

Eda Čufer: POEZIJA IN PLES  
razmišljanje o plesni dramaturgiji  
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Za sodobno gledališče, ples ali različne interdisciplinarne dogodke, kot so performansi, hepeningi, akcije etc., je značilno, da svojih zgodb, struktur in kompozicij ne izpeljujejo dramskih tekstov, libretov, scenarijev... Sodobni avtorji praviloma ne vidijo nikakršnega smisla v tem, da bi vsebino, ki se je že dokončno izoblikovala v glavi nekoga drugega in ki jo je le ta prevedel v črke, besede, stavke in zaporedja, ponovno prevajali v govor, gibanje, situacije in jo takorekoč od znotraj, iz glave, iz domišljije preko enega zapisa pretovarjali ven, na prizorišče, v drug zapis. Sodobni režiser ali koreograf verjame, da si mu vsebin ni treba izposojati pri drugih, temveč, da njegovo ceno določa prav izurjenost s katero svoje notranje vsebine neposredno prevaja v zunanje forme, da je lahko medij samega sebe. To pa seveda ne pomeni, da sodobni avtorji ustvarjajo svoje kreacije iz sebe kot iz tabule rase. Prehod iz, recimo mu, bolj tradicionalnega, v bolj sodoben dramaturški model, bi lahko metaforično predstavili kot prehod iz elementarnega v kibernetški model. V univerzumu, ki mu vladajo elementi, so vse stvari na svojem mestu, saj meje med njimi določajo kvalitativne razlike med snovmi. Med psihičnim in fizičnim svetom je vsaj tako očitna razlika kot jo očrtava meja med nebom in zemljo, pri čemer se svetovi sicer lahko zrcalijo drug v drugem, vendar pri tem ne izgubljajo svoje lastne oblike in homogenosti. V kibernetškem univerzumu smo vsi vključeni v proces neprestane razgradnje in predelave informacij. Psihični in fizični svet tvorita organski krog. Vsebina in volumen duševnosti ne obstajata sama po sebi, temveč sta odvisna od načinov, veščine in intenzivnosti sprejemanja in predelave vtisov od zunaj. Tako kot je fizična telesnost sama na sebi zgolj amorfna gnota, struktura, popolnoma odvisna od impulzov, ki jo oblikujejo od znotraj. V takšnem, »kibernetškem modelu«, je karakter umetniškega dela še vedno odvisen od vsebin in impulzov, ki jih ustvarjalec sprejema od zunaj, le da njihova oblika ni vnaprej določena, homogena, temveč je ponavadi heteregena mešanica različnih kuturnih in družbenih vsebin ter tehničnih znanj, presnovljenih skozi osebne izkušnje, interese ter čustvene in intelektualne profile in volumne vseh, ki so udeleženi v ustvarjalnem procesu.

V sodobni plesni dramaturgiji zato ne obstaja en sam normativni dramaturški model, temveč različni individualni dramaturški »programi«. Zato lahko »kibernetški dramaturški model« uporabimo le kot metaforo s katero naprimer prikažemo kako deluje nek specifičen dramaturški »program«. Avtorica Maja Delak ter njeni soavtorji Andrea Ruberti, Marko Peljhan, Irena Štaudohar in Marjan Lipičar v predstavi Gina in Miovanni naprimer uporabljajo pesniški in likovni opus avantgardne umetnice Mine Loy kot neke vrste magično banko podatkov v kateri so shranjeni silovita inteligenca, kompleksna čustvenost, ekstremna življenjska izkušnja ter psihična in fizična prezenca stvarne Mine Loy, ki pa jih avtorji ne skušajo oblikovati, to je prevajati napr. pesniškega v plesni jezik, likovnega v prostorski ali biografskega v narativni, temveč ga uporabljajo kot »softwareski jezik«, kot komprimirano inteligenco s pomočjo katere oblikujejo strukturne in čustvene značilnosti gibalnega, časovnega in prostorskega organizma predstave. V tem poskusu je še posebej vznemirljiva aktualizacija odnosa med poezijo in plesom, ki, upajmo, obljublja možnost redefinicije traumatskega ljubezenskega razmerja med literaturo in gledališčem.

Eda Čufer: THE MAGICAL DATABANK  
a reflection on dance dramaturgy  
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As regards the narration, its structure and composition in contemporary theatre, dance, and various other interdisciplinary events, such as performance art and happening, the authors, typically, do not find their work on stage texts, librettos or scripts. Contemporary authors as a rule deem it unnecessary to re-translate the already articulated, verbally structured content into speech, movement, situations and to unload it so to speak from the inner space through imagination into another medium, the external stage. Contemporary directors or choreographers believe that it is unnecessary to borrow -- their price is determined by the skill of translating the inner contents directly into the medium of the final outer form. I am not saying, of course, that contemporary authors draw all their work from their own selves as the tabula rasa. Metaphorically, the passage from the traditional to the contemporary model of staging a work could be described as the change from the "elementary" to a "processing" model. In a universe, where everything is subjected to the elements, all things are in their proper place - the boundaries between them are determined by the qualitative differences between the substances. The difference between the psychological and physical is at least as obvious as the line dividing the earth and the sky. The world may be reflected one in another, but without losing their own shape and homogeneity. In the changing universe we are all part of the continuous deconstruction and processing of information. The psychological and the physical are linked in an organic circuit. The content and the volume of the psychological do not exist by themselves but depend on the ways, skills and intensity of perceptions, and the way they are processed. Physical entity is by itself only an amorphous mass, a structure, absolutely dependent on the impulses which shape it from within. The character of a work of art in such a model still depends on the contents and impulses received from outside, the difference being in that their shape is not homogeneous, pre-determined, but is usually a heterogeneous mix of different cultural and social contents and technical skills, transformed through personal experience, the emotional and intellectual profile of the individual involved in the creation of a work of art.

Contemporary dance dramaturgy therefore instead of recognizing any normative dramaturgy models uses different individual dramaturgy "programmes". We can thus use the "processing" dramaturgy model as a metaphor to show how a specific dramaturgy "programme" works. In Gina and Giovanni the team has employed the poetry and fine art opus of the avant-garde artist Mina Loy as a magical databank containing her forceful intelligence, the complex emotions, an extreme of life experience, and the psychological and physical presence of the real Mina Loy. The authors of this performance did not attempt translating the language of poetry and visual arts into dance, the biographical into the narrative. Instead, they have taken the legacy of Mina Loy and applied it as a "programme language", as compressed intelligence taken as a tool for shaping the structural and emotional specifics of the body of the performance in terms of time/space and movement. One of the most exciting features of this experiment is the actualization of the relationship between poetry and dance which, hopefully, opens up possibilities for re-defining the traumatic relationship between literature and theatre.