

INCANT

Residency Report

Concept / Choreography: Luca Seixas. Created together with Clara Cafiero & Hikaru Osakabe

The inspiration for this research comes from the inherent human need to find purpose and perceive existence in a meaningful way. During this residency, we acknowledged the lack of meaning as an incapacity to relate strongly to the present moment, an inability to sense space and time as enchanting or fascinating. With this idea, Hikaru, Clara and I explored together physical approaches to the concept of *enchantment*.

We reflected upon the issue of the loss of meaning and purpose as an uncomfortable condition of life and used that as inspiration to give a significant value to *space-time*. According to this, we have consistently considered the question: How can space and time be sensed and filled with emotional content through physical work?



Enchantment seems to be a disengagement from immediate awareness and surroundings, a suspension of time and transcendence of space, in which imagination engages in the wonder of its own creation and, at the same time, produces a strong relationship with the world. It is the paradox that fascinates: by relating strongly to *space-time* we become more open to disengage from it.

With this understanding, we worked on improvisation tasks with opposing capacities, in which the body experienced ongoing transformations of emotional and physical states — being *enchanted*, *disenchanted* and *re-enchanted*.

The movement's aesthetics of different modes of enchantment occurred by experimenting with ideas of expression, enactment, incorporation, and transformation processes.



In order to understand the concept of *enchantment* in a practical way, I encouraged the character of *play* as a deliberate release from the automatic operational mode of work. As children, *play* announces the first possibilities of autonomy, of becoming self-aware and controlling one's own *space-time*.



Play is not productively useful but, like art, essential to creativity and expression. Within this interpretation, art can be understood as adult *play*. The game we engage to recover and rediscover the grace of innocence in childhood, to regain a sense of *enchantment*.

Play is a possibility of communication, an interaction of mind, body and world; not concerning directions and information on how to operate it, but, in the case of this research, to propel physical and emotional potentials. Especially when it leads to art, *play* is a boost to fill the existential void.



The approach to the physical work comes from the understanding that form and movement produce a substantial influence in emotion and thought. My goal was to work with the idea that exterior gestures lead to internal changes: the body does not follow the spirit, but the spirit follows the body. Thus, through physical work, we were able to find mindsets that helped overcome blockages during improvisation. The goal was to find a state in which we didn't need to process information while moving, feeling free to reach personal levels of expression.

According to that, if the time we live in and produce with is a horizontal time, the enchanting qualities of time appeared when we were able to be taken out into a vertical temporal sense, overcoming of the immediate surroundings and we were able to enter a continuous flow without second-guessing ourselves. This allowed us to achieve a more intricate movement language.



The outcome of the physical work is improvised, giving emphasis to the fact that it was the body, movement, and form that influenced the choreographic process at the level of expression and emotion, making Incant's aesthetics and narrative speak for themselves.



Clara and Hikaru constantly contributed to the choreographic research, helping it stay grounded and generate creative power. We were happy establish a process that was sustainable in a personal, mental, physical, and environmental levels. Working together on enjoyable experiences not only helped us overcome challenges but also invigorated our bodies, stimulating the emergence of new elements in the process.



On Saturday, the 9th of December, we presented a public showing of the research as a work in progress. We were delighted by the beautiful resonance with the audience. We look forward to finding more opportunities to continue exploring, refining the work, and performing it in the near future.



**all images captured by James Nix*