

A person is shown from the waist up, wearing a traditional Lahza headdress. The headdress is tall and cylindrical, covered in intricate, colorful embroidery and floral patterns. A long, orange and red sash or veil hangs down the side of the headdress. The person is wearing a dark red, long-sleeved garment. The background is solid black, and the lighting is dramatic, highlighting the textures of the clothing and the person's face.

# LAHZA

A woman with dark hair, wearing a red velvet turtleneck dress, is looking through a glass pane. Her hands are pressed against the glass, and her reflection is visible on the other side. The background is dark and moody.

The presentation of the work can be positioned in such a way that it basically carries the characteristic of the circular form. Through this form, the use of light is an important detail for outdoor performances in the evening. In daylight presentations, it is possible to plan the place by positioning the audience.

For performances on the stage; local light is used in the back of the stage where musicians and instruments are located in the right backstage quarter and in the left backstage quarter where the dancer starts performing. The light in both areas is switched on simultaneously. After the intro music, which is limited to approximately three minutes, the bowl at the central point of the stage is taken as a mid-point and a wide-angle local light appears in the form of a circle. Until the last stage, this local light is accompanied by the musician light. After local light becomes off at the midpoint the musician's light turns off with the reduction of the sound simultaneously.





## costume

After the researches for the costume, a hood was designed based on the hoods used in zeibek culture. The accessory, which emerges with the positioning of multiple hoods on top of each other, also forms the starting point of the work. A necklace made of pieces of the Turkmen hood is a part of both visual and sound design. With both accessories, there is a costume made of velvet fabric in rose color on the body.

Another accessory used in the work is the water-filled Turkish bath bowl placed at the stage center. The light, located around the circular form of the bowl, represents a ritual form. The use of cultural material and folkloric elements in this work emphasizes the most important feature of the performance.



## music

Sounds developed on movement designs in choreographic order give an aesthetic perspective to the interconnected contemporary interpretations of instruments in Anatolian culture. Sound within the compositional structure, sometimes gives different messages according to the dynamics of the event renewed, associates the new form with time, as improvisation in the 'moment'. Sounds given as aesthetic reaction to body and movement emerge as musical reflections of physical expression.



## space

The space, which is designed as a circular form, formed by the relationship of the presentation with the dancer. The most important feature is the connection of the dancer, musician and space with each other to convey new messages about the current issue. Space also has the feature of emphasizing the actuality of this message and a renewable formal structure each time. Although the space changes, the duration of the work, the relationship established with the audience and music continues in the same way.

The concept of time realized in the performance is a tool. Accordingly, the time was open to the interpretation of the dancer and musician. At the rehearsals and acting, performance is completed in 20-25 minutes.

## duration



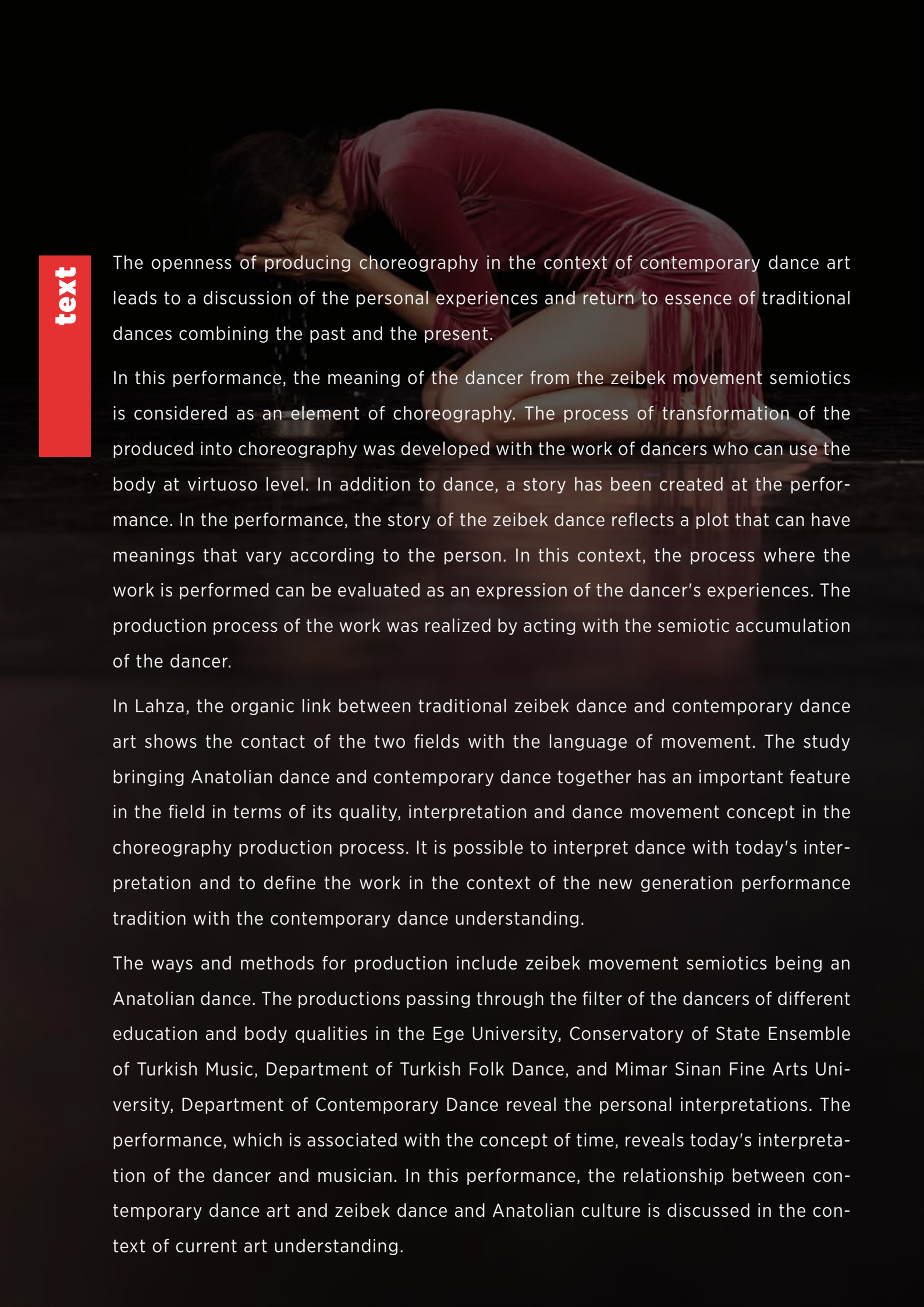
## **finance**

The performance is a work of a team of three people, consisting of choreographer, dancer and musician. Financial support and sponsorships are required to be provided on different art platforms.

## **advertisement**

It is important that the promotional activities of the performance are carried out by advertising, posters, design, etc. on art platforms.



A dancer in a red dress is captured in a low, arched pose on a dark stage. The dancer's head is tucked down, and their arms are extended forward, creating a fluid, sculptural form. The lighting is dramatic, highlighting the dancer's silhouette against the dark background.

The openness of producing choreography in the context of contemporary dance art leads to a discussion of the personal experiences and return to essence of traditional dances combining the past and the present.

In this performance, the meaning of the dancer from the zeibek movement semiotics is considered as an element of choreography. The process of transformation of the produced into choreography was developed with the work of dancers who can use the body at virtuoso level. In addition to dance, a story has been created at the performance. In the performance, the story of the zeibek dance reflects a plot that can have meanings that vary according to the person. In this context, the process where the work is performed can be evaluated as an expression of the dancer's experiences. The production process of the work was realized by acting with the semiotic accumulation of the dancer.

In Lahza, the organic link between traditional zeibek dance and contemporary dance art shows the contact of the two fields with the language of movement. The study bringing Anatolian dance and contemporary dance together has an important feature in the field in terms of its quality, interpretation and dance movement concept in the choreography production process. It is possible to interpret dance with today's interpretation and to define the work in the context of the new generation performance tradition with the contemporary dance understanding.

The ways and methods for production include zeibek movement semiotics being an Anatolian dance. The productions passing through the filter of the dancers of different education and body qualities in the Ege University, Conservatory of State Ensemble of Turkish Music, Department of Turkish Folk Dance, and Mimar Sinan Fine Arts University, Department of Contemporary Dance reveal the personal interpretations. The performance, which is associated with the concept of time, reveals today's interpretation of the dancer and musician. In this performance, the relationship between contemporary dance art and zeibek dance and Anatolian culture is discussed in the context of current art understanding.



Zeibek is a person, an identity. It is defined as the name of both a dance type and a music genre.

Zeibek is addressed with music and dances having stories related to culture. All of the culture in Western Anatolia includes folk songs, poems, tales, stories and spectator plays about Zeibek. These dances performed separately by men and women traditionally are structured in such a way that they can present a narrative in special ceremonies. Dances are performed purely consciously and have a temporal purpose. It is created to present the person and personality, representing bravery and heroism fearlessly. Its subjects are based on a variety of themes, rituals and series of symbolic movements.

As every other dance, zeibek can be addressed with its place, symbolic connotations of the its movements, its structural type and function, number and gender of individuals, its representation of a personality, and the names taken from many sources of life. The instrument used in zeibek and dance shows itself as pure body. However, traditional dances, which are argued to be related to culture, develop mainly from the folkloric fields where they perform their ritual.

Zeibeks carry semiotics which have their own meaning on their clothes. As the most important element that symbolizes the basic character of dance, costumes provide the distinction between the species of zeibek and the region in which they are performed. The hoods which are the most important and intriguing part of the costume include different themes. The hood used in the work is the most important tool reflecting the semiotic point of view.

The movement quality also represents the semiotics of zeibek, which means bravery and valour. The movements completely have the characteristic of the dance and the performer and occasionally reveal moments in which he encounters, confronts or conflicts in his inner world.

Space shapes this process of creation, which is associated with the means of time and dance in its structure and invites to experience it as a renewable form.

## 1st section: **walking**

In this section where watching, curiosity and visibility as an action are represented, it starts with dancer's standing still. Waiting turns into an action of plodding along, watching the environment, anxious, timid and with the burden of accessories. The first appearance of the hood and body as a whole becomes apparent. The action of walking continues with an introverted attitude. The balance is corrupted and redressed. Slowness, waiting, transitions in movement prepare the ground for ritual with patience and calm.



## 2nd section: **birth**

The fluctuations between the imbalance and balance in the movements represent a living genderless body. Time is handled with body and the rhythm and sound themes. Instantaneous decelerations and rhythmic decreases in accelerated movements turn into a process that continues with walking. The water in the bath bowl in the middle of the stage changes the direction of the plot. At that moment, as the hood leaves the body, a naked, fragile state reveals a new form.



### 3rd section: refinement

A body sitting on the ground appears with the semiotic of movement depicting the zeibek. The sitting between the cap and the bowl makes a naked body visible separated from the representative accessories. He goes to the bowl full of water and touches the water with his hands. Contact with water starts the journey to a new personality. The body, starting from hands, arms, head, face and legs performs ritual by contacting with water.





## 4th section: **leaving**

Walking starts by taking a piece of water and passing over the bowl. Walking continues while the held water is drained from the hands. The hands are left sideways and opened, the body approaches and starts hitting itself. With each stroke, the arms that extend to the right and back return to the body and the speed increases with each move. He stops hitting himself as he falls to the ground. The sound of the hang drum is heard and moves forward on his feet and knees with the support of hands - in close movements to the ground. Movements develop improvisations in it and represent personal semiotics. He lies putting his head on the bowl and disappears with the light, watching the time progressing with music.



Concept & Choreography

**Cemal Acet**

Creating Dancer

**Ezgi Yaren Karademir**

Sound & Music Design

**Canberk Ulaş**

**impressum**



Cemal Acet, is a dancer, choreographer and musician born in 1988, Turkey. He started his career in different art disciplines with his father who was a Turkish folk music compiler at a young age and continues to participate in national and international cultural and art festivals, competitions and research projects. After graduating from Ege University, Conservatory of State Ensemble of Turkish Music, Bachelor's Degree of Turkish Folk Dances, he completed his master's degree at Mimar Sinan Fine Arts University, Department of Contemporary Dance. After his education in the field of Art Psychotherapy at Istanbul University Faculty of Medicine, he produced research projects and scientific studies in different institutions and organizations working in the field of Art Therapy. In the field of performing arts, he carries out interdisciplinary art research and productions that develop traditional dance and music with a contemporary art understanding. He continues his impressive, hopeful and inspiring artistic works that aim to transfer the multicultural social structure in Anatolian geography to different generations with the understanding of contemporary art.



Ezgi Yaren Karademir, a dancer born in 1997, Turkey, started gymnastics and ballet training as her family noticed her interest in dance. She gained stage experiences in ballet recitals with choreographies prepared by instructors as well as individual and team representations in gymnastics competitions. While continuing her ballet training, she also attended her modern dance and yoga classes. Having graduated from Zeki Müren Fine Arts High School she is a piano and cello player. She started her undergraduate degree in Contemporary Dance in Mimar Sinan Fine Arts University in 2016. She has danced at the performances of various choreographers from Turkey and all around the world who have master's in dance, and she continues her art career actively with current projects.







Canberk Ulas is a performer and composer of Duduk (balaban). After studying at Ege University, Conservatory of State Ensemble of Turkish Music, Department of Turkish Folk Dance for two years, he left and completed his education at Istanbul Technical University, Conservatory of State Ensemble of Turkish Music, Department of Turkish Folk Dance. He studied with master duduk performers Suren Asaduryan and Özcan Gül. He participated in workshops of Erkan Oğur and Derya Türkan, who are important representatives of Anatolian and Turkish music. So far, he has contributed to many albums as a whistle performer from Turkey, Germany and Denmark. He founded Canberk Ulaş Quartet in 2015 and released his first album "Telafi" in 2017 with this team. He is currently continuing his music studies and projects with musicians from different regions of the world.

## lahza

Lahza (Trice) is the position of a cultural image within the male-dominated society in the female body. At the same time, they are physical expressions arising from zeibek semiotics, which are also cultural forms.

To women who are aware and trying to do something, but are constantly ineffective by the system, who cannot live a positive end despite their efforts, continue to live in the system and rebel against all the abuses that are forced to be purified and absolved.

