

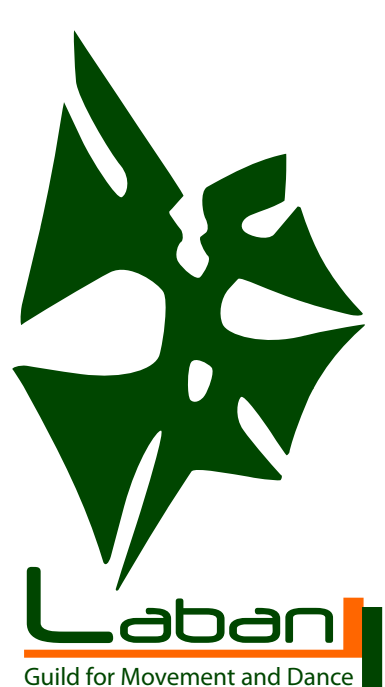
Movement, Dance & Drama

'Danser sa vie'
Pompidou Centre Exhibition



Isadora Duncan sketch
by Antoine Bourdelle

Inside:
Laban Guild AGM
and Conference
March 17th 2012
**Dance Theatre:
a Laban Approach**



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Editorial

This edition features a substantial article from M. Catherine Deicher on making links between Laban's theories and studying architecture. It makes fascinating reading. There are also several other pieces of interest from Motus Humanus, the American organisation "dedicated to furthering the study of human movement in the tradition of movement theorist Rudolf Laban" (www.motushumanus.org).

In total contrast there is an article on the amazing exhibition, *Danser – sa vie*, at the Pompidou Centre in Paris which sounds like a 'must-see' for anyone interested in dance, but particularly if you are interested in Laban and his work/ influence.

As usual there are reports of some of the many courses organised by the Guild exploring Laban's work. Forthcoming courses are advertised here and on the website, www.labanguild.org.uk where there are also details of the fast approaching AGM (March 17th). The photographs give some idea of the splendid facilities in which it will be held this year.

Please do keep sending in your thoughts, comments and articles. Reports of conferences are always interesting, while reflections on personal practice as a dancer, actor, choreographer, director or facilitator are welcomed. The Olympics are going to be a huge event in 2012, particularly in the UK, and will no doubt be the starting point for much work in movement, dance and drama so why not write something for the magazine sharing your experiences in exploring this theme in the context in which you work?

With best wishes for 2012

Clare Lidbury

AGM and Conference 2012 *Dance Theatre: a Laban Approach* Sadie Hunt

Happy New Year to all our members, 2012 is another busy year for the Guild and one of our first events is the AGM and conference.

This year the conference is titled, *Dance Theatre: A Laban Approach*. Many delegates who joined us in 2011 and 2010 commented on how much they liked the themed conferences and the linked activities throughout the day. We have worked hard this year to produce a themed and consistent event once again.

We are delighted to be hosting the 2012 Laban Guild AGM/ Conference at the brand new Performance Hub at Wolverhampton University. This brand new state of the art building hosts beautiful spacious dance and drama studios, a black box performance theatre and numerous social spaces perfect for our AGM/ conference. When visiting the venue last year, I could immediately see what a superb venue it would be for the conference. Everything close together in one building, fantastic studio spaces, spacious and inviting social spaces and a beautiful theatre, what more could we ask for?

If you would like to see for yourself take a virtual tour of these facilities by going to:
<http://www.wlv.ac.uk/default.aspx?page=25014>

As always we value your feedback and the schedule for the day has slightly altered to previous years in response to delegate comments. We would like to invite delegates to attend from 9am if they would like to, where there will be tea, coffee and homemade biscuits and cakes. This will allow you all additional time to rest from the journey and also catch up with friends and colleagues before the day starts.

We are delighted that Dr Valerie Preston Dunlop will be delivering the Key Note Laban Lecture this year. We are equally delighted to be inviting back Tracy Collier and Alison Curtis-Jones to deliver afternoon drama and dance workshops, as well as Alexandra Baybutt who is a new tutor to the Guild and will be running a very interesting workshop. Michael Platt will be delivering the 'Youth Strand' this year with a drama focus, and participants in his extended workshop will perform their work in a sharing at the end of the day.

New to the 2012 conference is a 30 minute 'dancing together' session that will serve as a warm up into the afternoon workshops.

The schedule for the conference is as follows:

9.00	Optional Tea/ coffee morning and catch up. Homemade biscuits and cakes
10.00	AGM, the theatre
10.45	Tea/ Coffee break
11.15 – 12.45	Laban Lecture with Dr Valerie Preston-Dunlop, Black Box Theatre
12.45 – 1.30	Lunch break
1.30 – 2.00	Dancing Together
2.00 – 3.15	Workshop 1
3.30 – 4.45	Workshop 2
4.45	Tea/ coffee break
5.00	Sharing from Michael Platt's Youth Strand extended workshop and performances from University of Wolverhampton students
5.40 - 6.00	Plenary and discussion

Advertising Space

Back cover - £250; A4 page - £150;
half page - £80; quarter page - £45
Classified adverts - up to 50 words at 20p per word
A5 flyer - £40; A4 flyer - £50

Please contact: magazine@labanguild.org.uk



A Dance Studio

Tutors and afternoon workshops:

Alison Curtis-Jones is a Lecturer at LABAN, London, teaching on the MA Dance Theatre, Professional Diploma and Undergraduate Programmes. She specialises in Choreological Studies, Choreographic Practice and Dance in Education. Ali graduated from LABAN with a BA (Hons) in Dance Theatre and later gained her MA in European Dance Theatre Practice. She has a PGCE in Dance and is an experienced practitioner in both teaching and performance contexts. She has worked closely with Dr. Valerie Preston-Dunlop to develop archeochoreology; a method by which work is discovered and recreated using Laban's principles of practice and choreological methodologies. The **workshop** will explore features of Ali's current practice and will be predominantly a dance and movement based session.

Tracy Collier has been a director/actor/teacher for the past 30 years in all genres of theatre. She has throughout her career continued to research and study her field of expertise and has had the privilege of being mentored by Dr Valerie Preston-Dunlop whilst studying her MA at Laban Creekside and now exploring the application of Laban to acting with Jean Newlove. Alongside freelance directing and teaching Tracy also has her own theatre company Time4Change (www.Time4Changetheatre.co.uk). Unfortunately the last work was in March 07, *Silence: A Language*, other commitments have meant that the company has had to be put on hold for the time being. At the present time Tracy is Senior Lecturer and Head of Movement at East 15 Drama school, prior to which she was Senior Tutor Musical Theatre (Dance & Movement) at GSA Conservatoire. Her **workshop** is titled 'The A Scale and the Actor' and will explore the A scale as an improvisation technique and also explore its connection to the Dimensional Scale and the actor's journey through the cube.

Alexandra Baybutt is an independent artist working in different contexts with different people. She appropriates the knowledge and skills deepened through her Certification in Laban Movement Analysis/Bartenieff Fundamentals in her work as a movement coach and director, as a dance artist and choreographer, and in writing and teaching. Her particular approach to working with actors focuses highly in inner connectivity for greater choice, range and outer expressivity. Alexandra is an Associate Tutor at Edge Hill University, volunteer workshop leader at the Helen Bamber Foundation and at present working with Theatre Delicatessen on their latest production in *Henry V*. In Spring 2012 she will be working with the esteemed Carolyn Deby of sirencrossing on an interdisciplinary performance. (www.alexandrabaybutt.co.uk)

Her **workshop** will, at first, work quietly, slowly and with great attention to internal connections to explore a possible blueprint for sourcing character. This workshop will explore using Shape Flow, one of the modes of Shape Change, to first identify familiar and less familiar patterns of breath, then to use these tools to differentiate, invent and discover.

Youth Strand 2012

Last year we were delighted with the success of the piloted Youth Strand part of the conference. 11 students aged between 17 and 21 worked with Alison Curtis-Jones in an extended workshop, and shared their work with the rest of the conference

at the end of the day. The standard was incredibly high, and it was wonderful to see young people really understanding some of Laban's work. This year we are thrilled to have *Michael Platt* leading the Youth Strand with a Theatre/ drama focus. If you teach young people and would like them to participate in this opportunity please contact Sadie Hunt, sadiejam@hotmail.co.uk for application forms.

Getting to the AGM

The Performance Hub is easy to access by car, train and bus, and there are links to international airports.

By Car: Both from the North and South, the campus is a short distance from the M6, accessible from the M5, M42 and M54. There is free parking on campus. You will be sent a detailed map and clear directions in your delegate pack when your booking form is received.

By Public transport: Walsall is served by a local rail network, with services to Birmingham New Street and Rugeley Trent Valley. It is also easy and direct to travel from Birmingham to Walsall by bus.

From Birmingham New Street connections can be made to all Inter City routes and Birmingham International Airport.

Again details of all public transport routes for both train and bus services and details of local taxi firms with approximated costs will be sent in your information pack, once booking forms are received.

As you will see from the booking form included in this magazine, the cost of the AGM, has not increased. We believe that this is a fantastic day, to catch up with old friends, listen to a fantastic Laban lecture, participate in excellent workshops with exciting and current practitioners and see the work that is being done with young people.

We hope that you will join us for this wonderful day.

Photos courtesy of the University of Wolverhampton

The 'Black Box' theatre



Danser sa vie - Dance and the Visual Arts in the 20th Century
Exhibition at the Pompidou Centre, Paris

Anna Carlisle

This major exhibition charts the history of the early modern dance pioneers and their influence on the visual arts. Intertwined with a wealth of fascinating archival material - sketches, drawings, diagrams, paintings and film – are videos of more recent contemporary dance works which have drawn inspiration from specific pioneering choreographies. With around 450 exhibits, the exposition demands stamina - and good walking shoes! It is well structured along three thematic axes: 1) dance as self expression; 2) the history of the abstraction of bodily movement; and 3) performance - from the outrages of the Dadaists in Zurich, 1916, to their influence on performance from the 1960's onward.

The exhibition heralds 'Dance as Self Expression' with a wonderful quotation: "Divided between the desire for ecstasy and the search for harmony, dance was a pivotal part of the Modernist revolution". Isadora Duncan, of course, lights the way into the first galleries. There is a fragment of film - Isadora dancing in a Garden - a delicate series of pen and ink drawings by Antoine Bourdelle and a showcase full of small Rodin masterpieces, illustrating works which were inspired by Duncan and the dancers of the time.



Drawing of Isadora Duncan by Antoine Bourdelle

We are liable today to forget the cultural bombshells effected by the early pioneers. The outrage engendered by Isadora's near-naked free dance is underlined early in the exhibition by a video reconstruction of Nijinsky's erotic choreography, *L'après-midi d'un faune* (1912). Though hardly within the category of 'free dance', Nijinsky's iconoclastic works for the Ballets Russes liberated the Classical Form from its formal conventions and were similarly received as shocking and scandalous.

The notion of the dancer as instrument of sensuality, ecstasy and joy, cultural provocateur aligned to the Dionysian myth, takes us on towards Laban at Ascona and the forging of the new Central European Modern Dance. Laban - referred to throughout the exhibition as 'Rudolf von Laban' - becomes established as a central figure in the rise of the Expressionist Movement and the innovation of the new dance form. It is refreshing to view his place in the context of other movement and dance pioneers of the period, and interesting too to speculate on the artistic and intellectual influences that gave rise to his revolutionary ideas and to the birth of *Ausdruckstanz*.

Together with analytical drawings, expositions and photographs, there are several sections of the exhibition which represent the pioneering works of Francois Delsarte, Emil Jaques-Dalcroze, Fritz Winther and Rudolf Bode. Delsarte (1811 -1871) formulated a set of aesthetic principles from his investigations into the lineaments of expression and the import of gesture, highlighting the significance of movement observation as a necessary and essential tool for the actor. His influence, via his pupil, Steele MacKay, can be seen in the early American Modern Dance works of Ruth St. Denis and Ted Shawn. Jaques-Dalcroze, Fritz Winther and Rudolf Bode were predominantly educators. Jaques-Dalcroze, innovative music teacher, saw the human body as the primary musical instrument. His educative method - 'Gymnastique Rhythmique' resonates closely with Winther's and Bode's publications of the time, *Body Art and Education* (Winther) and *Expressive Gymnastics. Body Culture.* (Bode).



Dalcroze-Hellerau - 'Four Girls Dancing in a Garden'



Drawings of his dancers at Ascona by Rudolf Laban

Laban's reticence in acknowledging his sources of inspiration has, to some degree, resulted in the placement of his work in a cultural vacuum. Though he cites Plato and Noverre as prominent influences on his seminal ideas, here he is seen to be one of a number of artistic revolutionaries of the period for whom the investigation of the role and significance of the body in movement constituted the heart of a lifetime's work. Laban is, however, strongly represented as a major figure in the exemplification of entirely new practices and theories emergent from his work at Monte Verita. Indeed, he is the only dance innovator in the exhibition to appear to travel the bridge between the section on 'Dance as Self Expression' and the second thematic axis 'Dance as Abstraction'.

Exciting new material, rarely seen in the UK, from the archives of the Bibliothque Kunsthaus, Zurich, the TanzArchiv Leipzig and the Theater-wissenschaftliche archives in Cologne, relates to Laban's period in Ascona and the subsequent appearance of his choreutic theories and practice in Germany. The photographs, paintings and drawings of the Ascona period evoke the freedom and joy of dance in a glorious natural landscape. From Laban, there are two beautiful drawings of his dancers and a series of four Ascona landscapes in crayon and coloured pencil. What was missing here was a sense of the intensity and seriousness of the work which engendered and constituted the core of Laban's theories and practice the forging of dance analysis, of concepts of Eukinetics, Choreutics and Kinetography - and of the philosophical and educative perspective which permeated his life's project. It falls to Mary Wigman to represent Laban's work in performance.

A former pupil of Jaques-Dalcroze, Wigman was encouraged to join Laban in Ascona by her friend, the painter Emil Nolde.



There is a series of superb paintings by Nolde which embody Wigman's dynamism and fire and film of her extraordinary Ascona solo, *Hexentanz* (Witch Dance). Her description is worth quoting:

"One evening, as I entered my bedroom completely wild-eyed, I caught a glimpse of myself in the mirror. It reflected the image of someone possessed, feral and lewd, repulsive, fascinating. Unkempt, with eyes sunk into their orbits her nightdress awry and her body shapeless: there she was, the witch - a creature of the earth, with bare, unbridled instincts and an insatiable appetite for life, woman and beast in one."



Mary Wigman's Hexentanz - photo by Charlotte Rudolph

Painting of Mary Wigman by Emil Nolde



Harald Kreutzberg

Laban and Wigman left Monte Verita in 1919 and went their separate ways. Wigman's subsequent success as performer, choreographer and teacher is well recorded here with photographs and film of her works and of her pupil, the German dancer, Harald Kreutzberg. It is unfortunate that we are led towards the end of this section of the exhibition to view Laban's dramatic downfall in Germany. To the uninitiated spectator the material indicates that Laban's career and influence at this point, came to an end.

There is a line up of eight large black and white photographs which relate to the events around his choreography, *Vom Tauwind und der neuen Freude* ('The Spring Wind and the New Joy') created for the opening of the 1936 Olympic Games. Captions record that Laban's work, viewed by Hitler and Goebbels at the dress rehearsal was met with disapproval and Wigman was commissioned to take over his role.

We know from Goebbal's diary that *Tauwind* was seen to be inadequate and antithetical to the promotion of the Third Reich. Interestingly, the photographs tell the story. The first three images



Laban's *Tauwind*



Laban's *Tauwind*

of *Tauwind* give indications of a work which has no political agenda. The following five images of Wigman's choreography, give impressions of a military nature, and the final representation - hundreds of dancers grouped into the formation of the German Eagle - could not be more politically explicit.



Wigman's 'German Eagle'

The section ends, however, with a lift of spirits. The lineage from Laban to Jooss to Pina Bausch is clearly foregrounded with the showing of two full-length films:- the Joffrey Ballet's performance of *The Green Table* and Bausch's *Rite of Spring*. (This gallery was so packed with visitors, it was impossible to wriggle in.)

With the second theme 'The History of Abstraction' we move on to the impact of technological innovation and the rise of industrialisation on the thinking and practices of artists and dancers. There is rare 1900's film footage of Lois Fuller's *Danse Serpentine*. Arms extended by sticks, swathed in the novelty of electric light and vast quantities of chiffon, she swirls and circles like some alien butterfly. The influence of the new dance forms on the works of visual artists is strongly reflected in this gallery by the chromatic, rhythmic paintings of Sonia Delaunay, Sophie Tauber-Arp and Theo van Doesburg. A quote from Tauber-Arp leads us onwards towards both the notion of the body as machine - exemplified by the Italian Futurists and the Bauhaus's *Triadic Ballet* - and a gallery which features Laban's choreutic models and a number of unexpected and beautiful drawings by Nijinsky.

"She danced and dreamed a triangle, a rectangle, a rectangle in a circle, a circle in a circle, a circle that shines, a circle that rings, a motionless rectangle with lots of little ringing circles, she dreamed night and day of living circles." Tauber-Arp (1920)



With the 'DANCE AND GEOMETRY' theme we see Nijinsky's five large drawings *Arcs and Segments* (1919) accompanied by a quote which sits in identical alignment with Laban's vision of the architectonics of the dynamic body in space: "The circle is the complete, perfect movement. Everything stems from that: life, art and without a doubt, our art. It is the perfect line." The illustrations of Laban's work amplify and develop Nijinsky's notion of the line.



Nijinsky's *Arcs and Segments*

There is a wealth of material in this gallery. 22 coloured drawings *Space and the Body* run the length of one wall. There is a large display case exhibiting around 20 3-dimensional models (the cube, the icosahedron and so on) from the archive of Albrecht Knust and two fragments of film, *Dance Training at the Rudolf von Laban School in Berlin* (1928). Hanging from the ceiling is an exquisite model of the icosahedron. One wonders what the visitor with little dance knowledge might make of all this. Laban's quote may go some way towards understanding:



Icosahedron

"Movement is more or less living architecture, living through changes of position but also through cohesion. This architecture created by human movement is formed by pathways tracing forms in space, and we call those forms 'trace forms'."

But to the rescue is a video exposition: *Lectures from Improvisation Technologies* (2011) Here William Forsythe demonstrates the ways in which he has assimilated the inspiration of Laban's spatial ideas into his

own teaching and choreography. With the assistance of technological advances we see laser beams trace the geometric forms he inscribes in space as he moves - the line, the arc, the circle, the spiral, the plane. This is a brilliant visual realisation of spatial geometries and clearly an excellent teaching tool. (One of my dance students who saw the exhibition at Christmas, telephoned to tell me she can now SEE what I mean when I speak of the geometry of movement in space.)



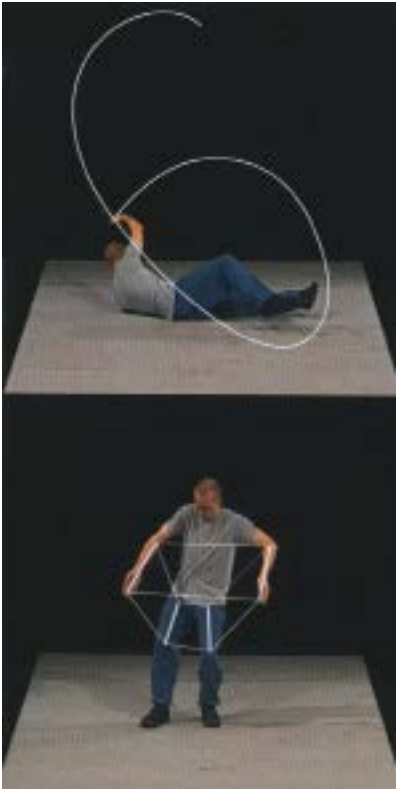
Laban's *Trace Forms*

There was much more to see. I had covered about 60% of the exhibition but at this point both my stamina and my walking shoes gave out. It was time for a stroll in the outside world - and a Parisienne drink. As I descended the endless escalators from the top to the bottom of the Pompidou, Pina's voice from the Wim Wenders film floated in the air: "Dance, dance, otherwise we are lost"

Cathy Washbrooke also attended the exhibition - she takes up from where Anna's feet gave out

After spending four hours in the modernist section of the exhibition, I was keen to track the evolution of dance from the Dada movement through to the current day. In having

the totality of experience from the early forays into modernism through post modernism into the dance du jour, I could appreciate how post modernism had eclectically borrowed from modernism, whilst professing to reject it - post-modernism questioned and re-contextualised many of the liberating modernist themes; nudity (Anna Halprin), 2-d and 3-d movement (Lucinda Childs), inscription (Trisha Brown, Jackson Pollack) and expression (Fabre) were a few of the fragments of modernism that emerged. In moving through the exhibition, the final section was 'Dance and Performance'. This section of the exhibition examined the link between dance and performance art as well as the visual arts. It is at this point in the exhibition that the definitions of each of the art forms is blurred, epitomised by Allan Kaprow's statement "Young artist of today need no longer say 'I am a painter' or 'a poet' or 'a dancer.' They are simply 'artists'."



Forsythe's *laser beams*



Upon entering this section of the exhibition Picasso's *L'acrobate bleu* (1929) presents a new view on the human body and Andre Kertesz presents *Distortion no 128*, (1933)



Distortion no 128 by Andre Kertesz

which uses photographic techniques to present an abstraction of a female body, a grotesque image. This was reflected in the film of Valeska Gert in *Tänzerische Pantomimen* (1925), which captured the grotesque style of her work, presenting contortions of the human face. Had the curators of the exhibition sought a more contemporary version of this famous dancer, they could have looked no further than Liz Aggiss' portrayal of Valeska Gert in *Grotesque Dancer* from 1986. Inclusion of this work would have expanded the meagre exhibits from European performance. I was

particularly disappointed that there were no exhibits of Laban's performance works, which would have exemplified aspects of the grotesque in *Die Grünen Clowns* (1928). Whilst his geometric theories were well represented, a full tribute to his choreographic and performance career was lacking. Indeed part of the exhibition, which runs until April 2012 includes performances, talks and lectures; a fitting inclusion to this programme would be Valerie Preston-Dunlop and Alison Curtis Jones' choreological recreation of Laban's seminal works, the most recent *The Night* 2010 (after Laban's *Die Nacht* 1927).

It was at this point in the exhibition that European dance was obliterated by the American invasion and came to an abrupt end. What did happen in Europe at this time and where is it documented? The dance explosion in the USA deconstructed the total work of art in favour of experimentation, different presentations and representations of the body and dance and performance in conjunction with other art forms. Anna Halprin wrote "That was a time when there were all these interdisciplinary connections; we were breaking down the narrow role of the dancer."



The first of these experiments could be seen in Jackson Pollack's physicalised method of painting. The paint as it hits the canvas traces the pathway of his movement and gives into gravity as it falls onto the canvas, creating arcs, lines, splatters and dots, the paint like a submissive dancer. The result is a painting full of energy and vibrancy and movement. Pollack recalls "It as a great drama ... the flame of explosions when the paint hit the canvas, the dance-like movement". It is in the work *Up to and including her limits* (1973 – 1976) that Pollack epitomises the energy and trace forms of the body in motion. A nude dancer is suspended in a harness above the ground within a white canvas proscenium arch, she draws with crayons as her body is raised and lowered on the harness. In her words "My entire body becomes the agency of visual traces, vestige of the body's energy in motion". I was struck and mesmerised by Jan Fabre's film *When the leading man is a woman* (2004), in which a naked woman moves on the floor working through slippery oil. The oil facilitates sliding, rolling, turning, but the dancer longs to defy gravity and lift up from the floor and stabilise herself, always at the mercy of the slippery substance and its ability to pull her downward. However there was a fabulous dynamic energy that is often not seen in post-modern works that reminded me of the intensity of Wigman's performances. In Anna Halprin's *Paper Dance* (1965), displayed as a film in the exhibition, nude bodies combine with large sheets

of paper which is torn, wrapped around dancers' bodies as they rise and fall to and from the ground, creating a mass of distorted bodies and movement. The effect is that of a mass of movement with sometimes the body and paper unidentifiable from one another.

Other exhibits of note were Allan Kapprow's art installation, complete with a dance score of instructions of what movement to perform in front of each of the panels, a black and white film of Martha Graham's *Herodiade* (1944), together with Isamu Noguchi's sculptures designed for the performance. This is where the curation of the exhibition came into its own, offering an experience just one step away from the live performance experience.



Martha Graham's *Herodiade*

A whole section of the exhibition was dedicated to the iconic Merce Cunningham and the artists of Judson Church and Black Mountain College. One of the most mesmerising exhibits is Andy Warhol's painting of Merce Cunningham in motion, entitled *Merce Cunningham* (1963). The painting epitomises Cunningham's words "You have to love dancing to stick to it. It gives you nothing back, no manuscripts to store away, no painting to show on walls and maybe hung in museums, no poems to be printed and sold, nothing but the single fleeting moment when you feel alive". It is this vivacity and energy that can be seen in the painting.

Trisha Brown's *it's a draw* (2002) is a series of untitled drawings which use the 3-d body to create a 2-d record of movement, like a movement notation, created at various galleries around the world. It is full of movement.

"Positioned above a white sheet of paper, with charcoal in hands and feet, Brown falls toward the paper, dragging dusty black marks along with her. *It's a draw* records her movements, but also engages the audience in a historical debate about how dance is archived ... The most famous notation systems are Laban and Benesh, all of which Brown appears to be referencing in a more personal and archaic way".



Photos of the exhibits were taken by Cathy Washbrooke

It crystallises Trisha Brown's forays into the visual arts as well dance, dancers as artists and dancers; as she says "I move the body as I would a pencil".



Huddle by Simone Forti

Yvonne Rainer's *Boxes* - Babette Mangotte



Further developments and experiments by people such as Lucinda Childs, in presenting the mathematics of dance, in *Dance* (1979), Simone Forti's *Huddle* (1969), in presenting a huddle of bodies as sculpture and Babette Mangolte's photographs of Yvonne Rainer's *Boxes* (1973), tested the 2-d and 3-d forms of movement and dance and visual art, often blurring the boundaries.

This is where my journey ended, having spent seven hours in the exhibition and still more to see. I had fully neglected Felix Gonzalez-Torres and Ange Leccia's experiments with dance as entertainment in the artistic world.

As I was about to leave I heard the song *I like to Move it, Move it!* made famous by the children's film *Madagascar*. Intrigued by it I managed to nudge my way in to a film of Jérôme Bel's *The Show must go on* (2001) to see how about twenty dancers could indeed "move it" in their own unique way. The exhibition had presented diverse and unique manifestations of movement and dance in 2- and 3-d, sometimes challenging, sometimes mediocre, but always thought provoking and a delight.

The exhibition at the Pompidou Centre runs until April 2, 2012. For further details see www.centrepompidou.fr

Phoenix Summer School 2011:
More comments from participants

Sessions with Amanda; a
participant's experience
Linda Page

Enriching Dance and Encouraging Character
through the Layering of Spatial and Dynamic Components

Laban-Based Movement Learning and Architectural Education:
An Experiment Towards a New Pedagogy
M. Catherine Deicher

The sessions with Amanda began our day on the Phoenix course and I must admit to slight nervousness as to what this pert, lithe professional Contemporary dancer and Laban practitioner would be asking from my stiff and creaky, but nevertheless very willing body! No worries, Amanda gently warmed and enlivened both body and mind through a series of exercises aimed at encouraging, in her own words ‘Dancing from the inside out; the use of dynamics to encourage full embodiment.’

She chose exercises using aspects of Space, Weight, Time and Flow both dancing alone and in partnership. This she combined with the use of imagery to give movements both context and meaning. These images included a candle melting down to the floor and re-solidifying for the ‘giving in to’ and resisting of gravity; waves breaking on a beach for experiencing free and bound flow and the throwing and catching of a magic boomerang to take us around the Primary Scale in space.

Thank you Amanda! I took my body to places it hadn’t visited for a very long time and I had fun on the journey!

Linda Page is an ex-professional ballet dancer and Laban Practitioner.

Session Taught by Dawn Turner
and Reflected on by Jenny Haycocks

For anyone working in the field of drama or dance theatre, as teachers or performers, Dawn’s session opened up another seam of pure gold. The session highlighted the application of Laban’s classification of movement to characterisation and particularly the development of facial gesture. Laban’s clear map gives us the confidence to travel into unknown territory and find previously unvisited parts of ourselves with wonder and delight.

We began with a well known starting point, the dimensional cross, but in a way that was new to me. Indeed the way that the Phoenix practitioners approached all of the material throughout the Summer School had a fresh and slightly daring feel. We started in a long line one in front of the other and by placing hands on to the person in front of us we physically invited our neighbour to rise, fall, close, open, retreat and advance. We then added effort affinities to this spatial sequence: light & breathless > firm & earth bound > direct & curious > flexible, happy and invigorated> abrupt & shocked> and a continuous flowing outwards in greeting. We gave emphasis to the spatial and dynamic movement sequence by letting the voice join freely to create a sound-scape.

Dawn then taught us how to ‘Face Jam’ by isolating the movement into the face and head, performed in unison facing a mirror... and what was reflected back was... hilarious and surprising!

We used the spatial and dynamic qualities to devise solo sequences and joined together with a partner to compose duets... incorporating spatial, dynamic, vocal and gestural elements. The work culminated in setting the short sections into a cohesive piece of dance theatre to a well-known nursery rhyme.

Thanks Dawn, I loved the fun and freedom of this session. As you dare so it encourages your students to use the work in new and fresh ways. I am currently using this approach in our college production of *Cinderella*, for the scene when the guests at the ball react to the sight of Cinders and her first dance with the Prince!

Dawn’s work was drawn from *Laban for Actors and Dancers* by Jean Newlove.

The Laban Guild and Insurance

Towards the end of 2011 we offered UK individual members the option of subscribing to our new package of Membership with Insurance and received a healthy level of interest in response. We were disappointed not to be able to go ahead with this scheme for the beginning of 2012 but, having gained approval for the policy and all the related paperwork, we plan to offer it again for 2013.

This is a “block instructors’ policy”, which means that we must secure an optimum number of members signed up and paid in advance for it to become operative. Once it is up and running it will be possible for people to join the scheme at any time in the year. This will enable both new and existing UK Laban Guild members already committed to an insurance scheme which expires at some point during 2012 to pay ‘part-year’ insurance cover to avoid paying double fees. Once committed to our scheme, all policies will restart on 1st January of all subsequent years as is usual with other organisations.

The policy is an approved variation of the Royal Sun Assurance Sports Instructors Policy, as offered by other organisations, brokered by Perkins Slade.

It will give £5,000,000 cover to Laban Guild members for teaching or leading “Activities Being No More Hazardous and Correspondent to those of the Guild”

So clearly this will not suit trapeze artists or karate instructors, but will certainly be appropriate for anyone applying their Laban Training to the teaching of most forms of dance and drama, or employing Laban based movement in a therapeutic setting.

Combining your insurance with your Laban Guild membership will undoubtedly save you money and make the process of ensuring that you have £5,000,000 cover for your teaching activities much simpler in the long run. So look out for further reminders and make sure that you register for your Membership with Insurance for 2013 with the Laban Guild.

Please note that you must have access to email if you are interested in this scheme.

For further information contact Janet Harrison
Email: membershipsecretary@labanguild.org.uk

Laban-Based Movement Learning and Architectural Education:
An Experiment Towards a New Pedagogy
M. Catherine Deicher

The first inner vision of a choreutic shape and the first inner vision of any architectural creation or an abstract drawing have a great resemblance.

The invention of an architectural, plastic or pictorial form is, in reality, a choreutic phrase.

(Laban 1974, 115)

As a young student of Laban’s theories, I was fascinated by Choreutics. The various scales, especially the transverse ones, were particularly rich. Their complexity and puzzle-like patterning stoked my movement imagination and produced feelings that enlivened both mind and body. I was further intrigued by Laban’s comments on space as a lively medium – “a super-abundance of simultaneous movements.” (Laban 1974, 3). It brought to mind my early experiences visiting the building sites of my father’s construction company. He would allow me to wander through structures at different stages of the building process. These visits inspired me to feel the flow, shape and resonance of volumes as rooms became finished, stories added, windows framed, and doors hung.

Those early experiences left an imprint – one that was re-awakened and deepened when I discovered Laban’s work. Over my years as a dancer, choreographer and educator, it has always seemed evident that the practices of dance/ movement study and architecture were fundamentally related. For some, this may seem to be an odd pairing at first. Architects design and create solid, tangible structures that are more or less unchanging over time; dancers articulate liminal traceforms that vanish before one’s eyes. But a closer look easily reveals what is essential to both disciplines: space as a medium for creating three-dimensional patterns, and a transformation of human movement in time.

My course unfolded as an interweaving of movement experiences, written and oral responses to readings, and discussions of issues relating to architectural practice.

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So it was with that perspective that I embarked on a project to see what movement study of Laban lineage could bring to the education of architecture students. Could the choreutic perspective inform and expand their sense of space? How might it influence approaches to the shaping of space and form? Could it support the students’ ability to “read” sites more sensitively? Could it inspire a greater imagination for the uses of materials?

These questions led me to pursue an educational experiment with two faculty members in the School of Architecture at the University of Wisconsin-Milwaukee, Professors Don Hanlon and Napa Chayaworakul. They teach the “Beginning Design Studio” for graduate students entering the school’s three-and-half year program. To start, over the course of several months in the spring of 2010, we exchanged views on our respective disciplines and pedagogy.

What I learned was fascinating. For them, architectural education is missing a component that addresses an enlivening of the senses, especially the bodily-kinesthetic ones. The professors expressed the view that students have lost touch with the humanities, and are often at the mercy,

in some sense, of the mechanical or technological. Even the examples presented to students as great architecture are less about people than about the machines involved in their design and construction. Thus, these teachers were clearly concerned about the prevailing design education that does not encourage or allow for a rich, satisfying, personal physical experience. In its place, they favor an approach that brings the body into the foreground – a necessary counter to the heavy hand of technology. Such pedagogical orientation would restore balance to the educational processes that can often be overtaken by abstract intellectualizing. Thus, all three of us agreed on the importance of bringing a felt sense of the body and space into student awareness through physically grounded experiences that could relate to architectural concerns. The result was an experiment that has stretched out over two academic years.

Study One – The First Venture

The initial attempt was carried out over the course of 15 weeks during the fall semester of 2010. I designed a movement-based course focused on space as a dynamic medium for expression, to be explored from a kinesthetic perspective. Fourteen students took this course, while concurrently enrolled in the “Design Studio” taught by Hanlon and Chayaworakul. While students were engaged in these courses, we planned to attend each other’s class sessions as much as possible in order to help students relate and connect their learning. From the start, the three of us understood that, at best, we would be making a very modest, initial attempt to contribute to an ambitious vision – architectural education that values and incorporates a fully developed multisensory awareness.

My course unfolded as an interweaving of movement experiences, written and oral responses to readings, and discussions of issues relating to architectural practice. One of the first themes raised was how environments, designed spaces, and built structures co-create movement experiences, how they work on us, and impact our feeling life. To probe this, students were given three tasks to help answer the question: “How do buildings choreograph us?”

1) The viewing of a DVD on parkour or free running, entitled *Jump London*. Parkour practitioners or traceurs run, jump, climb, vault, roll and swing their way through any kind of environment. *Jump London* showed how a group of young French traceurs used the features of several historic London buildings to practice their skills. My aim was to get students to see how buildings can inspire movement responses “outside the box,” and to appreciate how the uses and “movement lives” of buildings can change over time.

2) To physically explore a large public sculpture at Milwaukee’s Wick Park designed by sculptor Jill Sebastian. This work consists of structures placed in an area the size of several tennis courts, and includes a number of evocative areas: a maze outlined by hedges, an arcade formed by vertical poles that grow in height and are connected by horizontal bars at high levels, tables and chairs of irregular size and proportion, straight and curved walkways creating a variety of paths. I asked students to approach the work in a

spirit of curious play - to physically engage it. They had to get a sense of what the work was inviting them to do; then they had to do it. Students reported entering into the experience at first as cautious pedestrians, but eventually found themselves climbing poles and hanging from bars, hiding in the maze, walking on the tables and jumping off into the grass. This exercise helped them form an understanding of the structure and space through using their bodies. It was set up to get them to avoid falling back on prior intellectual understanding , and to sidestep the sometimes habitual primacy of garnering information by using the visual sense alone.

3) Finally, to attend a site-specific dance event by the Wildspace Dance Company at Milwaukee’s Lynden Sculpture Garden. Artistic Director Debra Loewen used its large-scale sculptures and vast woodland setting as a springboard for creating a series of dance vignettes that took place in various areas of the garden. I asked students to consider the interrelationships of site and movement, to think about how the dancers revealed aspects of the site and sculptures and, conversely, how the site and sculptures influenced choreographic choices. What was particularly useful about this exercise was that the audience had to travel to various locations in the garden and select their unique vantage points in order to view the dances. This made the viewers’ experience a function of their own movement choices, a contrast to the controlled viewing perspective of a conventional theater.

The class met twice a week for 75 minutes, and each session involved a variety of movement explorations, solo and group improvisations. I designed these to be physically accessible, incorporating skills and abilities students could easily draw upon. Throughout the course I stressed the importance of making themselves attentive and available to new sensations. I emphasized that the point was not to “be right,” but to take chances by experiencing the unfamiliar.

Movement experiences culled from the Laban taxonomy were designed to address movement of the body in relation to *energy*, *shape*, and *space*. Here is a partial list of the themes we explored:

- the rhythm of breathing, breath support for movement;
- sensing weight, getting a feel for body mass in relation to gravity;
- sensing inner volume/spaciousness, and the ability to use physical landmarks to direct action in space;
- the experience of grounding and rootedness through the feet and legs;
- the relationship of body parts to center, and of the body as a connected whole;
- a range of dynamic/energetic qualities embedded in our movement lives;
- the kinesphere, and the variety of levels and reach spaces available for personal movement;
- the proximity to others, and the relationship;
- the general, shared space;

- the felt, physical properties of 1, 2, & 3 dimensional pathways and traceforms;
- the balance and mobility through countertension & spatial pulls.

In their end-of-semester course evaluations, students expressed taking great pleasure in the movement course. They especially appreciated the regular opportunity it gave to recover a sense of relaxation and recuperation from their intense studio work. They wrote positively about experiences of relating to each other through movement improvisations and of the usefulness of understanding their own movement lives. Several remarked on a growing curiosity to explore how buildings can impart a sense of energy and dynamism - a reflection of our work with *Effort*.

I was encouraged by these responses, but not surprised to learn that virtually every student recommended more guidance in applying movement learning to their studio practice. Through class discussion, it was clear that students’ prior educational experiences had placed movement study on the periphery of formal education at best. Even for curricula that require a movement component (physical education, dance, sport, etc.), the emphasis is rarely on applying movement learning to other areas. The possibility that movement could be a lens and means for understanding a variety of other disciplinary practices is still a rather unappreciated notion.

To complicate matters a bit further, I asked students to become aware of the process of moving – to be able to recognize what they were experiencing and articulate their responses to it. This is the work of developing body-mind connectivity - a skill that has strong implications for those who work with space and movement, and one that must be built up over time.

This 15-week semester gave me a good opportunity to introduce experiences and skills to help students *begin* developing awareness of their own movement lives and to provoke thought about its relation to architectural study and practice. The next challenge was to build upon this initiation and extend it further into their curriculum in meaningful ways. So, the three teachers went back to the drawing board.

Study Two – Integration

We decided to pursue a more focused approach for the fall semester of 2011. Instead of running a separate movement class concurrently with the architectural design studio, we opted to include a two-week movement “block” within the context of the studio course itself. In that way the movement experiences would be the lead-in for a design project. I met with the class of 20 in a large movement space for three four-hour sessions during the first week of the block, and the students proceeded to their design project thereafter.

The goal of this block was for students to understand, experience, and render the notion of “suture.” The professors provided context for this by explaining that in most cases, people consider the space between solid forms as neutral, or as the absence of form. However it is important for architects to learn how to visualize space as a form in its own right, with characteristics similar to those we ascribe to objects, such as shape and density. It is also common for people to consider the space between forms or objects as a void keeping them apart. The “suture” proposes the opposite; it suggests that the space, far from being neutral, is active, and serves to hold its surrounding forms together in a composition by virtue of the complex relations that pass through the space. Furthermore,

the space can have a character of its own, apart from the forms that surround it. Architects need to acquire the skill of visualizing the space without its peripheral or enclosing solids.

My task was to create a series of experiences that would sensitize students to space as a tangible, malleable medium, and to set the stage for them to imagine space as a record of movement through the suture that binds the peripheral forms together, and gives meaning and definition to the structure. Then, the students’ task was to render the suture of a still form – one composed of bodies – into a three-dimensional design.

I began by “a blind walk” exercise, in which each student gently guides his or her blindfolded partner through a variety of spaces – in and out of doors, over various terrains, through quiet/empty areas and those busy with sound and movement, etc. My directions to the guided were to attend to their physical and other sensory impressions as they went about their journey, gaining information about their environment. This leads to a foregrounding of the kinesthetic and haptic sense, proprioception, and the interplay of our sensory apparatus.

The movement work that followed began with body-level experiences and progressed toward making physical connections to space. I edited and condensed many of the exercises I had used the previous year to touch on almost all the themes mentioned above. However, I did not address *Effort* due to time constraints.

I spent a fair amount of time leading students in exercises to enliven their kinespheres by experiencing and creating a variety of traceforms, and asked students to consider the resonance or feeling tones imparted by different spatial patterns and zones. They noted the important role that personal experience, education, and culture play in their



Still Form Composition Partial View

“Movement is, so to speak, living architecture....”

interpretations of space. Students also readily grasped the spatial pathways of dimensions, diameters, and diagonals, especially as they passed through the center to the periphery. They referred to the pathways clearly in their improvisations, creating a variety of stellated expressions.

What was missing was a more curvilinear approach, especially as it occurs in transverse space that lies between center and periphery. To address this, I used the imagery of water, jello, and other tactile media to help students get a sense of molding and shaping those more intermediate areas. The effect of this was interesting in that it produced a great deal of idiosyncratic movement, and the students’ personal preferences began to appear. It also seemed to conjure a mood of sensuousness.

I extended the construct of kinesphere to describe the shared space of duet and group improvisations. My hope was that their previous individual explorations would bring a new sensitivity to variations in proximity and relationship. I also wanted students to connect the experience of the myriad potential pathways of their own kinespheres to the space beyond – the space of architectural design. I think this struck the students as quite heady, and we took time to talk about a few more of Laban’s statements:

Movement is the life of space. Dead space does not exist, for there is neither space without movement nor movement without space. (Laban 1974, 94)

Space is a hidden feature of movement and movement is a visible aspect of space. (Laban 1974, 4)

Movement is, so to speak, living architecture.... This architecture is created by human movements and is made up of pathways tracing shapes in space, and these we may call ‘trace-forms.’ (Laban 1974, 5)

Students were well-grounded in how space is defined/made visible by architectural design, and I think prior study in their discipline helped them see how movement can do the same thing. However, the notion of space as a lively medium, something other than a void seemed to be one that would need more time to take root. Accomplishing that was exactly the point of the design studio assignment.

Accordingly, the last day of movement study focused on the preparation for that. Groups of 8-10 students practiced constructing still-form compositions with their bodies. That required them to use their skills to make contact with each other, share and bear weight, forge balance/counterbalance, and employ body shapes that expressed compression and stellation (*see image: Still Form Composition Partial View*). These compositions were to be held while their classmates moved through the open spaces -- the suture of the form – exploring the nature of it.

The final stage of preparation involved creating still forms as just described, but this time I moved through them. My task was to reveal the space -- to demonstrate the shape and character of it through my body. As might be expected, this required a great deal of plasticity in my movement, but I was surprised to experience the dynamic character of these sutures as well as a variety of three-dimensional nooks, crannies, and pathways. There were areas more conducive to flow fluctuation, time, focus, and pressure variations than I would have expected by simply looking at the forms. This aspect of the preparation also allowed viewers to perceive the space as corporeal time since time was measured by my moving body. Prof. Hanlon observed that it also fused



Preparatory Sketches 1, 2, 3 and 4

the bodies of the form into a single composition of mass and space by contradicting the normal perception of space as a void that keeps forms apart.

While I moved through the forms (held for 5 minutes), students recorded the revealed space through a series of quick, free drawings in soft media, such as pastels and graphite (see images: *Preparatory Sketches 1, 2, 3 and 4*). They already had considerable ability to render three-dimensional ideas on paper, but the task of illustrating a suture was thought to need some modeling. Prof. Hanlon showed several drawings that he completed in order to “get the ball rolling,” while Prof. Chayaworakul elaborated by presenting a variety of Laban’s drawings (Laban 1984, 6). The examples she chose showed how traceforms of human movement can suggest multi-faceted space forms. After practicing several rounds of free drawing in response to still forms, we created two final ones. One group created the form while the other drew; then they exchanged roles. I was the mover for both rounds.

For the design assignment for the course, the two professors introduced the slogan, “Observe, Interpret, Invent,” to transform this experience into a new tectonic composition. Thus, students observed my movement through the still form, interpreted it through their drawings and, finally, invented a new composition as an object in space. They were encouraged to use any materials that their drawings suggested to convert their impressions of the suture into solid form.

An important aspect of this last phase was for students to change their understanding of the datum of the composition, in this case, the horizontal plane to which all parts of a composition refer. They had to shift their notion of datum from what was beneath the still form (the floor beneath the bodies) to a position about midway through the new object. This had the result of emphasizing the six dimensions or orientations previously discussed in architectural theory lectures: zenith/nadir/forward/backward/right/left. This clarification was related to the movement experience of the horizontal plane of the kinesphere, in which low level is expressed below the body center. By adopting this new orientation, students were coaxed out of the usual assumption that the datum would be the ground; it gave them a new experience of nadir, that is, the space below. The accompanying images illustrate the phases of preparation for the design project (see images opposite).

Some Reflections

Since this article is being written at mid-semester, Fall 2011, I am unfortunately without any feedback from the participants in Study Two. However, the two professors were excited about what the integrated project brought. They felt that students

created complex, richly articulated designs that revealed the ability to model the suture in refined and sensitive ways. It has obviously been fruitful to provide selected movement experiences that serve as embodied research for design projects.

The three of us are encouraged by the results of our collaboration thus far, but we recognize that this was a tiny beginning into what could become a much more expansive project. Based upon my experience to date, I would offer the following ideas to extend the movement study potential for architectural education:

(a) Equip the architectural studio, or an alternative space, with simple props and building materials that could be manipulated to create and improvise with temporary environments; things like poles, expanses of fabric, and sheets of cardboard so as to give students an opportunity to invent and play with a variety of provisional spaces and the feelings they create.

(b) Incorporate field trips to a variety of buildings, with the goal of physically exploring different spaces. This would support shifting the view of buildings merely as objects to an awareness of them as ready “sets” for movement and interaction.

(c) Develop the concept of “kinesthetic empathy,” as it could be applied to deepening experience of the qualities of materials and designed space. This form of empathy is a recognizable concept to most dance/movement educators. In my practice I describe it as “feeling along with” something engaged, when an observer wants to tap into the dynamics and forms of a movement event. We all experience it without any formal training at all. For instance, we flinch when a boxer we are watching takes a hit. We catch our breath and tense our muscles when witnessing a violent quarrel. Our stomachs get light when we watch a car speed off a cliff, even in a movie. In other words, kinesthetic empathy is a kind of attunement. We enter into it by observing visually, but the experience quickly spreads out to include sense of movement, breath, rhythm, timing, muscular tension, and spatial orientation. Therefore, it provides a full-bodied, multi-sensory feel for a movement event, and it is a skill that has application to architecture as well. The aesthetic theory of empathy was popular at the turn of the 20th century. Theorists at that time argued that, because we learn the nature of gravity, contraction, strength, and other qualities through our bodies, we have a groundwork of experience that enables us to identify with objects of art. According to Heinrich Wölfflin, a Swiss aesthetician who wrote a book on a psychology of

architecture, “the elements of architecture can convey a feeling because we are able to project our own physical experiences into these elements.” (Moore 2009, 203 also 93-4) This suggests that we can learn to “feel along with” a building, to distinguish the qualities of its materials in a sensory manner, and to attune to it and come to an understanding of it that goes beyond what vision or intellect alone would provide.

Practically speaking, these strategies would require far longer than one semester of time to elicit any meaningful changes in the learners. Nevertheless, my tiny experiment with the help of two university professors could be viewed as a beginning piece of the new puzzle of architectural education – a curriculum in which space, human body, sensory awareness, and movement play an integral part. It is indeed exciting to envision the large picture yet to be completed.

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- Moore, Carol-Lynne. *The Harmonic Structure of Movement, Music, and Dance according to Rudolf Laban*. Lewiston, New York: The Edwin Mellen Press, 2009.
- Cate Deicher, BFA, MA, CMA, received dance/movement training at UW-Milwaukee and Madison, and at the Laban/Bartenieff Institute for Movement Study in New York City. She founded the Department of Dance and Movement Studies at Alverno College in 1988, and served as faculty, department chair, and Fine Arts Dean during her tenure. She serves as Academic Coordinator for the Graduate Laban Certificate in Movement Analysis at Columbia College Chicago. She is Vice President for Development for Motus Humanus.

Students’ Suture Models



Andrew Quinter



Ben Penlesky



Jared Kraft



Leonard Sklaney



Sarah Kavanagh

Roundtable on Professional Issues: "Creative Uses of Laban Theory"

"Creative Uses of Laban Theory" is the theme of the forthcoming Motus Humanus Roundtable on Professional Issues, June 8-10, 2012. Hosted by the Dance Departments of Pomona and Scripps Colleges, the conference will be held in Claremont, California, near Los Angeles. This Roundtable showcases creative work of all types that draws upon Laban theory for inspiration. Choreographers, dancers, actors, directors, composers, conductors, animators, therapists, consultants, movement educators and coaches, athletes, fitness specialists, and other innovators and entrepreneurs will show their work and discuss how they apply Laban's ideas to facilitate their creative and/or problem-solving processes. Laban Guild members are cordially invited to attend to see what the Laban communities are up to on the other side of the pond. For more information, visit our website: www.motushumanus.org – click on events and look at what is upcoming.

Newly Designed Website Launched

The Motus Humanus Board is pleased to announce the launch of an updated website –www.motushumanus.org. The public area has a fresh look and enhanced content to provide a well-rounded picture of what Motus Humanus does. Guild members are encouraged to visit and take advantage of the many free downloads, including articles such as "The Future of Movement Studies," "Research in Human Movement," and "Laban Based Dance Class Planning Strategies."

Movement Pattern Analysis Consultant Certificate (MPACC) Program in Chicago

Movement Pattern Analysis is the development of industrial work study initiated by Rudolf Laban and F.C. Lawrence during World War II and subsequently extended to the analysis of managerial behavior by Warren Lamb. For the first time, training in this valuable application of Laban theory is being offered in an academic setting. Columbia College Chicago will initiate this consulting program in autumn 2012. The course, jointly offered by the Dance/Movement Therapy and Counseling and the Arts Entertainment and Media Management Departments, incorporates instruction in movement observation and analysis, counseling and consulting skills, and business entrepreneurship. Students will conduct high level consulting projects, working with profit and non-profit organizations in the greater Chicago communities. For more information about this program visit http://www.colum.edu/Academics/DMTC/movement_pattern_analysis_consultant_certificate/

New Edition of *Beyond Words: Movement Observation and Analysis*

The second edition of *Beyond Words*, a university textbook and video learning program on Laban-based movement observation and analysis, has been published by Routledge (October 2011) and is now available. Co-authored by Carol-Lynne Moore and Kaoru Yamamoto, the new edition retains the structure of the original text, while chapter content has been updated. A welcome innovation is the hosting of video portions of the program on a website www.routledge.com/cw/moore "We are excited to use technology that was not available when *Beyond Words* was first published in 1988," Carol-Lynne Moore explained. The website hosting will make visual chapters widely accessible for the first time, facilitating classroom use as well as independent study opportunities for students.

In addition to video material for observation practice, the website will also host a revised *Instructors' Guide*. This *Guide* draws on the authors' years of experience teaching movement observation and analysis, providing sage advice as well as suggestions for classroom use, project ideas, and assessment examples.

Carol-Lynne Moore and Kaoru Yamamoto, *Beyond Words: Movement Observation and Analysis*, 2nd edition, London: Routledge, 2011
Paperback: ISBN 978-0-415-61002-5 £19.99, Hardback: ISBN 978-0-415-61001-8 £70.00

Janet Hamburg, MA, CMA, professor of dance at the University of Kansas and an internationally known Laban Movement Analyst, died unexpectedly on September 4, 2010 in New York City.

Janet was a warm, energetic and caring person. Her passion for getting LMA out into diverse areas was contagious. Every time I saw her she held equal parts of empathy and concern for others mixed with high energy creativity for the many projects she was working on.

Janet was born in New York City and grew up in Great Neck. She graduated with a degree in civil engineering from the State University of New York in Buffalo. After working briefly in transportation engineering for the city of San Francisco she devoted her life to her passion, dance and movement analysis, and earned a master's in dance from Mills College in California. She joined the Kansas University faculty in 1979, eventually chairing the dance department for many years. In 2008, the *Kansas City Star* called the program "a national powerhouse." In 2005, Kansas University awarded her a W.T. Kemper Fellowship for Teaching Excellence and the Lawrence Arts Commission presented her with a Phoenix Award for Exceptional Artistic Achievement.

Hamburg devoted her research and work to the field of movement analysis, in which she was certified by the Laban/Bartenieff Institute of Movement Studies in New York. She received the Laban/Bartenieff Institute's first Laban Award for Creative Achievement by an artist or researcher in 2004 and was named a senior research associate for the institute. Hamburg taught in the Bill Evans Summer Institutes of Dance and was a frequent guest teacher at the Juilliard School of Music, the Laban/Bartenieff Institute of Movement Studies, and the Sports Training Institute, all in New York City. She was a core faculty member of the New Mexico Laban Certification Program and a guest faculty member for the Laban Certification Program in Berlin, Germany. Her work with athletes was featured on NBC national television and the U.S. Information Agency's international program Science World. She developed pre-warm-ups for aerobic and resistance workouts, based on the theories of Bartenieff Fundamentals, that were featured in *Shape* magazine and described her approach to exercise and fitness, "Moving and Motivating with Laban Movement Analysis," that appeared in the popular press book *Mind-Body Fitness for Dummies* (2000).

She presented her movement research at medical centres and at national and international conferences and published in many journals. She taught movement analysis workshops and classes in Australia, Brazil, Canada, England, Germany, Mexico, the Netherlands, and Switzerland, as well as throughout the United States.

Hamburg (an associate of the Gerontology Center at Kansas University) was the director of Senior Wellness and Exercise for the Center for Movement Education and Research in Los Angeles and was a Registered Somatic Movement Therapist through the International Somatic Movement Education and Therapy Association. She also worked with senior adults and with children suffering from coordination and sensorimotor problems and resulting social stigmas, producing a video in the 1980s titled *A Boy Learns to Skip and Jump*. In March, she was one of 32 movement experts invited to present at the Third International Congress on Gait and Mental Function in Washington, D.C.

She devoted many years of service to the Lawrence Parkinson's Support Group and gave presentations to other Parkinson's support organizations and meetings across the United States. She developed an acclaimed exercise program for people with Parkinson's disease, resulting in an exercise DVD/video, *Motivating Moves for People with Parkinson's*, originally co-produced and distributed internationally by the Parkinson's Disease Foundation in New York City and recommended by the major national and regional Parkinson's foundations. The DVD is currently distributed by the Parkinson Foundation of the Heartland.

Janet is one of our bright lights whom we miss every day.

Judy Gantz, M.A., CMA, is the Director and Founder of the Center for Movement Education and Research (CMER). She is an international movement specialist, teacher and lecturer and has worked in numerous professional certification programs for the Laban/Bartenieff Institute of Movement Studies in New York.

Janet is one of our bright lights whom we miss every day.

Resourcing your Dance Practice:

Laban Research Project Update

Maggie Killingbeck

The research project began in earnest in November. The emphasis is on advanced Laban Studies that is aspects of Laban’s work not readily available in the context of Continuing Professional Development. The research subjects are required to prepare for each session by reading/observing/ preparing material. After each session they are required to apply aspects of their enhanced Laban knowledge, skills and understanding to their various teaching contexts (Higher, Secondary, Primary Education and Community Outreach).

In addition the research subjects are required to maintain and submit a reflective log together with evidence of outcomes (filmed material/questionnaires/interview transcripts etc). The log requires the research subjects to identify those aspects of the Laban Studies workshop content that they have used and to explain their choice. It also requires them to detail the positives and negatives of their Laban informed practice both in terms of the teacher and their pupils/students.

To date three brilliant Saturday workshop sessions have taken place. The teachers (Valerie Preston-Dunlop, Walli Meier and Rosemary Brandt) have been excellent. The extent of their knowledge, skills and understanding has been both challenging and inspiring. The participants (experienced dance teachers in their own right) have responded with openness, enthusiasm and invention. Comments from four of the participants exemplify the enthusiasm and gratitude with which the project has been greeted.

“My experience so far on this programme has been immensely exciting. I am so fortunate to be able to gain such a wealth of knowledge from some very prestigious dance leaders in the field of Laban’s work. I am a full time secondary school dance teacher and have selected a research group who are studying BTEC Performing Arts. The students have been using the ideas that the Laban practitioners have taught us on the programme to inform their own choreographic experiments. It rapidly became clear that the students were not aware of the affect of varying the degrees of effort in their work and how such effort qualities could bring something new to their performances.

Personally I have gained so much knowledge of Laban’s work; I feel as if I have been given teaching tools to use in the classroom. I am in the process of memorising the space numbering taught by Valerie Preston-Dunlop. This has proved to be a fun way into choreography with students. I discussed the use of the planes and how they make up the structural design of the icosahedron. Without prompting, one of my able students was able to identify the numbering patterns of the axis and equator scales. Immediately he noticed how these movement patterns differ from one another; he intends to use this idea in his GCSE Dance choreography based on crowds – how people move around one another in busy places. I would like to take this opportunity to thank Maggie Killingbeck for inviting me to participate in the project, all the leaders who have lectured on the programme and the Laban Guild who have helped to support the project.”

Beth Dale

“I am thrilled to be involved in this research and development project; it has been interesting, enjoyable and inspiring and I am very much looking forward to remaining sessions throughout 2012. I am a member of the Laban Guild because

I recognise the importance of Laban’s work within my own dance practice; however the joy of this project is the fact that it facilitates the sharing of other practitioners’ work/research. It has been wonderful to work with the different guest practitioners and experience their understanding of Laban’s work. As a participant in this research project I have become aware of how the guest practitioners have developed Laban’s analysis within their own work. Indeed it has been interesting to explore this new understanding practically. This alone has enriched my practice. My knowledge, skills and understanding have been reinforced further by tasks requiring us to apply our newly acquired knowledge and experience to our own work; whilst challenging this has been very valuable.”

Sadie Hunt

“I am a Lecturer in Dance Studies at the Royal Academy of Dance in London. I teach undergraduate (on-site and distance learning) and postgraduate students who are studying dance with the intention of starting careers as dance teachers and educators in the private, public and community sectors. My areas of teaching include contemporary technique, Labanotation, dance analysis, and performance which provides ample opportunity to apply Laban studies in both a practical and theoretical context.

I studied Labanotation and Laban Movement Analysis as part of my own undergraduate and MFA studies in dance and already make use of my knowledge in my teaching. This research project, however, has provided an opportunity for me to re-engage with advanced theory and practice from the perspective of an educator rather than dancer, which has been invaluable. The sessions have enabled me to reflect critically on my own understanding of Laban’s work and have forced me out of some bad habits in my own teaching! In teaching repertory for performance, for example, I tend to use the Laban work as part of analysing the repertory in discussion rather than integrating it into my actual teaching of the choreography due to the limited number of sessions I have with the students. This year, however, I devised specific vocal and movement exercises focusing on relevant Effort and Space concepts and taught the choreography through these concepts (rather than as pure technique) which allowed the students to develop key skills over the course of the term. While it was difficult for me to see the results, the internal moderator for the assessment commented specifically on the clarity in the students’ dancing. I am now exploring ways to further students’ understanding of Laban’s work as part of teaching dance analysis via distance learning.”

Shelly Saint-Smith

“My experience of the Research Project so far has been extremely beneficial. I have found it has revived my understanding of certain aspects of Laban’s work and theories and allowed me to consider things in a new light. All of the tutors so far have been inspirational and I feel privileged to have experienced their workshops. I found Walli’s exploration of eukinetics fascinating and appreciated her guidance in how to apply them to an educational situation. It challenged my Year 13 students to consider the accuracy and integrity of their dynamics and how they embodied them. Valerie’s workshop clarified my understanding of the different scales and I particularly enjoyed the mathematical element of this workshop and its close relationship to musical structure.

When working with my A Level students on this, some of them found this system extremely useful too, however, some found it much more scary and confusing!! Rosemary’s workshop allowed me personally as a dancer and practitioner to reflect on how I use Laban’s theories in my teaching. I questioned whether, by sticking rigidly to Laban’s linguistic choices and terminology, I am gaining less dynamic quality from my students and narrowing rather than widening their eukinetic choices? I have found all of the workshops so far very useful in supporting my current work with Year 13 on their A Level Group Choreography, giving them the tools to go ‘back to the basics’ to create good quality work underpinned by theoretical concepts.”

Selina Martin

To date we have had one non research participant join us. Gillian Stott joined Rosemary Brandt’s eukinetics day. She writes: about the Research Day on ‘Effort Actions - Exploring Movement Dynamics’.

“I was excited about the opportunity to deepen my experience of movement dynamics in relation to Laban’s effort actions. As a drama therapist working with child and adolescent survivors of domestic violence and abuse, I have developed a therapeutic movement sequence to music based on the effort actions, which I call ‘The Laban Balloon’. I use this to help clients move from a situation of feeling ‘bound’ in their bodies to one of ‘release’. The balloon is a metaphor for the kinesphere of movement which has been violated by the abuse. A new awareness of this can be brought into therapy through movement which helps to generate feelings of finding

one’s own space again and thus gaining new confidence. The Research Day enabled me to gain a greater awareness of movement dynamics through exploratory exercises and observation related to Laban ‘effort action’ theory. We were challenged to broaden our parameters and experience of the effort actions in the becoming rather than as an end product of movement. This approach brought infinite possibilities rather than being too restricted by nomenclature. We worked with polarities, exploring for example, ‘soft’ in opposition to ‘strong’, (force), and ‘light’ as opposed to ‘firm’, (weight). It was refreshing to be with Laban trained people again, most of whom, like me, are working in education, and to witness the diversity of their demonstration pieces. It was noticeable how these became much more alive after our work on dynamics of movement. I would like to thank Maggie Killingbeck for this invaluable opportunity which has inspired me to take part in another Research Day in April 2012 on ‘Movement Observation’.”

Gillian Stott

Other Guild members wishing to continue their study of Laban’s work would be welcome to attend further sessions (see page 19 - Diary of Events - for dates).

In the longer term it is hoped that the research participants will have an opportunity to share their experiences with Guild members/others in a conference setting and/or through publication.



ac artscare

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Sustainable creativity in healthcare

16th -18th May 2012
Lyric Theatre Belfast

Key Speakers -

Nancy Morgan

Director of Arts & Humanities, Lombardi Cancer Center, Washington DC

- Helen Zigmund

Director of Arts & Health Foundation, Australia

- Prof Brendan McCormack

Director Institute of Nursing Research and Head of the Person-centred Practice Research Centre, school of Nursing, University of Ulster

Call for abstracts, for paper presentations, workshops, posters, visual art, performance, film and text

all enquiries to admin@artscare.co.uk



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Report from the Training Committee

Ann Ward

In September we completed another Dance Leaders Course for Kildare County Council Arts Education Office. We were delighted with the success of this course, resulting in fourteen candidates successfully submitting themselves for assessment, with some showing exceptionally high standards of leadership. The course piloted several new developments in the training scheme and we would like to thank all the tutors and staff involved in implementing these, as well as everyone who contributed to the development of the new programmes of study and guidelines for each week end.

Our thanks, as always, go to Lucina Russell for supporting the work of the Laban Guild in Ireland, and to Nicola Dunne, not only a highly competent administrator, but a successful participant on the course. They also organised another highly successful Laban based summer school at Maynooth College in the summer. This is instrumental in not only providing further opportunities for development for our members in Ireland, but for recruiting new students. We already have enough people on the waiting list for another course.

Kildare County Council invited Anna Carlisle and Ann Ward over for the presentation of certificates by the Mayor of Kildare

– a very rewarding occasion. In the morning Anna presented a workshop to illustrate the CPD programme in further Laban Studies and students from both this and previous courses are keen to extend their studies. This course is being planned for early summer 2012, to be followed by another Dance Leaders Course for Kildare County Council.

Would it were the same in the UK! Once again, we have had to postpone the proposed course in Surrey, but we are hopeful that this time we will get enough people to start the course in April 2012. There will be a practical information day on 10th March for anyone interested. And although LUDUS has had a massive cut to its grant and may not be able to host a course, we are still hopeful of starting a course in the North West.

Ann Ward is Courses Officer for the Laban Guild email: coursesofficer@labanguild.org.uk with any queries or requests.

Training Committee: Janet Lunn (Chair), Mary Ellen Coyte, Mel Horwood, Sheila McGivering and Ann Ward.



Photo: Lisa Heavey

Successful students from the recent Dance Leaders Training Scheme in Co. Kildare, Ireland, together with Lucina Russell, far left, Arts Education Officer for Co. Kildare, the Mayor of Kildare who presented the certificates, Anna Carlisle, President of the Laban Guild and Ann Ward, Courses Officer.

Students' comments

From Patty: Thank you to ALL tutors, willing to give, to share what you know and able to create a sense of community. You are an inspiration to me and I hope this experience will walk with me for many, many years.

From Niamh: The course exceeded my expectations I also felt very supported throughout the course and feel this will continue afterwards. I gained a much better knowledge of structure, both how to structure a dance and a class. It has given me many ideas for classes and shown me how to use my own ideas. I already feel I and my classes have benefited so much. I have gained a confidence in myself and my abilities to create Dances which I feel is already coming into

use, as I am bringing a group of special needs young adults for an audition for a Social integration show, which I'd have never felt confident enough to do before

From Judi: A 'must' course for Drama teachers. The course provides a vocabulary and systematic approach to the teaching of Physical Theatre for non-professional dancers.

From Nicola: This is an excellent practical course which gives participants the skills, understanding and confidence to lead and facilitate creative dance in many contexts, leading to multiple opportunities and benefits for people from all walks of life.

Laban Research and Development Project
University of Bedfordshire
Sat 18 Feb
Body: Choreography with Anna Carlisle
Sat 10 March
Movement Observation with Walli Meier
Sat 14 April
Re-Creation with Alison Curtis-Jones

Laban Guild Annual AGM and Conference
Sat 17 March
Dance Theatre: A Laban Approach
University of Wolverhampton, Walsall
email: sadiejam@hotmail.co.uk

Laban Guild Dance Leaders Course
Sat 10 March
Information Day
Virginia Water, Surrey
Contact: coursesofficer@labanguild.org.uk

London

LABAN Creekside listings
Box Office 020 8469 9500
www.trinitylaban.ac.uk

The Place
Box Office 020 7121 1100
www.theplace.org.uk
6 Jan - 17 Feb
Resolution!

Sadler's Wells
Box Office 0844 412 4300
www.sadlerswells.com
Sadler's Wells Theatre
2 – 3 Feb
Wayne McGregor/ Random Dance
5 Feb
Russell Maliphant Company
21 – 25 Feb
Akram Khan Company
29 Feb – 1 Mar
Richard Alston Dance Co
3 – 4 Mar
Balletboyz
25 Mar – 7 Apr
Pet Shop Boys and Javier De Frutos



Regional

Chipping Norton, The Theatre
Box office 01608 642350
9 – 10 Feb
The Merry Wives of Windsor

Oxford, Playhouse
Box Office 01865 305305
1 – 4 Feb The Hothouse
7 – 11 Feb 'Tis Pity She's a Whore
14 – 18 Feb Mogadishu
2 Mar Matthew Bourne in Conversation with Lynsley Winship
27 – 28 Mar Elktro Kif

Norwich, Playhouse
Box Office 01603 598598
23 – 25 Jan
Twelfth Night
4 Feb
Men are from Mars, Women are from Venus
20 -21 Feb
I, Bertolt Brecht

DanceEast Jerwood Dance House, Ipswich
Box office 01473 295230

Rough Cuts Programme
Gecko will be in residence throughout January
24 – 25 Feb
BalletBoyz

Northampton, Royal and Derngate
Box Office 01604 624811
7 –11 February
The King And I
14 – 15 February
Moscow City Ballet - Romeo and Juliet
16 –19 February
Moscow City Ballet – Swan Lake
27 Feb –3 Mar
Stomp

Salford, The Lowry
Box Office 0870 787 5780
20 – 21 Mar
At Swim Two Boys
20 – 24 Mar
Matthew Bourne's Nutcracker
22 – 23 Mar
Defying Hitler
21 – 22 April
Honey Blood

Plymouth, Theatre Royal
01752 230440
27 Feb – 31 Mar
The Phantom of the Opera
16 – 21 Apr
On Golden Pond
24 – 28 Apr
Matthew Bourne's Nutcracker

Laban Guild

Laban Guild Patrons:
Sir Walter Bodmer, William Elmhirst, William Forsythe, Bernard Hepton

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Vice Presidents: Sheila McGivering, Dr Geraldine Stephenson, Gordon Curl

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Website: www.labanguild.org.uk

