

IDEOKINESIS AND DANCEMAKING

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Kinesis is motion, here defined as physical movement induced by stimulation of muscles and characterised by qualitative and quantitative positional changes of the skeletal parts.

Ideo: the idea, the sole stimulator in the process, is defined as a concept developed through empirical mental processes.

Lulu E. Sweigard
Human Movement Potential: Its Ideokinetic Facilitation.
Harper and Row, New York. 1974. p.7.

We share a common interest in the process of ideokinesis and it's relationship to dance making and hope that these papers will stimulate further thinking and writing about this and other areas of dance.

Elizabeth Dempster
Anne Thompson
Jude Walton

A POSITION AT A POINT IN TIME

Anne Thompson

I want to consider dance and more specifically, ideokinesis and related imaging processes within the current social, economic and political context. The task has proved large. Unable to fashion the results of my thinking into a comprehensive whole, I am including fragments of my writings and selections from my reading of John Berger. My overall aim was to broaden the base of the dialogue about dance.

IDEOKINESIS, RELEASE TECHNIQUE, IMAGEWORK: A RE-STATEMENT

The premise underlying the two processes, ideokinesis and release technique, is the value of moving efficiently. The implied movement aesthetic is one of animal-like ease. The definition of efficiency of movement is using the minimal amount of effort to

The athlete is one of the few individuals under capitalism who demonstrates purely and hopefully the process of civilisation. Capitalism has brought with it a higher and wider degree of self-consciousness than ever existed before. This self-consciousness is an advance beyond a life of intuition. But the final creative aim of self-consciousness must be to consciously lose itself, to return to a reliance upon intuition within certain consciously created limits. To live as the athlete runs or jumps or swims.

The bloody competitiveness of capitalism has prevented this ever happening. Having achieved self-consciousness, it needs firm confidence to lose it again deliberately. Capitalism has been incapable of producing such a climate of confidence.

The same thing affects art. Capitalism has finally destroyed the traditions of art it once inherited or created, because art also needs the same kind of controlled liberation of intuition — in both artist and spectator.

It is because there can be no controlled freedom of intuition that there is so much pure irrationalism in art today — the cries of help to the subconscious, and the return to savage, unlimited, pointless 'intuition'.

But the athlete demonstrates the point best. In pure athletics it is the individual's intuition that is liberated. In sport the liberation is collective. I have seen games of football in which I have glimpsed all I believe the productive relations among men might be.

John Berger, *A Painter of Our Time*. Writers and Readers Publishing Cooperative Ltd. 1958. Pages 121-122.

achieve a movement goal, or expressed differently, the minimal amount of muscle work to maintain the mechanical balance of the skeleton at rest and during movement.

Learning proceeds by an inherent desire to move, by trial and error, by imitation, and by indoctrination. Once a movement has been learned, its performance becomes automatic; it is a part of the person's habit patterns of movement, which may or may not be efficient. Obviously, learning a new movement does not guarantee that this movement will be performed with utmost efficiency or that it will reach the potential inherent in the structure.¹

Posture, the alignment of the skeletal structure in standing, and the movement habits of an individual are also determined by the self-consciousness of that individual. Ideas regarding what the body looks like or how the body should look, how the body moves or how the body should move (whether conscious or not), and emotional traumas and the consequent residual muscular tension often produce strained, artificial and fixed relationships between body parts resulting in inefficient, habitual movement. Deviations from mechanical balance in the skeleton require expenditure of energy to compensate for the structural imbalance.

The long term effects of inefficient movement habits are muscle bulk or atrophy, various stresses on the sites of articulation or mobility — the joints, resulting in susceptibility to injury, pain, restriction of movement and eventual deterioration of the materials of the structure, e.g. bone, ligaments, discs.

The process I use to make work involves collecting material which I perceive to have the potential for metaphorical significance. This material includes visual images, writing, objects, sound and physical explorations. My eventual choice from this material is determined by what has sustained a continuing interest and resonance for me over the work period. The process of selection tends to include synthesising the disparate elements I have collected to form the sketch of a possible unity.

At all stages I refer to the initial stimulus for the piece and locate the nature of my concerns and intentions. This referral back to the source material provides a framework for viewing and considering developments.

Working with ideokinesis, release technique and the imaging process has allowed me to trust thinking and moving around an idea, rather than seeking the immediate resolution of the ideas that occur and building the piece sequentially from these resolutions. Ideokinesis, release technique and imagework have also contributed to my awareness of my own thinking, imagining, sensing and feeling. I tend to wander within my work process, refining what has been created, collecting further material, exploring the possibilities of the material, reviewing material I have previously rejected in case it should be re-introduced and playing with ordering material.

At a particular stage I stop collecting, curtail my focus and select only that material which seems to demand inclusion. This process is an intellectual and an intuitive one. During this process I propose a structure which continues to be refined during the performance of the piece. ●

Both ideokinesis and release technique focus on the role of the nervous system in initiating and patterning movement. Most other Western movement techniques focus on the role of the muscle system in producing movement.

The nervous system coordinates all movement . . . The choice of muscles whose coordinated work will achieve the goal and the selection of the nerve pathways over which the messages travel to these muscles reside in the nervous system.²

The fundamental principle which informs ideokinesis and release technique is the presence and potential functioning of an innate bodily intelligence which resides within the nervous system. It is by nature of this wisdom that the nervous system will automatically choose, if permitted by the responsiveness of the musculature, the neuro-muscular pathways best suited to attain a movement goal. An example of the operation of this innate ability is the skilled execution of movement the first time an unfamiliar movement is attempted.

IDEOKINESIS:

refer to *Human Movement Potential: Its ideokinetic facilitation* by Lulu E. Sweigard.

The process of ideokinesis involves transforming anatomical and kinesiological information, primarily related to achieving the mechanical balance of the skeleton, into imagined movement within the body. This imagined movement may take the form of a visual image or a kinesthetic image, an imagined sensation. These images are imagined in the body while it is at rest in the constructive rest position. Ideally this position involves lying supine on a firm surface, the soles of the feet resting on the floor. The angle of the knee bend should be approximately 90 degrees. The feet should be in line with the knee and thigh joints with the second and third toes pointing straight ahead. The forearms should rest across the front of the chest.

It is stressed in the technique that this concentration upon imagined movement is not an effortful focussing on the desired physical change. The process demands engagement in imagining not a willing of change. Willing change to occur prevents the body finding the change necessary and particular, for its own freedom of operation. It is important to allow the images to find their own resolution, to allow oneself to be, potentially, retrospectively surprised by the effects of the imagined movement. Habitual patterns of thinking and moving are so familiar that change can be experienced as uncomfortable and/or rejected. If an individual actively works to achieve physical change, through willing it, habitual patterns of body use will be activated and the process of ideokinesis will be obstructed. A suspension of previously held physical and mental attitudes, is necessary to allow the process of ideokinesis to take place. Ideokinesis relies on the notion that faith is a part of all free accomplishment. Not only is it necessary to want to accomplish, it is necessary to believe that it is possible to accomplish. Mabel Todd writes, "If a thing is within the compass of your imagination, you can motivate towards it, and it becomes your behaviour if it lies within your capacities."³

Movement that occurs after the practice of ideokinesis is affected by the resulting changes, further reinforcing the new neuromuscular pathways being established. Repetition of this process is necessary to produce the repatterning which will result in greater movement efficiency.

Ideokinesis positively recognises the constancy of change. The body is understood to be a dynamic structure which responds to the play of dynamic universal forces, not a static or decaying structure. It recognises the liveliness, the adaptability of the structure.

RELEASE TECHNIQUE

Release technique involves allowing the desire to move and the image informing the ideokinetic process to produce movement in space. This process takes time. It requires waiting without pre-empting the shift from stillness to movement. However when a time constraint is operating, such as in a class, these two factors — the desire to move and the image — can influence the resulting movement to differing degrees. Movement may lead or follow the image. In one session the desire to move may take the participant into moving. In another, concentrating upon an image will initiate movement. In yet another session, the image will suggest particular movement, but this will only occur when a conscious choice is made simply to move. To facilitate this shift, teachers of release technique often suggest actions that can be easily coordinated as the basis for the initial moving from stillness or rest e.g. rolling from side to side. Often developmental movements, i.e. walking, crawling, etc. are suggested because re-coordinating these movements creates a basis for similar re-coordination in more complex movements and complex sequencing of movement. Alternatively, kinetic based movement situations can be described to facilitate and focus the moving, e.g. lean, balance, fall.

IMAGWORK

refer to *The Language Of The Axis* and *The Move To Stillness* by Mary Fulkerson.

Imagework is concerned with intuitive modes of exploration of the creative thought process. The technique requires a full awareness of mind and body states and the changes therein. In choreographic terms it involves allowing the physicalisation of these states to be intuitive, responsive and inseparable therefrom.

Mary Fulkerson describes the technique as involving the search for a receptive state of

Imagework institutes a democratisation of the process of making dances. It teaches a process by which any individual can produce work of personal significance. It refuses to accept what is recognisable as being of more value than what is not. ●

A question: "Can art production which is not substantiated or supported by wealth be considered a valuable cultural commodity, a significant example of culture in Australia?" ●

mental and physical alertness. From this state thoughts emerge. Initially the thoughts that occur will be thoughts from the business of living. She considers these to be distractions. When the space between distractions has become sufficiently established and clearly holds precedence, then the creative thought process begins. These thoughts are resolved on their own terms through movement. They cannot be translated into movement. Rather movement occurs inseparably from thought. These thoughts are not necessarily or simply language thoughts but include feeling, sensing and imagining.

All three processes — ideokinesis, release technique and imagework - require a confidence in

1. the possibility and positive nature of change.
2. the positive aspects of time passing, of allowing processes to find their own time and expression.
3. intuitive modes of operating.
4. the value of possessing a body alert and responsive to a range of movement.

Consumer goods are artificially rendered obsolescent by each new model being given a different 'look' from the preceding one. The content usually remains the same. The 'look' is arbitrary in relation to the content; its only meaning lies in its difference from the previous look. Thus, in the case of consumer goods, 'form' or 'style' must, if it is to exist at all, kill its predecessor.

In a successful work of art, form and content are inseparable. The 'look' is not arbitrary. Yet one cannot generalize about this unity of form and content. It is always a special achievement in a particular work: and its uniqueness is its value.

A style in art mediates between form and content. It offers a method and a discipline to apply to the search for unity. It is not a formal quality but a way of working.

A new style in art evolves — if it is not artificially stimulated — to meet the problem of treating new content born of social change. At first the style appears to be unrestrictive and open to all possibilities — that is to say it appears to be qualitatively 'modern': not because it is new in itself, but because it can admit new content. Gradually, with the passing of time and as a result of the success of its mediation, as a result of its now appearing to guarantee a unity between form and content (which in fact will turn out to be a spurious formalistic one), it tends to oppose the admission of further new content.

The further new content then demands a further new style. But this new style does not necessarily render the former one obsolete for ever. On the contrary, the new style by its initial opposition may start a process which leads to the liberation of the former style from its latter-day formalism. The new style releases a new content and this new content, when it has become more complex by being assimilated, may re-find its more complex expression in a liberated version of the former style.

John Berger, *Art and Revolution*. Writers and Readers Publishing Cooperative Ltd. 1969. Pages 137-138.

SOME REFLECTIONS

Questions prompted by these three techniques include: How do I perceive myself? Is this perception accurate, useful, freeing? Can I allow this perception to change? What do I think? What thoughts demand expression through movement? These methods encourage dynamic self-knowing through experiential learning. They involve examining ideas about the body and about moving, presented as fact through referring to individual experience. In this way, what is presented as fact is treated as possibility. Similarly thoughts which arise are examined to ascertain whether and in what way they demand expression or realisation. Using a receptive method of working the individual does not then organise to express it but waits with an idea, noting whether it stays, whether it recurs, whether it sustains continuing interest and whether possibilities of expression suggest themselves. In this way the individual learns to trust intuitive, time consuming processes as well as cognitive, time responsive or attentive processes. The issue of expression then becomes one of form, not style.

My interest in making work is two-fold. 1. It is an interest in rigorously pursuing the specific and direct translation of what occurs in my imagination into time and space. This requires becoming attuned to the workings of the imagination. 2. It is an interest in finding the most appropriate form for my thoughts, feelings and emotions. As forms emerge I like to ask the question 'If I could express this in any form, what form would I choose?' 'How would I choose to use this form?' I recognise that my lack of knowledge, my lack of experience in expressing myself through particular forms limits my perception of the choices available to me. I do, however, trust that with time what I want to express, what demands to be expressed, will be expressed if I allow myself to be available for this process to occur. The area of ongoing concern for me is the relationship between my intention, my expression and the experience of an audience member. ●

MOVEMENT EDUCATION

Because dance technique is a vehicle for the transmission of a particular set of compositional ideas, pertaining to movement vocabulary, movement quality and the organisation of movement in time and space, learning dance technique requires the individual to direct the desire to move into striving to achieve a given way of moving. In this situation enjoyment of moving becomes synonymous with succeeding at moving within the terms of the technique.

Studying movement in this way can be informative, provide a form of expression as well as expand the range of possible movements available to an individual. It can develop the ability to perceive movement accurately, the ability to coordinate movement quickly and effectively, the ability to execute movement fully, motor memory and musicality. Ideokinesis, release technique, and imagework require a more receptive approach to movement expression. These techniques seek to guide the individual towards finding a personal

Given the oppressive nature of the current political and economic climate, I feel the need to encourage belief in the power of the individual voice and expression. I consider that self knowledge, the translation of thought into action, belief in the possibility of change, a balance of receptive and active modes of operating, and skeletal balance promote health and well-being and generate energy and action. ●

The reason for my continuing interest and commitment to ideokinesis, release technique and imagework is the enjoyment I discover in the play of the mind and the body. It is the deep satisfaction in imagining and in moving which these techniques allow, that consistently delights me when I return to these processes after engaging with other movement techniques. ●

through movement. Whereas in dance technique classes the participants use their minds to actively achieve the movement presented by the teacher, ideokinesis, release technique and imagework use an investigation of imaginative thought processes as the basis of the moving. The focus in these techniques is the kinaesthetic experience of moving, and the relationship between the individual's private world of images, feelings, sensations and movement.

The principle of natural inequality rests upon judging men and women according to their abilities. It is obvious that ability varies, and that abilities are unequally distributed. It can even be admitted that in a certain field an inferior can show himself to be superior, eg, a Greek may be a better dancer than a German: a Spaniard a better guitarist than a Dutchman. What determines a person's position in the social hierarchy is the sum of his abilities as required in that particular social and economic system. He is no longer seen as another man, as the unique centre of his own experience: he is seen as the mere conglomerate of certain capacities and needs. He is seen, in other words, as a complex of functions within a social system. And he can never be seen as more than that unless the notion of equality between men is re-introduced.

Equality has nothing to do with capacity or function: it is the recognition of being. The Church arranged earth and heaven hierarchically. But to make the idea of the soul convincing it had to concede that all men were equal before God. Karamazov went further: if all are not saved, what good is the salvation of one only?

Only in relation to what men are in their entirety can a social system be judged just or unjust: otherwise it can be merely assessed as relatively efficient or inefficient. The principle of equality is the revolutionary principle, not only because it challenges hierarchies, but because it asserts that all men are equally whole. And the converse is just as true: to accept inequality as natural is to become fragmented, is to see oneself as no more than the sum of a set of capacities and needs.

John Berger, *A Seventh Man*. Writers and Readers Publishing Cooperative Ltd. 1975. Page 141.

movement expression through attending to the information the body provides including movement impulses such as images, sensations, feelings, energy, and needs. The subsequent movement expression tends to involve a wholistic movement response.

Whereas dance technique involves of achieving sequences of movement where body parts are isolated and articulated in relation to other body parts resulting in a particular body state, ideokinesis, release technique and imagework involve expressing particular body states

THE ROLE OF WOMEN

Inherent in being a female dancer or choreographing with female dancers is the problem of presenting the female body to be viewed, the body and movement being the foci of dance.

I do not wish to deny the sensuality of the body but neither do I want to contribute work that supports a narrow definition of what that sensuality is, and how it can be expressed. I believe the erotic has often been misnamed and used against women. ●

John Berger has stated that the system of capitalism depends upon the production of "want" — the recognition of not having or not being, and the subsequent desire to possess or the desire to be other than what you are. Because that system has operated in conjunction with a patriarchal power system the female body continues to be presented and viewed as an object of desire, available for possession.

According to usage and conventions which are at last being questioned but have by no means been overcome, the social presence of a woman is different in kind from that of a man. A man's presence is dependent upon the promise of power which he embodies. If the promise is large and credible his presence is striking. If it is small or incredible, he is found to have little presence. The promised power may be moral, physical, temperamental, economic, social, sexual — but its object is always exterior to a man. A man's presence suggests what he is capable of doing to you or for you. His presence may be fabricated, in the sense that he pretends to be capable of what he is not. But the pretence is always towards a power which he exercises on others.

By contrast, a woman's presence expresses her own attitude to herself, and defines what can and cannot be done to her. Her presence is manifest in her gestures, voice, opinions, expressions, clothes, chosen surroundings, taste — indeed there is nothing she can do which does not contribute to her presence. Presence for a woman is so intrinsic to her person that men tend to think of it as an almost physical emanation, a kind of heat or smell or aura.

To be born a woman has been to be born, within an allotted and confined space, into the keeping of men. The social presence of women has developed as a result of their ingenuity in living under such tutelage within such a limited space. But this has been at the cost of a woman's self being split into two. A woman must continually watch herself.

One might simplify this by saying: men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object — and most particularly an object of vision: a sight.

John Berger, *Ways Of Seeing*. British Broadcasting Corporation and Penguin Books Ltd, 1972. Pages 45-47.

I believe the sensuality of the body is present in any physical expression that is sensitive to the experience of moving. I confess that I feel uneasy creating work that presents the sensuality of a female performer's body for an audience of mixed gender unless I consider that the ideas which have informed that focus are apparent and equally as engaging, and the performer is not placed in a position of powerlessness in relation to how she is viewed by the audience. ●

comfortable moving in a range of ways, active and capable of decision making and able to use their bodies functionally rather than present their bodies as aesthetic objects. ●

The aesthetic produced by ideokinesis, release technique and imagework is one of animal-like ease which does not derive from socially constructed notions of male and female. The issue of presenting the female body thus becomes solvable through the female performer possessing a clear attitude to her presence as a performer and as a woman, which does not include being available to an audience as a female object of desire nor uses the female body to seduce the audience. As a choreographer I consider it important to present women who are not defined by their relationship to men, content with their bodies,

Notes:

1. Lulu E. Sweigard, *Human Movement Potential: Its Ideokinetic Facilitation*, Harper & Row, 1974, page 4.
2. Ibid.
3. Mabel E. Todd, *The Hidden You*. First edition published by Exposition Press, 1953. Republished by Dance Horizons, page 29.

IMAGE-BASED MOVEMENT EDUCATION*

Elizabeth Dempster

Our concept of our brain as the centre of thought may be utterly spurious, a kind of chauvinistic cerebralism which will not bear the scrutiny of our new knowledge. Far better, perhaps, to regard the entire body as a brain — if by brain we mean the site of human thought.

Larry Dossey. *Space, Time and Medicine*

***Image-based Movement Education** is an extract from a dissertation written whilst studying at Dartington College (1980).

Setting aside the learning of specific skills, it could be said that movement education is simply concerned with understanding and developing the body's inherent capacity for movement. The body's capacity for easy, efficient movement is directly related to the integrity of its postural alignment. This interdependence of alignment and efficient action forms a basic principle of the training methods developed from the work of Mabel Ellsworth Todd.¹

Todd's approach to movement education was revolutionary in propounding that improved postural alignment, and consequently more efficient, easeful movement, could be achieved through the use of various forms of mental imagery. Accessible and easily utilizable educative systems have been developed from the basis of Todd's research.

"Normally our most complex joint articulation and muscle movements are carried out subconsciously and with consummate skill . . . all that we are conscious of is a general directive given by what we may call our voluntary system." Eccles.²

The central nervous system communicates with and co-ordinates the muscular system throughout the body. I simply focus on an intention — be it to walk across a room, or to balance on one foot — and the central nervous system, in accord with its function, chooses the most efficient neuromuscular pathway for the performance of that intention. The premise is, in the words of Lulu Sweigard,³ that "much innate wisdom resides in the central nervous system", and "if given a chance" the body will automatically choose the most appropriate pathways by which to achieve its goals. Image-based training systems are founded upon an acknowledgment of the mutual inherence of mind and body; and the interrelationship of thought and action is the second major premise upon which the work is based. This premise is supported by recognition of the ability of a mental image to generate motor response and concomitant kinaesthetic feedback. Nancy Udow, in "The Use of Imagery in Dance Training",⁴ refers to psychological research studies by Washburn (1916) and Schilder (1950) which, through "the use of electromyograms and electroencephalograms have shown the presence of muscular activity and brain waves during a mental motor image which are similar to those activities and waves during overt movement". Imaging prompts messages from the central nervous system to produce change in muscle action. The feeling of such change is then reported back to the central nervous system by the proprioceptive apparatus.

It is this ability of mental imagery to generate kinaesthetic response in the body which is directly harnessed and developed in image-based movement education. In this training approach information about the body is introduced through anatomical images. These images, embodying concepts of skeletal balance and efficient muscle action, can with the support of the kinaesthetic mechanisms, effect new physical understanding and real bodily change.

Learning to Use Images

Inherent in any use of directed imagery is an interplay and balance between active and receptive modes of consciousness. The receptive mode is not to be equated with passivity. What we are concerned with here are two differing modalities of action, two differing ways of apprehending the world. Both modes exist as viable tools for learning, and whilst the acquisition of certain skills may demand an emphasis on one mode, I feel it is true to say that in the field of movement training, learning most fruitfully proceeds through integrated use of both active and receptive modes of mentation. The ideokinetic method, utilizing anatomical imagery, and based on such an integration, can be outlined in two stages.

1. Preparation

Clear intellectual apprehension of the structural and functional basis of an image presents a sound base upon which subsequent work builds. To some students, who lack even a rudimentary structural understanding of the body, the use of an anatomical image may seem mystifying or arbitrary. A basic knowledge of the bones and joints, simple mechanics of weight support and the principles of muscle function is invaluable to an appreciation of the correlation and interplay between anatomical structure and the simplified pictures of the body utilized in the work.

A single picture, or image, may encompass many aspects of an idea at once, integrating information about skeletal, muscular and nervous systems. Images may refer particularly to alignment, i.e. the normal relationship of bones to muscles, to action, indicating direction and flow of movement through body parts, or may refer to the way the whole body works as a unit. In practice however the action of any one image tends to inform both alignment and movement, and encourages a sense of full body integration.

The preparatory stage of the work calls for consciously directed focus. Study of mechanical principles and skeletal structure is coupled with active visualization and direction of images.

2. Incorporation of the image

As stated above, a characteristic of the anatomical image is its ability to generate kinaesthetic response in the body. In the movement from directing to allowing an image, active focus is relaxed and the thought is allowed to drop into the unconscious. The information embodied in the image begins to act through the neuromuscular pathways.

This phase of the work is characterized by a receptive attitude towards the body, by waiting and listening in stillness. Internalization of an image leads to a change in physical experience, a change in sensation. The image may now be experienced as dwelling within the body, apprehended through sensation. Repeated use of the imaging process encourages a refining and deepening of kinaesthetic awareness, and receptivity to kinaesthetic cues consolidated bodily change.

This transformation of anatomical information into bodily experience through the imaging process cannot be willed or forced. The emphasis is on "non-doing", and on allowing "the innate wisdom of the central nervous system" to act without interference. It is transformation at the neuromuscular level which leads to perceptible changes in skeletal balance and to increased ease in movement.

Use of the Constructive Rest Position

The image is commonly introduced when the body is at rest. The constructive rest position — lying on the back, knees bent up to an angle of 90 degrees, feet flat on the floor — is a rest position which requires minimal muscular effort to maintain. The effect of gravity, and a relative positioning of body parts which encourages mechanical balance throughout the skeleton, act together to assist release of excessive muscle

tension. Interference from habitual patterns of inefficient alignment and movement is thus reduced, enhancing the ability of the body to receive new information.

Evidence from psychologist B.R. Bugelski⁵ also supports the choice of a resting position for the process of imaging: "As motor activity drops off, e.g. in day-dreaming, the amount of imaginal activity increases, and with further decreases of such motor involvement imagery becomes more and more prominent." This points to what may appear to be an anomaly, or difficulty in procedure. If imaging ability decreases with motor activity, how then can we speak of the image proceeding into movement?

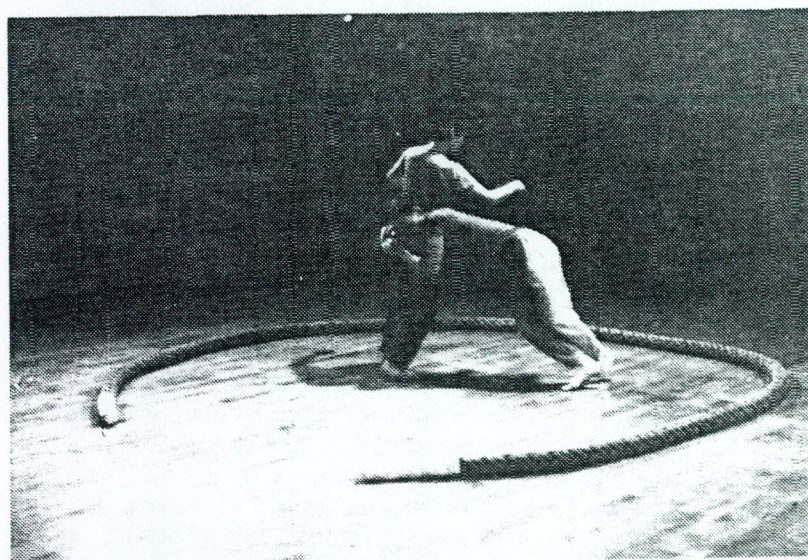
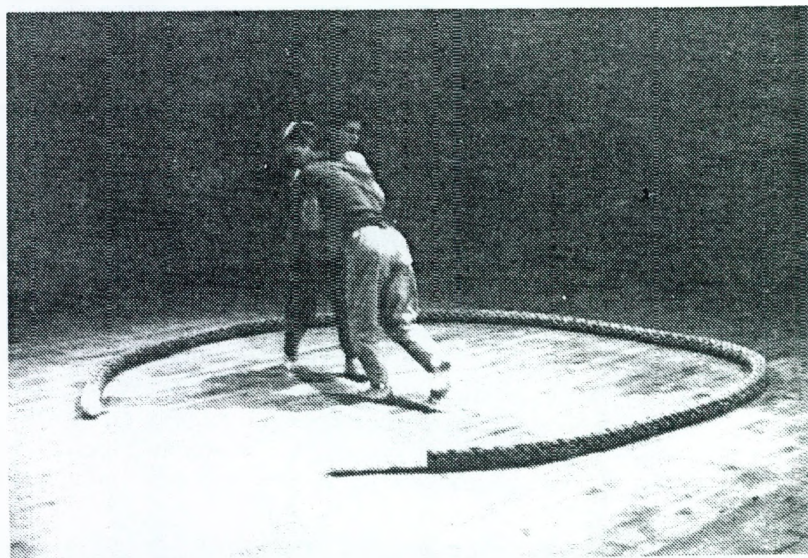
Two responses: Firstly, the moment of bridging, image to action, is, like other phases of the process, amenable to training. From stillness, where the image is strong, a transition through simple, easy actions is suggested. Simple movement such as rolling and crawling has a developmental, instinctual base and requires minimal conscious direction. Taking images into movement can be practised through these patterns. Gradually the ability to maintain an image within complex movement can also be developed, though it is perhaps more accurate to say that this ability emerges, often unexpected, and accompanied by a great sense of discovery, after some period of deep engagement in the work.

Secondly, we learn to rely on kinaesthetic memory. In stillness the body experiences subtle changes of sensation. This kinaesthetic response can be remembered, re-found. The nature of the image changes; rather than seeing the image, the feeling of its action is recalled. Moving out from stillness calls for delicate and highly discriminated kinaesthetic perception. These perceptual skills, integral to the image-based training systems, are strengthened by repeated engagement in the imaging process.

In conclusion I would draw attention to the fundamentally pedestrian and accessible nature of an approach to movement education which relies on the use of mental imagery. This use of imagery represents a technique, and like any technique employs methods and skills which are only acquired over time. However, the basis of this work lies in common human experience. In normal condition of health we experience our bodies as functioning whole units. It is generally only in sickness or injury, and perhaps in the learning of a new skill, that we direct our attention to an isolated part. Movement training based on the creative use of imagery refines and develops this basic sense of an unified whole. Anatomical images are holistic concepts which encourage full mind/body integration. Much of our daily activity proceeds automatically, the flow of thought to action proceeding without conscious attention. Imaging directly utilizes and strengthens this inherent mechanism. The use of images in movement training presents an educative system which builds from "what is", not imposing ideas, but refining and extending out from the base of the thinking, feeling person. ●

Notes:

1. Todd, Mabel E. *Early Writings*, Dance Horizons, New York; *The Hidden You*, Dance Horizons, New York; *The Thinking Body*, Dance Horizons, New York.
2. Eccles, John C. *The Self and Its Brain: The Argument for Interactionism*, Springer International 1977. p282.
3. Sweigard, Lulu. *Human Movement Potential: Its Ideokinetic Facilitation*, Dodd, Mead, & Co., New York 1975.
4. Udow, Nancy. *The Use of Imagery in Dance Training*. Theatre Papers. Second Series 1978. p26.
5. Bugelski B.R. *The Definition of the Image* p55. ch 4; *Imagery: Current Cognitive Approaches* edited by Sydney Segal, Academic Press 1971.



blind man, blind man
 are you a dead man
 blind man, blind man
 are you dead
 blind man, blind man
 are you a dead man
 blind man, blind man
 are you dead
 What's the sentence?
 Is this the end?

no see, no see, but feeling, feeling your skin
 your skin light tendrils
 your skin light cells sniffing the air
 breathing in breathing out fog bound fog bound
 and rolling sea mist

open body sea creature
 your skin light tendrils
 your skin light tendrils breathing in breathing out

blind man, blind man What's the sentence?
 flesh falling water falling
 testing the wind testing the water
 placing your feet in the sand by the ocean's edge.

blind man, blind man
 What's the sentence?
 Is this the end?

Text and Images from *one man, two man*. 1982

Elizabeth Dempster

IMAGERY, IDEOKINESIS AND CHOREOGRAPHY*

Elizabeth Dempster

*This paper was first presented at Dance Forum, Extensions Studio, Melbourne, in July 1984.

In March of this year Jude Walton, Anne Thompson and I embarked upon a research project investigating a number of movement education systems which are based on, and directly develop the body's inherent imaging and kinaesthetic capacities. Our training backgrounds include the following fields: ideokinesis/alignment work, the Feldenkrais, and the Alexander systems, and study with Mary Fulkerson in the use of the imaging process in dance-making. We were seeking to research and articulate the philosophical underpinnings of these disciplines, their application in relation to the training of performers, the effective teaching of them, and lastly, and of especial interest to us, the creative extension of the work into the areas of dance-making and performance. It appeared to us that although ideokinetic postural re-alignment systems were gaining some acceptance as useful adjuncts to a more traditional dance training, and were also attracting interest from a wider public (exemplified by the popularity of Anne's open class in alignment at Danceworks studio), the understanding of the ideokinetic method as a *choreographic* technique of some power had not yet been so accepted, and certainly was not being pursued at any significant level in the dance community in Australia. It is this question of the choreographic application of the work that I wish to address tonight.

Many of you will be familiar with the use of directed imagery in the promotion of postural alignment and easeful efficient movement, and so I will be brief in outlining the technique.

In the ideokinetic process anatomical information is formed into simple pictures which can be easily incorporated into the body. These anatomical images are most usually suggested to the body in stillness, in the position of constructive rest. Interference from habitual patterns of inefficient alignment and movement is reduced in this resting position and the body's receptivity to new information is consequently considerably enhanced.

Support for the choice of the constructive rest position has also been drawn from psychological research which reveals a direct correlation between reduction of motor activity and increased mental imaging. (We could be reminded here of the muscular quietness which commonly accompanies image-rich day and night dreaming.)

Ideokinesis focuses attention on the relationship between the body and thought. The ideokinetic process as it relates to alignment work requires active visualization of anatomical and kinetic images. In the form of images thought is directed through the body. This practice of directing the imagination encourages the development of considerable flexibility and clarity of thinking about the body, and about the imaginative process itself. Involvement in ideokinetic body work will often stimulate the discovery of a rich imaginative capacity in the practitioner; an imaginative capacity which emerges from, and is inextricably linked with a deepened kinaesthetic apprehension of the body.

The anatomical image characteristically generates kinaesthetic response in the body, and the practice of ideokinesis will, over time, develop a finely discriminated receptivity to kinaesthetic cues. Leaving aside for a moment the obvious benefit of improved postural alignment, the intention of the ideokinetic process, as I see it, is towards a body finely responsive to thought, and to the movement of the imagination. It is this linking of kinaesthesia and the imagination, central to ideokinetic practice,

which is of particular significance in any consideration of the choreographic potential of the work, and yet it is precisely this conjunction of physical process and mental process, this central action, which is finally resistant to definition, explanation, or quantification.

My intention this evening is then a modest one; and that is simply to present an outline of some of the choreographic implications and potentials of the work, drawing on examples from current practice where possible.

Ideokinesis and the Creative Process

The principles and methodology of ideokinesis present a technique via which thoughts and images, anatomical or otherwise, can take form in the body, and by extension, in choreographic works. Ideokinesis uses the action of the mind to foster and stimulate body knowing. The direction of the process is towards physicalization of thought; insights about the body being expressed in transformed action. Various writers on ideokinetic method (Rolland, Fulkerson, Udow) have pointed to parallels between the stages of the ideokinetic process and that of the creative process itself. In their analysis, the initial stage is one of research, of gathering information, of intellectual preparation of an image. A point is inevitably reached at which a critical mass of information is achieved and no further progress seems possible. A letting go of conscious direction, a forgetting of the problem or the image one is working on is called for.

Indeed, the inability to think through a much pondered problem often produces an extreme frustration for which the only solution is "giving up". This releasing of conscious direction, this "forgetting", allows an intuitive, off conscious mode of thinking to take over and lays the ground for the emergence of a unique solution to the problem at hand. Ideokinesis is essentially a creative process, a putting together of information in a new way each time one works. This process cannot be forced. One cannot *do* an image; what is called for is a unique interaction between that thought/image and the body at a particular moment in time . . . and there is all the necessary dialogue, the meeting and the not meeting of self and image along the way. Sometimes an image takes hold in the body, swinging the dancer into unknown, previously unsuspected territory. These moments are the highlights of the work, experienced as acts of grace, not controlled, or willed or summoned. Similarly in the creation of a piece the choreographer is engaged in a process of dialogue with materials. Sometimes an unexpected solution emerges to the choreographic problem at hand; a decision appears surprisingly inevitable, and right.

One needs in all this a measure of patience, a willingness to be surprised at times, and resilience to cope with those times when one is not surprised.

Directed Imagery and Dance-Making

It is certainly possible to discover and re-discover rich and varied movement material through direct imagery, and if we were to leave aside the specific terminology associated with ideokinesis this application of thought/image to moving, could be recognized as a common practice among a wide range of dancers and choreographers. What I wish to draw attention to this evening is the possibility of a highly conscious use of images in the choreographic process, and as a recent example I'd like to refer to a solo work of Beth Shelton which was performed at the Danceworks season in June. The solo was developed from four contrasting kinetic images, and movement material was set and organized in time only after a lengthy period of improvisation. Successful performance of the solo demanded a re-discovery in the moment of performance of the detailed images from which the movement had evolved.

For me, the particular beauty of that dance lay in its full integration of feeling and form . . . the line, shape, and dynamic of the movement being inseparable from the subtle emotion it engendered . . . and I will take the liberty of stating that such an integration

is characteristic of image-based dance work. The action of images in the body is essentially integrative, bringing thought, feeling, and sensation into dialogue and alignment. A dancer experienced in this discipline will tend to carry this integrated understanding into dance-making and performance.

Spontaneous Imagery

Spontaneous images are those images which are not consciously prepared and directed, but which arise in a sometimes troublesome manner, often when the body is at rest, but also in the midst of moving. It has been my experience that attention to the body, and working on alignment leads to a great release of feeling and sensation. The practice of inward focusing, central to ideokinesis, places a person directly in touch with their own unique world of images, and with the unique operation of their own creative process. Spontaneous images, often filled with personal significance, are the very stuff of creativity, and exist as rich sources for dances. The ideokinetic method outlines a clear practice of incorporation, articulation and physicalization of images, from image → action. In practice however the work more often than not moves in two directions, image ↔ action, image and movement constantly informing and modifying one another. Images may precede movement, or may emerge from within it, and sometimes image and movement are occurring simultaneously. The malleability of the relationship between images and movement is not always recognized. A confusion, or slippage, between movement and image often occurs spontaneously, and this "territory-between" exists as a rich and under-explored resource in the choreographic process.

Ideokinesis and Improvisation

The process of choreographing is often assumed to be an activity occurring outside of, and prior to, performance. The word *choreography* in itself suggests a writing of movement, and a certain closure or completion of form. However, an analysis of the contemporary scene will readily reveal many dance works in which the choreographic process continues into, and is sometimes fully continuous with, performance.

(I am thinking here of a wide range of choreographic work, from the fully improvised, to pieces in which the performer is responsible for limited and specific choreographic decisions in relation to known material.)

The principles of ideokinesis are consistent with a process-orientated approach to choreographing, and with a perception of performance as continuation and extension of compositional process. Within the ideokinetic method attention is strongly directed to the present moment. The technique is not focused on achievement of a known goal or product, and some new understanding can take form in the body each time one works. The movement of ideokinesis is not towards completed and perfected form, but towards deepened awareness of a continuously evolving and changing form.

There is a natural affinity between the ideokinetic method and improvisational practice. The ideokinetic discipline is a rigorous one, and yet it offers the practitioner considerable freedoms. It is this relationship between the structure the method presents, and the space for individual decisions within that working process, which distinguishes ideokinesis as a fine training and preparation for improvisationally-based performance work.

What general approach to choreographing is suggested by the ideokinetic system?

Two contrasting compositional approaches may be broadly defined as follows:

formalist:
presenting structures
which produce and
organize materials.

intuitive:
the image/movement material
finding its own form;
allowing structure to evolve.

Choreographers will invariably move across different choreographic strategies over the course of their work, sometimes adopting contrasting strategies within the one piece. A definition of compositional attitude is outlined above primarily to establish clearly a perceived contrast. It should not be taken to imply any mutual exclusivity. Given that proviso, I would suggest that choreographers schooled in ideokinesis may well tend towards an intuitive, organic approach to form. Ideokinesis encourages a receptive attitude to the body, and by extension, a receptive attitude to choreographic form.

Mary Fulkerson would ask in working: "What is this trying to be?" There is a sense here of listening to the emerging piece, of apprehending its shape as it evolves, of gradually understanding connections between developing materials.

Working with images, in my experience, is a process which promotes, indeed demands, perception of associational, emotional, and metaphorical connections between things. Much of my own choreographic work is developed from images, and I have found that resonant form, drawing into relationship and illuminating seemingly disparate ideas, movements and objects, does gradually emerge over time. The challenge of a choreographic process based on ideokinetic principles lies in the successful development of a sufficiently articulate physical medium through which thought and images, and the intuitively understood connections between them, may be made manifest.

This compositional approach seems necessarily to be a risky one. The form such a piece will take can rarely be predicted at the outset and clarity does not always ensue. Sometimes the sheer complexity of a thought renders it resistant to physicalization, and it remains submerged, mute, not flowing out through the body, or through the form of the dance. However, when it does happen that thought and feeling and movement are fully integrated, each embodied in the other, then a truly eloquent work may be created.

This apparently haphazard process is to a degree just that . . . haphazard . . . but not completely so. At a particular moment in time someone has been drawn to make something, someone has chosen materials, and some principle, or feeling, or sensibility has guided those decisions. There is an internal logic to this process. This internal logic is in effect the organizing principle of the developing piece, and once a choreographer perceives the underlying logic in her own process, the way is clear for resolution of more overt structural questions.

Is there a distinguishable choreographic style or aesthetic emerging from this area of work?

I pose the question, but it's not one that I feel I can fully answer. I would like nevertheless to counter a few common criticisms.

It has been said that the work is too introspective, and that deep involvement in personal imagery results in an impenetrable, introverted dance. There may be other grounds for criticism, but the inward focus of an art work is not in itself, a negative attribute, and any discussion of this issue should, in my view, be prefaced by an acknowledgment of the validity of a personal, intimate, even introspective art.

The field of dance as a performing art is gradually becoming more diverse in Australia, and this increasing diversity inevitably produces a situation in which audience expectations are likely to be challenged. The new dance works often demand a type and degree of audience engagement which is quite other than that established by the external and extrovert orientation of much traditional theatrical dance. Image-based dance works are not necessarily introspective, but they may often be process-oriented, and they may utilize a personalized, even idiosyncratic movement vocabulary which will be unfamiliar to a traditional dance audience. The challenge facing choreographers and performers working in a new discipline is to locate or develop an

audience for their work. Given that the ideokinetic approach to dance-making is not producing a consistent, easily characterized product, but rather a highly individuated one, it seems to me that we are at that point where each new work must establish its own contract or relationship with its audience — and this is no easy task.

Another common criticism is that the ideokinetic discipline produces a withdrawn, introverted physical expression; that the work is characterized by an over-emphasis on gesture, and on ground orientation; that it lacks aerial dimension and energy. Few Australian dancers and choreographers are working primarily and consistently from this discipline, and whilst it is true that initial contact with the work is typically characterized by stillness and slow movement, as a dancer gains familiarity and confidence with the ideokinetic process, this physical timidity, if indeed it is timidity, passes. The physical style of the work is finally down to the skill, experience, and temperament of the individual dancer. (It should be noted that athletes — runners, high-jumpers, gymnasts etc. — regularly utilize imaging to enhance physical performance. Responsibility clearly lies with the worker not the tools.)

Finally, image work is sometimes incorrectly identified with an approach to dance which could loosely be termed "creative expression". Now, I hope to avoid undue snobbishness about this but I suggest that some of these dance approaches seem to encourage, if not demand stereotypical responses to clichéd imagery . . . the "being a tree" syndrome. While that may be a fine thing to do, and lots of fun, it is very far from the experience and expression of image that I am speaking of. Image work in my understanding is more like a meditation upon, a wondering, on a thought. The response is always a deeply creative one, specific to a particular moment and a particular person.

My own insight on this question of distinctive style (and it will not have universal application I hasten to add), is that dances developed from images tend to work in an associational, metaphorical way, and tend to provoke a multi-dimensional, highly individuated response from an audience. Within the one image many aspects of an idea can be presented simultaneously, and the language of images has been likened to the metonymic language of dream. It is not uncommon for image-based dances to embody something of the ambiguity, the elusiveness and subtlety, and the emotionally-charged quality of dreaming experience.

In conclusion, I would emphasize that my analysis of the creative extension of ideokinetic method is largely reflective of my own experience and interests within this body of work. Ideokinetic principles can support a varied choreographic practice, and I have touched on but a few of many possibilities. I hope that in the future there will be a need for a more fully comprehensive account, and that it will be written. ●

**BRICOLAGE:
THE ART OF MAKING DO WITH WHAT'S AT HAND****Jude Walton****Improvisation**

"... when I'm improvising I don't remember
— when I'm remembering I'm not improvising." **Steve Paxton**¹

Nearly always I begin from stillness, allowing myself to ease out of the coping mode of everyday. It is important to give this time to fall into myself. To give space for the shifts to occur in my perceptions. This stillness increases my ability to image. Also it makes it easier to become aware of feedback from the proprioceptive system. Small movements often make the information and sensitivity of that system clearer and more differentiated. This makes fine changes in sensation more easily detectable.

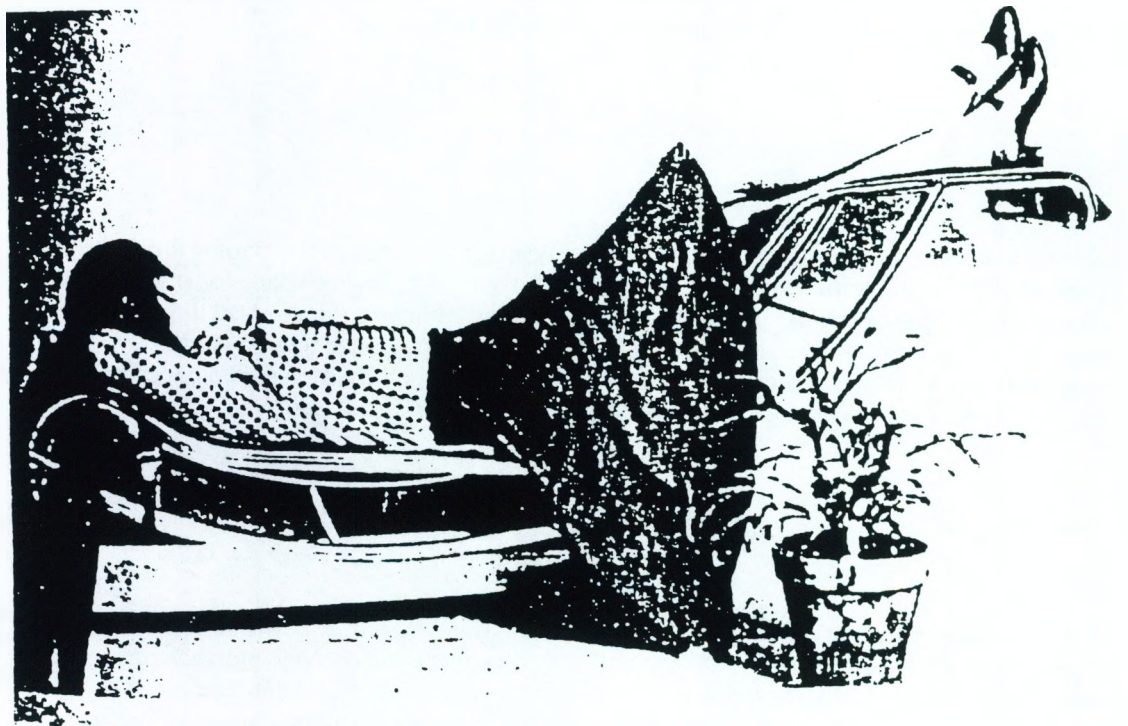
From or into this space comes the image; an idea, concept, symbol or mental representation of something. It has the ability to integrate and convey information as a whole. The image can arise from many places: the movement and sensations of the body, past or present experiences informed by the perceptual systems, language, feelings or combinations of one or more woven together. It is a dynamic process and if one tries to hang on to it in too rigid a way it refuses to be caught. It needs though, to be as clear, vivid and fully known as possible before 'letting it go'.

Underlying this process is a sense of ease.

ease (eez) n. absence of pain, constraint or exertion; comfort; relaxation; tranquillity; absence of difficulty;
[Penguin English Dictionary]

"L'aise — Ease

This personal comfort might be called: ease. Ease can be given a theoretical dignity ("We need not keep our distance with regard to formalism, merely our ease"), and also an ethical force: it is the deliberate loss of all heroism, even in pleasure."²



LeCORBUSIER AND CHARLOTTE PERRIAND: Lounge 'Chaise longue Basculante' 1929.

Is it possible to be a hero of ease?

"When your work is complete, it must look light, easy. The ease must recall effort; it is effort or effort victorious. From the outset of your work you must adopt the attitude that aims at achieving ease. You mustn't leave out the difficulties, but must collect them and make them come easy through your work. For the only worthwhile kind of ease is that which is a victory of effort.

Observe the ease
 With which the mighty
 River tears down it's banks
 The earthquake
 Shakes the ground with relaxed hand.
 The dreadful fire
 Cheerfully reaches for the many-housed city
 And devours it in comfort:
 A practised consumer.

There is an attitude of beginning which favours the achievement of ease. It can be learned. You realize that mastery consists in having learned how to learn. If one wants to exert one's full powers one has to be economical with them. One should do nothing that one can't do, nor do anything yet that one can't yet do. One has to divide up one's task so that one masters the individual parts with ease, for undue strain makes the achievement of ease impossible."³

Movement doesn't occur through conscious control in the sense of contract this muscle for this action. Mabel Elsworth Todd in *The Thinking Body* states that "we get a picture from the teacher's words or her movements and the appropriate action takes place within our bodies to reproduce the picture . . . the final response is automatic and not the result of any consciously directed movement of particular muscles."⁴

The skill of taking an image into movement is helped by listening, returning to stillness and being able to focus on the image. There seems to be two distinct ways of imaging, internal and external. The external way is rather like seeing yourself, as in a film watching yourself completing an action, while the internal or kinesthetic way is feeling the sensations of the image inside yourself. The most potent method appears to be the internal eg. thinking of the spine lengthening and having the sensation it is happening.

There is a division between the inside and outside ie, "I am watching me". Language arises from the realisation that this gap exists and the desire to bridge the distance. With dancing that separation is eliminated and the boundaries blurred enabling an open flow between them. While moving with an image many changes might occur, movement and image bleed into one another creating a symbiotic relationship.

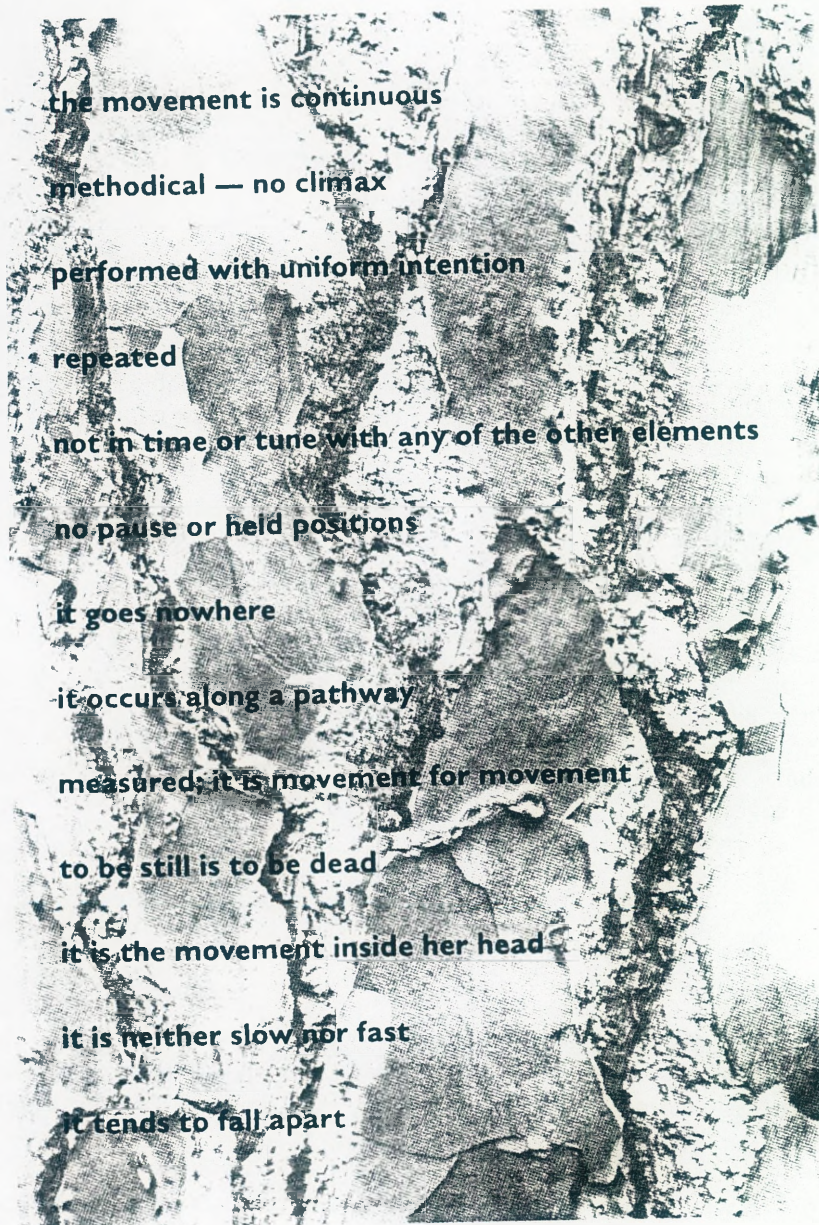
During an improvised performance the risk is always to be in the space with the material and/or performers and audience. Not pretending or forcing but finding a way of being that is open and clear, focused within but not to the exclusion of the external.

"No closed circles and no repetitive pattern exist to define the adjustments of inner and outer reality. They evolve in curves, never repeating themselves."

"As soon as inner and outer reality agree, corresponding developments occur in the psyche of man. There is never a standstill. All is in a state of flux."⁵

Notes for *L'Amante en Glaise: The Clay Pigeon* — a performance.

Movement for Claire:



the movement is continuous
 methodical — no climax
 performed with uniform intention
 repeated
 not in time or tune with any of the other elements
 no pause or held positions
 it goes nowhere
 it occurs along a pathway
 measured; it is movement for movement
 to be still is to be dead
 it is the movement inside her head
 it is neither slow nor fast
 it tends to fall apart

- to expand the audiences attention so that it took in something of myself and something of the environment as well
- to establish an integrated field in which both the environment and the self could be viewed simultaneously
- the detail forms the background.

Memory

At the end of a piece of improvisation it is possible to recall our actions and image states but perhaps it is the degree to which we can do this that varies, depending on where the emphasis of our attention is placed. The proprioceptive and perceptual systems provide continuous information about the internal and external environments. Is it possible to improve the awareness of these systems?

"Studies have shown it is possible to improve perceptual skills in terms of a change of attention, with a greater noticing of the critical differences. In all the experiments surveyed the process could be interpreted as the progressive focusing or centering of a perceptual system on the information provided by the experimenter."⁶

A conscious focusing of attention making it possible to return to that place.

"Imaginative perception can be seen as the skill which enables one to be susceptible to seeing various aspects, or stop oneself from being captured by one aspect one sees."⁷

. . . the fascination with the memory. The scene. No, it was not like that at all. The imprecision of the explanation. Ever increasing circles that lead further . . . away. I remember the night air against my face, a knife edge alertness. It was like this . . . a curving open falling . . . or perhaps like this. What I saw . . . What I felt. Desire to move the shadow of a space.

Being able to absorb movement as a whole rather than segmenting it into part part. Nancy Udow talks about a linear sequential mode and a passive wholistic one. These two are not mutually exclusive, but operate and integrate on many different levels.

It appears that even while unconscious or conscious but not attending to particular aspects, we are able to monitor and to a certain degree absorb what is happening. We are able to override the autonomic system should there be some mistake or change in the environment that warrants it. This also suggests that information may be stored even while we are not paying any great attention to remembering it.



"Posture is incessant. Even in sleep, organic functions such as breathing and digestion are still continuing in their rhythms, and structural parts assume relationships to each other, varying in their freedom and tension according to the strains of the day's activities."⁸

Dreaming, the weight of sleep.

We all have movement habits, programmed patterns of movement. A way of lying in your bed, a way of walking, driving the car. Ito (1970) has proposed that in the early stages of learning motor skills the centre for control of the movement is the cerebral cortex. Through experience the control shifts to the cerebellum. Once movement is learnt it can be performed leaving room for other cognitive activities. Trisha Brown explores this in her work 'Accumulation with talking and Water Motor' where she continually adds on and repeats the movement sequence while cutting between telling two stories and another movement pattern.

In China people learn tai chi chu'an by example and images which give a context of meaning for the movements.

Forty three

TAO TE CHING

*The softest thing in the universe
Overcomes the hardest thing in the universe
That without substance can enter where there is no room
Hence I know the value of non-action*

*Teaching without words and work without doing
Are understood by very few.*

. . . the fascination with the memory. The same thought suddenly appears as a new idea . . . dressed.

There is a distinct difference between those two realities: the present and the memory: the present physical state and the one remembered. 'difference exists when you watch it'

Making Dances

A difficulty with selecting and learning specific movements through repetition is I continually find they go stale. The intention, energy, impulse, whatever it was that kept it alive for that moment disappears. Partly this might be due to separating one movement phrase out of a whole series that connected together. Out of context it loses it's sense. Also it is not possible to repeat something exactly. Each time it is slightly changed. A way of choreographing from improvisation is to have another person/s watch and act as the memory. This produces several levels of change dependant on the perception and focus of the person watching. The memory of the memory . . . Each time it is remembered it is removed a little more from the original gesture, rather like a shadow of itself.

We think of choreography as set, immutable, a closed system. Another possibility is to work with images to find an ambience of mood, sensation, feeling that can be returned to. The actual movement will fluctuate but the general impression will remain the same. The stream of water from a fountain retains the same basic pattern and yet is constantly changing. Steve Paxton talks about a situation of improvising which has a structure of projected guidelines 'a projected skeletal outline which you are going to flesh out with experimental movement, but you are not going to be far away from those guidelines. These guidelines are like a map'. A choreographic map of images. As well as finding emotional, psychological states the points on the map could be a series of instructions, frozen postures, actions, points of focus, found objects . . . Whatever is chosen for these points of departure it can be seen that the movement "is successful in proportion to our power of interpretation and amount of experience, but most of all perhaps to the desire to do."⁹

What is it that I desire, long for ardently. Whatever is beyond the image 'the unavailable object of desire.'¹⁰

By placing two ideas simultaneously in the space there is a gap between them. The thought/perception that links the two is what I am asking the audience, reader, viewer to fill.

"What I love is to put two images together so that they make a third one, which isn't an image but which is what one makes of the two images."¹¹ ●

Notes:

1. Steve Paxton, *Contact Improvisation*, Theatre Papers, Dartington, UK '81.
 2. Roland Barthes, *Roland Barthes by Roland Barthes*, Hill and Wang, New York 1977. P43, 44.
 3. Bertold Brecht, *Poems belonging to the Messingkauf*, cite *Brecht on Theatre*, John Willett, Hill and Wang. P174/175.
 4. Mabel Elsworth Todd, *The Thinking Body*, Dance Horizons, New York 1937. P33.
 5. Siegfried Giedion, *Mechanisation Takes Command*, W.W. Norton and Company 1969. P720.
 6. J. Gibson, *The Senses Considered as Perceptual Systems*, Houghton Mifflin Company. P52.
 7. Ishiguro, *Imagination*, Routledge, Kegan, Paul, London 1966.
 8. Mabel Elsworth Todd, *The Thinking Body*, Dance Horizons, New York 1937. P43.
 9. *Ibid*, P33.
 10. Susan Sontag, *For Available Light: A Brief Lexicon*, Art in America, December 1983. P110.
 11. Jean-Luc Godard, *Introduction a une veritable histoire du cinema*, Paris Editions Albatros, 1980. P261.
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