

Rehearsal #1

January 4th, 2018

The most interesting aspect of this rehearsal is what I would call "bodies in synchrony." Although each dancer's body, physical appearance, dancing style and energy are completely different, they all manage to synchronize their multitudes — their bodies, sounds, energies and, arguably, even minds and souls.

An example of contrast between bodies is epitomized by the presence of four men and four women that look completely different from each other. In spite of differences in body weight, format, heights, strengths, etc. their bodies are able to beautifully perform the moves with paramount accuracy.

How is it possible? How can completely different people — both physically and emotionally — able to perform such movements with synchrony? How can the co-creation of meaning and collective shared memory through dancing potentially promote synchrony among the dancers?

certainly, I think that the message that they are trying to deliver influences their level of synchrony, because their attachment to the common message serves as a platform to unite their internal energies, hence putting their bodies in synchrony.

Yet one may still wonder: is this process spontaneous or not? Do bodies encounter synchrony naturally or such synchrony is something to be achieved with training and through practice?

Observing the rehearsal has led me to believe in the latter: the process is not natural and, hence, non-spontaneous; for it to occur, practice, repetition and guided instruction are crucial.

From a thermodynamics perspective, one can try to rationalize the energy relations and exchanges observed in the rehearsal.

To do so, let ΔH (enthalpy) be the ~~internal~~ change of internal energy of the dancers' bodies in motion. Hence, they are increasing their motion, the group's ΔH should be highly positive.

Then, let ΔS (entropy) be the ^{change in} disorder of the system, which is composed by the moving bodies.

As the bodies become in synchrony, the change in disorder of the system is expected to decrease, since bodies in synchrony create a more stable system. Then, ~~using a basic law~~ ΔS should be highly negative. Using one of the basic laws of thermodynamics, we know that $\Delta G = \Delta H - T\Delta S$, where ΔG indicates the spontaneity of the system and T is the (constant) temperature. Since $\Delta H > 0$ and $\Delta S < 0$, we have that ΔG is highly positive, hence, the process of synchronizing bodies is non-spontaneous (requires energy — through training, guidance and rehearsal itself).

Now, I'd like to focus more on the sounds I hear while witnessing their rehearsal. To regulate the sounds they emit, the dancers seem to ~~seem~~ consciously decide: for how long their feet will be in contact with the floor and how much of their feet (and what parts) are supposed to touch the floor.

Example: high pitch sound / low pitch sound
"quick touch on the floor" / "long contact"

OBs: more variations also occur depending on what parts of the feet are in contact w/ the floor.

The impact of sound on their performance really surprises me in a positive manner, because it seems almost as if the sounds they make already constitute a beautiful and expressive performance that can serve as a vehicle for delivering powerful messages. By changing the frequency they touch the floor, the dancers can cause very different ~~isn't~~ effects on the audience, from surprise to happiness, scaryness or sadness.

Another interesting aspect I've noticed so far ~~is~~ is that their dance can be related to almost any topic. I'm curious to understand how their performance can be related to the global issue of refugees. Until now, I feel that watching them dancing doesn't really provide me with any tangible messages but rather with emotions and feelings. ~~From~~ Hence, an important question I have in mind is how their message would be delivered through movement. — ~~essentially~~
Essentially, I would like to understand how movement creates meaning in Aakash's context of performance.

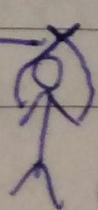
Another aspect that I found particularly relevant throughout the rehearsal is the sense of agency that each dancer owns. Where does this sense of agency come from? Is this sense somehow exaggerated? (bearing in mind that dancing per se does not usually have a direct, tangible impact on communities in the world that face significant challenges to their safety, wellbeing and even survival).

Based on the sounds they make as well as the vigorous manner they move across the stage, I'd argue that the message trying to be delivered could be related to war, given the highly militarized movements and attitudes.

As I watch the rehearsal, I'm also trying to identify the distinctions between abstract and expressive meanings. It's particularly challenging for me to identify the expressive meanings. However, as Akash teaches his dancers, he often explain what specific movements represent:

Example

flowers



hands up
circling
around each other

I'd never have guessed that the hand signs could represent flowers, and this is the reason why I find the group's moves considerably abstract, because they could be literally represent anything, from friends to fish or fire.

Another aspect that called my attention throughout the rehearsal is that, as far as I'm aware, Aakash doesn't speak Turkish. Hence, I noticed that there may be some elements of language politics that may influence group bonding and dynamics. For instance, I noticed that, among themselves, the dancers always speak in Turkish. However, when talking to Aakash, they need to resort to English in order to facilitate communication. Furthermore, I ~~also~~ noticed that concentration and focus are crucial aspects of their training, together with repetition. This aspect of repetition reminds me of science. Just like in chemistry, physics or math exercises, repetition is crucial for one to learn a coreography.