

MANIFESTO ON DANCE

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The subjects of each dance are the movements themselves. Dance is to be performed and perceived primarily on a physical level. Accordingly, risk taking is an essential factor when performing a task in order to defy the audience's analyzing process. The tasks should be used to create a sense of urgency. A risk-taking technique enables the dancers to be both observed and experienced physically first. Furthermore, creating dance on an emotional basis is self-indulgent, since as human beings we are already emotional. It is senseless to incorporate an additional layer of emotion to movement. This non-emotional approach also enables the execution of a task to be clearly manifested; rejecting a "performance" element on the dancers' part. From the commencement of the dance piece to its conclusion, the dancers never cease movement unless their range of motion is impeded by physical forces such as the confinement of space or the impact against a wall or other dancers. Consequently, the confinement of space increases new movement possibilities. Another physical element in dance is the utilization of gravity as an enhancement rather than an obstruction. Gravity should be demonstrated as the initiator of movement rather than be camouflaged as it is done in ballet. There are no transitions between tasks. The dancers proceed to the next task as quickly as possible. Music is deleted. The timing of the work stems from whatever patterns are natural to the execution of the task. The concepts of the soloist and of unison movement are also omitted. The choreography should create the space that exists between the dancers instead of emphasizing on how the dancers move within the space. Rather than being conditioned to accept the proscenium stage as standard space, the performance space should be questioned with every dance piece. Evidently, the use of the stage wings is also omitted. Horizontal and vertical orthogonals are applied to the occupancy of space. Thus, geometric shapes such as the triangle, the circle and the square are used as the performance space. Movement is approached scientifically; like a scientist working in a lab. Physics is used to create locomotion through invisible forces such as impact, rebound, inertia, velocity and ricochet. Correspondingly, movement systems are developed without the use of the bottom of the feet, i.e. popping, splatting, thumping.