

I would like to invoke four possible ways of interpretation which are offered by the piece and are probably interrelated in order to grab a way of thinking that settles and inhabits forms, natural and artistic structures in space. Their common reference point is for me a quite attractive, flexible and changeable, "expanded" dance and/or movement concept.

1. Geometry – space drawings
2. Astronomy – trajectories
3. Psychology – interpersonal relationships, roles, behavioural patterns
4. Conceptualism/minimalism – perspectives, frames.

Virág Arany's and Júlia Hadi's trajectories, circulation time, external and internal dynamics are indicated by their stage (geometrical) and mental gravity centre point and by the outer limit of the audience. Latter is at least as important as the mental core that can be considered as the origin: time and movement –which is monotonously repeated and built up of small changes– creates such a space and system of relations whose basic condition is the presence and involvement of the observers/audience. The dance evolving from the dark creates a dual, pulsating dance- and movement space around itself which is connected to the monotonous rhythm of the advancing-retreating steps meanwhile drawing an intertwined geometrical pattern of ∞ figures, spirals and helices. The basic form of the occupation and operation of the space is an endless shape twisting back in itself: a laid 8 form. This process of writing eight forms in space broadening and narrowing then "rotated" and in the end twirled backwards, this endless line looping –around the two-third of the time– is stopped by a slow, smooth, long held and stiffed moment of collapse. The energy of the charging generated by the audio media is only enough for the rewind of the "life-film", this accelerating, inward going movement in ever narrowing circles of "backwards playing".

The twisting into the night also constitutes a sinking into the slowly vanishing, ever subsiding acoustic environment (Zsolt Sőrés). The endless movement process thus works as a choreography looped (back) into darkness as a starting and ending point. The girl duet clinging together leaves traces and signs behind in the mental and physical space. They activate a movement set stored in the body and acquired as a child, school kid, teenager, friend, women or already a co-creator –dancer or choreographer–. The intertwined movement forms mobilise the life- and bodily stories of the dancers and the audience. Unique patterns of places, events, situations and connected memories, sensations and moods are associated together. The scattering of the movement variations is further refined by the rhythm changes and modifications of speed and slowness –which influence the character of the movements–. The gestures, the mimics, eye contact, that is to say the play with emotions and the personal aspect exert their effect all in the same direction; however this in some degree permits the dancers to "follow different paths".

StepinTime is such a strictly reduced unique system, where the minimised framework conditions – the thematic and formal set– define a movement language and a structure, while the purposefully "launched and operated bodies" specify the way of spatial perception. The GREAT FORM is the description of step and mood changes "forced" into a dual marching and an endless eight form, while the small forms are a few-second long movement sequences concatenated along the "obligatory direction". These micro stories operate a rich reference network and they put the observer on a roller-coaster ride of rapidly but smoothly changing moods with an obvious naturalness. Thus, through a few steps we can get from a fashion show to a ball, from a spartachiade to parade steps, from the elegance of a Spanish equestrian school or ballet to a carefree jumping around on a meadow. But of course there is a larger narrative that can be interpreted: the story of twins, friends or even the co-dependence of dancer-choreographers.

In case of *StepinTime* "conceptualism" is a perspective, a framework, while minimalism is a tool and a form for the realisation. Paradoxically it is precisely this which provides a certain "spaciousness", that allows the movement and space analysis to be complemented with "external" aspects such as growing old, or the "natural history" of human relations. The desire to grab the small and elemental changes that are working in the depths of great processes naturally fits to the examination of how a change in the dynamics, the mimics or in the rhythm can cause an emotional, mood or style modification (of meaning). This system, no matter how controlled it is, can still be

surprisingly associative: it "opens" and connects the problematic of action, movement and/or dance to a network of live relations. And this is done with graceful, sometimes frivolous sometimes humorous and ironic gestures, with enough self-reflexion, by reacting to momentary personal and existential situations. Fresh, playful, smart, sensible – "sassily minimalistic": contemporary.