

# J U M P C O R E

Slicing the space with his laser-sharp eye line, Pawel Sakowicz begins to jump. He spins, bounces to the left and back to the right. He spots, turning like a dial that constantly recalibrates to function on a shifting set of angles. Just as the suicidal Fred Herko, the inspiration for the piece, may have jumped into the next life, Sakowicz bends and flexes his way to freedom - the pumping beats giving him a boost as he prepares for flight. Fixated on a far point in the distance, his focus suggests a yearning for his soul to be released.

*Beatrix Joyce, Springback*

With each step, the dancer continues to exhausts himself more and more. His body starts to be covered with drops of sweat, his breath becomes shorter. Simultaneously Sakowicz manages to excel at keeping control of his dance, executing each movement with outstanding perfection and force. There are two moments – one in the middle and another by the end - where he sings „Gods and Monsters” by Lana del Rey. He struggles to keep his singing clean, his voice breaks, falters, he's out of breath, one can hear that producing sound has become enormously difficult. In these brief moments, so blatantly contrasting with the immaculate execution of the movement sequences from before, what resurfaces is exhaustion and vulnerability, manifesting itself through the imperfection of form. The melancholic song about the need for success with Oscar Wilde's quote about „life imitating art”, gives the piece a very particular overtone.

*Stanislaw Godlewski, Kultura u podstaw*

Jumps and associated movement actions are the basis of Jumpcore. Until now, Sakowicz has used mainly everyday movement or minimalistic contemporary dance techniques. In TOTAL (2015) he explored the issue of virtuosity, while at the same time avoiding displaying his movement skills and asking the audience to decide whether the dancer should perform precise movement compositions or not. In Jumpcore he decides to present his full technical capabilities and dances fully virtuosic. He performs various jumps from the ballet dictionary: jumps on the spot (modest entrechats and échappés and extended emboîté and failli), jumps in tour en l'air, traverses space with small chassé and pas de chat and grand jeté on straight lines and in circle. In addition to the elegance of ballet lines, there are also more organic qualities - the dancer remembers the various possibilities of body architecture, including jumping from legs to arms and experimenting with jumping using three or four limbs. Jumpcore is both an analytical and emotional piece; at all times it skillfully maintains the psychological and intellectual tension of the audience.

*Hanna Raszewska-Kursa, taniecPOLSKA*

In "Jumpcore" the choreographer explores gravity defying steps stemming from different choreographic practices and dancefloors – ranging from jumpstyle, hardjump, release to modern dance and classical ballet. The piece touches broadly on the specific state of the body and mind catalyzed by an intense continuous movement and exhaustion. as much as it is a musing on the capacity to reset.

*Anka Herbut, Dwutygodnik*

Let's jump! Loosely based on the mysterious circumstances of New York dance artist and Warhol actor Fred Herko's 1964 death, "Jumpcore" researches the often inconspicuous and belittled motion of jumping. Wearing sneakers, shorts and a marbled robe, Paweł Sakowicz repeatedly springs into the air like a boxer readying for a final round. Deconstructing multiple dance traditions—ballet, rave, ballroom, folk—he restlessly and carelessly swirls round the stage, playing with our expectations as he shifts from virtuosity to a jocular unconcern. The marathon of jumps is interrupted by an a capella rendition of Lana Del Rey's "Gods and Monsters". With solemn irony, the performer pays tribute to the ruptured yet rapturous power of a restless bounce. Whether aligned with the beat or immersed in complete silence, Sakowicz vigorously reminds us of the joy of jerking into the air. Although his fatigue becomes increasingly evident this jumper cannot give up. "Life imitates art", he repeats after del Ray. I would gladly mimic his antics.

*Teresa Fazan, Springback*