

Looking at Dances: Choreological Perspective on Choreography

Melina Scialom

SDCS Dynamic Body

A Choreological analysis of Dimitris Papaioannou's "Z" (2006):

Dynamic bodies on stage.

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Introduction

This essay presents a choreological analysis of *Z* by Dimitris Papaioannou.¹ It focuses on the analysis of the nexus of strands of the dance medium², drawing attention to the understanding the choreographic choices and manipulations of dynamics. The focus is directed to the development of counterpoints that transforms the behaviour action into a dance spectacle phenomenon. Specifically (in choreological terms) I will look at how manipulations into the movement strand (Preston-Dunlop & Sanchez-Colberg, 2010) create meaning in *Z*. Narrowing the focus of this analysis, I am particularly interested in the ways that the combination and contrast of dynamic qualities construct moods that transform semiotic into phenomenal content.

Born in Athens in 1964, Dimitris Papaioannou is a Greek choreographer and stage director who started his artistic career as a visual artist. Along his career he gradually immersed himself in theatrical productions and today his work is known for 'exploring the boundaries between theatre, dance and visual arts' (DP Note, 2006). Up until 2012 he had summed up 36 stage performances.

Z is a dance-theatre performance that in 90 minutes communicates masculinity and the male environment 'with understanding and tenderness, but coupled with the necessary cynicism' (DP Note, 2006). The programme notes disclose exactly what the piece reveals: schizophrenia of masculine daily routine, experiences, fantasies and male projections.

¹ I have pursued an analysis of a video recording of a performance. I have not watched the live performance of this choreography. This analysis is based on what is seen on video. Through email contact with the choreographer, Dimitris Papaioannou kindly made available for educational purposes the translation of the dialogues of the performance including a copy of the programme.

² Preston-Dunlop (1998) suggests that the dance medium is composed of four strands: the movement, the performer, the sound and the space.

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