

A BODY AND OTHER OBJECTS by Ana Jordão - creation 2023/2025

- exploring the dialogue between hair-hanging and partnering, new magic and object work -
60 minute piece, for frontal or ½ circular theatre stage

In this document, I aim to offer insight into various aspects of the piece. Please note that the project is in development: the ideas presented are embryonic and not fully developed. They may not be fully evident in the video, and are not ordered chronologically in this text. Consider this document as a snapshot of the ongoing exploration, and I encourage you to envision the potential of the ideas. These are the raw ingredients, which will be refined with time and crystallise into a concise and homogenous work.

Any unclarity you might recognise naturally belongs to this stage of the research process.

THE BEGINNING

My first experience with hair-hanging was profoundly thought-provoking. Embracing a somatic approach, I found myself deeply attuned to my skin as a boundary, enveloping my physical being and delineating my existence in space. The feeling of suspension prompted contemplation of the body as “object” – as something movable, hangable, and manipulable. This sparked the question: What if we regarded ourselves as equal elements with all that surrounds us, all integral parts of the vast cosmic symphony of orbiting matter?

WORDS ON NEW MAGIC

The fantasy of weightlessness and flight is common to most of us. Hair-hanging inherently evokes this magic. I wish to use magic techniques to conceal the rigging apparatus in the initial sections of the piece, and later to create small whimsical details that keep this sense of “magic” present. This will be achieved through use of light design, thin black Dyneema® (HMPE) ropes, misdirection and other tricks.

OVERALL DRAMATURGY / INTENTION

In my current conceptualisation of the piece, I envision a dynamic interplay of contrasts: between body and object, male and female, care and manipulation, the “dancer” and the “rigger”, concealing and revealing, weight and weightlessness, precision and playfulness...

A central driving force of the piece is the gradual revelation of the suspension of the body. Initially, the rigging apparatus and hair ring will remain concealed/invisible, by using a hoodie (that covers the hair knot and ring). This will redirect the audience's focus solely on the body (which is mostly grounded and not in full flight yet), on its movement and posture as it begins to explore levitation and suspension.

As the performance progresses, the rigging apparatus will be gradually unveiled and acknowledged, using thick white ropes and visible rigging mechanisms, integrating the objects and setup as active protagonists in the visual narrative.

Please consider that this dramaturgy, style and structure might not yet be visible in the video I provided. We had our last residency in a black box (Panama Pictures, NL) where we explored these paths but were unable to make a film.

AESTHETICS / STYLE

Carrying my signature as a contemporary circus author, this piece stays true to my handwriting and style, keeping a sleek and elegant aesthetic. Key priorities for me include: meticulous attention to detail in movement and choreography, crafting an immersive and intellectually stimulating experience, conveying visual poetry, fostering emotional connection with the audience, focusing on the euphoric sensation of flight rather than on the element of physical pain and portraying a symbiosis between bodies and objects, or bodies and other bodies.

While the content is innovative, it will be presented in an accessible way. The piece will present a diverse landscape of moods: from very poetic and lyrical moments, to more surprising, unexpected or surreal situations, punctuated by interludes where the audience is directly addressed or where we show things that are usually offstage.

SECTIONS YOU SEE IN THE VIDEO ([LINK HERE](#))

These are some of the underlying thoughts behind the explorations you see in the video:

“Guiding the body” (from 00:01) ...between care, manipulation, guiding and teasing, the architecture of the moving body is explored; the other as extension of oneself, the body as an unknown vessel to be discovered...

“Pinocchio” (from 00:27) (*rigging is visible*) ...the gradual suspension of a passive body, exploring the skeletal structure and the stories told by each body posture, exploring expressivity through the eyes as a sign of presence and aliveness, relationship between manipulated and manipulator...

“The fantasy of the aerialist” (from 00:36) (*rigging is concealed*) ...the meeting of two disciplines, the expansion of aerial rope vocabulary through the use of suspension, the fantasy of letting go of gripping the rope, an homage to the circus discipline, rigged so that the rope and body are able to move up and down the y axis...

“Graphic Design” (from 00:53) (*rigging is visible*) ...using black ropes in white background or white ropes in a black box, how the rigging apparatus creates recognizable shapes in space, relation between object shape and body shape, lines in constant transformation...

“Play-Fight Duett” (from 01:09) (*rigging is concealed*) ...the exploration of how partnering vocabulary can be morphed through suspension, how movements can be expanded in ease and lightness, two bodies in harmony/flow, references to hand-to-hand vocabulary...

“Framing what you see” (from 01:36) (*rigging is concealed*) ...using a frame to draw the viewer’s attention into details of the suspended body, taking body parts out of context, the frame will have light shining towards the inside and everything else in blackout, “magic” of passing through the frame, as passing through worlds...

“Moving hanging point” (from 01:41) (*rigging is concealed*)... possibility of moving across the space (along x axis) and using a counterweight to move along the y axis, partner acrobatics vocabulary but making the impossible possible through lightness...

SOME OTHER MATERIAL WE ARE EXPLORING

“Ghost” (*rigging concealed*) ...opening scene, floor dance wearing baggy clothes and a hoodie, driving the focus to the body and occulting the apparatus; movement is mostly grounded, but gradually exploring moments of suspension, creating a magic effect (impossible movements)...

“The Throne” (*rigging is concealed*) ... suspended person shares weight with base, exploration of partnering vocabulary under suspension, movement in slow motion, extending time... As reference, you could watch [THIS**](#) from 00:28 to 00:42.

“Live Splicing” (*rigging is visible*) ... a moment of breaking the 4th wall, Vincent / the rigger approaches the audience and narrates as he is making an “splice” on a rope (technique where the end of the rope is tucked back into itself to create a loop) using splicing needles; this rope is going through my ring, creating an extension/attachment to my body... after using it in the following scene the splice is manually dismantled in front of the audience... If you are not familiar with splicing, please refer to Jana Korb or watch [THIS**](#)

“Meteor Loop” (*Meteor manipulation with rigging objects*) ... Vincent’s Meteor technique adapted to a slightly different/deconstructed object, made up of 2 carabiners and one loop; creating shapes in space, the virtuosity of the manipulation, the familiarity of the equipment... If you want to see what this looks like, watch [THIS**](#)

*** I am not sure if I am allowed to provide other links, if not, please just don't click on them!
Many thanks for your attention and I hope you are curious to support this work. :)*

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