



Photos: M.Appugliese/N. Meinxer/La Brujita Delgado

PROPOSAL & PROGRAMME

“espaciopropio.augenblick”

INTENSIVE WORKSHOP / CONTEMPORARY DANCE & PERFORMANCE CLASSES

Guided by:

FERNANDO NICOLÁS PELLICCIOLI
CARLOS OSATINSKY

The material involved in this proposal is the result of many learning, teaching and creative experiences throughout our professional career in our artistic collaboration and exchange with different human groups. These encounters have contributed to condensing and synthesizing our current work approach, which is still being developed while we share it in a series of educational experiences which come together under the title “**espaciopropio.augenblick**”.

a.- Origins and Foundations

“**espaciopropio.augenblick**” intertwines simple technical aspects of movement with elements related to improvisation tools for the stage, based on the conviction that “technique” is a preparation for the unexpected and unpredictable.

“*espacio propio*” refers in Spanish to our sense of our “own space”. It describes a study process of the multiple connections that we can discover in the individual space of our body, its structure and intrinsic organization principles. This body space is also present in a surrounding outer space, generating various possible interactions and associations resulting from a shared kinetic, sensitive and poetic space.

“*augenblick*” is translated into English as “moment” or “instant”. Literally, it is made up by the German words “eyes” (*Augen*) and “glance” (*Blick*), which gives the term a metaphoric meaning: a blink, what happens in between closing and opening our eyes, the duration of a glance, witnessing the fullness of an instant, the here and now.

If what is one's "own" is subjected to a tension between public and private, between what can be perceived as natural, unique, unrepeatable and what is acquired, imposed or reproducible, **"espaciopropio.augenblick"** intends to create a framework to investigate a state of openness, passage and transience which is in constant evolution.

In dance and movement education, knowledge cannot be merely reduced to the transmission of certain movement patterns belonging to a specific technical tradition. The process of teaching and learning is an ongoing experience of re-discovering basic principles and recognising their application as a unique performative act unfolds. The programme and structure of the classes set up a flexible frame for this experience. This "own space" under exploration is in a state of flow, and participants are guided and encouraged throughout their learning process to discover and open new possibilities in the moment. The contents are presented by means of a sensitive and sensory process connecting the individuals to a collective body, allowing each member to open to a sense of transience in our artistic and everyday reality.

The topics, contents and material explored in the classes are based on the idea that the "body" could be considered an expressive medium subjected to a flow of constant change of needs regarding the inner and outer mediums. The "performer" can act as a permanent conscious witness of this fact, even in the presence of an external gaze, such as the spectator's. The classes combine specific technical work with the generation of spaces for experimentation and experiencing where each student and the group as a whole can find its own path. Improvisational skills are stimulated with the purpose of allowing energetic and emotional states to arise through the use of concrete sensations and images and of heightening the capacity for self-observation. Thus, emphasis is given to a floating sense of "awareness": a group listening that helps achieve a genuine sense of presence and recognition of the multiple levels of connections that could be established at every moment.

Nowadays, it is of primal importance that the official Academic Art Space and private training spaces, where education takes place, where ideas are discussed and the seeds for "new" experiences are sown, allow students to come into contact with a permanent updating experience. In this sense and even further, teaching and artistic work must be based on a deep faith that Dance and Performing Arts are mediums that foster our integral development as individuals and communities.

"espaciopropio.augenblick" is an attempt in this direction.

b.- Programme Contents:

The class programme is built based on the following elements:

- An initial coming into contact with the body's bone structure as our primary support. A series of simple sequences are used to stimulate awareness regarding the organisation of the body at bone level and the connections established by the deepest tissues (hamstrings, pelvic floor, psoas, external rotators). Clear anatomic and functional relationships are established in order to access more efficient, connected and creative movement: tail bone-spine-head axis, sit bone-heel connection, inner pelvic space, shoulder girdle-arm relationship.
- Exercises for a wandering body which explores space while (re)discovering inner and outer connections. Use of the floor as an anchorage, support and connective medium. Exploration of movement generated from the gravity centre of the body and projected through the body and beyond its limits.

- Work with specific dance sequences. Focus is given to the relationship between the specific kinetic constituents -space, time and energy- and to establishing a clear sense of movement initiation, sequencing and extension.
- Exercises aimed at developing awareness of one's own kinetic patterns, both internal and external. The notion of "listening": opening the senses to the intuitive and instinctive potential which makes for clear presence, and a precise and changeable way of moving and interrelating. The notion of an "alignment" that integrates total perception and a sense of being tuned into the environment.
- Improvisation tools. Investigation of collective performative structures created in the moment. Self-developing structures: established specific scores and a set of open composition structures are used to develop the resources that allow for an available and transitional individual and group presence. Transitivity: from seeing to watching, to integrating, to transcending.

c.- Complementary bibliographic material:

The classes are supported with graphic anatomy material:

Beverly Hale, Robert and Coyle, Terence. ALBINUS ON ANATOMY. Dover Publications, Inc. New York.

This proposal is aimed at dancers, performers, actors, artists and teachers and to curious people in general willing to explore and expand their expressive capacities by means of the body.

No previous experience is required.

The duration of each encounter will depend on the infrastructure and financial possibilities of the institution / place of organisation.

Thank you very much.

Fernando Nicolás Pelliccioli

Carlos Osatinsky

Weigandufer 27 -12059 - Berlin, Germany

Ph: 0049 30 56822804 – email: cristalino21@hotmail.com

website: www.wix.com/ferychar/site