

Cultured Mongrel Dance Theatre
Impulstanz 2016: Workshop Proposal
#TheSoloFilter

“Researching Re-authorship, Questioning Criticism, Collaborating without Compromise”

Ever left a performance discussing what YOU would have done differently? #thesolofilter is an opportunity to remake a performance into the piece you wish you had seen – criticism in action.

#thesolofilter is an ongoing creative research practice designed in opposition to Liz Lerman’s Critical Response Process, challenging artists whilst supporting the development of a more rigorous dialogue around performance.

Not limited to the re-authoring of solo work the process allows a choreographer the opportunity to see their work filtered through the lens of other artists, audience members and even critics to give a greater sense of how people experience what they create.

The process developed following an intensive period training with Liz Lerman and David Gordon (2012), transforming Emma into a strong advocate for Critical Response Process and its ability to support the development of a more rigorous yet objective dialogue around art. However, in encountering the practice of CRP Emma determined the need of some viewers to present a bolder and more subjective form of feedback, at the risk of extensively challenging the artists and their own ego.

Since it’s inception in 2013, the practice has evolved into a performance installation, model of artistic development, method of audience engagement and academic study into the dialogue, or lack of real dialogue, in the arts.

Proposal One: #TheSoloFilter as a Research Project

Modeled directly on the original #TheSoloFilter research model.

Undertaken by five dancer-choreographers alongside eight collaborating artists, from a wide variety of backgrounds but with a practice of developing performance work.

The research will be an opportunity to for the five dancer-choreographers to develop a self-performed solo work with the support of three collaborators and for the collaborators to directly affect the work whilst challenging their own practice. The experience of all participants will contribute to the ongoing research.

Day One:

Out with an introduction and review period, dancer–choreographers will be given the entire day to develop a solo work between five and fifteen minutes. They will work independently and the work should be ‘performance ready’ by the end of the period; this means that no context can be given to the work prior to performance and all design decisions are final. It is essential that collaborators do not witness this process of making and that the works are not discussed at any stage.*

Collaborators will be involved in a day of short tasks and in depth discussion regarding ownership, authorship and the process of collaboration where some of the current research findings will be shared and new research questions explored. Preparatory questions for the observation period during the week will be set in place.

Day Two:

Dancer-choreographers will be paired with a collaborator who works in an area aligned with their practice (i.e. should the dancer-choreographer identify as working with a hip hop vocabulary they may be paired with a hip hop theatre maker as a means to deepening this aspect of their practice).

The solo from day one will be shared as a final performance.

The collaborator then has the remainder of the day to re-develop the solo into ‘the piece they wish they had seen’ of between five and fifteen minutes that will be ‘performance ready’ at the end of the day. The dancer-choreographer is allowed to give no context or share creative opinion with the collaborator throughout the day but can share scores used to develop the original work or give responses of the experience of new improvisational tasks relative to their role as a dancer. This will enable the collaborator true creative freedom.

All performances will be filmed for documentation purposes and for the benefit of the dancer-choreographers.

The three remaining collaborators will observe the practice of re-authorship, exploring the research questions discussed in day one, however will not observe any work that they will be re-authoring over the coming days. This is essential in ensuring that practitioners experience the work without given context.

It is essential that artists do not discuss the works with future collaborators at any stage*

Day Three/ Day Four:

Repeat format of Day Two rotating collaborators and observers.

Dancer-Choreographers will always share the most recent version of the solo work, creating a series of choreographic consequences.

Day Five:

Dancer-Choreographers will have up to three hours to remake their solo as they choose, informed by the versions that have been developed throughout the process. Each dancer-choreographer accepts that what they develop will be deemed the final work and should be 'performance ready'.

Collaborators will reconvene to discuss their experiences throughout the week. Attempts will be made to answer the original research questions set and new observations will be documented.

The five 'final solos' will be shared with the group.

The final works will be discussed alongside the dancer-choreographers who will discuss their experiences and respond to the research questions asked of them. New research questions may be posed.

Proposed timetable for collaboration:

Dancer-Choreographers 1-5

Collaborators 6-13

*Observer

	DAY ONE	DAY TWO	DAY THREE	DAY FOUR	DAY FIVE			
DC 1	1	6	-	11	*9	8	*7	1
DC 2	2	7	-	12	*8	9		2
DC 3	3	8	*11	13	-	10	*13	3
DC 4	4	9	*12	6	*10	11	-	4
DC 5	5	10	*13	7	-	12	*6	5

One collaborator will observe twice throughout the week, this will be discussed during day one and will be influenced by the needs of both the dancer-choreographers and collaborators. However, they will have the opportunity to observe their work being remade by another collaborator on day four.

* #TheSoloFilter exists under the premise that you can only truly react to what you physically experience therefore no context or foreknowledge of the work should be given, shared or assumed.

Proposal Two: #TheSoloFilter as an Intensive Workshop

Delivered over four-five hours per day.

The same model as above condensed over the weekend period with dancer-choreographers developing a work between three and five minutes in length that is re-authored over the period of one hour.

	HOUR 1	HOUR 2	HOUR 3	HOUR 4	HOUR 5	HOUR 6	HOUR 7	HOUR 8			
DC 1	Intro	1	6	-	11	*9	8	*7	1	Sharing Works	Review
DC 2		2	7	-	12	-	9		2		
DC 3		3	8	*11	13	*8	10	*1 3	3		
DC 4		4	9	*12	6	*1 0	11	-	4		
DC 5		5	10	*13	7	-	12	*6	5		

This process proves challenging to makers who work with duration as a means to developing work, also questioning what it is possible to say within five minutes – if anything at all!

Proposal Three: #TheSoloFilter as an Installation-Performance

A self-selecting performance and installation process designed to open questions regarding authorship, ownership, collaboration and the creative process. It begins with a five-minute version of #TRANS, the original work developed through #TheSoloFilter.

From 10.00am – 5.30pm five individuals will purchase a ticket to a one to one interactive performance. These performances will occur consecutively.

Upon arrival the single audience member will be shown a five-minute solo performance which they will then have ninety minutes to re-author; able to edit the gender of the dancer, the costume, the sound track, the design and the choreography into a new performance of up to five minutes.

For those unfamiliar with choreography they can be asked a series of facilitated questions that will enable them to alter the performance as they choose. For those with additional communication needs a facilitator should be made available.

During this process being undertaken, the studio is advertised as an installation space where additional audience members can watch the rehearsal and re-authoring process throughout the day.

At 7.00pm, the studio will open as an end-on performance space allowing the audience to observe all six versions of the work consecutively, to see what happens when work is filtered through the eyes of other people. It will also

allow the one to one artists to share what they have created and understand the journey the work has taken. This will be followed by a discussion regarding ownership of an idea, the choreographic process and the wider #TheSoloFilter research.

*There is also a version of this process that involves the inviting specific artists of interest to re-author, enabling artists interested in their practice to watch them during this process. This generally develops a large audience for the installation.

Emma Jayne Park

Carrying the innate values of hip hop culture whilst exploring new territories in theatre, Emma Jayne Park makes socio-political work with the intention of creating genuine dialogue. *'High Octane... energetic, witty & playful'* (The Skinny), her practice asks audiences to engage through questioning their own social norms and their consequences.

Following training in contemporary dance in Scotland, EJP completed an internship at DNA, Manhattan and apprenticeship with Company Chordelia, Glasgow. She has since worked in various capacities with practitioners such as Conflux (Ricardo Puccetti/ Patrick Nolan), Ocean All Over, Angus Balbernie, Norman Douglas, Freshmess, Barrowland Ballet, Gibert Deflo and Gary Clarke.

Committed to developing her creative voice, she has travelled across Europe learning intensively from practitioners such as Alan Greig, Ivo Dimchev, Katie Duck, Rasmus Olme, David Gordon, Liz Lerman, Nicole Piesl and Alva Noe. Further receiving mentorship from Christine Devaney, Jonzi D and Jonathan Burrows through the choreographic development initiatives of Breakin' Convention.

Branding her work hip hop theatre both as a result of its underpinning intention and the movement vocabulary she utilises, EJP explores spoken word, physical theatre, immersive techniques, design and interdisciplinary collaboration to strengthen the quality and communication within her work. Each piece takes a unique form focussed on generating a powerful experience and occasionally walking the line between dance and live art.

Founding Cultured Mongrel as a means for her practice to impact the sector beyond simply touring work, she has established several unique working methodologies with a focus on supporting creative development, pushing the form and sustaining the sector. These include Permanent Visitor, #TheSoloFilter and Suspended Theatre Tickets.