

Open Form Composition  
( OFC )Workshop—May, Bristol, 2008

Involvement included:

### 1. **The White Space, traditional to Japanese painting**—

--an arbitrary interruption in perception is created through the existence of a space of emptiness in the middle of a landscape painting. This creates place for invention and dreaming within the mind of the watcher. **Arbitrary choice** is made by the viewer, as to what to see around the centre, and he/she is allowed to transcend the ordinary demands of logic in perception.

The work: students create and then show short dance studies and these are placed around the empty centre of the space, performed by one half of the group for the others. Foreground and background figure into the design.

### 2. **Juxtaposition of objects**—

--Strong differences between two or more objects of movement, these being presented in close proximity--create awareness of the differences between the two, but also similarities, and by seeing and assimilating these dis-similar events together, a new essence is built.

Relates to Pop Art of the 60's. **Differencing.**

The work: using the same studies as before, students group themselves with partners who seem to have the greatest difference from their own work. Results in duets between dis-similar works..

### 3. **Multiple referencing**—

**Complexity** yields individual perception for the audience, as they cannot take in all the possibilities available.

The work: ten referential gestures, inclusive of mime options are created by each dancer/choreographer. In addition, a stepping phrase is offered to move through the gestures. The stepping phrase is 14 counts,(variable) and may be used in parts or as a totality to move the gestural work through space. When seen, this material appears to be quite individual and personal.

### 4. **Dream sequences**—

Short, **Non-sequiteurs** function to create dream-like landscapes that are based in movement that exhibits teleological order, and then the suggested order is surrendered to image collision with other images from different sources, creating a dream like language.

The work: movement images arise from memory or dreams, and these are descriptive of experiences, and often include and exhibit emotion. Two or three of these short studies can be

created and then put together in real time, as the performers select the place where their contribution will fit into the “scene.”

5. Open Form Composition—

**Different architectonic building blocks of time are used for structuring material.** These building blocks of time can be seen as:

moment-to-moment,  
grouped moments,  
sections,  
and whole structures.

The work: Find 14 short elements of movement from different sources, and group them arbitrarily into one, cohesive event. This work may use repetition, and should be constructed so that it is clear that we have single events, groups of events, creation of sections, and overview (a whole structure).

This event may be more eclectic and less parochial than the previously collected events, and may appear to be more irrationally-based, and post-modern.

6. Scientific Chaos—

**A strange attracter interrupts an on-going sequence of events, at an arbitrarily moment, to change completely one system to another.**

Create two main sections of work:

Use material acquired from parts 1,2,3 and 4, as Part One, with each dancer/choreographer simultaneously performing her or his individual part.

And: use the architectonic levels work as being Part Two, with each dancer/choreographer simultaneously performing her or his own architectonic levels study.

Then create a strange attracter: Each participant has a number, and will call out in numerical order when she/he wants to change between the two major sections of work, ( Parts 1,2,3,4 vs the architectonic levels work.) Each person may delay calling the number as long as she/he wants, even to the point of seeing original material all in order from exercise 1-2-3-4-OFC—in which case the first person numbered one will never call for a change, and we will never see the strange attracter function. Or alternatively, all may, at the opposite extreme, call for changes so often that the whole piece will be endlessly long, and filled with people walking back and forth between starting positions in order to show very small fragments of their work.

7. Traditional Chaos—

**A mass of undefined work moves from being unintelligible to being intelligible**

**The work: create randomly from all sources, and movement possibilities as above, and then gradually drag towards repetition of elements that call up recognition...finally arriving at enough repetition for the viewer to be able to identify movement language..**

