

Encounters

Encounters happen every day. We record them in different ways. We can see them, see how two people meet, how they get closer. We can hear how their steps come closer, how they greet one another, how they communicate. Encounters are an important part of our life.

We want to capture this moment, the moment of encounter with our equipment. How do we encounter our apparatus, how do we explore our being.

We want to show the meeting point of human and non-human and want to portrait this moment on stage.

We want to use sound as a way of enforcing this moment. Focused on the sound and the movement our bodies do, we want to take the audience on a journey. The audience will experience the meeting of two bodies and the pole. Moving in patterns, having their own universe, discovering the new identity, playing with it and leaving it, acknowledge its existence.

Structure

Beginning	Two bodies entering the stage, having their own universe	No sounds coming from the pole
Middle	Having the first meeting with the pole and discovering the communication between the human body and the new object	Interaction with the pole and its sound
End	Having a last impact on the pole, bodies will leave the pole, sound will resonate in the space	Movement is stopping/disappearing, sound resonates

Technique	Research technique
<ul style="list-style-type: none">• Dance• Soft acrobatic• Chinese pole floor work• Chinese pole	<ul style="list-style-type: none">• Using pattern• Breaking patterns/developing

Background

As human performers often we are on stage using our discipline and tool just as an object. We are curious about how we can bring the movement into the pole, how we can give focus to it, how can it be a performer with us.

In our work as a duo we want to explore not only the relation between us as humans but also the relation with our discipline, the space around and the bodies.



RESEARCH TOOLS

Research

We will research the connection between human and non-human performer. We will focus on the connection of movement and sound.

We will use patterns as a way of moving, blurring the way of looking at two individual identities and focussing on the affect the bodies and the pole have on each other.

Using a microphone inserted in the pole to pick up the meeting point with the bodies. We use not only the visual aspect of this moment but also the sound it creates to increase its importance.

Roles

Two bodies:

We have our own universe. Knowing the movements of each other we don't need to communicate. We know the other persons path. We represent a closed system working perfectly together.

We want the audience to see two bodies on stage without seeing their identities. They exist in their system but they don't have an own identity. We want to have the audience focus more on the patterns and images the bodies create than on their individuality. For this we will use a neutral costume colour to reinforce this feeling of lack of identity. We will use the same colour to blur the visual affect of having two different personalities on stage.



The pole:

The pole is representing the other personality. We don't question its existence. It has its own universe that we will explore and meet.

Stage set up

The pole is rigged in the middle of the stage. The microphone is already inside and turned on.

The light will come from the top of the pole creating a circle around the pole, representing the field of view of the pole.

Music and Soundscape

We want to have the audience focus on all the aspects of the meeting between the pole and bodies. We want to use the pole sounds to get more attention on this moment. We don't want to distract from it with other music or sound support. We will use a microphone inside the pole to catch its sound and amplify it.

Inspiration

- Gynoides, Show online (they put the show on private)
Using microphone during their acrobatic act
- Circolo, Teatime company, "A matter of time"



Encounters

Concept for the RPP3 Fontys - ACaPA 2021/2022
Second year
Henrike Lechler & Riccardo Marracini