

## **THE PURSUIT**

BENCE

a pre-written text, written by Bence

a dialogue or monologue

the subject of the text: philosophy of trying to reach beauty in life. When the object of desire is beauty, what does one do to get it.

A philosophical deconstruction of beauty, how this is present in reality, how we seek it, how we deal with it.

This text will serve as a context for the piece, as a container that houses the piece as well as it being memorised and spoken during the piece.

Text might be sung like a musical.

The audience will receive the text through melody.

Object on stage: white paint in a box

Movement: something that is already made like a folk dance or like aerobics. The movement is constant as if the piece itself tires out the dancer physically. Physically the performer is so involved in what he does that he gets to a state that evolves naturally

Première is in January, first showing 6 or 7 august

duration: 15 – 40 min

## **ALMANAC OF THE LIVING**

LAURA

Earth as seen from a satellite

Grandmother as female ancestry

Yellow, but not in the costume.

Object/decor: yellow ribbon or thread moveable by the performer  
dragging over the floor, glossy and thin

narrative: cut up with returning fragments

narrator: character changes depending in which female ancestor visits

narrator is a medium for the voice of visiting ancestry rather than engaging in dialogue with the visitor

Playing at Goldsmiths October 6<sup>th</sup>

## **ALL I CAN THINK OF IS AAVA**

INARI

Open sea where you can't see land, only water  
Programm note: the explanation of Aava in the dictionary.

Solo. Maybe objects. Plants. Water. Living objects.  
Objects will be manipulated. Earth and plants. Different size pots. Hands in earth.

Light colours. Space is apartment like.  
Words will be improvised.

Costume: something one would wear at home when working with earth and plants.

Will play in London and in Finland. First performance Hastings 20/11

## **ΣΩΜΑ ΘΥΜΗΣΟΥ EVE DESCENDING THE STAIRS**

STEFANIA

Inspiration comes from the two poems in the title. One by Kavafy. The other by Sylvia Plath.  
*Σώμα Θυμήσου* relates to body.  
*Eve descending the stairs* relates to woman.

Piece will be performed in two chapters with a black out in between.

Simplicity.

Using phrases or words from the poem randomly. The inspiration comes from the poems and they are allowed to transform into something else.

Costume: trousers and tight top

Dancing: starting from sitting, walking, lying, standing and other choreography coming out of this.

There will be sound, not music. The sound will create shifts.

Performed at OT301 in Amsterdam at Hi's and Lows in December.

## **SHE WALKS DEFTLY ACROSS A LINE OF AIR**

KATE

solo

costume: long dress, period costume

poetry from a different era. This will manifest in the grammar, in a certain formality in the grammar. This formality will also be reflected in the dance phrasing.

Maybe with a twist. Twist will occur from what has been produced, not be the starting point.

Object: string on the ground. The string is a single item. Only one. Will be touched occasionally

duration: 23minutes

Will be performed in Hastings on 20/11

## **BLACK OUT**

ROBERT

duet

black out is the grain of the piece rather than a literal black out occurring during the performance it will deal with dark and light matter so we can see the grey in between things.

Two men

an attic full with old stuff and dust. Maybe there will a vaccuum cleaner in the piece, a Hoover

costume: black and white costume

objects will have other colours

flurries of action, bursts of action, dance and poetry

reflection and musing in between the the bursts.

Solitary poetry as well as quotidian dialogue between the performers. Dialogues occurs sparsely.

Duration: 35 minutes

Will be performed at Hastings at 20/11