instruction***

**"Perceive it just as an information. You don't need to SPEKULATE about it."**

**Lenka: "And I cannot then also check the mirror."**

**Markéta: "You don't need to, try not using, don't look in it." (37:8)**

**Monika complains that it is not possible and show how she was discreetly checking the mirror. So the girls start to discuss what to do with the mirror: cover it by paper or cloth. Maruška maintains that the problem is not in the mirror, but in fact that Markéta was standing by the mirrors while instructing (37:14).**

# ***In contact***



# *In movement*





# ***The story of distortions***

"Make your legs deeply rooted, stand as comfortably as you can, breath deeply, feel the air coming through your nose. And imagine the tree - on the rock. Not very fertile soil, but enough; it stays solid and reliable. Notice its shape, the directions of its roots, its stem, stem's structure, how the sap flows through, how it moves. Try to be as credible as you can to its movement in your movement. [...] Try to make your movement the closest possible to your vision. Resemble its largest as well as its most tiny movement, which you can notice. [...] And make sure that your movement resembles as accurately as possible the movement in your imagination. [...] During that Šárka [the choreographer] moves around the girls using only one quarter of the hall and speaks, and inspects what is going on. "Notice if the tree moves still the same way." This she said after I have myself noticed that Lenka and Martina, once again create much more expressive - outstretched, outwaved - movements than the others.

And as you are getting your movement to resemble the tree, start slowly leaving your vision so that you can divide from your tree. The tree will remain available to you, you can come back to it whenever you like. And at the moment you can do it, move out. (23:7)

# ***Before the performance***



# ***Following instruction***

**Šárka: Good. Let's take it one by one.  
First of all: It does not have to be an  
aesthetic movement, not at all.**

**Lenka: Yes, as one feels it, isn't it?**

**Šárka: Yes.**

**The second thing. Have your legs  
rooted even deeper.**

**And Lenka steers into nowhere, as if  
she was thinking of something. (23:26)**

# ***On the stage***



# ***Following instruction***

**Yes, Šárka felt troubled especially by Lenka. All the special instructions we find here are addressed to her specially:**

**"to get deeply rooted", since she tended to move around in spite of being a tree;**

**not to care for aesthetics, since she tended to "dance" as ballet dancer - employing "empty forms" as Šárka expressed it, meaning meaningless, without "really feeling the tree moving like that". So for that reason "try to be as credible as you can to its movement in your movement", or "make sure that your movement resembles as accurately as possible the movement in your imagination", or "notice if the tree moves still the same way".**

# *After*



# The story of uncertainty

Theory is when you know everything but nothing works.

Practice is when everything works but no one knows why.

In our lab, theory and practice are combined: nothing works and no one knows why.

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