



Milan Tomášik & Co

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**Silver Blue**

Concept and Choreography: **Milan Tomášik**

Assistant Choreographer: **Špela Vodeb**

Co-created and Performed by: **Alessandro Sollima, Milan Tomášik, Tina Valentan, Špela Vodeb**

Original Music: **Aleš Zorec**

Music: *Mile end Assemblj* (Willsim collection), *Le Cor de Chasse* (Gautier collection),

**La Baroque Ensemble**, *Dances for the Dutch Court c. 1765*

Light and Set Design: **Luka Curk**

Photography and Video: **Albert Vidal, Vèrtex comunicació, Hana-Bi**

Production: **KUD Cortesia**

Co-production: **NunArt Barcelona, Plesni Teater Ljubljana / Dance Theater Ljubljana**

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**Silver Blue is a second dance performance by Milan Tomášik & Co. It is a continuation of a successful group performance *The Hunting Season* (2014), where we are facing the research of rhythm, which becomes the consequence of the body tension once again. The dancer's body are expressive, virtuosic and will bring us to the new, unexpected result. In a world that is increasingly dominated by mistrust, fear and hopelessness, the performers create a critical antithesis of true happiness.**

### **Choreographer's words**

In conceiving the second group performance, I proceeded from various aspects, which, to my own surprise, started to harmoniously intertwine in the creative process. For a better understanding of the creative process, I would like to briefly explain the aspects that essentially co-created the new performance.

1. *Silver Blue* proceeds from the mentioned **research of rhythm, which emerges as a result of muscle tension in the dancer's body**. We divided physical tension/release into seven degrees that the spectator can still recognize and opened the possibilities to which such determined physical limitations can take us. We focused on a greater articulation and dance virtuosity and surrendered to the content of the body. We comprehensively entered every individual tension and examined the two extreme ones, which were the most interesting and the hitherto least used on stage. If a dancer manages to articulate the minimal and the maximal tension in a physically virtuosic way, the body offers them something new. The dancer's "internal composition" obtains the content that is indirectly related to emotions. Playing with relations of "internal" and "external" composition causes a changing (live) tension. We created a language of movement, which in its perfected form became completely autonomous.

At this stage, we were able to begin creating the performance. When, in the process, we managed to awaken the body, which began to gradually open and offer concrete content, we recognized connections with the previous performance. If the latter contained the feelings of hope, the new performance mirrors a pessimistic reflection on today's world.

2. The process I chose in order to get to the desired movement material was **dance improvisation**, which is gradually becoming my increasingly more recognizable choreographic

principle. With the exception of the first scene, which also contains unisonal movement material, the entire performance is completely open in view of movement. The advantage of this approach is that every execution of the performance is unique; even though it does not change in any essential way, the perception of the performance can become completely different.

Improvisation is too often understood too widely as complete freedom. In my performances, I see it merely as a tool that leads me to the desired result and by no means as a goal of the performance. For me personally, open movement is an advantage. In my choreographic work, I am interested especially in the narrow field that emerges between determined and open movement. I have worked on connecting both since my solo performance *Off-beat* (2011), while my first experiences with open movement on stage go back to my work within the Les SlovaKs dance collective.

3. Listening to excellent renditions of **folias** by various composers led me to the decision to use original music that is an adaptation of the recognizable ostinato-based (repeating) harmonic and melodic pattern of this 17<sup>th</sup>-century musical form. Older than the mentioned musical form is the **dance folia**, which dates back to the 15<sup>th</sup> century, when men dressed as women performed it as a dance folly at European carnivals with boisterous noise and raving in order to stimulate growth and fertility.

4. In her review of *Hunting Season*, the Austrian critic Ingrid Turk-Chlapek connected the performance with elements of **commedia dell' arte** and thereby prompted me to think about and explore this historical theatrical form. What I found interesting was especially the fact that this theatrical form (too) was largely based on improvisation and the use of various **face masks**. But the way I use these elements in the performance is opposed to *commedia dell' arte*. All I want is to remind the spectator how different the perception of the world is if one's face is covered and one's emotions concealed and show how simpler it would be if we could live our everyday life completely "revealed".

The dance performance poses many questions but it primarily wants to make us think about what kind of a world we actually want to live in. Even though we seemingly rejoice and experience sincere happiness, this is temporally and spatially limited, for we live in a world dominated by fear and hopelessness. So what is happening to us? It seems that we truly are in the third stage of the "universal process pattern", which the founder of process-oriented psychology Arnold Mindell describes in one of his latest books, in the chapter on life and ecology as a process, and that, before its rebirth, humanity will have to face the fourth stage, which will bring even greater problems and trials for people.

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