

IM FETT (EDIT 2011)

LENGTH: 6 - 12 MIN

CHOREOGRAPHY: MICHAEL KLIËN

PROPOSITION

This work is composed out of four discreet parts broken up by three, so-called 'thoughtbreaks' that form distinct transitions between the parts.

PREPARATION

None in particular – remember the third part of your last run

PART ONE: THE SLOW FOCUS IN

- 1) Do something... start moving (music starts beforehand, then or after)
- 2) Start thinking of yesterday: How was the day? Adjust the quality of movement to your feelings.
- 3) Start remembering yesterday along a straight timeline, whereby one end of the line represents morning, the other evening. Place the line anywhere in space across the floor. Keep your movement roughly along the imaginary line. Move along the timeline according to your memories (ie: morning, afternoon, lunch, etc.). Think about past events and sketch them freely into movement (including sensations, emotions, dynamics, etc.) without need for external clarity or communication. Let your thoughts become immediate movement: keep moving and remembering.
- 5) As you continue sketching your yesterday along the line observe your memories and extrapolate one feature/regularity that is, to various degrees, representative of yourself; ie: always falling asleep in front of the TV or creating double-bind situations for your sister.

THOUGHTBREAK

- 1) Stop and think about this particular chosen feature that is you. Assume a physical position that aids your process of reflection. Map that feature in your mind according to the following parameters:
 - size: how typically you/how telling (max = your own Kinesphere)
 - shape: intuitive
 - boarder: how do you feel about it?
 - consistency: how does it feel?
 - movement of container: domination/submission

This mapping should result in an imaginary four-dimensional 'organic sculpture' of the identified feature, referred to as 'Choreographic Cell'.

- 2) Choose a second line that crosses the floor. Mentally place the imaginary sculpture (Choreographic Cell) along this line, indicating when this feature appeared in your life for the first time: one end of the line representing your first day of memory and the other 'now'.
- 3) Ask yourself 'why, what, how?' – stimulate your mind around the feature by asking basic questions about the feature you identified.

PART TWO: OF A SHARP FEATURE

1) Go to the chosen place on stage and physically outline, describe and explore the Choreographic Cell, as developed above, in physical space. Be as precise and concrete as your mapping allows you to do. Develop more detailed mapping if necessary. Carve out a comprehensive picture of your feature in space and enter into a dialogue with it. Once satisfied ask yourself...

2) ...why? Leave the Choreographic Cell to explore the context of your feature. Take a series of paths away from your Choreographic Cell, tentatively mapping associations gathered in the previous 'Thoughtbreak' ('why?').

3) Ask yourself how you deal and/or would like to deal with the feature and relate to its physical map/Choreographic Cell accordingly; i.e. ignore, destroy, acknowledge, deconstruct, ...

Comment: the feature might be of a fuzzy or undefined nature, according to its mental referent; be clear on the quality without being sketchy.

THOUGHTBREAK

Project all Choreographic Cells of past runs (since your very first rendition of *Im Fett*) into the space and remember their properties. Do not worry if you can't recall some. Only work with what you retained, including traces of memories.

PART THREE: POOL OF FEATURES/REPertoire/CENSUS

Explore, re-visit your collection of Choreographic Cells, the mental projection, which might be scattered across the stage. Move quickly from one Choreographic Cell to another, inside some – just brushing others.

Comment: Use your built-up repertoire of movement as a strategy of census if needed. Let your memory be your guidance accepting that some movements have more weight in your memory than others. Apply the same technique to the overall pool of features. Do not force yourself to include all Choreographic Cells – do not write anything down. Longer waves in your mind will last longer.

THOUGHTBREAK

Move to your momentarily favourite point on stage and stop. Imagine all mental projections as outlined by yourself in Part Three 'move' from their original space, travel towards you and assemble around you.

PART FOUR: THE HOPELESS SIMPLIFICATION OF SELF

You are now the centre-point in a sea of 'descriptions of yourself'. Choose one movement out of every Choreographic Cell, guided by your memory, and generate a new movement for the Choreographic Cell of this particular run. Repeat the movements in a chosen order till they form a little sequence, a sentence. Find simple transitions between the movements and repeat the full 'sentence' at least twice. Thereafter start dissolving the set order of the movements into a random one. Whilst doing that scale the movements down (limiting your movement-range). Once you randomised the movement order completely start thinking of tomorrow. How will it be... stop moving after a while (Music ends before, then or after).

Comment: Try to remember all the movements chosen for each particular feature/Choreographic Cell. Do not write anything down. Do not repeat or rehearse the movements outside a run of *'Im Fett'*.

NOTES

Unbestimmt (immediate) ≠ Ungenau (vague)
Longer waves last longer (Bateson)