

--Cómo conectar mi proceso de búsqueda en la danza y la documentación sin caer en la simple descripción de las clases?

-- Capture, conserve, preserve the information, transmission of the data, How to relate it to the ephemeral idea in dance

--Digital Ephemeral: How will the document age through the years?

--Si no esta el creador del modelo original, ¿podemos permitirnos añadir una parte creativa al proceso de copiado aun cuando sabemos que **bastardizamos** el original?

BASTARDIZE: corrupt or debase (something such as a language or art form), typically by adding new elements (new Oxford American Dictionary)

DEBASE: reduce (something) in quality or value; degrade: *the love episodes debase the dignity of the drama* | [as adj.] (**debased**) *the debased traditions of sportsmanship.*

• Lower the moral character of (someone): *war debases people.* (new Oxford American Dictionary)

- En mi trabajo como asistente, el útil mas precioso es **la pregunta**. Esta traslada la posible solución al cuestionado.

-- Para clases: un trabajo sobre *el pulso*, como en flamenco...

MANIPULATION:

Active- passive relationship, the understanding of the manipulative rolls.

The intentionality of the leader, the receptivity of the listener.

-- *CONVENTION or agreement.*

COOPERACION, COMPETITIVIDAD, CONFLICTO

y su perversion??

-TEACHER: A MODEL TO FOLLOW in the learning process

- The IDEALIZATION of movement and dance.**

UTOPIIC destinies, create a Glam.

- ASSOCIATIONS: That imaginary running the performing.

- **Mis clases están dirigidas a discutir sobre la interpretación**

WHILE TECHING CLASS WHAT DO WE WANT TO PUT IN THE CENTER OF THE ATTENTION: ME AS THE TEACHER, THE WORK OR THE STUDENTS?

I'm sometimes being the center of the class, I don't know exactly how does it starts, perhaps it's a reflex to gather the people's attention to what I'm going to say. At that moment it sounds like a little drama act.

Documentación: Yo creo que el primer obstáculo a batir es: El profesor y transmisor de danza (fuera del ámbito de la universidad) no tiene ningún de hábito de documentación.

La transmisión 'oral' es la que Idocde persigue recuperar.

Los bailarines en general apenas tenemos ningún libro en las estanterías salvo por razones estéticas.

Nuestra documentación pasa en gran parte por la visualización del trabajo a través del video.

Cierta gente llega a la danza a través de la música, otro paquete a través de las artes plásticas, otros pocos a través de la política o como instrumento para la comunidad social.

Para una gran mayoría de nosotros bailar es una terapia sin la cual estaríamos mentalmente desequilibrados y ciertamente inadaptados a la sociedad.

Qué razón puede tener ese tipo de animal danzante en aprender a documentar para que le parezca que está haciendo algo creativo y útil??

Que lo que transmita le siga pareciendo igual de subjetivo como lo que baila?

Buscaré formas creativas de documentar y cumplir la premisa de que sirva de inspiración.

*We should prescribe POESY (dance)
as much as vitamins.*

*Felix GUATTARI:
Micropolítica. Cartografías del Deseo, (Suely Rolnik co-author)*

**DRESS UP YOUR PASSION COSTUME AND
PERFORM YOUR TEACHING ONCE AGAIN!!!!!!**

How much rivalry exists between the feelings during the execution and the expectations of expressivity towards the public? (Question raised from teaching to Braunschweig dancers)

***LA VOCACION- THE VOCATION:
Inclinación o propensión a una profesión
o carrera.***

***No estamos educados para superar la
dificultad de ser espectador.***

***We are not educated to overcome the
difficulty of being spectator (a comment
about watching football).***

I have difficulties to separate performing from teaching.
Performing=inspiration

LA 'ESCRITURA' DE LAS MANOS EN LAS DISTINTAS RELIGIONES Y LOS RITUALES (Como el del te en Japón)

VICTIMA DE LA MODA

***Throwing people like throwing darts in
the circus.***

**HEALTH IS NOT THE FINALITY OF MY
TEACHING, at the moment...**

TODAY I ACCEPT CRITICS

**PEDAGOGY/HEALTH DOESN'T
GUARANTEE ANY INTERESTING
ARTISTIC DANCE;**

THE EPAULEMENTS AND DIAGONAL

FEELINGS IN BALLET: : asking myself what are they hiding in their cross or openly offering to that imagined audience ***DEPTH & APPROACH OF ECARTES:*** relate with ancient Chinese drawings of couples talking.

LETS BE CRITIC WITH THE INFORMATION,

I DON'T OWN IT, just manipulating all the pieces of INFORMATION circulating around me

QUICK-WITTED??!!:)

Cómo he llegado al mundo de la enseñanza?

Cuánto más quiero mejorar mi método de enseñanza?

Cuánto consumir profesorado?

Qué tipo de danza estoy transmitiendo?

Han cambiado mucho las cosas desde que empecé a dar clases: Ya no tengo las mismas fuerzas, ni la misma ignorancia, inocencia; antes la enseñanza estaba más impregnada de la experiencia de la escena siendo ésta claramente la finalidad mientras que la danza era un instrumento.

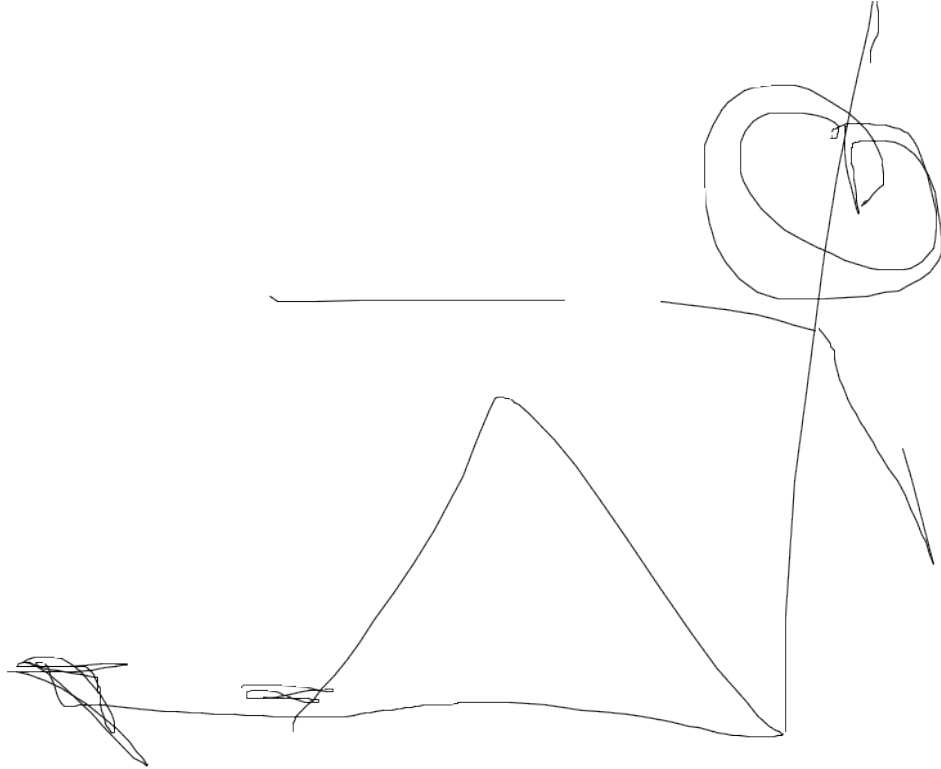
En el transcurso me he concentrado en la danza, primeramente en la afinación de la ejecución, para más tarde apuntalar parámetros que me permiten navegar a través de las clases, ligando las diversas unidades de danza y significaciones dramáticas, creando con ello la sensación de coherencia y unidad. (alguien le llamara a esto estilo?)

Tengo la sensación de haber perdido “la fuerza de aquella interpretación impulsiva e ignorante” en aras de un “savoir faire” asegurador. Hoy esto me desconsuela.

Mis preferencias: mundo del espectáculo, danzas populares, bailes de salón.

LIMON, BALLET, GRAHAM...

Dance techniques related to the choreographic converted into dogmas.



UTILES EN LAS CLASES:

**IMITACION, REPETICION, IMPROVISACION, COMPOSICION,
JUEGO: QUE MAS COSAS UTILIZAMOS EN UNA CLASE?**

**UTILIZAR ESTOS UTILES PARA EL DESARROLLO DE LOS
DOCUMENTOS**

One uses specific models of movement to convey thoughts and feelings related to communication, joy, passion, architecture, observation, dislike... add yourself the words...

I started by tightening those models of transport (the “dancing”), aiming to own them in such a way that I could pass them through in the lessons.

Then tuning good educative structure patterns looking for rhythm and flow in the classes.

I looked for tools to analyze dance, trying to create a critic spirit.

Thereafter, my teaching wants to deliver an example that can inspire anyone, beyond the choice of the movement form.

Now I’m back to deliver in the classes my concerns about dancing.

Here I start with a collection of thoughts:

Why sometimes is it about an exact choice and other moments it can be anything so far the receiver makes the choice him/herself????

EVERY ACT OF COMMUNICATION IS AN ACT OF TRANSLATION

From the book “If this be treason” by Gregory Rabassa

Florence Augendre

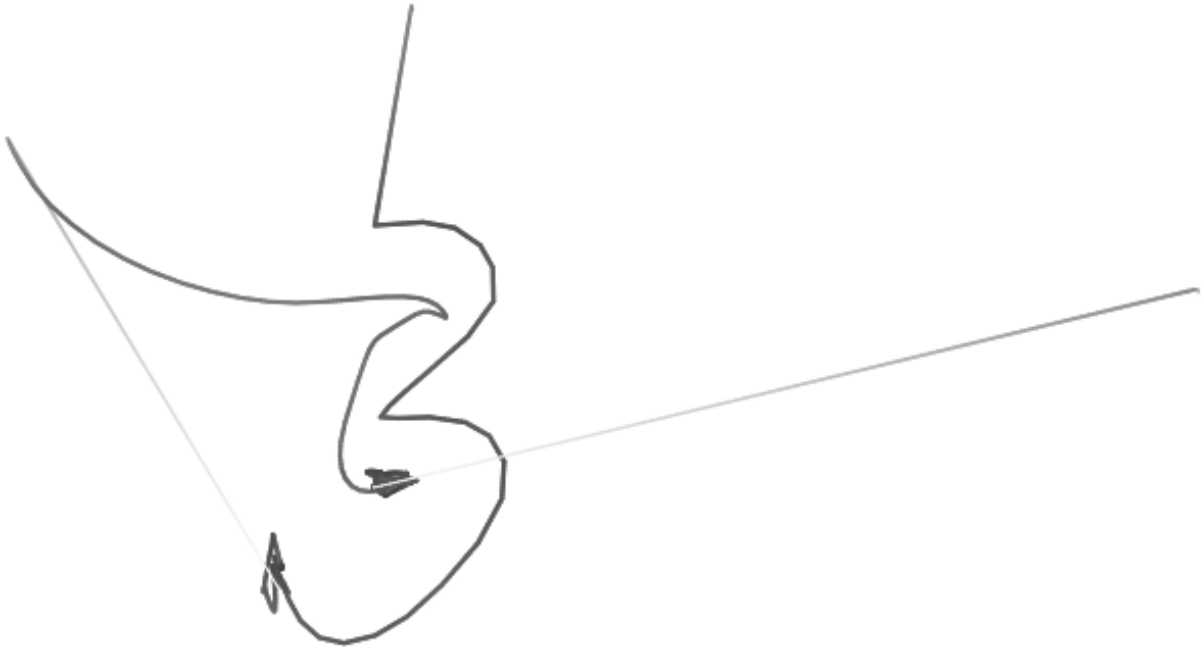
LIBRO: “LE CORPS ET SA DANSE”

de DANIEL SIBONY

THE SOURCES I DRINK FROM ARE DIVERSE AND OFTEN DON’T HAVE ANYTHING TO DO WITH DANCE;

I would like to shift between creators and teachers and loop it again and again.

POETRY, ESSAY, PROSE



I have shifted from idea about what do I want document,;

I would like to recognize myself in those docs as I can recognize myself in the teaching.

Even if I try it desperately, it's difficult to just be a vehicle for those exercises to manifest themselves. The personality is inseparable from the matters in the teaching. I like to think that poetry will approach us to what our teaching looks like.

Crear un estudio sobre el uso-no uso del plie-bending
legs:

- **solo piernas-tronco derecho**
- **la proporción unitaria del movimiento**
- **ir con la gravedad, abandonarse a ella**

HERRAMIENTAS-TOOLS

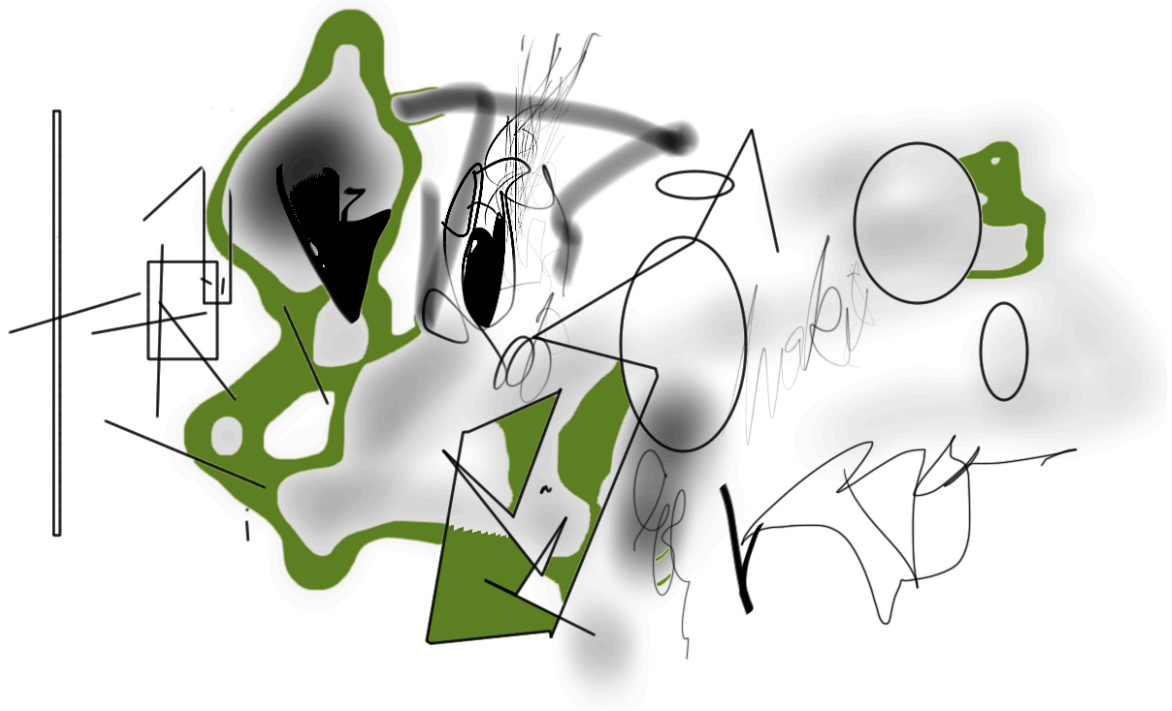
DEAL WITH THE ANIMAL WE ARE LIVING IN

**WE LIKE DOCUMENTING BUT WHAT ARE WE
DOCUMENTING???**

DANCERS... JOIFULL BEASTS

DREAMED BUTTERFLIES

LIES???



I sometimes had the feeling that when asking for a concrete task it got answered by looking for the edge of the proposal before trying to deal with the core of what it was suggested. Do I presuppose too much?? Weird!!

EL MERITO (Javier López de Guereña)

¿Justificar un trabajo artístico por el mérito que suscita?

Lets review and revisit contemporary dance through documenting...!!!!

INGREDIENTS FOR A NICE, CREATIVE GROUP:

HUMOR, CURIOSITY, ABSURDITY,
DETERMINATION, MODESTY, AUTHORITY,
GENEROSITY, CREATIVITY, EGOISM, EMPATHY,
JEALOUSY...

The organization of these human virtues within the
member of a group what it can make such a group
interesting...

I inhabit in a 9 years old boy who jumps and runs
for the pleasure of jumping and running

PERVERSION,

nice tool for creativity

SUBTILITIES OF THE BODY



RIGOR CIENTIFICO

δῶς μοι πᾶ στῶ καὶ τὰν γᾶν κινάσω

“Give me a point to stand on and I will move the Earth”

Archimedes. Quoted by Pappus of Alexandria in *Synagoge*, Book VIII

I thought I moved as a dancer bearing points on the Earth...

but perhaps I will change my mind.

Dancing animals... bearing parts of bodies, trunks, all fours, head, hand stands, two legs, few toes... on the floor, walls, ropes, poles, trees...

...on imaginary spaces?

STRATEGIES OF COOPERATION AND



CHALLENGE