

Toolbox to navigate in a dance technique class

This collection of tools, guides me through the distinct exercises towards an ensemble. They intend to enhance execution or trace any not wanted awkwardness.

This **simplified** guide is only referential and far from reaching the particularities of each case;
There's nothing new,
the applicability is what it makes it relevant

- **Vertical body, laying on the floor and the rest**

“The horizontal-vertical axis is very important in this context. The vertical body is the one that has control, that has a grip on itself and on the world. The body in the horizontal position is the body that is surrendered to something else (sleep, exhaustion, pain, death)” Erwin Jans over Wim Vandekeybus’ Kritisch Theater Lexicon p. 16-17.

This reference to Vandekeybus’ work woke me up to this evidence:

How come we can stand erected!!!

I get amazed reflecting on this basic thought; this action seems so normal to us that we give for granted how much power is involved in it.

I like to magnify this idea, to give an extra dramatic value to this stunning event. The variety of ‘standing’ postures (laying, hand standing, leaning, squat, sit...) confronted with each other (related between them) will display power relationships potentially useful in theatrical contexts.

- Establishing oneself on the floor

Standing on your feet, on your hands, in all fours, laying on the floor... however you want but make sure that if you want to move in the space you will have to deal with the floor and the force of gravity.

- Planes & vectors in the space

These tools related to physics and geometry help me to analyze movement patterns and guide the intentions in the space.

A normal walking I describe as a horizontal vector of movement, a fall following the gravity as vertical one: I'm not intending to reach accuracy in physics, **just simplifying instructions.**

Anyhow, I've realized that this is not a useful tool for everybody, so I don't insist with everyone.

The Laban cube is also an interesting tool, it offers an architectural view of our body in the space: You can proceed either starting from oneself in the centre and tracing lines outwards, or imagining the screen of all those cameras in a TV studio who view you in the centre.

- The in-out patterns

How to go from A to B (in the cases that this is applicable)

This tool helps me in giving breath to the sequences, it works like an accordion or like the game hide & seeks, or the passing through trick... it invites to many interpretations.

I also link it to searching for that 'center' that we often talk about, that equation of forces within our bodies, that 'thing' we imagine it shares space with our organs, shifting like a jellyfish in your hands.

Complementing this tool we observe the peripheral reaching, drawing circles around the centre.

In some occasions these two tools can be applied to the same A to B movement evolution giving two different results.

- Under curve & over curve

As waves travelling the space,
these related terms appear as we go moving across the space.

The main concern is related to the floor either pushing or receiving it.
If you intend to jump high or reach moving away,
this is the aspect to relate to.

It grades rhythm as well, so far we slow down in under curves or dart
out of nowhere: We will always need to negotiate with the floor.

The most predominant bug in the execution of this aspect:
Does our focus to that center relate down to the legs or up to the
torso?

This is very personal comment: the higher is the emotion involved in
the movement the bigger is the engagement of the torso
dealing with those mechanics.

If the changes of “stories” are done focusing on the legs and keeping
the trunk straight,
one will have to move less weight hanging out from the axis.

In any case, **dance is not always about economy and well disposed.**

- Living out of balance

What is the center??

I still I’m looking for a convincing description of ‘that’ term that I am
suppose to feel...!!

I believe is something related to physics rather than to mystic.

Allowing ‘that center’ ... out of the axis creates dynamic and rhythm,
like a turbo enhances force within you, up till the point of feeling like
in a ‘rodeo’ or a roller coaster.

In small doses it offers a very economic way of moving through the
space.

- 360° projection

What do I mean with projecting?

Throw or cause to move forward or outward (new Oxford American Dictionary)

One can read the phrase in different ways but personally I like “**cause to move**” and also “**outward**” rather than “forward” which is what we most of the time do. How many times in our daily lives do you move backwards or sideward with the intention of causing to move?

‘Cause to move’ is related to intentions of our choices. This is “a thought” to adjust, a will that impregnates our body

Physically is again related to shifting the body out of the axis, but in this case the huge choice of ‘points’ (others than ‘that centre’) and the going ‘with’ or ‘against’ the fall are also variables.

- Partnering: dialogue

I appreciate dancing with someone else as well as I love playing in collective sports. The same as with talking, I get fascinated observing the passing of **that content** from one to another, changing forms and nature.

The dialogue idea is what it serves me as metaphor to establish suggestions of partnering between two or more people:

Be clear with the purposes, be opened to listen, generosity is needed, it is nothing about winning or loosing, allow the others to express, be constructive-we want anything to happen-.

Voluntary and involuntary movements will exchange their predominance as we allow mutual proposals circulate freely.

We could also just make noise together... or declaim a text... the incommunicability is also part of our lives.

- Inputs to move: Imaginary?

What triggers you to move?

To which kind of inputs do you respond?

**IS IT ABOUT NON-VERBAL COMMUNICATION?
DIFFICULTIES TO VERBALIZE THOUGHTS
RELATED TO FEELINGS IN DANCE?**

Associative games stimulate paths in thinking
closer to dreaming experience
than to rational logic.

Worlds of illusion,
fantasy and other
artificial realities

When
watching
dance, I am
attracted to
unveil the
secret
thoughts of
the
performers
rather than
admiring
an
execution