

jeux de la forme

(12) 3

séminaire international vers une actualisation de l'analyse qualitative du mouvement

*GESTES
FONDATEURS*



pré-mouvement

30 mai au 3 juin 2016

Département de danse, UQAM, 840 rue Cherrier, Montréal
danse.uqam.com

*terrain
fonctionnel*



Table of Contents

ACKNOWLEDGMENTS	3
INTRODUCTION.....	4
WORKSHOP: OBSERVATION-ANALYSIS OF THE DANCER-PERFORMER.....	6
A PSYCHO-PHENOMENOLOGICAL APPROACH TO MOVEMENT ANALYSIS.....	8
MILLE BATAILLES (Battleground)	8
THEORETICAL-PRACTICAL WORKSHOPS.....	9
Weight and Flow – Part 1.....	9
Pat and Kathie Debenham’s proposal (LMA): Exploring the “Inner Dance” of Intention and Progression through the Concepts of Weight and Flow.....	9
Emmanuelle Lyon’s proposal (AFCMD): Flux: initiation and circulation of movement flux between the deep body and space.	10
Discussion	11
Weight and Flow – Part 2.....	11
Cate Deicher’s proposal (LMA): To explore a structured experience for helping non-dance students experience the Effort Elements of Flow and Weight	11
Teresa Salerno’s proposal (AFCMD): How does relationship interact with the body’s postural tone?	12
Relationship to space.....	14
Trisha Bauman’s proposal (LMA): Direct/Indirect Space Effort and Haptic Space: does the body’s postural tone change and in what way?	14
Martha Eddy’s proposal (LMA): Movement in space	15
Soahanta De Oliveira’s proposal (AFCMD): Use of peripheral vision to apprehend surrounding space and to modulate inner spaces, in classical dance	16
Discussion to close the workshop sessions	17
CONFERENCE: “MOVEMENT ANALYSIS – WHO ARE WE ADDRESSING?”.....	18
BRAINSTORMING	20
DISCUSSION: SHARED AND CONTRASTING FEATURES OF THE TWO APPROCHES TO QUALITATIVE MOVEMENT ANALYSIS	21
FTA ROUNDTABLE: “REGARDING <i>MILLE BATAILLES</i> [<i>BATTLEGROUND</i>]”.....	27
CONCLUSION TO THE SEMINAR	35
Renewing perspectives and analytical discourse about the dancing body	35
Exploring movement analysis’s potential to enhance and renew the narration of aesthetics in performing arts.....	35
Opening up exchange and discussion on the contributions of movement analysis to different fields	36

* Poster design by Sarah Bronsard, Master’s student in dance

ACKNOWLEDGMENTS

We are immensely grateful to all the movement analysts and researchers who actively participated in this seminar, as well as to the student committee who contributed to the event's success.

Special thanks to Lysiane Lachance for logistic support, as well as Sarah Bronsard and Citlali Jimenez for writing up the activities summary, which forms a major part of this report.

Project leaders and researchers :

Nicole Harbonnier, Dance Department, Université du Québec à Montréal
Geneviève Dussault, Dance Department, Université du Québec à Montréal
Catherine Ferri, Conservatoire régional de musique et de danse, Angers

Laban Movement Analysis (LMA)

Trisha Bauman, Laban/Bartenieff Institute of Movement Studies (NYC)
Kathie Debenham, Utah Valley University
Pat Debenham, Brigham Young University
Cate Deicher, Peck School of the Arts, MoveScape Center
Martha Eddy, State University of New York/Empire State College, Barnard College
Brigitte Lachance, Centre de réadaptation Lucie Bruneau, Montréal
Carol-Lynne Moore, Columbia College of Chicago, Motus Humanus, MoveScape Center

Functional Analysis of the Dancing Body (AFCMD)

Odile Cazes, cabinet de psychomotricité
Soahanta De Oliveira, Conservatoire National Supérieur de Musique et de Danse de Paris
Emmanuelle Lyon, École du Ballet de l'Opéra de Paris, Université Paris 8-Danse
Teresa Salerno, Conservatoire à rayonnement régional de Limoges
Martine Truong Tan Trung, Institut Supérieur des Arts de Toulouse

Guest Researchers

Blandine Brill, École des Hautes Études en Sciences Sociales (EHESS), Paris
Julie Chateauvert, PhD, Étude et pratique des arts UQAM
Gilles Dietrich, Université Paris Descartes
Marie-Soleil Fortier, PhD, Étude et pratique des arts UQAM

Student Committee

Sarah Bronsard, Caroline Charbonneau, Erin Flynn, Nancy Forestal, Citlali Jimenez, Lysiane Lachance, Christine Maltais, Georges-Nicolas Tremblay, Eryn Trudell, Antoine Turmine, Sandrine Vachon

INTRODUCTION

The seminar ***Towards Contemporizing Qualitative Movement Analysis*** was hosted by the Dance Department at University of Québec in Montréal (UQAM) from May 30 to June 3, 2016. More than fifteen Canadian, American and French specialists were present to discuss and decompartmentalize two approaches to qualitative movement analysis developed during the 20th century in North America and Europe: Laban Movement analysis (LMA) and Functional Analysis of the Dancing Body (AFCMD). This seminar is part of the research study *Élaboration d'un nouveau cadre conceptuel pour l'analyse qualitative du mouvement humain à partir de deux systèmes existants, l'analyse du mouvement selon Laban (LMA) et l'analyse fonctionnelle du corps dans le mouvement dansé (AFCMD)* [Towards a new framework for qualitative analysis of human movement, based on the study of two existing systems – Laban Movement Analysis (LMA) and Functional Analysis of the Dancing Body (AFCMD)]¹, directed by Professor Nicole Harbonnier and carried out in collaboration with university lecturer Geneviève Dussault (LMA), and artist and movement analyst (AFCMD) Catherine Ferri.

Contributing from their specific viewpoints invited specialists shared analytical tools, delved into the theoretical underpinning and philosophies guiding their own approach and brought to bear their knowledge about qualitative movement analysis in contemporary settings. The diversity of the participants created many interesting challenges for the seminar. First, many LMA and AFCMD specialists had respectively very little knowledge of the other approach. Secondly, the pedagogical approaches represented were widely varied. Furthermore, the cultural and linguistic diversity of the participants, most of them speaking only either French or English, implied a special attention given to the question of translation. Several translation strategies were used: During the theoretical part of the workshops, one of the research leaders acted as translator. However, when a workshop required participants to move about, several of the bilingual students conducted one-on-one translation. Professional services provided simultaneous interpretation for Thursday morning's conference presentations. We must also point out the double difficulty of translating specialized terms from English to French and vice-versa while moving from one frame of theoretical reference to another. As well, certain terms found in both approaches have a tendency to comprise multiple interpretations. These challenges will be addressed later in this paper.

Throughout the four days of the seminar, all of the activities shared a threefold purpose:

- To renew perspectives and analytical discourse about the dancing body;
- To explore movement analysis' potential to enhance and renew the narration of aesthetics in performing arts;
- To open up exchange and discussion on the contributions of movement analysis to different fields.

Introduction to the Workshops

As has been previously pointed out, it is important to bear in mind that the two Movement Observation-Analysis (MOA) approaches which are the subject of this seminar were elaborated at a certain distance from each other, both geographically and historically. Their respective cultural and artistic contexts are distinctive and they generally pursue goals that differ.

LMA has evolved from the research led by Rudolph Laban throughout the first half of the 20th century. Laban, a pluridisciplinary artist, developed a cinematic and qualitative notation system for human

¹ The research project has received support from the Insight Development Program of the Social Sciences and Humanities Research Council (SSHRC), 2013-2016.

movement. Laban's system² was elaborated upon throughout his life, and afterwards, by many of his collaborators, notably by Irmgard Bartenieff.

AFCMD³ was developed in France during the 1980s by Odile Rouquet and Hubert Godard for the national dance teacher training program. AFCMD is highly invested in dancer-injury prevention and addresses the evolving needs for qualitative dance practice.

This seminar report emphasizes movement observation and analysis (MOA) while setting aside themes related to pedagogy. This latter aspect may provide the subject of a separate study. Included are summaries of the the seminar workshops and discussions as well as brief mentions regarding the Thursday, June 2nd conference "Movement Analysis – Who Are We Addressing?" The results of Nicole Harbonnier, Geneviève Dussault and Catherine Ferri's research project (A psycho-phenomenological approach to movement analysis), which were presented Tuesday, May 31 pm, are to be the subject of a separate, more detailed, publication.

We would like to draw your attention to the fact that throughout the seminar the participants were constantly negotiating the passage between French and English. This situation gave rise to many crossover and mixed expressions or turns of phrase and we have decided to keep them "as is" when the vocabulary is referring to movement analysis so as not to deform the intentions of the speakers.

² <http://www.limsonline.org/>

³ <http://www.afcmd.com/>

WORKSHOP: OBSERVATION-ANALYSIS OF THE DANCER-PERFORMER

Tuesday, May 31, morning session

Purpose: The introductory workshop – a co-working experience in context - was set up as a first meeting between all of the participants, experts in movement analysis of both systems, and included two scientific observer-participants. The motivation of the workshop was to delve directly into a work situation with professional dancers, developing a collaborative laboratory, sharing respective ways of seeing while circumventing any introductory explanation of the diverse methodologies, concepts or vocabulary.

Organization: The workshop was conducted in three phases. To start the process, all of the analysts and the invited observers watched three dancers who performed, in unison, a sequence which they had created collectively. Three working groups of analysts combining LMA and AFCMD specialists were then formed. The groups separated, conducting a series of observation sessions, successively with each dancer individually performing the original sequence.

The three performers: Sandrine Vachon, Antoine Turmine, Georges-Nicolas Tremblay

The composition of the three groups:

Facilitator: Geneviève Dussault Kathie Debenham (LMA) Emmanuelle Lyon (AFCMD) Carol-Lynne Moore (LMA) Martine Truong Tan Trung (AFCMD)	Facilitator: Catherine Ferri Blandine Brill (EHESS) Pat Debenham (LMA) Soahanta De Oliveira (AFCMD) Gilles Dietrich (Université Paris 5) Martha Eddy (LMA)	Facilitator: Nicole Harbonnier Odile Cazes (AFCMD) Cate Deicher (LMA) Brigitte Lachance (LMA) Teresa Salerno (AFCMD)
Rapporteurs : Caroline Charbonneau and Nancy Forestal	Rapporteur: Citlali Jimenez	Rapporteurs: Sarah Bronsard and Angélique Dumet-Kerherno

The process: During each of these group sessions, various nuances of the dancer's perceived interpretation were discussed. Analysts proposed movement explorations on the basis of their impressions, observations and analysis of the dancers' interpretation; they also invited the performer to explore dimensions which seemed less familiar to him or her, at times answering stated needs for "technical trouble-shooting". During the workshop, the analysts obviated theorisation and any questioning of each other's terminology and observations, allowing the dancer to be the sole interpreter and sounding-board of what was being said. The dancer's movement integration of the different levels of commentary and communication bore witness in a clear way to the various parameters proposed for reading the dancing body. A relational dynamic emerged from the exchanges between participants and resulted in a collaborative and transversal co-construction of observations.

All of the groups gathered with the three dancers at the end of the series of sessions for an overall danced debriefing. The three interpretations stemming from the same choreographic material, while maintaining the structure of the sequence, now bore the mark of three very distinctive interpretations.

In Sandrine's interpretation, analysts noticed strong space relationship, notably projective space through gaze, an evolution in phrasing punctuation, expertise in weight's use and core engagement. All of them also noted her use of intention revealed by her relatively high tonus (as stated by the AFCMDs), and by her ability to modulate flow, (as stated by the LMAs).

Analysts noticed delicacy in Antoine's interpretation, revealed by his movements' lightness, his haptic

relationship to space, his ability to subtly modulate weight, his phrasing, his flow, and spatial tensions. His connection to the ground and to his core, supported by his proprioceptive activity, generated an impression of wholeness and interconnections throughout the body.

Watching Georges-Nicolas, analysts took note of a blurred opaque and liquid quality, expressed by a self-referential space relationship, a tonus level associated with spinal mobility and flow modulations. This cat-like quality was also seen through the clarity of his weight activation, the mobility of his support, and the predominance of an accelerating phrasing. Overall, Georges-Nicolas's interpretation appeared to be generated through clear intentions.

Rapporteurs: Our notes show that, regardless of the LMA or AFCMD framework, a certain similarity is found in the observations made. They were expressed, however, through different vocabularies.

The scientific participants made the following observations: *'in our own working protocol we tend to select a limited number of parameters, whether kinematic or dynamic, in order to study human movement. We also study the differential between several subjects carrying out a given movement; it is clear that no two subjects can repeat a movement in precisely the same way; there are many variables that are presumably linked to questions of neurophysiology and perception. The approach we find here, in the context of dance, surprisingly confronts directly the complexities of human movement and its' subtleties.'*

A PSYCHO-PHENOMENOLOGICAL APPROACH TO MOVEMENT ANALYSIS

Tuesday, May 31, afternoon session

Presentation and discussion: results of the two year study carried out by Nicole Harbonnier, Geneviève Dussault and Catherine Ferri.

The research problem and methodology are presented in the following papers:

Harbonnier, N., Dussault, G., & Ferri, C. (2016). Regards croisés sur deux pratiques d'analyse du mouvement – l'analyse du mouvement selon Laban (LMA) et l'analyse fonctionnelle du corps dans le mouvement dansé (AFCMD) *Recherches en danse*, 5. <http://danse.revues.org/1404>

Harbonnier, N., Dussault, G., & Ferri, C. (2015). Vers une actualisation de l'analyse du mouvement dansé. Dans C. Stock (Éd.), *Contemporanéiser le passé : Envisager le futur. Proceedings of the WDA Global Dance Summit*. Angers: World Dance Alliance. <http://ausdance.org.au/articles/details/vers-une-actualisation-de-lanalyse-du-mouvement-danse>

Harbonnier, N., Dussault, G., & Ferri, C. (2015). *A psycho-phenomenological approach to movement analysis*. Communication présentée à Ingenious Convergence of Dance culture II, SangMyung University, Seoul
https://danse.uqam.ca/upload/files/Harbonnier_et_al._KDS_2015_Paper_07_11_15.pdf

Research results, concerning activity analysis, building meaning, coherence and intelligibility, as well as transversal frameworks, are soon to be published. This seminar is one of the final steps in the research process. See page 21 for general discussion regarding terminologies and meaning.

MILLE BATAILLES (Battleground)

Tuesday, May 31, evening session

The assembled seminar participants, in preparation for the FTA Roundtable (Friday), attended the choreographic evening presented by Louise Lecavalier

Concept and choreography Louise Lecavalier
Performed by Robert Abubo + Louise Lecavalier
Original music Antoine Berthiaume

FTA Festival TransAmériques – Monument National

<http://fta.ca/archive/mille-batailles/>

THEORETICAL-PRACTICAL WORKSHOPS

Wednesday, June 1, morning session

Several 30-minute workshops took place led in turn by LMA and AFCMD specialists. The morning workshops dealt with *weight* and *flow* concepts, while the theme in the afternoon was *relationship to space*. Activities were punctuated with group discussions regarding the concepts involved and identifying some of the two approaches' apparent divergences and similarities.

Weight and Flow – Part 1

Pat and Kathie Debenham's proposal (LMA): Exploring the "Inner Dance" of Intention and Progression through the Concepts of Weight and Flow

***Presentation:** This session proposes to explore how the somatic practices of Bartenieff Fundamentals and the theoretical constructs of Laban Movement Analysis help us understand how we use our Weight to set our intention and purpose, and our Flow to monitor our progression and set boundaries. Through moving and reflection, we explore the unique personal and often 'sacred' narrative that resides within each of us, a narrative that is reflected in our theatrical performances and our daily living.*

*

The workshop notes:

Kathie and Pat Debenham presented Weight and Flow Effort Factors, in LMA, as always combined. Flow relates to personal depth, individual signature, and way-of-being in-the world; it is the inner intention that manifests itself on the outside, the foundation of all Effort Factors. Flow varies increases or decreases in intensity: Free Flow is associated with a release towards the outside, while Bound Flow is associated with holding back. Kathie pointed out that Free Flow is not preferable to Bound Flow, nor vice versa; Flow varies according to momentary needs. As for Weight, it is related to intention, to the "what"; it also varies depending on context, between Light and Strong. According to Pat, to understand Weight, we must experience it and be aware of our relationship to gravity.

Two explorations were proposed, the first to experience Flow and the second on the subject of Weight. First, Kathie presented Free Flow, which participants experienced by dancing to African music while thinking about the space between the bones. She suggested two images: warm oil in the joints, and being a puppet. She then described Bound Flow as a movement that can be stopped in its course anytime, and which evokes resistance in the joints. Bound Flow is used, for example, to insert contact lenses or when holding a baby with care. Participants experienced Bound Flow accompanied by electronic music while moving with a restrained range of motion in joints.

Then, Pat's workshop explored Light and Strong Weight. As a first step, participants were invited to move in space with resilience and rebound, using "active weight": "To understand Weight, you must know you *have* weight, before trying to move with Light or Strong Weight." For Strong Weight, Pat proposed to move through space with different intentions: taking big steps to reach a goal; pushing around with arms and legs, always initiating the movement from the core. For Light Weight, he proposed to move through space placing each foot on the ground without impact, without leaving a trace. "It is not about 'no resistance', it is about minimizing the impact, decreasing intensity." At the end of each exploration mentioned above (Flow and then Weight), participants were invited to draw their spontaneous impressions on a large piece of paper. With lines, strokes and words, participants generated a pre-verbal trace of their impressions. Lastly, the Debenham team presented a Flow and

Weight summary on the board.

Emmanuelle Lyon's proposal (AFCMD): Flux: initiation and circulation of movement flux between the deep body and space.

***Presentation:** We can clarify our reading of dance and identify different aesthetics by observing how gesture is supported, identifying different types of initiations in the body and the related coordinations. Emmanuelle proposed a pedagogical strategy using a three-colour code [le "modèle des 3 couleurs"]. This is a pedagogical tool frequently used in AFCMD to teach the observation of different levels of movement initiation and whether or not circulation between them is present: from the axial skeleton to space (passing through the two girdles and the limbs), and inversely. The axial skeleton's movement can be centrally initiated ("from within") or initiated by relationship to space.*

1. *(Tool-box: "three colours")*
2. *Perception of three levels of organization while observing walking; learning a short, easy-flowing dance sequence.*
3. *Sitting: exploring successively four coordinations of spinal movements, with hands and feet as fixed support. (Tool-box: "four pathways")*
4. *Explorations solo and with a partner, initiated by movements holding a baton, bringing the axial skeleton into motion guided by relationship to space (exemplified by the baton). Observing walking, and application in a dance sequence.*

*

The workshop notes:

The proposal started with a question about "flux" or Flow: Emmanuelle Lyon explained that she uses the French word "flux", which for her is not the same as Flow in LMA. She proposed "flux" as related to "movement's circulation, which is about the capacity of the body to reorganize in the moment and in anticipation of action." This circulation is about the way space relationship generates body movement, and modulates the body's internal spaces. Emmanuelle Lyon made a diagram on the board of a simplified schema of the body in three colors, a tool to clarify the observation of movement in how it circulates between the axial skeleton and the limbs, also allowing us to pinpoint where movement may be held back in the different body spaces observed. This strategy can be used to observe space relationship from a functional and aesthetic viewpoint.

The workshop comprised exercises such as walking while participants observed and differentiated movements of the limbs, pelvis, shoulder girdle, and the occiput-sacrum relationship. Then, participants rolled through the the spine while sitting, initiating the movement with either head or sacrum. Next, participants repeated the last step while holding a baton (materializing the relationship to space); the gaze follows the baton, which initiates the movement. Focus is on: (1) not holding back the weight, (2) directing the head in space, (3) adapting the tonus of the gaze, (4) breathing easily to avoid excessive tension, (5) connecting head-tail for a long spine, and (6) creating openness in the body in every direction. One of the objectives of the exercise is to feel a certain porosity between inside and outside, to explore how to build our own space relationship in regards to flexion/extension, front/back, and to find the up/down relationship. Emmanuelle Lyon pointed out that these exercises may also be done in pairs, since observation and relationship are fundamental to this type of movement exploration.

Discussion

Questions and exchange following the first two workshops (Discussion open to the audience):

1st discussion theme: Different goals generate distinctive pedagogical styles.

- The LMA workshop began with a more open-ended kind of exploration: the subject expresses his intention through modifications in muscle tension.
- The AFCMD workshop began with guided exploration proposals (exploration of inner spaces) in order to allow for increasing joint “availability” and awareness.

2nd discussion theme: Stability/Mobility

- The stability/mobility concept is present in both approaches: in AFCMD, “fonction phorique”⁴ [phoric function] – the ‘support function’ from a physical and psychological viewpoint – and “fonction haptique” [haptic function] – the ‘orientation function’, integrating sensory information in relationship to other and to space – constantly interact. These ideas of support and orientation may find echo in the LMA workshop presented by the Debenhams. Possible affinities were pointed out, with “outpouring” and “inpouring”, in which Bound Flow is associated with “withholding”, while Free Flow is associated with “releasing outwards”.
- To name a few of the notions used in AFCMD: fulcrum, equilibrium and stable or flexible support. The themes of support and orientation provide an overarching organizational structure for the AFCMD point of view.
- Flow and tonicity modulation: it will be interesting to clarify the references to pre-Effort and to Judith Kestenbergs work.

3rd discussion theme: Flow⁵ and the notion of availability (readiness, awakeness? Fr.: “disponibilité”)

- The examples of the notion IN and OUT (LMA) are noticeable in everyday movement and we can seek to observe them everywhere. In AFCMD, modulating muscular tension is seen to impact the available space and allows joints to be “available” (fr. “disponible”) to mobility or not; muscular activity guides, mobilizes and stabilizes the articulations. Equivalence in AFCMD for the Flow concept, in the many uses made of the term in LMA, is difficult to pinpoint as it seems to cover territories that are more diversified in AFCMD.
- An AFCMD specialist points out that “fluidité” and “flux” do not refer to exactly the same phenomena.

Weight and Flow – Part 2

Cate Deicher’s proposal (LMA): To explore a structured experience for helping non-dance students experience the Effort Elements of Flow and Weight

***Presentation:** Theoretical-Practical Exploration: Teaching Effort Elements to non-dancers requires a “tool box” of exercises that can meet a variety of learning styles. My experience teaching architecture students has taught me that task-like exercises, as opposed to those that are imagery-based, are particularly effective. Laban identified the Effort Elements of Flow and Weight as lying on continuums*

⁴ For more information on phoric and haptic functions, see the interview with Hubert Godard (in French): <http://pourunatlasdesfigures.net/entretiens/fond--figure-entretien-avec.html>

⁵ In the original French version of these proceedings, we chose to translate LMA “Flow” by “Flux”.

between elements of freeing and binding, and increasing and decreasing pressure. Two-effort combinations called Dream States are created when Elements of Flow and Weight are combined. Using a simple excerpt from David Gordon's repertory, we will explore combinations of Dream State.

*

The workshop notes:

First, Cate Deicher proposed an exploration of Flow, described as the “ongoingness” of movement, which lies on a continuum between elements of freeing and binding. Cate Deicher pointed out that Flow quality, like any Effort Element, is continually in process and never fixed or fully stable. Free Flow is associated with: ease, carefree, fluid, released, relaxed, letting things go, letting things out. The way children move is often used as an example of Free Flow. Bound Flow is associated with: cautious, careful, restricted, restrained, clarity, withheld, holding back. The way injured or elderly people move may often illustrate Bound Flow. To explore Free Flow, participants were invited to transfer body weight from one side to the other, while letting arms swing, then slowly walking in space with a feeling of ease throughout the body. Next, participants were invited to walk with eyes closed and to observe how the vigilance level changes; this was described as the experience of binding Flow; participants were asked to observe the impact on breathing and the feeling of weight.

Weight Effort implies the strength or pressure needed for an active impact, whether it is powerful or delicate. Weight Effort lies on a continuum between Light and Strong, between increasing and decreasing pressure. Light Weight/decreasing pressure is associated with delicate, soft, airy movements and activities like icing a cake, smoothing silk, tapping on someone's shoulder or typing on a computer keyboard. Strong Weight/increasing pressure is associated with: firm, vigorous, powerful, strength, and activities like massaging a muscle cramp, hammering a nail, hitting a baseball. Weight was explored by swinging the body sagittally while developing a sense of elasticity in the legs, and observing when weight is firm or light. Next, participants were invited to walk with a feeling of power, while increasing vigor in the limbs, then to walk as if crossing a room where someone is sleeping. . This requires the mover to rarefy weight and to brush the floor lightly. This Weight exploration ended with handshakes playing with the sense of firm vs. soft.

The workshop ended with a combined Flow and Weight exploration, evoking LMA Dream State, dancing an excerpt from David Gordon's repertory. In teams of three, participants held hands: in turn, a participant would let him/herself sink towards the floor until lying on the ground, the two partners holding/supporting and guiding the descent and ascent. The exercise then required the dancer to pivot before resting on the crossed arms of his/her partners. During this exercise, participants were invited to pay attention to when Flow is Free/Bound and Weight is Light/Strong while dancing each role, and exploring the availability, flexibility, mobility and stability that are needed for this type of work and for building trust between partners.

Teresa Salerno's proposal (AFCMD): How does relationship interact with the body's postural tone?

Presentation: *Creating a sense of “moi-poids” [myself-weight] in order to clarify relationship and presence to the world, thereby allowing the emergence of new soma possibilities and independance in relationship to others. This independence and interrealtdness generate poetry in the dancing body.*

First, our focus is on the potential expressivity of the body: is it articulated, malleable, dynamic? To answer this, we will use breath, joint mobility, paying attention to the tensions of the fascia, and to myotensive

balance. Then, we question the body's relationship to environment while playing with support and direction. Finally, we observe how appropriation of our own body can be a fundamental element in relationships: illustrative situation: meeting the gaze of others.

*

The workshop notes:

Teresa Salerno's proposal addresses how our presence to the world bears the stamp of our relationship to weight and to others. Through explorations, the goal was to allow autonomy in relating to others, through our conscious use of support.

She pointed out the influence of one's own personal story, culture, and education on our relationship to weight. The workshop was divided into three phases, each of which addresses body expressivity, relationship to environment, and relationship to others. Three questions underlie the explorations: what happens "in between"? How do we manage our sensation of weight in the context of our relationship to others? What consciousnesses do we have of standing, in different contexts?

The first exploration consisted of sitting on the floor, massaging the foot with attention, presence and awareness, especially regarding skin texture, how the tissues are moving, and how surfaces are being awakened. Secondly, participants stood (1) to observe how the foot exerts pressure on the floor, (2) to feel where the weight is distributed throughout the foot (inner/outer edges, ball/heel of the foot), (3) to direct weight into the ground, (4) to "listen" to the pulp of the toes and feet, and (5) to stimulate every particle of sleeping flesh. Participants were invited to be attentive to sensory information and to changes, to discover how the body, especially the spine, organizes and adapts itself to the new sense of support, and to see if this modifies the overall bodily texture.

The second exploration was about support and direction, verticality and horizontality in space. First, participants walked on the spot, rolling through the feet to feel the mobility and coordination between the iliac bones of the pelvis and then the sense of contact of the foot. The participants then began to walk and were asked to observe two phenomena at each step: a sense of falling towards the ground (the "moi gravitaire" [a gravitational self], the "moi poids" [a-weighted self]) and a sense of going forward (the quality of accommodation/accepting). Participants observed whether they felt gripping, holding back, tension, or calm, especially in the breathing. Teresa Salerno pointed out that a sense of support, learning to feel support, allows for greater engagement of the spine. During the workshop the process of coordinating posture was built from bottom up, attention focusing alternatively on the effort of the supporting leg and on the falling of the foot during walking. She invited participants to look for a sense of 'reaching towards' the earth rather than 'abandon to gravity'.

The workshop ended with an exploration of meeting-with-others: walking in space, approaching each other, standing face to face, meeting the gaze, greeting each other, and then going towards someone else. Focus was on the response of our own spine in the different situations and Teresa Salerno invited participants to prevent locking or tightening up at the back of the neck by keeping a relaxed tone while meeting others: it was about finding balance between presence to oneself through weightedness and presence to the other, hereby building one's own capacity for autonomy.

Observations: At the end of this workshop the scientific observers noted: 'walking is very frequently the subject of study in the laboratory. It was very enriching to approach the subject experientially'. Moreover, 'the preparation of the foot reflects recent research on the close-cell configuration of the fibroelastic meshwork in the sole (fatpads) of the foot'.

This workshop illustrated a fundamental idea in AFCMD which considers relationship to support (weight) and relationship to the other (space) as contributing to the foundation of the coordinations of walking and standing which underly larger-scale registers of movement.

Relationship to space

Wednesday, June 1, afternoon sessions

Trisha Bauman's proposal (LMA): Direct/Indirect Space Effort and Haptic Space: does the body's postural tone change and in what way?

Presentation :An investigation of the self-perceptual and observable phenomena of the body, and in particular the postural tone through the intrinsic muscles of the spine, when exploring states of Direct and Indirect Space Effort in relationship to tactile stimulation and the concept of haptic space. Research will be conducted with three phases:

1. Exploration before/after tactile stimulation of the mover's hands and feet.
2. Exploration with the mover's eyes open and then with the mover's head fully covered, removing any engagement or observable use of the mover's visual perception through the eyes.
3. Attention to possible correlation, experientially and through observation, between Indirect Space Effort and Hubert Godard's concept of postural tone through the intrinsic muscles of the spine.

*

The workshop notes:

Trisha Bauman explained that when we talk about Space Effort and its polar elements, we are referring to the two different qualities of attention that one can give to the surrounding space, which we describe as the perceptual investment towards one's surrounding space. Direct Space is a way to pay attention with a narrow focus. Attention is directed towards a specific thing or place, whether it is close or far. On the other hand, with Indirect Space, attention is opened three dimensionally to our surroundings, with no pointed focus: focus continuously changes, scanning the space.

To begin, Trisha Bauman invited participants to identify, with their own body moving in space, the two polar elements of Space. This was done with a partner, switching roles (mover and observer); the purpose being to get an idea of our own involvement quality in action and to observe the partner's engagement. We then worked with with a proprioceptive exercise ball. Participants held the ball in their hands to explore the sensations of texture, volume, roundness. This action was compared to "having a kind of subtle sense of tasting the ball". Participants were invited to release the ball in order to feel the space and then come back to it, while maintaining a sensation of continuity, letting the variation in dynamics circulate throughout the spine.

Bauman then proposed an exploration of the three-dimensionality of one's own kinesphere while feeling space with the hands as if "your hands are [...] like mouths, [...] like tasting." She invited participants to add the gaze to the action, and to include the tactile sensations from the soles of the feet, while staying connected to the threedimensionality of weight transfers during motion. The invitation was to "breathe space" and perceive its surroundingness using the entire haptic sensorium and visual field.

Martha Eddy's proposal (LMA): Movement in space

***Presentation:** During this workshop the physiology of vision, the fluid dynamics, and the sensory-motor perceptual cycle is introduced. Then we apply how these interact to allow for the continuum from Direct to Indirect Space Effort while dancing. We also explore how spatial tensions impact a dancer's varying attitudes of attention. This workshop is based in Laban Movement Analysis, drawing heavily from two derivative forms of somatic movement - Body-Mind Centering® and Dynamic Embodiment™⁶.*

*

The workshop notes:

Eddy proposed a spatial exploration bringing to bear the perceptual diversity that broadened her human experience and her professional dance life. To begin with, she briefly explained the development of perception and other concepts of the physiology of vision. She introduced visual skills to be explored physically: perception of light/darkness, monocular vision, accommodation (focus), saccadic movement, eye-hand and eye-body coordination, binocular vision (perception of depth and distance), and perceptual flexibility. Eddy, with other participants, noted vision's major role in space perception, pointing out that sight is the most complex sense, but also the last one to be formed. However, she also recognized haptic function's importance in merging space perception with the sense of touch.

First, the participants lay supine on the floor with their palms over their eyes ("palming"). Eddy guided a meditation to bring awareness to the small movements of the eyes, to the volume and weight of the globe of the eye, to light/dark contrast, to the presence of tears, to the eye-coccyx connection through the spinal cord, and to the pineal gland-coccyx relationship. Participants then slowly explored monocular vision, and binocular vision, playing with Indirect/Direct Space Effort. They eventually stood and started moving in space, choosing to explore Indirect or Direct Space. Then, the skin was incorporated as if it was "an eye, or many eyes". Finally, participants were invited to awaken the nervous system.

The second proposition, inspired by Body-Mind-Centering®, played with fluid dynamics. Martha Eddy invited participants to explore the impressions of cell fluid, interstitial fluid, synovial fluid, venous blood, lymphatic fluid, cerebrospinal fluid and arterial blood. The goal of this more guided proposition was to allow participants to identify which attention mode (Direct/Indirect/Neutral) is activated by each fluid. Therefore, participants began by creating a state of presence: walking around the room at each step they declare, "I am here!" Then, fluids were activated with compression/expansion movements, shaking the body from bottom up and from the top down. Lymphatic fluid was explored by a swing backwards followed by a step forward (one leg and both arms) and then a turn while claiming aloud: "My space!"

Next, cerebrospinal fluid was explored through a slow sequence of spine twists, while participants observed which space is activated when they play with spinal spirals and balance. Lastly, Laban's eight Basic Effort Actions were explored: Punch, Press, Slash, Wring, Dab, Glide, Flick, and Float. Eddy ended the workshop with themes for further reflection: Flow and fluids, Weight and relaxation, the eyes and Space.

⁶ Dynamic Embodiment™ is a form of somatic education and movement therapy developed by Martha Eddy, CMA, RSMT, Ed.D., that integrates skilled touch, movement & compassionate dialogue to help people of all ages and abilities to relieve their own stress, to find enhanced expressiveness, and to balance all aspects of the body and psyche. <http://desmtt.movingoncenter.org/>

Soahanta De Oliveira's proposal (AFCMD): Use of peripheral vision to apprehend surrounding space and to modulate inner spaces, in classical dance

Presentation: *Gaze adjustment with anticipated spatial intention gives a dynamic and connected spatial orientation to the head. Peripheral vision allows this type of body organization (up and out), which brings a quality of suspension to movements. Stimulation of peripheral vision facilitates oculomotor reflexes and automatic coordination between head, hand, and the body's plumb line. This visual activity is a key to lightness and elevation in classical dance. This particular state in the body allows for spatial projection throughout the upper body because intersegmental spaces are released by the gaze activity. This workshop uses the peripheral vision experience in order to allow participants to feel postural changes.*

*

The workshop notes:

Beginning with the concept of gaze as the principal perceptual organ for space, Soahanta De Oliveira invited participants to explore how gaze adjustment with anticipated spatial intention can give a dynamic and connected spatial orientation to the head. The body organization that enables a quality of suspension in movements is stimulated by the use of peripheral vision. De Oliveira proposed "to learn to observe our perception of inner space", but also "to learn to observe others' movements, to understand how they occupy space". The way we apprehend space modifies our space relationship, as inner space qualities will change with gaze.

Participants split into two groups (movers and observers) to learn a short classical dance sequence, consisting of alternate up and down movements. During the exercise, De Oliveira invited movers to keep directions clear, and to feel movement lines going through the body and out into surrounding space. Thus, movements going forward have a direct and precise intention. The gaze is carried forward into the distance, imagining "seeing through the wall". Observers were invited to watch the whole group rather than each individual, thus stimulating their own "peripheral vision."

A series of four walking exercises: First walking briskly, keeping the vision peripheral. Participants are wake up their reflexes by "capturing/ space between individuals, keeping the body and eyes mobile, bringing awareness to space above, under, behind and to space moving away and closer, trying to fill negative spaces. Secondly, a fast walk with the task of perceiving shapes, colors and all the information in the peripheral field, without focusing on specific points. The third exercise: in teams of four, three people each have a ball. The fourth person must follow. At the same time, the other two other partners move the balls on each of his sides while he tries to follow them with his arms, still keeping his the ball in front of him within his range of vision. The last walking exercise, an overall integration of the preceding experiences, was done in groups; focus was on weight sensing, postural behavior, head behavior, space awareness, and also on observing whether visual vigilance induces suspension in the weight transfers. Participants made changes in proximity while focusing on the changing dimensions of the in-between spaces.

After this series of walking explorations, the classical dance sequence was repeated, in order to assess any changes. It seems there was a certain change in the body engagement. Among the participants who were the followers in the third exercise with the balls (eye-tracking), some felt: the gaze anticipates the movement, a better feeling of reach into space, "more softness", a more direct gaze, "awareness of the head", "a larger field of vision", ["more mobility", ["confusion, too much choice, I see everything", "flexibility". Overall, more freedom of the head seems to have been acquired.

Discussion to close the workshop sessions

Reflections on Trisha Bauman's LMA workshop

To end her workshop, Bauman mentioned that the underlying question of the haptic and visual exploration was to find out if a change in the spine's intrinsic muscle tone can be felt, namely in relation to Indirect Space – that is, whether participants felt a more tactile space sensation and/or space three-dimensionality. She also explained that this investigation began 20 years ago during a meeting with Hubert Godard, who was talking about the visible link between tonicity of the intrinsic muscles of the spine and Indirect Space. To answer her question, participants share their experience: a better space embodiment, a more connected spine giving a feeling of support, an amplified perception of inner spiral, and a sensation allowing the use of Space as support. Also, according to Catherine Ferri, Indirect Space – which does not mean to be 'lost in space' – was enhanced by Bauman's recurring instruction to bring attention to the feet; "to shape the support" by the feet combined with the activity that allowed to feel the "solidity of space" through the hands.

Comments on peripheral vision

Catherine Ferri pointed out that one can engage in Indirect Space without necessarily relying on vision. This Effort could be activated of course by a blind person. She then pointed out the relationship taught by Hubert Godard between peripheral vision, the coordination of the ocular muscles and the suboccipital muscles (intrinsic muscles of the cervical vertebrae) all interdependent in our nervous system. The ease of movement in the neck (cervical vertebrae) afforded by the use of peripheral vision can allow for greater commitment or engagement of the mover.

Trisha Bauman added that tactile (haptic) perception of space and ground contact can awaken not only a better activation of the deep muscles of the spine, but also a full-body commitment into Space Effort (Indirect or Direct).

Martha Eddy reminded the group of the role of the fascia; to be in Indirect Space Effort without relying on the eyes, one can be attentive to fascia- like a skin inside the body.

Nicole Harbonnier agrees and adds that the fascia give a continuous quality in the body, which allows to engage in Indirect Space without depending on the eyes. Teresa Salerno's and Trisha Bauman's exercises regarding feet and hand tactility follow the same lines as the above discussion.

Reflections on Soahanta De Oliveira's AFCMD workshop

Nicole Harbonnier noticed more freedom of head movement for everyone after the exercise with three balls. De Oliveira points out that gaze anticipation allows a quality of suspension. Anticipation, by using head/cervical spine (back of the neck) coordination, enables upward direction. Pat Debenham remarks that De Oliveira's AFCMD approach to ballet enhances learning and enjoyment, stating that he found a sense of spatial direction that is absent from conventional ballet teaching where, as a beginner, one feels as if one is just moving arms and legs in different directions.

In answer to a question from the audience, Soahanta De Oliveira pointed out that access to the feeling of suspension might be harder for people with bottom-up (ascending) organization in the body. (The ascending or descending dynamic" which is identified in AFCMD as a tendency appertaining to each individual, each having a predominant tendency in coordinations referring more to ground and support, or to space and orientation or "haptic" relationship.)

CONFERENCE: “MOVEMENT ANALYSIS – WHO ARE WE ADDRESSING?”

Thursday, June 2nd, morning

9:15 **Brigitte Lachance**, BSc, BA, CMA

BA in Dance, UQAM (1986); Physiotherapist; Certified Laban Movement Analysis (CMA) (1990).
Center for Interdisciplinary Research in Rehabilitation of Greater Montreal,
Centre de réadaptation Lucie Bruneau.

“Therapy through dance: innovative work in rehabilitation based on Laban principles”

Since 2010, a dance therapy group (TPD) – designed by Brigitte Lachance, physiotherapist and choreographer – is offered to the different clientele of the CIUSSS Centre-Sud-de-l’Île-de-Montréal, at Lucie Bruneau Center. TPD is based on the main movement components of Laban’s theory (Laban, 1947): Body, Space, Effort and Shape. During 12 weeks, 1.5 hours per week, TPD aims to facilitate the integration and social participation of adults with motor disabilities.

9:45 **Odile Cazes**, AFCMD

State Diploma in Psychomotor Therapy; Teacher Diploma in Contemporary Dance.
Instructor in Functional Analysis of the Dancing Body (AFCMD).

“Who takes care of the bodyworker’s body? AFCMD for osteopath training”

Workshops offered to osteopathy students aim to help them acquire a better body consciousness before, during and after the osteopathic gesture. To be still and to move while maintaining attentive, listening... Feeling, in our own body, space (vertical and horizontal axis, volumes) inside and outside, pressure and tensions, and feeling the quality of touch. Centering ourselves, connecting to inner perceptions of weight, breathing, supports, body parts’ tone. Connecting to external sensations, noises, sounds, light, odors, and to the presence of others. And also paying attention to moving emotions. The workshops for osteopaths are meant to extend and nourish their consciousness of beings who are in movement.

10:15 **Marie-Soleil Fortier**, MA

Guitarist; doctoral student, Arts, UQAM.

“The body dynamics of musicians: crossing two approaches to qualitative movement analysis in the observation of four professional musicians during performance”

As part of this doctoral research study on integration of body and somatic approaches into musical practice, we have gathered four movement experts from different fields to paint the portrait of the body dynamic of four professional instrumentalists in performance. Among the four experts, one was a Laban Analyst, one a physiotherapist and ergonomist specialized in musicians, and two were somatic educators. From a video recording of the musicians, the experts firstly developed their personal analysis, with in mind the global body dynamic, relationship to the instrument, and relationship to music of every musician. Secondly, the experts shared their observations, which we analyzed to draw a portrait of each musician’s body dynamic.

10:45 Blandine Bril, PhD

EHESS - *École des hautes études en sciences sociales*,

GRAC - *Groupe de recherche apprentissage et contexte* (Study group on learning and context).

“About technical gestures and how we learn: adapting to constraints”

What do “technical gestures” (Marcel Mauss) have in common, whether they are the ones of a walker, a stonecutter, a musician or a dancer? Seemingly very little. However, similarities appear when we consider that technical gesture requires the exploitation of properties of tools, environment and body, within the goal to execute a specific task. Thus, reaching the ease of the expert’s gesture requires to explore, use and make the most of those properties. From our team’s research on the walk, stone-cutting and pivot turn, I propose to consider that: behaviors are determined by the goal of actions; understanding their functionality is context-specific; and lastly, action analysis must be applicable to many activities and allow integration of many analyses’ levels.

11:30 Gilles Dietrich, PhD

Laboratoire EDA EA 4071, Sorbonne Paris Cité - Université Paris Descartes.

“Biomechanical factors determining pivot turns in dance”

Research to date in dance biomechanics, which includes several studies on pivot turns, comprises few studies in which the “mechanical” aspects of the execution of rotations are clearly drawn out. In this presentation, we will examine our biomechanical model of the pivot turn, confronting the model with the experimental measures, in order to better understand the determining biomechanical factors in the execution of turns. Different levels of description – the lexical fields of dance and of biomechanics – will be explicitly brought into focus. Our model shows how torque is generated and allows us to define five major parameters (see diagram) providing the means to monitor rotation. In order to validate/invalidate the model, an experimental protocol was conducted with two groups of dancers (performing two types of rotation); data was collected from full body Kinematic motion capture as well as from measurements of ground reaction force (force platform).

12:00 Carol-Lynne Moore, PhD, CMA

Author of several books on Laban Movement Analysis.

Long-time professor, LMA graduate certificate, Columbia College, Chicago.

Director, MoveScape Center LLC; President and founder, Motus Humanus.

“Embodied Decision-Making: Movement Pattern Analysis in Action”

Developed by Rudolf Laban, F.C. Lawrence, and Warren Lamb, Movement Pattern Analysis (MPA) captures characteristic patterns of an individual’s movement behavior and correlates these with cognitive processes used in making decisions. This analysis is used to generate an ideographic profile that represents a person’s characteristic approach to problem solving. MPA recognizes body movement as a psychophysical phenomenon and finds common ground between physical and mental labor. This innovative technique draws on theories and practices derived from the art of dance and makes those relevant to business by shedding light on the nonverbal dimensions of leadership and teamwork. Over the past 50 years, thousands of individuals and hundreds of companies have utilized MPA. In this lecture, Carol-Lynne Moore, PhD, explains the theory and practice of MPA and demonstrates how movement profiling can be applied to unlock leadership potential and build more effective teams.

12:30 Julie Chateauvert, PhD

PhD, Arts, UQAM; Postdoctoral assistant, University of Paris 8 –
Laboratory EA 1569 *Transferts critiques et dynamiques des savoirs*;
Research associate at UQAM – LabCMO.

“Movement poetics - What do sign languages do to literature?”

I’m interested in poetic creation in sign languages. This singular art form is, by essence, multimodal. Evoking literature, image, cinematography, theatricality, it is also undoubtedly an art of movement. Critical discussion, however, has shown little interest in this fundamental, poetic, dimension of these languages of the body. My research shows that qualitative movement analysis can solve some of the theoretical impasses faced by studies which question the aesthetic qualification of those texts which are performed and which cannot be written. Moreover, taken from a movement studies perspective, the poetry of sign languages becomes a rich subject to investigate; it is just beginning to reveal its’ powerful force of evocation.

BRAINSTORMING

Follow-up to the evening presentation of *Mille Batailles*, in preparation for the Friday Roundtable at Festival TransAmériques

Thursday, June 2nd, afternoon session

The work consisted of recall, naming impressions, referring to terminology and developing explicitations for the colleagues-specialists in each system and intensive translating work carried out by competent participants. A first thematic categorization of expressions and terminology was carried out, revised and finalized in terms of notes and outlines to be communicated to the public by five of the participants who were asked to represent the points of view expressed during the brainstorming.

DISCUSSION: SHARED AND CONTRASTING FEATURES OF THE TWO APPROCHES TO QUALITATIVE MOVEMENT ANALYSIS

Friday, June 3, morning session

Discussion began with a question from Pat Debenham, curious to discover more about the AFCMD approach: "Is it possible to name four or five defining or fundamental concepts?" Several AFCMD analysts (Odile Cazes, Soahanta De Oliveira, Catherine Ferri, and Emmanuelle Lyon) gave a brief and improvised description of their work: observing how the body moves in context, taking into account the intention of the mover and the goal at hand.

The historical reasons behind AFCMD's development were given: this approach evolved in France in order to help dancers (particularly dance teachers) to prevent injuries, to optimize expressive and technical potential and to speak about, and name, "what dancers do", empowering dancers and allowing them greater agency in society.

Some of the phenomenological underpinnings to the use of analysis in AFCMD were mentioned, for instance: subjectivity is taken into account; there is constant interplay between the self and the other; the other cannot be fully apprehended; perception and action are intimately linked.

Several practical points were mentioned: a strong focus is given to in-depth knowledge of functional anatomy and joint physiology, taught by means of informational cognitive as well as kinaesthetic workshops making possible an analysis in which the qualitative and quantitative are intimately linked. Partner work is frequently used, including perceptual activity through movement explorations leading to "neuromuscular facilitation"; a few of the basic parameters of observation were mentioned including relationship to gravity, expression in space, posture-as-movement and coordination and so on.

Reference was also made to an interview with Hubert Godard, when asked about the main guidelines along which he has articulated his thinking about what he calls 'the space of action', (*naming what he calls four structural modalities or fields of activity*): biomechanical, systems of coordination, the relationship to the world ingrained through culture, and personal symbolic structures.)⁷

It was brought forward that analysis is not, in itself the finality but rather the various elements offered to enrich one's expressivity, among other possible objectives.

Information on AFCMD can be found in:

- the present paper on page 4 and 5
- the following paper:

Harbonnier-Topin, N., & Ferri, C. (2011). *Pre-movement, an essential moment for the dancer*. Communication presented at Dance Kinesiology Teachers Group Conference (June 24-26, 2011), Brockport, NY, USA. <http://www.brockport.edu/dance/docs/DKTGannouncement.pdf>

- the video cited in the present paper on page 13 (phoric and haptic functions, interview (in French) with Hubert Godard: <http://pourunatlasdesfigures.net/entretiens/fond-figure-entretien-avec.html>)

As well as a number of articles written by Hubert Godard or Odile Rouquet, mostly in French: Website AFCMD: <http://afcmd.com/page/11/qui-sommes-nous#afcmd>

The motivation behind the present seminar:

What motivated this LMA-AFCMD encounter? The research group, the prime movers behind the seminar (Harbonnier, Dussault, Ferri), explained the perceived complementarity between the two analysis systems: LMA tends to describe "what is being done" and AFCMD looks at "the means I put into motion to do what I am doing". Geneviève Dussault pointed out that the two systems tend to have different points of departure in the body-space relation in order to structure their observations... In LMA, the use of space informs us about

⁷ Kuypers, P., & Godard, H. (2006). Des trous noirs, un entretien avec Hubert Godard. *Nouvelles de Danse*, 53, 56-75.

the body, quoting Laban: “Movement is a spatial event”. In AFCMD, the use of the body and its relationship to gravity bring us to talk about space.

The seminar discussion brought into the fore many interests shared by the two analysis systems:

- **Valorization of a receptive/intuitive approach to movement observation:** shifting back and forth between immediate impressions and knowledge. Pat Debenham specifies that even if LMA has predetermined analysis grids, he first tries to understand the person’s process in a sensitive way. Odile Cazes agrees: “we are attracted by our own references and we access our knowledge intuitively”.
- **Importance of observation process as “osmosis” and resonance:** “observation engages kinaesthetic empathy”, “eyes as open as possible”, “*ne pas aller tout de suite dans l’action, absorber en silence*” [“not going directly to the action, waiting and taking in impressions in silence”], etc.
- **Individual signature,** “the individuality of the person, through dance”.
- **Shared metaphors: the Möbius strip and the Tensegrity model** are often used in teaching. Both systems, LMA and AFCMD, use a holistic approach and focus on the dynamic qualities of movement, the complexities of interconnected aspects of dynamics, the importance of intention.

Next, Nicole Harbonnier presented three charts grouping certain vocabulary terms used by the analysts during the research interviews:

- (1) Common Vocabulary/Shared Meaning
- (2) False Friends
- (3) Different Vocabulary/Similar Meaning.

The project leaders pointed out that during the interviews, differences emerged in the way analysts named things. The seminar is, in a way, a prolongation of the study and aims to pinpoint and investigate these differences further.

The chart presentation is meant to open discussion and is in no way considered a final categorization.

1) Common Vocabulary/Shared Meaning

<ul style="list-style-type: none">► Modulation tonique et Qualités dynamiques Respiration, Accélération / décélération, Continu► Coordinations Centre-périphérie, initiation, connexion haut/bas► Relation gravitaire Sensation de poids, repousser du sol, s’enfoncer, rebond, ancrage► Relation à l’espace? Projection spatiale, aller vers Plan frontal et sagittal, horizontalité / espace horizontal, Kinesphère
--

Terms from the first table were used by both LMA and AFCMD analysts during the research interviews. The project leaders proposed this table so that the analysts could see some of the points of convergence of the two approaches. The table contains four families of vocabulary: Tonicity modulation and dynamic qualities, coordinations, relationship to gravity, relationship to space.

Flow (LMA) / tonicity modulation (AFCMD)

C. Ferri pointed out that this theme is important for ongoing research: we are beginning to examine the parallels between **Flow** in LMA and **tonicity modulation** in AFCMD. Flow is often presented as “the

baseline of Effort” or “the foundation of all Effort factors” (K. et P. D p. 11). We also call to mind the experience of the workshop, alternating the exploration of “release” and “holding back”. In AFCMD we often refer to notions taught by Sohier (1989)⁸: “our” forces are how we become who we are; we develop, grow, and are structured, by our forces: To paraphrase the French “We are shaped by ‘our’ forces”: identified primarily as external force - being gravity, and internal force - being muscular energy. We consider that the modulation of tonicity is intimately linked to the way we relate to gravity and to space. Geneviève Dussault goes on to remind us of the work of Judith Kestenberg, a child psychiatrist and psychoanalyst trained in LMA. Kestenberg developed the idea of pre-efforts and elaborated on the notion of Tension-flow, an interesting parallel to tonicity modulation.

2) False Friends

LMA – AFCMD

Modulation tonique et Qualités dynamiques

- Flux libre fluidité, flux libre
- Sens d'abandon abandon à la gravité

Regarding the False Friends category, a discussion begins about LMA's **Free Flow** and AFCMD's **fluidity**, which are not the same. Few AFCMD analysts use the term “flux” [flow]. Those who do so seem to use it to refer to circulation of movement within the body, to tonicity modulation, (to anticipation), to the capacity for reorganization and adaptation. Emmanuelle Lyon associates “flux libre” [translated as free flow for the time being] with ballistic motion, in which antagonistic muscles are relaxed *and* where there is momentum and “circulation”. (The question to be asked: *must* a movement be ballistic in order to be free flow? And do all ballistic movements imply relaxed antagonists? This needs clarification). Gilles Dietrich reminds us of the definition of ballistic motion in biomechanics: “a motion which has a high-velocity initial impulse, too rapid for sensory feedback during its’ progression.” Geneviève Dussault suggests making the distinction between fluid/flowing motion in the body (circulation/easy mobility in the articulations) – and movement which may be flowing in space: e.g. a pirouette turn in dance is ballistic but the spine is held relatively upright, the central body is strongly held (as well as the form of the retire, etc.) in order to inhibit excess countermovement. We would associate this held position with Bound Flow rather than Free Flow.

Next, the group discussed the meaning of **abandon**. The project leaders noted many different uses of this word in the research interviews. For LMA participants, this term was often used to refer to abandon to space and time, “je me donne à...” [I give myself to...], a “giving oneself to space”, a yielding. The AFCMD participants, all of whom use the term in French, tend to refer to a letting go and abandon to gravity.

⁸ Sohier, R., & Haye, M. (1989). *Deux Marches pour la Machine Humaine*. La Louvière: KINE-SCIENCES.
<https://www.kineactu.com/article/10399-disparition-de-raymond-sohier-pere-de-la-kinesitherapie-analytique>

3) Different Vocabulary/Similar Meaning

Relation gravitaire

- Connexion au sol, condensation vers le bas, échange dynamique avec le sol, relation avec le sol, rapport au sol plus gravitaire, jouer avec le poids
- connexité haut/bas Circulation haut/bas, circulation des forces, verticalité en relation aux appuis
- Opposition haut/bas, dynamique verticale, polarisation, deux polarités, Rapport sol/ciel, haut vers bas/bas vers haut, rapport poids/suspension, appui/suspension, Circulation haut/bas
- Céder organisation gravitaire par le poids, appui vers le bas
- Repousser, se séquençant du bas vers le haut, informations proprioceptives montantes, dynamique ascendante, Organisation par le bas, Flux des forces du bas vers le haut, force montante, dynamique ascendante, part des appuis
- qualité de la forme en s'agrandissant prolongement de la poussée des jambes dans la CV
- poids résilient (élasticité, récupération après déformation, sans résistance = rupture) dynamique du poids
- poids léger, lévité Suspension,

Modulation tonique et Qualités dynamiques

- Support respiratoire souffle
- flux de la forme, support de la forme, modulation tonique, micromouvements d'adaptation, circulation du flux, résonance
- Flux libre liberté articulaire, absence d'antagonistes, Circulation fluide, circulation, le mouvement circule, continuité
- connexion avec l'environnement espace habité
- Phrasé impulsif accentuations
- Phrasé impulsif/continu variations dynamiques

Coordination

- Séquentiel Succession
- Radiation par le nombril du centre vers les extrémités
- Connexion centre-périphérie coordination centre-périphérie
- Centre-noyau Corps central
- Fusion posture/geste corps global/ prioriser les bras

Relation à l'espace ?

- espace 3D Accès au volume
- orientation spinale, Orientation vers le haut, direction du haut du corps,
- regard direct Regard appui
- grande kinesphère, Amplitude du mouvement dans l'espace autour de soi,
- kinesphère moyenne S'inscrit moins dans l'espace
- connexion avec l'environnement Relation au monde, espace habité

Relationship to gravity is the first aspect of the third category (Different Vocabulary/Similar Meaning) that was discussed. All of the participants in the research had made observations regarding the thematic which could be considered the 'relationship to gravity', but using different words, which were then classified into eight groups. It is in regards to this theme that the project leaders found the most divergences.

Regarding connexity and circulation, Trisha Bauman points out that the different languages spoken have an impact on the analysis and on the comprehension of causality in the two systems. Using both systems, she noted that the distinction between **circulation and connection** is not the same in AFCMD and in LMA. In English (LMA system), a connection does not automatically imply circulation, whereas circulation always implies a connection. AFCMD does not use the term "connectivity".

The next question was about “**poids résilient**” [**resilient weight**]. Pat Debenham described resilience in his own words: “resilience is a sense of give and take, relates to yield and to come back to, with an active sense of your own body, understanding your relationship to gravity, a recuperative sensibility”. Martine Truon Tan Trung continues with a definition from physics: “the capability of a system to recover its shape and initial properties after deformation”. Following those precisions, Emmanuelle Lyon concludes that the concept of resilience is clearer now to her and corresponds to one of the possibilities of her own use of “dynamique du poids” [weight dynamics].

4) Words and expressions specific to each approach, without equivalents

Modulation tonique et Qualités dynamiques	
<ul style="list-style-type: none"> ➤ S’allonger/se rétrécir, expansion/rétrécissement, s’agrandir, en s’élevant/affaissement, en s’affaisant, en descendant ➤ Poids léger, Poids fort ➤ alternance Flux libre/contrôlé, Flux condensé, ➤ Flux directionnel, ➤ Temps soudain, pressé, soutenu, phrasé vibratoire ➤ Éléments combatifs/abandon - indulgents (dilatés), sens d’abandon ➤ phrasé de l’Effort ➤ Flotter – Presser ➤ État rêvant, État mobile, État éveillé ➤ Pulsion de vision, Pulsion de passion ➤ Sculpter centre-noyau? ➤ mouvement directionnel (espace) 	
Relation gravitaire	
<ul style="list-style-type: none"> ➤ Poids passif ➤ Organisation verticale ➤ Terrain fonctionnel [<i>functional predisposition*</i>] ➤ Orientation ➤ La verticalité comme relation au monde 	
Coordination	
<ul style="list-style-type: none"> ➤ flux spinal successif ? ➤ controlatéralité ➤ connexion spinale ➤ connexion bras-bassin ➤ gestuel ➤ phrasé chevauché ➤ schème spinal* ➤ <i>reach and pull</i> 	<ul style="list-style-type: none"> ➤ initiation par le haut et par le bas; relation haut/bas ➤ initiation périphérique ➤ relation entre ceinture(s) / colonne v. ➤ alternance mouvement global / initiations précises ➤ pré-mouvement ➤ efficacité fonctionnelle des lombaires, des lordoses : fermeture/ouverture lombaire, fragilité lombaire, arrondi des lombaires, stabilité (instabilité)

* Harbonnier-Topin, N., & Ferri, C. (2011). *Pre-movement, an essential moment for the dancer*. Communication presented at Dance Kinesiology Teachers Group Conference (June 24-26, 2011), Brockport, NY, USA. <http://www.brockport.edu/dance/docs/DKTGannouncement.pdf>

*Body mind Centering (BMC)

Relation à l'espace

- Espace direct/indirect, intention spatiale
- sculpter l'espace, sculpter les plans
- horizontalité
- forme plane
- cycler un plan
- anneaux
- forme trace
- Dimension verticale
- contre-tensions dans l'espace, tension spatiales,
- tracé en arc, tracé en flèche

Posture

- attitude de la forme
- forme épingle, aigüe
- forme mur
- Déséquilibre antéro-postérieur,
- Compensation zig zag

The discussion concluded with the vocabulary that is specific to each group without equivalents. The first topic was **passive weight**. Odile Cazes proposed a possible equivalent: “**tonus de repos**” [resting tone] “in which tone is at its lowest intensity, without volitional involvement, eyes open”. (We note the switch from the use of Weight to Tonus as identifier). Discussion then turned to the question of whether the act of feeling or sensing, is considered active or passive. If we consider the act of feeling as an action, for example in **weight sensing** or in feeling one’s own weight, there is the question of attending which is not passive; receptivity is not passivity. Nicole Harbonnier asked if volitional non-activation of neuromuscular tone can be considered an Effort even if it results in a passive weight. Trisha Bauma points out that, according to LMA, weight sensing is not passive weight.

The last topic was **tonus**, with which LMA analysts may be less familiar. Geneviève Dussault mentioned that tonus is extensively discussed in Judith Kestenberg’s works. Emmanuelle Lyon then proposed definitions of resting tone, postural tone, and expression tone/action tone – all four concepts being used in psychomotricity.

FTA ROUNDTABLE: “REGARDING MILLE BATAILLES [BATTLEGROUND]”

Friday, June 3, pm – FTA Quartier général

Movement specialists were invited to watch, and talk about ways of seeing, Louise Lecavalier's creation, which took place Tuesday, May 31, 2016, during the FTA (Festival Trans-Amériques). The workshop session on Thursday, June 2 provided substance for a multiple-voiced movement analysis to emerge, at the crossroads of different fields of knowledge.

Analysis summary presenters: Geneviève Dussault (GD), Catherine Ferri (CF), Odile Caze (OC), and Trisha Baumann (TB)

Moderator: Nicole Harbonnier (NH)

The following is clean transcript, based on the verbatim reported in French by Sarah Bronsard

NH: First, let's contextualize the Roundtable. At the UQAM Dance Department we are currently hosting an international seminar on movement analysis. As part of this seminar, we proposed a Roundtable to the FTA in order to discuss Louise Lecavalier's interpretation of her work *Battleground*. Generally speaking, we could say that movement is everywhere, although it seems we cannot always find the words to talk about it and our vocabulary is usually limited. Movement is always changing. To find words for something that is constantly changing is a real challenge. Movement analysts have developed expert skills of observation, and of putting what they see into words.

Overall Impressions

TB: Here are a few general themes and impressions that we noted: Mainly the intensity, the rhythm, the dynamics in motion that created this intensity: we'll use a concept from Laban/Bartenieff system, named Effort. We'll also talk about the dynamics of space around the body – the Kinesphere. We noted the intensity that was coming from the dynamics and the patterns. Especially the rhythm induced that intensity, the frequency, the phrasing, and the intensity of the qualities. To what extent the intensity is due to these dynamic variations, or also due to a constrained gestural repertoire which inherently produces a quality of intensity?

GD: Here we go! Trisha is already in the heart of the matter. I would like to come back to the overall impression before going into the details. We did a kind of brainstorming on what struck us the most and stayed with us. Among the words mentioned, there was the idea of a quest, a struggle, but also a shimmering, sometimes we referred to it as a vibration. ... The high tone in the overall body involvement, a feeling of adrenaline... I could let Catherine say a few more...

CF: Other words were lightning-bolt, tumult of gestures ... a firefight of gestures...

OC: Words also related to time, like extreme speed, very sustained, and very fast rhythms, which seemed to produce a phenomenon of... Some of us used the term “trance”. There was also the notion of repetition: the repetition of themes, the repetition of movements, the repetition of some types of attitudes or space commitment. There was a sense of vibration, electric or luminous, coupled with the notion of cycle and also in relationship to music. We noticed a separate treatment for the upper and lower body, a fragmentation ... We wondered how the lower body could be in such swift, fast and sustained movement – which we could compare to an ostinato in music – which seemed to be a base, a support. The analysts read this differently; there were two main points of view.

CF: A few words like “mystery”, “avatar”, “video game”: words far removed from the technical aspects of analysis.

NH: The analysts' task was to identify the singularity of the dancer – Louise Lecavalier – and each analyst developed a coherent description of this uniqueness, from their own point of view. As I said earlier, observation is inherently subjective; so I will let each analyst expose the observable elements that led to a coherent overall impression. Then, we will see how various observations are brought forward to support these points of view

TB: As we said, first there is the differentiation between involvement of the distal body and of the proximal body (chest and torso). It was in the distal body that physical and gestural action happened, and also this

was where this intensity of the qualitative repertoire was: the dynamics, the Effort quality ... and the interval frequency. There was this kind of vibration with short intervals. The vibration, this intense and very active involvement, was located in the distal body –but mostly in a relatively far reach space, at the chest level. And in contrast with this intense action of the distal body in a far space, the core body was engaged, was very stable and strong; by necessity because one needs core support to ensure stability. The choreography here is very demanding and virtuosic. The distal body and proximal body qualities were maintained almost every moment of the action on stage.

Regarding the body dynamics, we talked about Efforts that were – as we call them in our approach – Condensing Effort or Fighting Effort: qualities of battling, qualities of condensing oneself in relation to the environment. This is another qualitative aspect maintained during almost the whole time, like a base layer, a background state: a quality that we name Bound Flow – that is to say, instead of a Flow that flows outwards freely, it is a Flow maintained in control. And that is a quality in the body tone that spread throughout the whole body, almost all the time; maybe there were brief moments when it was not the case.

Lastly, regarding space and kinesphere, we talked about a rigorously maintained verticality, but in which there was often something articulated in the iliofemoral joint separating hip and the leg, a slight leaning forward. It gave the impression of a vertical state which wasn't totally smooth and calm relative to the action of gravity and to the space above. It is a physical register that was maintained, whatever the dynamics, whatever the protagonist's situation. Here I am only talking about the protagonist; maybe later, we can talk about the relationship between the two dancers.

OC: I will go on from here about space. Some of us noted the importance of frontal space, of frontal gaze towards the audience most of the time. We also noted that in this relationship to space, which is dominant in the piece as a vertical "standing space", but towards the end of the piece, around 40 minutes, the space starts to roll. Between the two, there were very few alternatives in the use of space. So it was mostly a standing space, with a strong vertical, slightly projecting into a forward imbalance, an imbalance with impetus, during most of the first part of the work.

There is intensity in the space relationship... Louise Lecavalier's space appropriation was remarkable from the point of view of athletic performance: this is why words like "warrior", "battle", "gusts or blasts of gestures" came out. So, the relation between gesture and space is totally concomitant, not opposite. There were also extremely brilliant vivacious changes of direction; some of us noted that there was an anticipation of the gaze that moves ahead into the next place, which resulted in extreme high speed and a great physical capacity for anticipation.

CF: Coming back to something said earlier: "fulgurance" or lightning-like speed and brilliance. We talked about the feeling of *fulgurance* not only in relationship to space, but also seen as a kind of grounding in her work. We'll come back later to how we see this; the grounding was seen as a "*prise de terre*" (electrical ground connection) – starting from the ground, it is as if a thunderbolt of electricity goes through her, a dance like lightning; and the gaze is already shooting forward into space; She is already in this other space, before we see how she gets there. Therefore, many of us were seeing: "she is there//... she is here..." (seemingly without transition). This lack of visible transition is also an aspect of lightning ... Directional changes seem obvious of course, but it is about *how* she does it. She makes transitions disappear, so we have the sensation of abruptness. I'd like to come back to some words which were said earlier, like "dissociation" [fragmentation]: We talked about proximal, or central, body and peripheral [distal] body: -the peripheral space was at once cut out precisely and fluid/changing; while the lower body created extremely high velocity movements into the ground. We might wonder: "isn't this unstable?" But instead we get the impression of a very strong – but always changing – stability. ... We feel it could all disappear but it is still there. We have a paradox between velocity and stability; between imbalance and stability. This gives the impression of un-reality. , She manages to set up a dramaturgy using different disassociations and paradoxes, giving a sense of the unreal.

GD: I will react here on the paradox of Louise Lecavalier, who is a charismatic dancer with very strong use of projection. I wondered where this ability to project comes from, so I will go back to something Trisha said about sagittal flexion, and Catherine's remarks about this ability to make very fast changes. I feel that... (I'm bringing a lot of concepts together). This core stability and the skill of finding support in space with the head, but also with the limbs, even when they are quivering, these skills give her that strong

support in space, which allows her to be there and here at the same time. As if her body surpasses the physical body, and she is already elsewhere, while still being here. She seems to be able to “materialize” easily to another place... I also associate this with sagittality ... The sagittal plane, as we know, is the action plane. When we go somewhere, when we walk, we go forward. Speed can be associated with this sagittality, and the fact that she is always slightly engaged sagittally ... She is already gone. Therefore, she is always a little ahead of herself, ahead of her time, ahead of her weight, ahead of her space. It allows her to be at the same time very centered, through her spatial tensions, and immediately covering her ground in time and space.

CF: Regarding this (sagittal) attitude as a fighting attitude: we also mentioned that it is in fact (reflected in) the show's title. This battle is present in her body, and it comes back to things that have been said already. We talk of a Condensed register of Effort (in LMA); I will let my colleagues talk about that. The battle is omnipresent in everything she does, in all the qualities engaged.

OC: Some of us did not read the program before the show. There are a lot of words in the program referring to fight, to battle, to engagement. There is (a reference to) the “knight”, character (inspired by) the writer Italo Calvino (cf *The Nonexistant Knight*), and even without reading the program we noticed how much her costume seemed inspired by armour. It can be a way to isolate oneself, by protecting the head, the hair, in a way that gives, for some of us at least, an androgyn aspect to her character. This leads us to the antihero, which is the second character who we will talk about later. In this battle, we notice how the movements stress the feeling of fighting, between the gestures mostly dominated by the relatively stable forearm but also many other things carried out through the forearm and the hand. So, the body is grounding itself in some way, so it can go touch outward, and touch in a very powerful way.

CF: Apart from the words that are mentioned a lot – “battle”, “velocity”, “swift” – there were a few disparities in our viewpoints regarding her grounding. I want to come back to the velocity, which could have made her “take off” from the ground. Some talked about a rocket, and, with this extreme speed, how was she still grounded? This is where we disagreed. Some of us saw that she was suspended by her specific relationship to space, while others saw that her grounding was so strong that it allowed her to transform everything above. We were not able to come to an agreement; the feeling was very strong, but we were having a hard time defining it. We are not trying to put things in little boxes; not setting up a “truth”... this is only a viewpoint. I just wanted to point that out.

NH: I would like to take a moment here, so the audience can understand this difference of perception: some focused on the intense activity in the upper body and limbs including the head's direction, the strong tonicity of the torso and seeing the lower body as it seems to float, to glide on the floor. While others saw this from the opposite point of view, that is that she takes her energy from the floor and brings it up through her body. In the AFCMD approach, we have a hypothesis about two tendencies, two fundamental ways to relate to gravity, and it is a personal way of being. One can either relate to gravity by pushing away from the floor, an ascending dynamic; or by being suspended from the sky, a descending dynamic. This difference, this personal tendency – and it is only a hypothesis – could possibly influence our perception when we observe someone. That is to say that we see through the filter of our own gravitational relationship. If I am more into the pushing away, maybe I will have a tendency to see the same in others... But as I said, it is only a hypothesis, to be tested. Anyway, this could explain our different viewpoints. The subjectivity of our perception could be related to our own bodily organization.

CF: There were also comments among the analysts about the trance state. We are wondering if you too (the audience members) found this, either in yourself or in the performance. Maybe later, we, as analysts, can talk about the indications that led us to identify “trance”. Are there people in the audience who felt the trance effect or had an impression of it? [Some people in the audience raise their hands.] So I would like to give this notion of trance a try, a notion that is close to the question of the unreal. At first, there is the movement of light generated by the character... It is almost a masked character: although her face is free from the costume, there is a masked effect. There is the very drawn/cut-out surrounding space, and then this dissociation feeling, as if time was suspended because of the speed effect. ... There are many elements creating unreal space and time. Somehow, there is no longer a notion of time thanks to these very cleverly choreographed elements. So ... extreme performance! [To Trisha:] Would you like to talk about trance? The notion of trance can be precisely analyzed in the Laban approach.

TB: The notion of trance brings us back to what I said earlier: the trance is produced by the repetition, by something maintained and repeated, a body state more or less maintained, the involvement between peripheral body, the gestures in space and the body's center all maintained throughout most of the piece. This state, maintained and ensured as a baseline, as a physical register, throughout which there are very small alternations, at a very fast pace. This maintained vibration contributes to the trance effect... also because it is not something that we normally associate with everyday motion. The intense involvement happening in the body's distal parts does not have repercussions, does not circulate through the core, so the torso is not necessarily involved, nor are there resonances modulating the core tone. The result is therefore unreal compared to what we normally associate with daily human motion. The movements we see are unexpected.

OC: The kinaesthetic sensation we felt while watching this dance – a sensation that was more or less physical, intense, oppressive, strong – it is also what happens when watching a (ritual) dance of trance. At some point, we must let go, to allow ourselves to enter into a hypnotic phenomena. Therefore at that moment, we face the utmost limits of our inner sensibility to enter into something external to ourselves. This is how the trance phenomenon happens, the inner border's faltering, this oscillation of a space of resonance for our own being. Many of us had extremely strong physical sensations echoing the work.

GD: To carry on with the trance theme: In the program, Louise Lecavalier wrote: "I wanted, first, to keep myself at a distance." In a trance, you *are* outside of yourself, you are in an altered state, you have a different perception of your sensations, which allows you to do things you do not normally do. To return to Trisha's idea, when the proximal body is not engaged through breathing, through Flow, tonicity modulation or Shape, the relationship to self and to others is cut off. For me, this accentuates the trance idea: to be cut off from oneself, in a state of muscular armouring in the body, this gives this impression of a character in an altered state of trance.

CF: When we exchanged about this altered state, we also came up with many words related to power, to the absolute powerfulness of the performance. Together with power, was there not also fragility? There is a 'transformability' throughout the piece. It comes back to the notion of paradox, and I think you (GD) quoted someone on paradoxical body, on paradoxical space...

GD: Catherine is referring to paradoxical body and space, from the philosopher José Gil. I mentioned it in the sense that Louise Lecavalier's body seems to fill a space bigger than the space of her physical body. This radiance/radiation gives rise to the feeling of a high intensity performance, as if every movement is exceeding the body's envelope. This is what I meant about paradox.

NH: I would like to go back to the impression that many of us had, the story about being "trapped", "no way out": what led to that impression? Some of us mentioned a laboratory mouse: about not being able to get out.

CF: We could come back to the use of body tone or tonus. The fact that her tonicity was constantly very high reminds us of a state of fight or flight. The trapped sensation can also come from the fact that she does not allow herself to use full amplitude in her gestures. She could spread her gestures throughout all of the space around her body, but she chooses not to do so. There is the impression of compression in the proximal body, and even though she has this striking capacity to move through space, her Reach Space (which is where we can take hold of things and act on them or be acted on by them) – she does not really use this space, by choice. Her arms are restrained, which adds to the impression of compression, of being trapped.

OC: The repetition effect makes me wonder: "How will it end? How will it stop? How will it transform? How will she manage to get around it?" In the first sequences, it is as if she is going to the full extent of physical exhaustion and so the proposition wears itself out. This feeling, during the piece, creates the sensation of "no way out", something that one cannot go beyond. No matter what happens, she will get to the point of exhaustion and then, what is the outcome? What is the resolution or denouement of this exhaustion?

TB: To name some aspects of the sense of "being trapped", I want to point out that, as she uses control and retaining, the elaboration of her relationship to the surrounding environment is minimal, a minimal involvement (on that level), since everything is quite held back. In the Laban system, this has to do with the gesture dynamics, and about where the gesture happens in the surrounding space and also where in the general stage space. (Then about repetition) She often repeats the same paths, and with that

repetition of qualities of gesture, and also where the gesture happens and where she moves in the general space, staying for a long period, with an intense frequency: all of this gives an impression of being trapped.

NH: Another point that came up yesterday was the impression of “without affect”, detached from the world, being in another world. Catherine mentioned the “unreal”/irréel. This brings us to talk about the relationship to her partner. There is an impression that, even in the relationship to her partner, overall, he intervenes a lot less... He comes in quite late; she does a rather long solo. So, how is the relationship to her partner developed?

GD: Briefly, I know that my LMA colleagues noted this apparent absence (of shaping) in the relationship to her partner; the dancer does not use what we call Shaping, namely to embrace, to surround, to shape the other's body or the space, in a three-dimensional movement. This quality that we might see in a love relationship, or in close combat, was not present in her relationship to Gourdoulou⁹.

CF: In AFCMD, we use words like “pouvoir accueillir” [to accommodate/receive], we talk about the quality of contact, the haptic relationship to the other, and the dialogue between touching and being touched. And here we see she chooses *not* to allow that dialogue to resonate in her body. We see that the body state of her partner is completely different, even when he does the same things. Her partner is really “other”. There is something smokey, flickering (indistinct) about him, but even when she is in contact with him, she is not touched by that quality. Maybe Odile can talk about the question of tonicity.

OC: Generally, in our relationship to others, we engage through eye contact and bodily perception, which resonate almost immediately in us when we get closer to each other, either the heartbeat accelerates, or breathing slows down, in any case a reflex reaction to which we do not always have access. It is an emotional reaction, which translates physically through increases of tonicity and saccadic eye movements, the complexion pales... In any case, we have physical and chemical reactions, very perceivable as soon as we engage with someone. We also have reactions of “pushing away”, of maintaining a distance, with a possibility of withdrawal from the relationship's space, which translates into a retreating attitude and into an elevated tonicity around the spine maintained in a semi-rigid state. In this situation, what was surprising was the clarity of her gaze. We puzzled over the way she engaged with him through her gaze: was she really looking at him or did she simply look in his direction? That is to say, ‘I see that something is moving in front of me, to which I will either get closer or farther away’, but in her case, was she addressing him? We were sitting too far back to really grasp that. Two aspects were fairly meaningful: her way of engaging sight and head movement, but also her way of engaging her own tonicity, in relationship to her changing distance from him, which we call tonic dialogue.

NH: There is also the question of touch. Was she touching a person or an object?

OC: When we are touching an object, we appropriate some elements of this touch. For example, I am holding a microphone and I can feel its shape in my hand. I could tell approximately the diameter or circumference if I took the time to feel and describe the space; it is a hard surface, not very elastic. The simple contact of the hand with an object or material will continually inform me about that which I am touching. But it also produces changes inside me. So, we asked ourselves about the way she touched her partner. Was she touched by him in return when she was touching him? Was she affected by this touch or not? Does this touch modify some of her inner spaces? For example, when her shoulder is touched, does this change her impression of support coming from the ground, or not? Does it bring her spine more upright or on the contrary curl it down more? Those are the things we tried to figure out when she was touching him. We all agreed that touch affected her very little.

TB: This impression that touch is not embodied is conveyed by the presence of tonicity. In LMA, we do not speak in terms of “tonicity” in our system, but there is a tonic presence in the entire body, in our terms a Bound Flow maintained quite equally through the whole body, with a fairly pronounced intensity. Whether touching or when using lifts and weight-sharing with her partner, whatever - there is a continuous presence of Bound Flow, equally distributed throughout the body, never changing or modulating. Once again, compared to our usual everyday habits of observation, when we see someone picking up a heavy

⁹ Gourdoulou is the self-become-squire character, constantly changing identities, in Italo Calvino's *The Nonexistent Knight*, source of inspiration for the second dancer's role in *Mille Batailles*.

object, we do not expect that there will be no change in Flow; this seems a little unreal to our usual way of perceiving. We observed that when touching another human being, as with an object, there was no modulation in her state, which leads us to think that she is not touched by what she is touching at that moment.

CF: We were talking about the observable clues ... it is very difficult to get “why do I have this impression?” That is one of the underlying questions of this Roundtable, and also it is one of the main issues of our seminar: how do all these people, practiced in observation, develop their way of watching? I think one aspect (a clue) that we try to feel is the breathing, which is really hard to see from far away. Nevertheless, in contemporary dance there is often the presence of breathing: often we hear dancers’ breath, the intensity of that. But here, in terms of modulation, touch and all kinds of intensity present in the work, I did not have the impression, from where I was, of breathing or of breathing’s modulation. That also contributed to the impression of the unreal, of touch without affect. Breath is a key we often use to understand a person’s movement.

OC: I would like to add that when we touch a part of the body, usually we adjust ourselves to its shape, to the shape we are going to hold. For example, if I put my hand here, on Catherine’s shoulder, I adapt to... [Odile shows when adjustment is made, and when it is not]. But [with the character portrayed by] Louise Lecavalier, we felt the rather abrupt way of placing the hand, rather than holding and enfolding.

GD: This is linked to what I said about the capacity to shape three-dimensionally, to surround, to take. If I might play the spokesperson for the analysts who are not here, there were other comments about this relationship, this anti-duo we might say. Some said that the “other” character was like a shadow, with a kind of ethereal existence, less present than the knight, the main “existant”. Some spoke about the graphic function of the other character in the show, to create a shadow effect, a visual effect in the scenes when they were in front of the wall.

To continue with the idea of the knight, because it was this character – and his quest – that was put forward. I will speak about a few tools; Trisha talked about dynamics, but we did not really define them. We talked about Flow, her continually maintained tonicity, but beyond the bound Flow, other qualities were expressed. There is a state in Laban called Remote State, and it is expressed through Flow and Space. I have the impression that she was often in this Remote State, which creates a distance between herself and other people, whether her partner or the audience. Also I sometimes saw the Mobile State, she played a lot with Flow and Time, with accelerations and decelerations... mostly accelerations. So, this state fluctuated wildly. Occasionally, I saw the Vision Drive, as I felt there was not a lot of fluctuation in Weight, and Flow was very controlled, but she played with her attention to Space and Time. Vision Drive is the drive of the storyteller, of fantasy. This brings us back to the knight character – a sort of fairy tale character – who has a somewhat enigmatic life that could be straight out of a book... and for the choreographer, the character is, in fact, out of a book.

CF: In a simple way, the breathing reminds me also of *Avatar*: in general, what is hard to transmit for characters which are created in virtual reality, is the character’s breathing presence. So the choreographer also succeeded in erasing this presence for us.

TB: I would like to add something about touch. She possessed a quality of strength, named Strong Weight in LMA. With this quality of strength, there was not a lot of modulation in the manner of touching, which gives an impression of violence, maintained strong contact with another person...

OC: I’d like to respond to that: it brings us back to the impression of muscular armour, of intense muscular strength, associated with the velocity and the athleticism she expresses on stage. Also, her strong holding around her core continues throughout the piece to maintain the impression of armour, of something we cannot pierce or attain. So we associate her work with the metaphor of a quest, of something unreachable.

GD: Earlier we mentioned vulnerability. To my mind, the armour evokes the vulnerability hidden inside...the vulnerability is inside the armour.

CF: Also, it is hard to grasp, but there is a flickering something. It reminds me that flicker, flickering, in English, also refers to old movies: Images that are moving from one frame to the next, rapidly, and the human eye is able to transform them into a continuous reality. It is something she brings into play in an

extreme way, which seems impossible to us; we tagged everything as “extreme”. She transforms her physical reality into an almost filmic reality, and she pushed that to the edge of the possible.

GD: Reading the program again, once our analysis was done, I underlined the choreographer’s words which had come out in our analysis: “a mad dance, almost tribal”, “removed from myself”, “body armour”, “antihero” (talking about Gourdoulou), “the envelope of the body”. She also wrote about her interest in the performance of boxers. All of these elements echo what we have mentioned in our analysis.

NH: So once again we have the paradox power/vulnerability, and many other paradoxes were mentioned.

[NH gives the floor to the public.]

Soahanta De Oliveira: I would like to make some general comments. As Odile was saying, many of us did not read the program, but we still named words which coincided with Louise Lecavalier’s intention. The work of dancers is movement-making that is given for us to see. From that angle, bravo, because the show is powerful and coherent, because we saw what she intended for us to see. The dancer is an artifice-maker; he uses strategies to stage his intentions. ... And this is maybe where we analysts complement each other extremely well... LMA analysts name what can be seen and the AFCMD analysts, we decrypt the bodily strategies used by the dancer to carry out his intentions. During the seminar, we spoke a lot about words and their use; in the end, we do not describe or say the same thing, in fact we are complementary. Maybe this is why, in the study, AFCMD gave a lot of descriptions of what dancers did, because that is what we work on, we focus on how the dancer goes about bringing forth something to be received by the audience.

NH: Thank you Soahanta, you summarized LMA and AFCMD complementarities very well. The first- and the third- person point of view... If someone has a different perception/remark, it would be interesting to hear your point of view.

Audience member: I missed the beginning of the Roundtable, but responding what you have been saying, I agree that we saw a lot of accelerations. My impression was that, at the beginning, she was voluntarily trying to create this image, although the speed that she is trying to reach is almost impossible. During the piece, it reminded me of what we studied this year: body schema versus something that is more cognitive. Maybe because of her exhaustion in the middle of the piece, I saw a change. The speed came more effortlessly. I was seeing that her body was speaking directly to us rather than an idea that she was trying to show us. There, I felt a modulation in her body tone and in what I was receiving as an audience member.

CF: I am not a group spokesperson on this, but what you say sounds quite exact. We asked one of the scientists who was with us this week how one can maintain that kind of speed for so long without getting exhausted. It seems to me it may have to do with a vibratory effect which recruits deep muscles, close to the bones, usually postural muscles, which have a high degree of resistance, of endurance. So, it is possible that she went from a more external, voluntary effort to go to what is deep within herself. And that addresses us differently; it is wonderful if that is what you were seeing. We did ask ourselves these questions: “Physiologically, maybe she has to go beyond that phase...”, and she keeps “that vital vibration that maintains it all alive”.

Audience member: I saw something very different when the other dancer came on stage. My experience was very different from what you observed. I experienced a change. I felt that the presence of the other dancer affected her. In the program, it touched me that she wrote that it is rare that she invites other dancers to work with her. So, the simple fact that she invited another dancer, invited into her “trap”... With my experience – I love duos – and because observation is always subjective, I felt there was a lot of vulnerability and welcoming of the other dancer in her space. I did not think or perceive a shadow, rather an accompaniment. I saw a lot of dialogue in the negative space between the two. There were undulations, and energy circulation between the two dancers.

NH: very good ... Eryn is reminding us that there is no absolute truth in observation! Each person sees through his own experience, and that is a good thing.

CF: Like Nicole I wanted to say thank you to the people who aren’t shy to speak their minds. Even in our group, among us there were often paradoxes. This question of vulnerability, we expressed it many times.

To hear it in another way, it fills the gaps we left, and it is very important. No expert can tell you what you saw and felt.

OC: It is always a sensitive experience of self. It is really important to remember that. When we talk about what we see, we also talk about ourselves. We are all very different, in our way of seeing, despite the desire to speak with a single voice.

Audience member: Personally, I only saw the excerpt, so What struck me, in the way her legs move, is the impression of floating. And when she came into contact with the forehead of the other dancer, it was like it reminded me of something... I do not have the words. There was something volatile in her gait. Then, when they came into contact forehead to forehead, it was like a sudden connection that erases this restlessness. I liked this contrast very much.

GD: I totally agree that when he comes in, the energy lowers. The restless feverishness of the beginning is a little bit less intense at this moment. Even if the tonicity stays quite high, there was a soothing effect; I felt that too.

OC: If we think about animal behaviour, it is a highly ritualized way to establish contact among animals, especially among the bovid, who confront each other: to push, to repel, first to initiate a relation, and often the courtship behaviour. So, it could be a transformation, volatility to... Strong animals, more powerful... I am thinking about elk, about stags ...

CF: It is a beautiful way to put it. This story of floating, our impression that she floats... Somehow, we project ourselves into the dancer's body and wonder: "She does not spin off; how is she rooted, supported?" The impression of volatility, floating... But in fact, is she drawing strength from the floor? There is a question about this, we saw clearly: she is in a state of transformation. And this is what you describe: this ability to transform; whereas, we have been talking of something that is "stuck", something set. I understand that the contrast brings us again to a paradox.

Audience member: I would like to know if you exchanged about or shared this analysis with Louise Lecavalier.

GD: She was informed about it and invited, but she is resting.

CF: Did any of you read the program? She did write about the body that goes beyond, the body that is transformable... It is relative to Miyazaki and to all of the Japanese animation films in which the body is in transformation. I think you said, madam, that despite all the stability we see, which puts her into trance, she also tries to reach something that is constantly changing and something that goes beyond the body. This is what she says.

Audience member: I would like to hear your views on the second tableau, in which she is moving backwards/backing up. Because everything is very frontal: she is in flexion in the sagittal plane, then she moves back, and moves back... This section of the piece really moved me. It was like she was giving up, she was not able to face the effort anymore. Being held back, or in transformation or seeking... I especially felt she was in search of something in the second tableau.

OC: I am always interested in the question of how a choreographic proposition is expressed, and how the choreographic proposition will be discontinued, or modified, or modulated. For example, in Pina Bausch's pieces, the problem of resolution is very present. Here, it seems to me we are more into a purely choreographic/scenographic analysis; each time there were new sequences, there were also variations in the scenography, in the lighting design, which contributed more or less to the effect of standing back which you named. So, I find it difficult to not analyze the choreography structure itself. I do not know where I stand regarding your question.

CF: As our seminar is about movement analysis we have decided to stay inside that framework. So, we are not using choreology or scenographic analysis here, but of course we see their importance. To go on, in terms of movement analysis, we see a lot of running movement - she runs, runs, runs, and then seems unable to run anymore. When she runs, it is as if the floor is going faster than she is. This surprises us - it is not like a Michael Jackson moonwalk, but it reminds us of it, because it is an inversion, a paradoxical action. It is as if everything is reversed and time goes faster than she does, while she continues non-stop high speed. It is as if the Earth were moving so fast she could fly off. There are a lot of elements like that,

where despite the fact that she moves back, her gesture moves forward. Those are very strong moments, they create an unreal and paradoxical effect; they can signal exhaustion or “I am unable to move forward anymore”... it is quite beautiful.

CONCLUSION TO THE SEMINAR

This seminar, a first step towards contemporizing qualitative movement analysis, provided an active immersion into some of the problems raised by the research project (Harbonnier, Dussault, Ferri, 2013-2016). Despite the cultural and linguistic differences among analysts, the seminar brought to light the resources and relevance of MOA activity in different contexts, while identifying promising potential convergences. The following summary regarding the seminar’s threefold purpose will allow to better identify reflections and potential solutions that emerged from the various discussions and activities.

Renewing perspectives and analytical discourse about the dancing body

Linguistic diversity could have been a major obstacle, but instead allowed to shed light on the possibilities for MOA to create a common ground, facilitating communication in which discussion is framed by a limited number of paradigms.

Workshops and discussions overcame linguistic barriers: they highlighted terminological affinities between many terms in the two systems and pinpointed blurry zones which call for renewal of the nomenclature used in qualitative movement analysis. These findings will be taken into account in drawing up the outlines of a potential comprehensive basis for conceptual frameworking.

During the Friday morning work session and discussion, a certain number of points of convergence were identified. The correspondences bring to light similar concerns regarding the activity of observation, in itself. Both systems give importance to a receptive/intuitive approach, which involves, among other things, emphasis on kinaesthetic resonance with the observed person’s movement, and respect for each individual signature. The two models focus on the dynamic and qualitative aspect of human movement. Buckminster Fuller’s Tensegrity concept is referred to in order to illustrate notions central to each system and the möbius strip metaphor is often used to illustrate the interdependence of function and expression (or perception in action – AFCMD) fundamental to both models.

Exploring movement analysis’s potential to enhance and renew the narration of aesthetics in performing arts

During the MOA workshop on the dancers’ interpretation, fruitful exchange brought out the congruence of AFCMD and LMA observations. The consensus on the three performers’ individual signatures tends to point out the reliability of the human gaze and MOA’s scientific validity, no matter which system is used. Table charts (pp. 6-9) clearly reveal zones of consensus and areas in need of contemporizing the nomenclature used in qualitative movement analysis.

The FTA Roundtable analysis of Louise Lecavalier’s work *Mille Batailles* highlighted the relevance of the MOA framework to enriching discourse in aesthetics and critical discussion. Furthermore, novel and insightful ways of reading the dancing body and its multiple layers of meaning emerge from the two approaches’ transversality and the mutual permeability of their concepts’.

One of the workshop’s themes focused on a motion factor which has been identified as problematic: Flow. Flow is an Effort parameter in LMA, while (“flux”) is used in AFCMD to describe movement’s harmonious

(or not), circulation and sequencing in the body. Dance historian Laurence Louppe (1995, pp. 95-104)¹⁰ underscored correlations between specific MOA parameters, notably flow and weight and the question of reading the dancing body in the field of aesthetics. Confusion regarding LMA Effort Flow and the AFCMD notion of circulation may arise from, among other things, the fact that dance is often naively associated with that which is harmonious and flowing. In AFCMD, *flux* and “circulation” are associated with a subtlety of tonicity modulation (CF^{11 12}, p. 23). This modulation has impact on breathing, facility of articular movement and myotensive balance (TS, p. 13). In LMA, there is on the one hand an association between Bound Flow, inpouring and/or holding back and, on the other hand, between Free Flow, outpouring and/or releasing outwards, (K and PD, p. 10).

During the *Mille Batailles* Roundtable, LMA analysts found “a quality that we name Bound Flow – that is to say, instead of a Flow that flows out freely, it is a Flow maintained in control” (see TB, p. 28). Generally speaking, Free Flow has been easily associated with the dominant aesthetic quality expected in dance, thus a certain mistrust about Bound Flow arises; nonetheless Bound Flow is an essential component of human movement. In the case of *Mille Batailles*, Bound Flow becomes a fundamental element of the identity-building for Louise Lecavalier’s character.

Opening up exchange and discussion on the contributions of movement analysis to different fields

The richness, relevance and diversity of the Thursday morning conference demonstrated MOA potential as a scientific communication tool. Contacts between participants will lead to future research and collaboration. A paper by the research leaders presenting a proposal for a transversal conceptual framework in movement observation-analysis (MOA) is underway.

¹⁰ Louppe, L. (1997). *Poétique de la danse contemporaine*. Bruxelles: Contredanse.

¹¹ Harbonnier-Topin, N., & Ferri, C. (2011). *Pre-movement, an essential moment for the dancer*. Communication presented at Dance Kinesiology Teachers Group Conference (June 24-26, 2011), Brockport, NY, USA. <http://www.brockport.edu/dance/docs/DKTGannouncement.pdf>

¹² See Catherine Ferri’s (CF) comment on p. 23.