

Supplementary Information 2: Interviews table

Selected fragments from dancers' interviews contrasting perspectives of the two dancers regarding specific moments of their duets. A1 – attention is focused on first-person perspective, A2 – attention is focused on second-person perspective, AR – “in-between” relational perspective (describing events from “we” viewpoint).

Time	Context	Dancer J	Dancer K
Duet 1			
3:00	Duet start: dancers are transitioning from their warm up. 1K sits on the floor leaning backwards on her hands. 1J stands on her right leg and swings the left one.	A2: I just knew that 1K was there, and out of the corner of my eye and by feeling my body, I watched what she was doing in the space.	A2: I figured out more or less where in space 1J is and what she is doing.
4:05	First touch: 1K is in a four-legged (table) position, 1J puts a foot on 1K's hips and makes a step across.	A2: [...] that kind of waiting and kind of adapting to what happens.	A2: [...] when she made the decision that she stood in a certain position, I also adapted my movement to create space for moving on.
5:45, 5:51	1K and 1J lean against each other, standing back to back. They maintain contact with their heads and shoulders and begin to turn.	A1: [...] so as not to collapse, because indeed such a tendency appears [1J hugs the space in front of his chest]. I'm introverted in this duet at first, but over time, more and more fun appears.	A2, AR: I could also feel her with my whole self. I felt [...] that we had already become acquainted in this dance. And that already with our body consciousness, with our sense of where we were, what we were doing, that now we could develop something further.
Duet 2			
3:00	Duet start: both dancers are warming up while remaining close to the ground in low positions, performing yoga-like stretches.	A1: I was stretching myself [...] and warming some parts of my body [...] Being conscious of what my body needs at this moment. And look for some duet at the same time.	A1: So there is always this temptation, okay, let's go to contact and let's create these things. But there is also something in my mind saying, don't rush, don't rush, don't rush. And I think here I was like already, I knew it, I wanted to go to my partner, but at the same time I was thinking like, don't rush.
4:52	Both dancers are in the lower position. 2K makes a sideways bend forming a bridge: she touches the	A1, A2: [...] I started moving, I saw that he started moving at the same time and then the touch didn't happen	AR: And I think I rushed a little bit [laugh]. But at the same time, when you start contact with your partner, you feel that, okay, it was

	ground only with her foot and forearm. 2J adapts to this shape and makes contact with his forearm.	immediately, so I was finding the way to touch him. [...] So when it did happen it was like 'okay, okay nice [big breath out], let's go, let's start another part. Yeah, you found me or I found you. And for me, it was a good sensation: okay, I wanted it and now I have it.	the perfect time for us.
Duet 3			
3:08	Duet start: 3J is laying on his back, 3K is stretching in a four-legged position.	A1, A2: [...] what happened with me is scanning the place, scanning the distance between us, being with myself, with my own movements, but still trying to perceive my partner and to see where she is.	A1, A2: [...] I tried to scratch my ribs, stretch, look for movement in myself. Massage myself from the inside out. At the same time, I extended awareness already to what was happening with 3J. And I was exploring, continuing what I was doing, inspired by what he was doing.
4:03	Dancers remain in a lower position at a distance from each other. They assume similar postures (bridges) and initiate eye contact.	AR: Lots of eye contact we had in this part, which I loved. And I loved that we were a bit cautious with each other , touching each other immediately, that both of us were in the mood for eye contact.	A1, AR: [...] I already know that I would like to enter the duet but I choose not to generate it. I'm trying [to stay with myself], but I'm already starting to give some shape suggestions or get inspired. [...] I think peripherally, we were slowly getting to a place, but we had a desire to look at each other.
4:52	Dancers come close together, but they are not touching each other. 3J is laying on the side, 3K is making a bridge over his body. They are maintaining eye contact.	A1: Yes, I even wanted to continue it [eye contact dance].	A1, AR: The [...] all the time there was eye contact swirling, swirling, swirling and here [I found myself] inadvertently, I didn't really notice. I lost track of what was around me and [...] as I touched his hand [...] this stimulus [...] threw me off balance.
5:42	First touch: 3J is in a four-legged (table) position, 3K is laying on her shoulders with legs over her head. 3K makes contact with her right leg with 3J's lower back.	AR: I stopped to understand if it's a real contact [...]. It was stopping for listening, and [...] slowing down in order to accept this new reality that we are touching each other , and maybe even respect this moment,	A1, AR: Here there was already contact, but we had danced for long enough without it that I did not feel obliged to stay in it at all. Rather, I had curiosity about what would happen.

7:20, 7:33	3J sitting, 3K standing. They are dancing while maintaining subtle finger-to-finger contact.	A1, A2, AR: Listening, trying not to force anything [...] something is happening, something is cooking, both of us are not sure, we're starting to move each other. We're using this yes [laughing], this letting go. [...] In some way I felt like, okay, she's going to leave me, she's going to do this turn. [...] I felt a separation was coming, and [...] I didn't want to be passive at that specific moment, I wanted to take action , because I felt that it's inevitable in that moment, somehow.	A1, AR: Physically, from very gentle [touch] at first, on the basis of " I don't know what it's for ", " I don't know if I can go strongly or not "... We were [in that quality] all the time and the next stage was to study what would happen if I gave more, what would happen if I gave less, and to pour that weight while remaining in a very small point of contact.
7:45	3J is sitting leaning back, supporting his weight with one hand and grabbing 3K's hand with the other. 3K is standing and swinging one arm while pulling 3J with the other. At some point the momentum gets larger and 3J rolls back dropping the contact.	A1: I'm not sure that I did the action that I really wanted to do, because I really wanted to keep a low level of contact. But I felt that [it] was impossible at that moment. So for me there were only two options, either to be in a deeper level of contact, or to leave, and I chose to leave. And I felt guilty, so I came back immediately after that.	A1, AR: Since this connection was already working, it could be developed and go further. [...] at one point I lost my balance when 3J... I have to check whether it was 3J who left, or whether it was me who sent him [gesturing to space]. It's hard to tell. I feel like that's how it worked out together. And I just kept doing more and more and that energy [sent him into space]....
Duet 4			
5:50	Both dancers are standing. 4K is leaning with her back against 4J. 4J is supporting her partner sideways with her head curled against 4K back. 4K bends her knees, moves under 4J, embraces her with one arm, and performs a lift.	A1, A2: I tried to be close, just, close to her. I felt good about it, safe. Here she lifted me up. It was also very pleasant and safe.	A1: [Lifting] triggered my thought. [...] I'm always like, OK, we lift. Although if I've been dancing with someone longer and we've been lifting for longer, I don't anymore. But I always register that first lifting with the person.
Duet 5			
3:00	Duet start: 5K is laying on her back, 5J is walking around the room.	A1, A2: [It's related] to curiosity, to tranquility, I cut off what's going on inside me and focus on the other person. [...] my body sometimes responds on its own, it's not thought through. When I dance alone, I	A1, A2: [...] I felt from the beginning 5J in the space, her energy. I focused my attention on her, not only on myself, but all the time I tried to stay attentive to my body.

		analyze a lot more	
3:57	5J and 5K are standing close to each other with 5K facing 5J's back. They are making synchronized motions with their heads. 5K places her hand on 5J's back and rotates around it.	A1, A2: [Interaction begins] by looking for connections. By scanning and seeing her body, I look for a reference in my body. When the first contact occurs, it's hard to talk about it, because it flows on its own.	A1, A2: We were quite close to each other and I looked at her back. I was interested in the texture of her skin somehow and just wanted to touch it.
Duet 6			
3:00	Duet start: 6J is laying on his back with legs bent, feet on the ground. 6K is rolling up from laying on her side to sitting.	A1, A2 I'm continuing what I did solo at the beginning. I have quite a lot of tension in my neck, neck and lower back. I'm comfortable with the fact that 6K isn't forcing anything, [...] I can see that she's in her solo [...] I'm not forced to be in a situation I don't want to be in. So I'm comfortable with the fact that I also have an influence on this duet - when it starts, what the dynamics will be.	A1, A2 I [...] got more focus on 6J. I was in myself, but he was already in the field [of my attention]. [...] There was a bigger opening that something might happen.
4:11	Dancers are crouching side by side finding a moment of stillness in similar postures.	A1, A2, AR [...] this is the moment of contact when we are together. [I experience] the pleasure of dealing with a body with this kind of tension. That this body is soft. And also that I know what potential lies beneath that softness. [...] There are no expectations on her part. I, at this point, decide to leave. It is an improvisational moment.	AR [...] it took a very long time for us to integrate; I had the sense that we started by exploring our common rhythm, our alignment in space. Not necessarily immediately from contact and touch, but compositionally, from the arrangement of our bodies in space.
5:30	Dancers are in upright positions, not touching but remaining close to each other, making turns and pirouettes initiated from the hips. At one point, they come into contact: shoulder (6K) to chest (6J).	A1, AR: This is moving towards more intense physical contact. But it's happening in such soft trajectories [...] There are no straight lines just [hand gesture meandering], we're acting in relation to each other. We had the sense that we were largely dealing with our own stuff.	A1, AR: [...] pretty much we were each in our own [exploration]. [...] We played a little bit with levels, a little bit with space, composition, rhythms, some strange movements that we repeated behind each other and responded to them. Sometimes there was contact, but this duet was based on not very contact things.
Duet 7			

5:07-5:12	7J standing, 7K crouching, clasping 7J's hand with both hands. Dancers maintain eye contact. Then, 7K laughs, breaks eye-contact, and releases clasp. 7J goes into a handstand, 7K moves into a table position and catches 7J as he is exiting from the handstand.	A1, A2: I became occupied with the sunlight, how it came in and what was highlighting us. And then wanting 7K's weight on my center to again fully experience Right back, there's a pattern. And that push. It is laughter here. [...] she grabbed my hand, 7K's laughter and I was wondering was it the text on the shirt what?	A1, A2: 7K: I'm holding him by the hand and I'm on the floor and I think, oh, I could jump at him. [...] And I decided not to do it. But I still laugh at the idea. I don't know if 7J saw it. I think he didn't see it. But again, that's probably why I didn't jump. We don't do it.
Duet 8			
2:52-3:00	Duet start: 8J is crouching, 8J is laying on her back with their knees bent and head raised, and they are slowly moving backwards toward 8J. Sunlight from the outside shanes on 8K's face. Exactly with the gong ring at 3:00 they come into physical contact.	A1, A2, AR: I [...] was surprised that the 8K had perfect timing. [...] I remember the level difference with the 8K, I'm higher, she's lower. I decided then to level up. [...] I felt a strong hug from 8K, a strong leg hug. That, in my opinion, defines this contact. [...] I just gave in to it, because this contact pleased me a lot.	A1, A2, AR: [...] I have a second moment where I felt that we were in a duet and he was right before the gong rang. That's why I smiled, too, because I had the feeling that I was close, and I started to move towards 8J, feeling that this was the time [...] I had the feeling that we were together, because I had this physical feedback by adjusting to my shape, embracing, putting his hands on my body, but not manipulating me. [...] I felt that he was also still somehow in his solo
4:51-5:00	8J is sitting on the floor, 8K is crouching on their knees in front of him. 8J holds his hands on 8K's shoulders, 8K puts their hands on 8J's knees. 8K starts to back off, 8J follows while moving his hands and touching 8K's knee. They both move up to supported crouching positions.	A1, A2: It is based [...] on contact with oneself and with another body. It's based on that one, but already here there's a lot more weight. Here I'm already playing with weight	A2: [...] I was testing different physical things, some pulling and listening to how 8J responds. I would lean in and see if he would lean in as well. And if I pull him, will he follow me or go the other way.