

Paula Josa-Jones – Wild Play Choreography

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(from mentoring at The Yard)

- ❖ Find a kinetic reason to go from one thing to another, otherwise you have words but no poetry; beads but no necklace
- ❖ Performers are not thinking about themselves; they care about what is happening, not how they look.
- ❖ Does it look as if it has to happen this way and no other way? How do you get that sense of necessity?
- ❖ John Cage: “I am trying to be unfamiliar with what I am doing.”
- ❖ Recipes for exploration:
 - Do something you have never done before
 - Movements you don’t like
 - Movements you never do
 - If psychological, do something light hearted
 - If dramatic, try something imagistic
 - If narrative, non-narrative
 - Music you don’t listen to
 - Open the windows
 - Break a rule: a physical or imagistic premise that you’ve established
 - Don’t avoid your weaknesses
 - Work so big that it scares you a bit, otherwise it is too safe
- ❖ One word may be more than any dance needs. Words are explicit, dance is infinite possibility; an economy of means

- ❖ Find what is sacred; what is essential
- ❖ It is important to put solo work on someone else – important to be able to cool off, pull back.
- ❖ There cannot be a day when you do not deal with the problems of the instrument.
- ❖ Space:
 - Explore where things look best
 - Space as an aliveness to the body
 - It is at all times the negative of what you are
 - Must be sensitive to the entire space even if occupying only a bit of it
 - “I reach out and the space crackles around me.” Mary Wigman