

Notes on Video and Contact Improvisation. –Lunchtime Discussion at ECITE 2012

This casual lunchtime meeting was convened to seek discussion and feedback on the use of video in CI, and most particularly to inform the collaborative filming of the Freiburg 2012 CI festival by Alyssa, Sonya and Mike.

Here are a few snippets of comments particular people made. Apologies for any other comments I did not note down.

Kim- Don't enjoy slow down or special effects, enjoy films with a mixture of interviews and dance.

Enrique- Key to ask who are you making the film for?

Colleen- Make the film for yourself and tell a good story.

Kim-Importance of being very specific in terms of time and space/and what you are deeply curious about

Marcus-Verbal info and dancing should be together

Leon—Some history of contact impro, some more context and history

Ulli—A film that shows good technical skill, skilful dances, mixture of slow, fast, acrobatic and soft

Give some overview, of the atmosphere, venue

-what is the intention of the film-what do you want for it?

-Good editing (there are too many low quality videos on the internet)

Enrique-Which group are you trying to reach. Be experimental if you want to be.

Marcus was particularly inspired by our statement, that we want to edit inspired by contact improvisation—grazing, following our interest, sometimes deeply connected, sometimes light and moving (he felt we should put our intention at the beginning of the film)

Kim—use the different qualities of the still and moving camera

Colleen- Short ideas---experiment, short sections that speak for themselves

Sonya- Address the question why people go to a festival, relate outside to the festival, new and old festival goers, the psychology of the festival.

Jenny---I imagine two scenarios—If I went to the festival, I would want to see myself dancing

If I didn't go, I'd like to see a particularly good big of a class (content). Or people talking very honestly about CI, perhaps secrets, or unusual experiences. (SECRETS of the festival).

(her suggestions captured the interest of a number of the people in the group)

Johnathon---What are people's own questions? Why did you choose Freiburg? Likes a film giving a broad representation of CI, old young.

Kim—Great awareness of other dances, not just DUEETS, but also trios, and grazing. Would be interested in how other people do labs. Key value of curiosity-----

What are people's deepest curiosities? What is on the edge of your knowledge?

Ursula-Likes subversive humour, that which is easily understood by the community. Could you focus on humour?

Sonya suggests—Humour, Surprise, Secrets

Kim-what might be some the links to teaching?

Dorothea—Make it funny- humour in the dance, where you go to places you don't usually go—for example when you are really tired and then you dance , when the body gets too much information.

Postscript—23 August 2012.

The filming of the Freiburg festival has been strongly influenced by this discussion. Thanks to all of you for your considered comments. More information to follow when the film is finished. .