



*dancing the in-between-ness:  
(re)articulating Bartenieff Fundamentals through improvised dance  
performance-making*

Helen Kindred

MFA, PGCHE, BA (hons)

Thesis submitted for part fulfilment of the requirement for  
Practice as Research degree of Doctor of Philosophy

Faculty of Arts & Creative Industries

Performing Arts – Dance

Middlesex University London

May 23, 2021

## abstract

This thesis evolves the movement system of Bartenieff Fundamentals centralising questions of bodily-spatial explorations through improvisation. Nuanced relationships with Bartenieff's framework for the moving body are developed within approaches to artistic practice in dance. The thesis presents performance work, notes from practice, movement scores, images, and academic text, to demonstrate a new methodological approach to Bartenieff Fundamentals and new methods of practice developed through somatic enquiry.

Three performance works - *espacement*, *KnowingUnknowing*, and *...whispers* are positioned as sites of exploration of Bartenieff's Principles and Fundamentals. A (re)articulation of approaches to Bartenieff Fundamentals specifically in ways which encourage consideration of the practice beyond its established form is demonstrated. Applying methods more common to improvisation practices, notably the use of scores, to Bartenieff Fundamentals illustrates a new approach to it as an artistic practice. The research is developed in relationship with the work of other artist-scholars in the fields of somatics, dance and improvisation, including Ann Cooper Albright, Martha Eddy, Sondra Fraleigh, Erin Manning, Lisa Nelson, and Maxine Sheets-Johnstone and the embodied philosophies of Shannon Sullivan.

Acknowledging other bodily-spatial perspectives to somatic practice and performance this thesis attends specifically to Bartenieff Fundamentals, drawing particularly on the interpretation of Bartenieff's work through the writing of Peggy Hackney. Bartenieff's philosophies for moving which are inherent in the origins of the practice are renewed through an embodied feminist-transactional approach.

## Acknowledgements

*for Callum and Teya, with love and gratitude.*

I would like to convey my gratitude to my supervisors Prof. Vida Midgelow and Dr Stefanie Sachsenmaier for their critique, guidance, and patience through this process.

My heartfelt thanks to the artists participating in and contributing so much to this research, to the works created and throughout the whole process, with special thanks to Adesola Akinleye for the critical conversations, constant belief, and for holding space for me throughout this journey, and to Dominique Rivoal for helping me to balance and embrace the process through our practice of dyads.

I would like to acknowledge the sensitive work of filmmaker Pete Gomes (*KnowingUnknowing*) videographer Ana Garcia Delgado and photographer Cheniece Warner (...*whispers*) and my sincere thanks to Mikkel Svak - filmmaker for *espacement*, lighting designer for *KnowingUnknowing* and ...*whispers*, stage and lighting designer and producer for the installation of *dancing the in-between-ness*, without his vision and commitment to this entire project it would not have been possible to produce it in performance as a mode of sharing the process of the research.

Thanks to my colleagues in dance at MDX for constantly cheering me on, especially Dianne and Aylin for the chats, tears, laughter, and of course costumes.

Huge thanks to Steve for listening, encouraging, and supporting me through the process of writing this thesis, and to my family for their love and support always.

I am grateful to Middlesex University for generously funding this research and to the Dance Dept for supporting me in completing this study.

## Contents

Abstract	2
Acknowledgements	3
Table of Illustrations	6
List of accompanying visual documentation	7
Declaration of authorship	8-9
introductory chapter	10-38
<i>i context   routes into practice</i>	14
<i>ii theoretical frameworks   theorising the bodily</i>	17
<i>iii methodology and methods   practice as research</i>	22
<i>iv literature review   BF, somatic practice, improvisation</i>	24
<i>v scores   as invitations</i>	31
<i>vi chapter outline</i>	33
<i>viii rationale for thesis design</i>	35
score   breath support	39
chapter I – Bartenieff Fundamentals	40-61
1.1 Irmgard Bartenieff	40
1.2 what is Bartenieff Fundamentals	43
1.3 body and space	56
1.4 body-as-environment	58
1.5 form and fluidity	60
chapter II – interiorizing the bodily	62-81
2.1 inner connectivity and outer expressivity	63
2.2 KnowingUnknowing	68
2.3 BF, habit and embodied knowing	70
2.4 new inner templates	79
2.5 transactional spaces	81
chapter III – moving in relational spaces	83-115
3.1 yield and push   reach and pull	84
3.2 space harmony	94
3.3 questions of shared encounters	97
3.4 analysis of process   movement scores	98
3.5 relational spaces	115

concluding chapter	116-126
4.1 <i>in-between-ness</i>	117
4.2 <i>change</i>	120
4.3 <i>body-space-environment</i>	121
4.4 <i>contribution to knowledge</i>	123
 Bibliography	 127-136
 Appendix	
Scoring Bartenieff Fundamentals	137-154
breath support	138
sun – earth	139
moving – being – together	140
a transaction between inner and outer	141
a new beginning	142
(sight) deficit	143
(un) familiarity	144
weight	145
grounding	146
sensing texture	147
spaces of (and) beyond your spine	148
spiralling in rotation	149
hovering	150
skin-to-skin	151-153
(in) direct space	154

table of illustrations

Figure 1 <i>espacement</i>	38
Helen Kindred   <i>espacement</i>   still from film   film by Mikkel Svak   2019	
Figure 2 <i>KnowingUnknowing</i>	73
Helen Kindred   four stills from film   film by Pete Gomes   2017	
Figure 3 ... <i>whispers</i>	87
Charlie Ford and Helen Kindred   'grounding'   photo Cheniece Warner   2019	
Figure 4 ... <i>whispers</i>	101
Adesola Akinleye   'hovering with wall'   photo Helen Kindred   2019	
Figure 5... <i>whispers</i>	103
Charlie Ford and Helen Kindred   'reach and pull'   photo Cheniece Warner   2019	
Figure 6 ... <i>whispers</i>	105
Adesola Akinleye and Helen Kindred   'reach towards'   photo Cheniece Warner   2019	
Figure 7 ... <i>whispers</i>	109
Charlie Ford and Helen Kindred   'skin-to-skin'   stills from practice   2019	
Figure 8 ... <i>whispers</i>	110
Adesola Akinleye, Charlie Ford and Helen Kindred   'yielding'   photo Cheniece Warner   2019	

list of accompanying visual documentation  
films accessible through Middlesex University Research Repository  
<https://eprints.mdx.ac.uk/>

three submitted works:

*espacement* (2019)

concept and performance | Helen Kindred  
film and lighting | Mikkel Svak  
London | 2019

*KnowingUnknowing* (2017)

concept and performance | Helen Kindred | Benjamin Dwyer  
film | Pete Gomes  
lighting | Mikkel Svak  
costume | Dianne Jamieson-Greaves  
London | 2017

*...whispers* (2019)

concept | Helen Kindred  
performance | Adesola Akinleye | Charlie Ford | Helen Kindred | Tom Kirkpatrick  
lighting and set design and construction | Mikkel Svak  
projection | Dominique Rivoal  
costume | Dianne Jamieson-Greaves  
film | Ana Garcia Delgado  
London | 2019

declaration of authorship

I, Helen Kindred declare that the thesis entitled *dancing the in-between-ness: (re)articulating Bartenieff Fundamentals through improvised performance-making* is a result of my own original research.

I confirm that:

- This work was done wholly or mainly while in candidature for a research degree at this University;
- Where I have consulted the published work of others, this is always clearly attributed;
- Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
- I have acknowledged all main sources of artistic support;
- Where the thesis is based on collaborative work, I have made clear what was done by others and what I have contributed myself;
- Parts of this work have been published/presented as:

Dwyer, B., Gomes, P., and Kindred H. 2019. *KnowingUnknowing* DVD/CD and text co-authored publication. Farpoint Records, <https://www.farpointrecordings.com/product-page/benjamin-dwyer-knowingunknowing>

Akinleye, A. and Kindred, H. 2018. *In-the-Between-ness: Decolonising and re-inhabiting our dancing*, in *Narratives in Black British dance: embodied practices pp. 65-78*. London: Palgrave MacMillian <https://www.palgrave.com/gp/book/9783319703138>

*KnowingUnknowing*

Oct 2015, *InsideOut* Festival, London

Aug 2016, *Wright-ing the Somatic* symposium, London

Nov 2016, *4<sup>th</sup> International Festival of Theatre and Dance*, Wałbryzch, Poland

Jul 2017, *estancias coreograficas* symposium, Oviedo, Spain

Nov 2018, *Light Moves Festival of ScreenDance*, Limerick, Ireland

Jan 2019, DVD/CD launches in London, UK and Dance Ireland, Dublin, Ireland

Feb 2019, *Inshadow Festival of ScreenDance*, Lisbon, Portugal

Apr 2019, *Seya Festival of ScreenDance*, Tehran, Iran



*...whispers*

Feb 2018, *Narrating the Somatic* symposium, London

Apr 2019, *Per/Forming Futures ADiE* symposium, London

June 2020, *Dance and Architecture* symposium, Theatrum Mundi, via  
zoom

Oct 2020, excerpts of *...whispers*, site-performance, Whitstable Bay, Kent

Dec 2020, excerpts of *...whispers*, site-performance, Deptford, London

*espacement*

a triptych screen film with moving witness-participation dialogue.

Nov 2019, *Queering the Somatic* symposium, London

Signed:

A handwritten signature in grey ink, appearing to be 'A.K.' followed by a period.

Date: May 23<sup>rd</sup>, 2021

## introduction

At the heart of this research is the work of Irmgard Bartenieff (1900-1981) and her system of integrated human movement, Bartenieff Fundamentals (BF from herein). Stemming from my long-standing practice of BF as a dance artist the questions of my research ask (i) how the established form of BF might be expanded as an artistic practice and (ii) what a renewed approach to the conceptual aspects of Bartenieff's work can contribute to broader dance and somatic scholarship. This thesis explores these questions through practice as research and is presented as a combination of performance works, written text, visual images, notes from practice and movement scores, representing the making of three new works *espacement*, *KnowingUnknowing*, and *...whispers* created over a four-year period (2015-2019).

The paradigms of bodies, space, environment and moreover the relationships between them form the core explorations of this research and are in discussion throughout this thesis, connecting with each other through examples of practice and scholarly discourse. Critical analysis of the connections between the elements of practice and theory reveals renewed ways of thinking of and working with BF as an artistic practice. An argument is made developmentally for (re)articulating approaches to working with BF, not to change or re-define the practice but to engage with it more broadly as a bodily-spatial practice from a framework of embodied enquiry. Writing from within my own practice and reaching toward existing theories in philosophy and somatic scholarship, I exemplify the possibilities of expanding BF as a practice with continued relevance to dance and somatic practices in the twenty first century.

Through a process of studio enquiry key concepts of the practice of BF are explored through improvisational strategies which encourage a sense of fluidity within the established form of the movement system. Scores are developed and form a new method of exploring BF and a tool for performance-making from a base of somatic practice. The specific BF Principles explored through this research are those of *breath*

*support, inner connectivity and outer expressivity, yield and push | reach and pull, and Laban's related concept of space harmony.*

This research investigates a new methodological framework for BF as well as centring it as the method of practice and so the subject of study. The system of BF, a distinct pattern of connectivity of individual parts in relationship with each other in movement, thus forms the foundation of the research. The Principles<sup>1</sup> and Fundamentals<sup>2</sup> of practice established by Bartenieff, the connection between BF and Laban Movement Analysis (LMA from herein), and my distinct approach to it receives detailed discussion in chapter I. The relationship between BF and processes of performance-making is discussed through chapters II and III using examples of works created through this research to illustrate my approach to BF as an artistic practice. I offer a brief overview of BF next to introduce it and contextualise the questions of this research.

BF is an integrative system of movement patterning developed in the 1960s by dance artist and physical therapist Irmgard Bartenieff. The systematic approach of BF and similarly of LMA preceding it and commonly coupled with BF<sup>3</sup>, allows for a structured investigation and analysis of movement, and thus lends itself readily to application in dance practices. There is evidence of both BF and LMA being applied in western dance education programmes (Blom and Chaplin, 1982, 1988, Smith-Autard, 2000, 2002, Bales and Netti-Fiol, 2008) as well as dance therapy contexts (Levy, 1988). While Laban's work is widely known and utilized in dance education globally, Bartenieff's remains less visible.<sup>4</sup> The primary argument through this thesis is for a more generative approach to working with BF in contexts of dance and somatic practice and expanding it through and beyond its historical coupling with LMA.

---

<sup>1</sup> Principles of BF (i) Connectivity, (ii) Breath Support, (iii) Grounding, (iv) Developmental Progression, (v) Intent, (vi) Complexity, (vii) Inner-Outer, (viii) Function-Expression, (ix) Stability-Mobility, (x) Exertion-Recuperation, (xi) Phrasing, (xii) Personal Uniqueness (Hackney, 2002) I note additionally within chapter I the discrepancies in referring to the Principles and Fundamentals encountered through the work of other scholars.

<sup>2</sup> Fundamental Patterning of BF: (i) Breath, (ii) Core-Distal, (iii) Head-Tail, (iv) Upper-Lower, (v) Body Half, (vi) Cross-Lateral, (vii) Total Integration, plus the partnered patterns of Yield and Push and Reach and Pull (Hackney, 2002)

<sup>3</sup> BF grew from the development of the Body aspect of Laban's conceptual framework for human movement (LMA) consisting of Body-Effort-Shape-Space (Fernandes, 2015) See also Laban/Bartenieff Institute of Movement Studies as the home of the practices in direct relationship in New York. <https://labaninstitute.org/>

<sup>4</sup> The visibility and integration of BF in dance programmes in the USA is noted through research and conversation with practitioner-scholars at Duke University, Hofstra University, Goucher College, Connecticut College.

BF consists of a set of Principles and Fundamentals and as such it provides a framework and a language relative to the moving body. The Fundamentals offer distinct patterns of organisation of the Body, while the Principles present wider conceptual themes related to Effort.<sup>5</sup> My interpretation of Bartenieff's philosophy of moving is through the relational aspects of body-space-environment, which are implicit in the way in which Bartenieff encapsulates our ability of efficiently 'being in the world' (Bartenieff and Lewis, 1980, Hackney, 2002, Fernandes, 2012) but not always made explicit in practice or scholarship. BF is described from its origins in chapter I in order to locate the fundamental philosophical aspect of it that inherently views the body in relationship with its environment and sees change as fundamental to this (life) practice (Bartenieff and Lewis, 1980, Hackney, 2002, Fernandes, 2015). My distinct relationship with BF through explorations of body-space-environment within teaching and artistic contexts is explored through this thesis. As a result of this research the possibility of a further perspective to BF is developed wherein movement scores are used to explore and frame embodied experiences of BF anew.

The work of Bartenieff comes to us largely through the writing of others (Hackney, 2002, Studd and Cox, 2013, Eddy, 2009, 2016, Fernandes, 2015) and while the published literature on BF is slight in comparison to the literature surrounding somatic practice more broadly, it does offer a critical underpinning of the philosophy of movement and of living that Bartenieff developed and made meaningful in practice. Her co-authored book with Dori Lewis, *Body Movement: Coping with the Environment* (1980), is the only text from Bartenieff herself, beyond a series of articles for physical therapy journals and manuals. Indeed, Bartenieff's own scarce writings were dispersed through a range of movement and physical therapy journals and were often expressed in support of the theories and work of others rather than expounding her own theories explicitly. Much of the writing Bartenieff contributed to journals thus appear less relevant to an understanding of her philosophies of movement and they become rather pocketed areas of information extracted from a larger body of work for the purpose of the focus of the journal. Collectively these

---

<sup>5</sup> LMA established concepts of Body-Effort-Shape-Space relate to Bartenieff's forming of the Principles and Fundamentals of BF through the Body concept of LMA

publications do however illuminate the range of application of her work and the fluidity of her practice in movement more broadly and begin, largely through the work of practitioner-scholar Martha Eddy, to position BF as a somatic approach which critically engages with the body in motion rather than a definitive technique of movement.

Much of the language used in the established Principles and Fundamentals of BF points to polarities on spectrums of pathways or activity; the Fundamentals of *head-tail*, *core-distal*, the Principles of *stability-mobility*, *function-expression* for example. This is an area, which can seem contradictory to the integrated approach intended through Bartenieff's work and becomes the subject of (re)articulation through this research in exploring the research questions and alternative approaches to the practice. LMA/BF practitioners Karen Studd and Laura Cox in their 2013 publication *Everybody is a Body* discuss these apparent tensions of separation and integration when considering BF and highlighting the language used. They address this when they speak of BF Principles of *phrasing*, *developmental progression* and *duality*. Of *duality*, they suggest that 'Opposites do not cancel each other out but rather they support each other and exist simultaneously'; they continue, '...we (humans) deconstruct the ongoing experience of life to create patterns that allow us to navigate and interact' (2013:7-8). My approach to working with the Principles and Fundamentals of BF collectively supports the development of connectivity and furthermore instigates a reconsideration of the language of BF in ways that might evoke a more fluid embodied approach to the practice as a process of engagement.

Establishing the foundations for renewed approaches to BF, I contextualize my BF practice<sup>6</sup> within wider discourse engaging with scholarly writing in the fields of embodiment, drawing on Shannon Sullivan (2001), Maxine Sheets-Johnstone (1999, 2009, 2015), Sondra Fraleigh (2005, 2015, 2018), Hufanga Okusitino Mahina (2004,

---

<sup>6</sup> When referring to 'my BF practice' I refer to the teaching practice I have developed over the past 15 years which utilizes the Principles and Fundamentals of BF through improvisation and structured choreographic material in contexts of contemporary dance technique classes and workshops. Reference to 'my artistic practice' is made in reference to the development of performance work and 'my research practice' infers the practice of BF as an artistic practice as it is examined and developed through this research.

2010), as well as the work of practitioners working with BF and other somatic movement practices, primarily but not exclusively Peggy Hackney (2002), Martha Eddy (2002, 2009, 2012, 2016), and Ciane Fernandes (2012, 2015). The work of artist-scholars Thomas Kampe (2013, 2016), Natalie Garrett Brown (2007, 2012) and Amy Voris (2019) is referred to specifically in relation to their situating of somatic practices (Feldenkrais Method, Body Mind Centering and Authentic Movement respectively). The practice and writing of other artist-scholars continues to support and expand the discussions of performance-making processes through the thesis. I acknowledge specifically the work of improviser Lisa Nelson (2004, 2006, 2008, 2012, 2014) and artist-scholars Ann Cooper Albright (2003, 2009, 2010, 2013, 2019) and Erin Manning (2007, 2012, 2019) in relation to processes of artistic practice.

*i – context | routes into practice*

This research draws together my own assemblage of professional practice, as a performer, somatic movement practitioner, improviser, choreographer, and pedagogue over the past twenty-five years. I came to Bartenieff's work through my experiences of it within contemporary dance training. From an introduction to the work of Bartenieff's mentor, Rudolf Laban through undergraduate dance study at Roehampton University London, it was during this time (early 1990s) that I was also fortunate to take improvisation workshops with Mary Fulkerson. These foundational experiences mark the beginning of my interest in the relationship between the form and structure of a movement practice and the seemingly distinct feeling of fluidity experienced through improvisation.

Early engagement with BF directly came through further training and performance work that I participated in on the east coast of the USA in the mid-late 1990s with choreographer, Dance Movement Therapist and CMA Janet Kaylo, choreographer and LMA/BF practitioner Juliet Forrest, choreographer Doug Varone and rehearsal director for Doug Varone and Dancers, Gwen Welliver. I continued to invest in this approach to moving, developing my own choreographic and teaching practice over

the next decade before dancing with Daghdha Dance Company in Ireland, under the artistic direction of Mary Nunan. Nunan had herself trained on the east coast of the United States and was at the time exploring relationships between modern dance techniques and somatic-based movement practices. Through Nunan's influence I began to consider the possibilities of improvisation in dance performance-making; taking human movement, narrative, and interaction as a fundamental form to explore rather than seeking the creation of dance through crafting movement from a specific technique. My own approaches to improvising BF followed as I began to use the practice as a framework for teaching release-based technique to undergraduate students some years later. BF offered me a 'technique'<sup>7</sup> for this often root-less, ambiguous method of post-modern dance.<sup>8</sup> Reflections on experiences of teaching with BF inform my writing and are woven through the thesis.

While not explicitly linked in practice or scholarship at the time or since, there is a correlation I am making in this thesis between BF and improvised performance practice historically, citing their growth from a parallel development in New York City in the 1960s-70s. At a time of general shifting perspectives of dance—who danced, and where dance was received—BF and improvised performance practices shared the same fertile ground for questioning and resistance, a rejection of codification in modern dance training, the aesthetic and virtuosic in performance and 'dancing bodies' (Banes, 1983). My own practice grew through this trajectory, informed by the lineage of the Judson Church, Laban/Bartenieff Movement Studies in the US, and the 'New Dance' era pioneered in the UK by Emilyn Claid and the X6 collective (Claid, 2006). An understanding of the form and philosophy of BF through literature came later, largely informed by the writing of Hackney. Indeed, Hackney's reflections on Bartenieff's work and its underpinning of her own practice outlined in *Making Connections: total body integration through Bartenieff Fundamentals* (2002) has been

---

<sup>7</sup> Technique as it is discussed by Erin Manning is a relational activity between dancer, time-space, and ground. Manning proposes a triad of dancer-movement-ground and suggests that grounding is key to technique in the dancer experiencing the dance in shifting relationships with gravity (Manning, 2012: 70-71).

<sup>8</sup> Release-based techniques while aligned in overarching aims to train the body to move with ease and efficiency minimising unnecessary strain and tension as the body works with weight flow and momentum with not against gravity, are largely defined by the individual practitioner. See also, Daniel Lepkoff, 1999, 'What is Release Technique', *Movement Research Performance Journal*, vol.19

a seminal text for me since its publication. This text provides detailed analysis of Bartenieff's work through the form of BF, and reflections on her life and philosophies of teaching with examples of practice. Hackney describes the Principles and Fundamentals through illustrative examples, bringing in her own expanded somatic experiences in Body Mind Centering also, while retaining the language of BF and the conceptual framework of LMA. My awareness of BF through Hackney coincided with taking steps back into education in 2005 to undertake the MFA choreography programme at Roehampton University and subsequent embarkation on a teaching practice within Higher Education in the UK from this time. It is through these routes that I began to unpack BF as a practice for dancing.

I am seeing my approach to working with BF as a way of opening space for a more pluralist approach to movement practice, to people, to environments. As I question systematic methods of practice and challenge the language used within BF to be more expansive, I move toward the possibility of change through my research as a mode of responsiveness. Given this transformative intent it is particularly significant that I acknowledge my own lineage of experience in this field with the approach and influence of those I have studied and danced with. In doing so I question my own identity and work with an awareness of how this influences the way in which I position myself within this research. Identifying as white, and female, and acknowledging my dance practice as having developed within predominantly western arts education environments, I am aware of the privilege I have experienced in this context and the responsibility I have to be responsive to this through artistic research.

I take into this project earlier research of encountering identities which both form and may limit artistic practice.<sup>9</sup> Through my doctoral research I continue to actively question the social-political constructs that my white, female, dancing-body identity assumes. I open space for actioning change in somatics through shifting the language I meet in my practice that inherits dualist binaries of western academic thinking which does not necessarily meet with my own system of beliefs and values, while promoting

---

<sup>9</sup> I have discussed this in greater detail in a co-authored chapter with Adesola Akinleye (2018), 'In-the-Between-ness: Decolonising and re-inhabiting our dancing', published in Akinleye, A. (ed) 2018. *Narratives in Black British Dance: Embodied Perspectives*, pp 65-79



the fluidity of a dance-life practice. I am not claiming that my research resolves the tensions and bias around whiteness and somatics, but rather I am stating that through this project I remain alert to, and more significantly take action to change these social-political constructs through the relationships I navigate within dance performance-making and the sensitivities I bring therefore to my questioning of the practice of BF.

I note, as I research movement practices within a western academic institution that this places me in a constant process of hovering between structure and possibility, of negotiating change. I work through my practice to resist dominant infrastructures in society and in dance, of hierarchy, patriarchy, inequality, and the dualist binaries of over systematization. Through my research I look outside of these for more appropriate ways to communicate embodied experiences. Rather than being the subject of this enquiry per se these thought processes and actions inform the approach and the choices I make within this thesis and as such I note them here as they contribute to my methodological framework through this research.

### *ii -theoretical frameworks | theorising the bodily*

The theoretical framework of this research is embodiment through a feminist lens. The methodology is positioned in a direct relationship with the practice itself and challenges through this approach some of the assumptions held within academic research as within western culture, of experiences of the mind as separate from, and privileged to, the body, of time as separate from space (Sheets-Johnstone 2009), and of patriarchal dominant philosophies (Sullivan, 2001, Fraleigh, 2004, 2018).

Embodiment is understood as an interweaving of physical experience, sensation, and reflective thought, fundamentally denying a Cartesian separation of mind and body (Sheets-Johnstone, 2009, 2015, Fraleigh, 2004, 2018). From an embodied feminist perspective, I make space for thinking of somatic practice which might otherwise be experienced on the periphery of academic discourse.

Through engagement with scholarship in the field of dance and somatic practice I have been drawn to approaches to movement research which reside within feminist phenomenological perspectives of the body (Sheets Johnstone, 1999, 2015, Barbour, 2011, Fraleigh, 2018). Fraleigh suggests, 'phenomenology keeps us curious about somatic contexts for creativity and learning, and it outlines ways of describing experiential values of dance and performance' (2018:37). The various threads of phenomenological perspectives offered through Fraleigh's writing and those of others in the field are implicit in this research. To be open to the possibilities of transformation of my experiences in practice I theorise experiential learning further through a transactional lens, illuminating transactions with the environment as key to the concept of embodiment (Dewey, 1980, Sullivan, 2001).

In theories of transaction, there is no separation between self and environment unless we impose dualist binaries in the articulation of our experiences. In *Living Across and Through Skins: Transactional Bodies, Pragmatism and Feminism* (2001), feminist philosopher Sullivan offers a transactional phenomenology which bridges a gap in some ways between Dewey's pragmatism and Merleau-Ponty's phenomenology. Sullivan leans on both to present an alternative feminist approach to bodily-lived experience and corporeal habit and it is my reading of this that more appropriately contributes to shaping my own embodied framework for this research.

Considering a lived-experience as one that is transactional, Sullivan problematizes Merleau-Ponty's account of bodily existence as reinforcing a solipsism that sees *the body* as anonymous and imposing of thought and action onto the world and others, rejecting this and positing instead a 'dynamic, co-constructive relationship between self and other' (2001:66). Sullivan's work in this respect is discussed throughout the chapters as a lens through which I consider the experiences and concepts emerging through practice. Sullivan suggests that a multi-faceted, multi-lingual approach to the study and theories of the Body is critical in revealing a language with the possibilities to articulate the complexities of the bodily-lived experience. Not seeing bodies as

substance, separate from experiences, but as transactional with their environment, Sullivan proposes that,

By focusing on bodies as activities, one can turn one's attention to what it is that bodies, in conjunction with their environments, *do*. For example, conceiving of bodies as activities focuses on bodies' walking, dancing and talking, instead of on arms, legs and brain considered apart from the situation in which they are engaged. (2001: 4)

Sullivan's perspective of 'bodies as activities' is critical to my positioning throughout this thesis of the relationships of body-space-environment, of seeing bodies as the activity and the situation, the environment (social-cultural-physical-ecological) with which they are engaged. The proposal of the transactions between things being the meaning-making of them reflects my questioning of the practice of BF and the relationships I explore with improvisation *as* the meaning-making within a framework of BF. Seeing improvisation as a series of transactions, body-with-body, body-with-space, sound, text, I propose that the meaning within improvisation is in the process of each encounter. 'Transaction' is situated as a fluid on-going response to the relationships of this research encouraging the transformations within BF patterning and between BF and performance-making. From this framework a new methodology for practice is created informed by Bartenieff's concerns with patterns of connectivity in the relationship of individual parts in movement.

Considering transaction in a broader somatic context Manning's work is used to illuminate the significance of the body in relationship with the environment of its dancing (2007, 2012). Discussion of Manning's writing, particularly around concepts of the 'interval' and 'reaching-toward' (2012) receives further attention in chapter III as these conceptual arguments are exposed in relationship with the new methods of practice emerging through the making of my own work ...*whispers*. Cooper Albright's extensive work within practices of improvisation further develops embodied possibilities through movement that I explore in relationship with BF, specifically the concepts of *yield and push* in relationship with gravity (chapter III). My practice intersects with the discussions and alternative perspectives of being in relation with

others and the world that these scholars have contributed, and I illuminate these through new approaches to BF as an artistic practice.

In chapter I this embodied framework is evident in the discussions of BF through the relational approach I take to exploring the form of the practice, the relationships between Principles and Fundamentals. My research practice further explores BF as an artistic practice through relationships of sensorial awareness through strategies of *sight deficit* in chapter II, and through discussions of being in transactions of *hovering*, *skin-to-skin* (contact), and (in)*direct space* as new concepts for applied understanding of body-space-environment through BF in chapter III. Through explorations in movement, I suggest in my approach to BF that we are in transaction with and of our environment, we are of the social-cultural architectural and ecological situation of our activity, not abstracted from it. In movement through this approach, I suggest the bodily experience of the moment is embodied *of*, and *as* its environment.

Engaging with Sullivan, this feminist-pragmatist approach offers a possibility for being in flux and I use this now as an approach to outlining the *in-between-ness* of the title of this thesis. As I interpret Sullivan's work as moving between phenomenology and pragmatism, I acknowledge how this supports the movement between self and environment of the bodily-spatial questions of this research. Developing new approaches to working with BF as an artistic practice (discussed and further illustrated in chapters II and III) I open the possibilities in movement for flow between the supposed polarities of the Principles of BF and argue for the value of 'and'—a positioning of the *in-between-ness*—as being critical to experiencing the continuum of the practice.

This approach continues that of my earlier collaborative research with artist-scholar Adesola Akinleye (2013-present) through which I have made a commitment to moving in the *between-ness* of continuums of time-space, self-other more broadly rather than seeing them as separate or implying any hierarchy between them.<sup>10</sup>

---

<sup>10</sup> Previous research and choreographic practice and dialogue with Dr. Adesola Akinleye, *Embodied Practices*, 2013-present, drawing on Mahina's theory of *Tā Vā* (2004)

Recognising the dualist binaries imposed by much western philosophical thinking, language and dance practice, as mentioned earlier, through previous research with Akinleye I have sought to explore alternative possibilities for speaking about the apparent dichotomies of space and time that reflect more appropriately the experiences of them in movement. This is offered as an example of the binaries I challenge within my doctoral research as I turn briefly to an excerpt from our co-authored paper '*In-the-Between-ness: Decolonising and Re-inhabiting our Dancing*' (2018) and the Oceanic concepts of 'Tā-Vā' (Mahina, 2004) to illustrate further.

In the dancing body *time* and *space* are combined: the proposition of *time* manifests through the sensation of rhythmic movement (Tā), the proposition of *space* manifests in the relationships (Vā) the dancers and musicians have with each other. These also resonate meaningfully with the deeper rhythms of artist lives and wider relationships that locate the Self and form the identity which the artists bring to the creative process. The lived experience therefore becomes conceived of through the transaction of interaction, the between-ness. (Akinleye and Kindred, 2018: 75)

The articulation of time and space through an alternative lens offers a method of approaching and writing about studio enquiry in a way that speaks back to an embodied worldview. It encourages the relationship *between* constructs to be made meaningful rather than the binary divisions that are so often imposed on our thinking to be strengthened, even when this is not our experience of them in movement. Developing on this earlier research, through this thesis the notion of *in-between-ness* is further explored in practice and in relationship with the conceptual framework of BF. Explorations of BF are approached in this way to dissolve some of the implied binaries within the structure and language of the practice and in the relationship that this research creates between BF as a somatic and artistic practice.

Emerging from and further nurturing possibilities of *in-between-ness* BF reveals many dichotomies around bodily-spatial experiences, space-time, mind-body, inner-outer, self-other. The notion of *between-ness* discussed by Mahina (2004, 2010), exemplifies movement rather than static identity in describing the motion within and between human and environment *as* our realities. *in-between-ness* is thus a corporeal

relationship in movement: ‘...we find meaning *in* movement, meaning in the transitions between, in and through’ (Akinleye and Kindred, 2018:65). I apply the framework of BF Fundamental patterning of *core-distal* (the belly/breath centre in a fluid relationship with the reach of the limbs to the periphery of the body) to a somatic interpretation of *in-between-ness*. At a distal (macro) level this is a conscious action to reject dualisms which are imposed on the body through a western colonial worldview and to contribute more widely to a decolonization through dance. At a core (micro) level, it is attending to binaries within BF itself, unpacking the language, limitations and spaces of practice and privilege, to navigate and create dance from a place of heightened awareness of possibility. Taking BF as the framework for entering this research as well as the subject of its exploration, the core (BF) is positioned in relationship with the distal; the reach beyond the practice through performance-making.

### *iii – methodology and methods | practice as research*

The thesis takes place through practice as research in which studio enquiry is central (Nelson, R. 2016, Barrett, 2007).<sup>11</sup> Key texts which overview this field and thus shape my consideration in this choice of approach are Barton, Friberg and Parekh-Gaihede’s edited text, *At the Intersection Between Art and Research: Practice Based Research in the Performing Arts* (2010) and Vida Midgelow’s extensive contribution to Practice as Research through the Artistic Doctorates in Europe project 2017-2020<sup>12</sup> and in Sherril Dodds edited book *The Bloomsbury Companion to Dance Studies* (2019), alongside Robin Nelson’s *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (2013), Estelle Barrett and Barbara Bolt’s 2009 publication *Practice as Research: Approaches to Creative Arts Enquiry* and Barrett’s writing around the value of studio enquiry which I will come to next. These texts instigate rigor in thinking of

---

<sup>11</sup> The choice of the term ‘practice as research’ (Nelson, R. 2016), over other recognised variances of this, ‘practice-led, practice-based’ (Kershaw, 2002) and more recently following a European-led model of ‘artistic research’, (Bordgoff, 2010, and collated materials through Artistic Doctorates in Europe<sup>11</sup>, curated by Vida Midgelow), reflects my engagement with the work of Nelson and Barrett in respect of the value of studio enquiry.

<sup>12</sup> <https://www.artisticdoctorates.com/>

practice and are reflective of my experience that the practice that is happening in, of, and between bodies as an on-going process of learning through doing, *is* the research. While there may be performance elements to this research it is within the processes of investigation, the development of new methods of practice, that significant insights arise through my research. The sharing through performance within this thesis is thus a sharing of process, illustrating the explorations of BF as an artistic practice as they are experienced in live improvised performance.

This research is framed as a 'studio enquiry', borrowing the term from scholar and creative arts researcher Estelle Barrett (2007). Drawing further on Dewey, Barrett offers a way into thinking about creative arts research which strengthens the voice of the practitioner, the practice and the experiences that emerge through the 'doing'. 'Creative arts research is often motivated by emotional, personal and subjective concerns, it operates not only on the basis of explicit and exact knowledge, but also on that of tacit and experiential knowledge' (2007:2). Barrett infuses practice as research with consideration of the aesthetic and embodied, tacit knowing of the creative arts and discusses the historical emergence of creative arts research. While it is not the intention of this thesis to delve into debates of traditions of research per se, what Barrett offers is a way of connecting and valuing the experiential encounters of practice as research.

To help clarify the relationship between the methodology and methods of research for this enquiry I refer to Barrett's question (to her own case studies) 'What did the studio enquiry reveal that might not have been revealed through other modes of enquiry?' (2007: 6) and pose the same question to my own research. The studio enquiry offers space for the exploration of questions in movement. Through on-going reflexivity in practice, conceptual aspects of BF are explored through improvised movement which develop into scores for performance. The choice for this way of working reflects the combined aspects of my practice in improvisation, somatic practice and performance through a critical developmental approach which values process as product. The scores developed in the creative process are integrated within the chapters as articulations of exploratory movement investigations and a

(re)articulation of the language of BF within the making-process of the works. These processes are discussed as a route into expanded possibilities of BF that would not be experienced as embodied in any other mode of research. The studio is a space which holds, without containing: a fluid transaction of knowing through doing. I reach within embodied experiences of BF and further beyond the discipline to engage with other practices within improvisation and bodily-spatial perspectives more broadly. The research methods are thus congruent with the methodology.

This research instigates ways of knowing from within practice to be able to articulate embodied knowledge in relationship with existing theoretical frameworks and approaches to practice. I acknowledge the voice of the dance-maker, artist, somatic practitioner, recognising the visceral clarity that comes forth when one writes from within the practice and there are excellent examples of this approach being taken (Bacon and Middelow, 2014, Garrett Brown, 2007, 2012, Voris, 2019, Meehan and Kramer 2019). I contribute to this discourse by sharing relationships in somatic practice with a specific focus on BF with other artists from the disciplines of dance, music, and film, gathering experiential data from their engagement within the making process as well as my own bodily experience.

The physical context of this research was predominantly located within the dance studio and theatre spaces at Middlesex University London, through the experiences of UK and international performances of the works and latterly within my converted garden shed amidst parenting two teenagers in UK lockdowns<sup>13</sup>. It has been witness to, and subsequently informed by my own somatic trauma undergoing total hip replacement surgery in 2017 and responding to a diagnosis of progressive bi-lateral sensory-neural hearing loss from the same period. These personal events are noted as they have further broadened my perspectives on the body in relationships of change through embodied somatic experience.

---

<sup>13</sup> Writing of this thesis has taken place during UK lockdowns as a result of the COVID-19 global pandemic 2020-21



*iv - literature review | BF, somatic practice, improvisation*

Beginning from an awareness that connections between somatic practice and improvisation are not new (Fraleigh, 2004, 2015, De Spain, 2014, Eddy, 2009, 2016), and acknowledging that improvisation has a non-linear, global heritage (Cooper Albright and Gere 2013, Midgellow, 2019), it is not possible, nor the aim of this project, to trace somatics or improvisation in its entirety. Rather what follows seeks to position BF as a somatic practice, and its relationship to improvisation practice and its scholarship more broadly.

Fields of somatic study are positioned largely through the practice and scholarship of Sondra Fraleigh (1987, 2015) and Martha Eddy (2009, 2016,) and through the work of the International Somatic Movement Education and Therapy Association (ISMETA) in the US. In the UK the field of somatics has been galvanised by Sarah Whatley, Natalie Garrett Brown, and Kirsty Alexander through their extensive building of communities of practice through the bi-annual Dance and Somatic Conference at Coventry University since 2011, the associated *Journal of Dance and Somatic Practices*, and their co-edited 2015 publication *Attending to Movement: Somatic Perspectives on Living in this World*. While Fraleigh (2015) and Eddy (2009, 2016) trace historical journeys of practice which map a strong trajectory of movement in pursuit of health and well-being from north European roots at the end of the 19<sup>th</sup>, turn of the 20<sup>th</sup> century, through to more performative interpretations, creative exploration and community endeavour, as key aspects of the work emerging from the US in the mid-twentieth century, this wave has moved somewhat back into a pursuit of somatic approaches to health and well-being more recently in response to current climates and increasing experiences of dis-location of people, bodies, societies (ISMETA, *Journal of Dance and Somatic Practices*).

The writing of Eddy is particularly significant in coming to an understanding of BF as somatic within an historical lineage of western somatic movement practices. Reflecting on her own experiences and commenting on the eclectic field of somatic movement studies and dance, Eddy's *Brief History of Somatic Practice and Dance* (2009) and later publication *Mindful Movement* (2016) particularly, identify distinct practices within, and overview developments in somatic-based work. Eddy's own journey in a range of 'bodywork' practices is noted as she emphasizes the importance of learning from people as much the techniques themselves having worked with key practitioners in the field of body-mind-movement practices, Bonnie Bird, Susan Schickele, Bonnie Bainbridge Cohen, Janet Adler, Irmgard Bartenieff, Colette Barry, Steve Paxton, Nancy Stark-Smith, Moshe Feldenkrais, and Joan Skinner (2016: x-xiii). Eddy presents this varied education in somatic practice through what she has drawn as approaches to mindfulness, which centre around interpretations of *the soma*.<sup>14</sup>

From the Greek word for the body 'soma', came 'Somatics'.<sup>15</sup> Coined by Thomas Hanna (1988) 'somatics' came into dance vocabulary from the 1970s and has had a broad appeal as a way of identifying practices that are inherently concerned with corporeal knowing. *Somatic* in essence means 'of the body' and so is rich in its openness for possibilities of learning with, through and of the embodied self, privileging a corporeal mode of understanding over the more dominant cognitive mind in western society. There currently exists a myriad of what has been termed 'somatic practices' emerging from the US from the 1960s/1970s onwards which include The Feldenkrais Method, Alexander Technique, Rolfing, Trager Approach, Bartenieff Fundamentals and Body Mind Centring among others (Eddy, 2009). The key characteristics of somatic movement practices are the focus on deepened listening to the body from internal sensations, bodily awareness, and centring the breath as core to developmental processes of exploration. Locating BF as a somatic practice therefore recognises the qualities and approach it shares as a movement system within this lineage of practice. BF promotes learning of self through heightened

---

<sup>14</sup> 'A soma is any individual embodiment of a process, which endures and adapts through time, and it remains a soma as long as it lives. The moment that it dies it ceases to be a soma and becomes a body' (Hanna 1976: 31).

<sup>15</sup> 'Somatics is the field which studies the soma: namely the body as perceived from within by first-person perception'. Hanna, T., 1988. 'What is somatics' *Journal of Behavioural Optometry*, 2:2

awareness and sensitivity to bodily sensations through specific movement patterns of connectivity with a goal of promoting balance, ease, and efficiency in movement, and therefore in one's sense of being in the world. In the often chaotic and fast-paced times we live through BF is increasingly important as the practice has the ability to offer people a method of (re)connecting with the body, letting go of habitual patterns of tension, mis-alignment and dis-ease, prevalent as a result of simply surviving in modern society.

The growing use of 'somatics' as a term as it becomes increasingly used in association with a particular western, US-European/UK aesthetic of movement and dance practice becomes somewhat problematic in my positioning of BF. With many practices becoming categorised under this term, *somatics* (plural) has absorbed many movement forms and tends to homogenize perceptions of distinct practices in doing so. I therefore use the term somatic with reference to BF with some caution. It is used with a recognition of the qualities and characteristics that BF shares with a broader range of practices as noted above, while mediating a relationship with the nuanced behaviours specific to my distinct practice of BF which places the environment of bodily activity as central to explorations of the soma. Proposing BF as somatic I suggest the term is considered through its manifestation as an approach to explorations of the body-environment rather than as a definitive 'technique' which can become standardised to a particular dance culture.<sup>16</sup> Positioning BF as somatic is therefore to see it as an approach to exploratory movement and to recognise its relationship with dance as one that is generative of possibility rather than aesthetic concern.

Considering the relationship between somatic practice and improvisation opens a place from which to expand the exploratory adventure of BF. While not new, there is potential for a relationship between improvisation and somatic practice to be made explicit in relation to BF, which is an area not highlighted in practice and scholarship

---

<sup>16</sup> I offer an unpacking of the breadth of 'somatics' and an indication to move away from a western dance practice aesthetic of somatic practice in an editorial written with Adesola Akinleye following the co-curation of three symposia around acts, narratives and approaches to the somatic. Akinleye, A and Kindred H, (eds). 2018. 'Wright-ing the somatic, Narrating the Bodily', Special issue editorial, *Journal of Dance and Somatic Practices*, Vol 11. No.1

to date. As the practice of BF has evolved greater emphasis has been placed on a semi-codifying of the Principles and Fundamentals of the practice in order to document and teach it globally through a predominantly bodily lens. The improvisatory features inherent in exploring BF, as noted by Eddy (2016), and discussed further in chapter I, have remained largely implicit without receiving attention in scholarship.

Through interviews with movement practitioners engaging in improvisation Eddy draws relationships between somatic approaches and improvised dance practices characteristic of the performative work at the Judson Church in New York from the 1970s. Improviser Elaine Summers recollects the research and investigation of movement through improvisation during this period referring to improvisation being ‘an integral part of the whole seminal development of somatics’ (Summers in interview with Martha Eddy, 2003 cited in Eddy, 2016: 58) suggesting that the processes explored in both somatic practices and improvisation can be seen as intertwined with one another. In interview with Anna Halprin, Eddy addresses questions around somatics as ‘art’. Halprin suggests that the somatic experience is only a starting point for further action; ‘...the somatic approach to movement exploration is a lobby; then you enter the building’ (Halprin in interview with Eddy 2003, cited in Eddy, 2016: 53). The metaphor of the lobby is significant in positioning BF as the core of this research, a starting point, a preparatory process through which I expand a dialogic relationship. With reference to Halprin, alongside the practices of Thomas Kampe and Lisa Nelson (discussed further in chapter I and II respectively) I propose BF as a preparatory practice from which it is intended to move beyond. Seeing BF as a lobby, a holding space for self-exploration (somatic enquiry) before moving into the public space of the building and all the transactions that become possible with self-other-environment is akin to the way in which I am positioning my investigation of BF through this research as it moves through improvised performance into the ‘building’.

Somatic approaches to performance practice are noted through improvisation scholarship quite broadly.<sup>17</sup> I locate here the work of three artist-scholars working with somatic approaches to performance-making practices in the UK, Thomas Kampe, Natalie Garrett Brown, and Amy Voris. The work of these scholars frames the contemporary context of my own research. Their work explicitly shapes discussions of somatic approaches to dance and performance. Kampe's research of the Feldenkrais Method in the choreographic process is particularly useful in supporting similar articulation of an expansion of BF as an artistic practice. In his paper, 'The Art of Making Choices: The Feldenkrais Method as a soma-critique' for the bi-annual Dance and Somatics conference, Coventry University, 2015<sup>18</sup> Kampe proposes that

the [Feldenkrais] method offers more than a training of the awareness of the performers' 'bodies', or quality of 'movement', but constructs an embodied, critical, and inter-subjective process of discovery and *choreographic thinking*. Within a performance-making context it supports the self-organisation of a dance-ecology through placing an uncertain somatic process-of-enquiry within an artistic process-of-enquiry, both concerned with embodied questioning and co-creation (Kampe, T. 2013. cited in Alexander, K. Garrett Brown, N. and Whatley, S. 2015).

The relationship Kampe proposes between the somatic movement practice of the Feldenkrais Method and the art of performance-making suggests a place of enquiry which offers the potential to go beyond the primary reach of the somatic practice. In his discussion of *Embodied Thinking* and *Choreographic Thinking*, Kampe outlines the interaction with the outside world of the choreographic journey to performance through his articulation of the embodied reflective practice experienced through the Feldenkrais Method; a similar mapping between inner and outer to that which I interpret through Bartenieff's Principles (discussed in relation to the making of *KnowingUnknowing* in chapter II).

---

<sup>17</sup> See as indicative of this Cooper Albright, 2003, 2009, 2019, de Spain, 2014 Nelson, 2006, 2017, Midgelow, 2019 and multiple articles in *Contact Quarterly*, *Choreographic Practices*, *Journal of Dance and Somatic Practices*.

<sup>18</sup> published in Whatley, S, Garrett Brown, N and Alexander, K (eds). 2015. *Attending to Movement: Somatic Perspectives on Living in the World*.

Garrett Brown proposes a relational engagement between the practice of Body Mind Centering and dance-making through her research (2007, 2012) and Voris follows her lead through somatic-informed dance-making in a similar manner as she delves into the relationships between her engagement with Authentic Movement and the processes she uses in dance-making toward performance in her PhD thesis, *Forming, Returning and Deepening: Dance-Making with the Processual qualities of Authentic Movement* (2019). Garrett Brown's work in this field instigates the term 'somatic-informed' (2007) in relation to choreography and dance-making practices, supporting a move away from the privileging of the visual capacity of experiences of performance and suggests a process of working from within to relate inner sensations of movement to outer manifestations of audience-performance. For Garrett Brown, this shift is explored by employing somatic-informed processes in dance-making.

Somatic-informed dance not only removes the subject/object distinction between performer and audience via a denial of the visual as primary mode of engagement, but also offers an intersubjective space for the audience through the employment of a dancing subject in transition and transformation, rather than one which assumes an objectified hermetically sealed dancing body. (Garrett Brown, 2012: 9)

The relationship between somatic practice and dance performance for Garrett Brown moves within an audience-performer dialogue and offers an alternative way of experiencing dance performance and shifting singular perspectives of the body in performance. For Voris, there is a holistic sense of her world in movement, which is articulated and experienced in the making, more than performance. Her thesis offers ways of listening to practice in its broadest sense through processual, durational activity. Situated within the field of dance and somatics, Voris carves a pathway through somatics and improvisation *as* dance-making. My reading of this is that the practices of Authentic Movement and improvisation in relationship with each other for Voris hold the space for dance-making.

Garrett Brown's term 'somatic-informed' (2007) offers a significant articulation of practice as research within this field, and similarly Ciane Fernandes uses the term 'somatic-performative research' in the combining of somatic based information through Authentic Movement, Laban/Bartenieff studies and performative practices

(2012, 2015). *Somatic enquiry* is the term I am using in this thesis in relationship with the studio context of this practice as research. It is in flux with the fluidity of the research process *between* somatic practice and performance, questioning the relationships between them, rather than being situated in one modality or suggesting a progressive journey *from* somatic *to* performance.

Similarly, and sharing the approach taken by Voris, I am working with *performance-making* as a more appropriate term than choreography to describe the process of making works for performance that are improvisational in process and performance, taking dance as their primary experience while emerging through shared experiences with other disciplines/artists (music and film). The crafting of movement in a more traditional way that *choreography* suggests, though this has welcomed expansion in more recent years through multiple perspectives, does not align with the process of studio enquiry that has been pivotal in this research (Butterworth and Wildschut, 2009, Buckwater, 2010, Foster, 2010). The use of these terms represents an expanded way of understanding performing, teaching, and choreographing as distinct entities of my practice, to construct a somatic enquiry which values the relationships between them.

Positioning BF as the site of somatic enquiry I have outlined the framework for this thesis which poses exploratory conversations between somatic practices, improvisation, and processes of performance-making in the development of new approaches to the practice of BF. The relationship between the methodological focus and the method of practice illuminates an embodied feminist approach to somatic practice. Acknowledging other artist-scholars in this field offers the lineage and situation of BF and opens its potential to further enquiry.

Movement scores are used through this research as a strategy for performance-making and a mode of sharing the approaches to artistic practice of this research through invitations to participate in embodied experiences. The scores are developed through exploration of BF Principles and Fundamentals in relationship with other dancers (at times musicians and filmmakers also). The scores presented through the chapters are the result of my enquiry of BF and form an extension of the practice which has the potential to contribute to a wider dance and somatic audience through a (re)articulated language and approach. This approach creates new terminologies to the practice which have not been articulated before. I pose the scores as an invitation to engage with somatic enquiry throughout the thesis and beyond it, as a new modality for working with BF.

The practice of working with scores is not uncommon among improvisers and choreographers and over the years I have engaged with several different approaches to scoring practices as a performer and choreographer<sup>19</sup>. The use of scores in dance improvisation has been well documented historically in relation to the work of Anna and Lawrence Halprin, *The RSVP cycles* (1970), Jane Bacon and Vida Midgelow's *Creative Articulation Processes* (CAP) (2014), and Lisa Nelson's *Tuning Scores* (2006) (discussed further in chapter II). What connects these examples of scoring practices is the service they offer as a choreographic/creative tool. The *RSVP cycles* and *CAP* in particular, work as ways of organising and offering structure to the creative process both through instigation and articulation. One of the intentions behind *CAP* is to support artists 'to find language, to become articulate, from within the work' (Bacon and Midgelow, 2014). This maps readily for me with BF and LMA. There are distinctions to note between BF and LMA in this context in that BF offers articulation from *within* the work, while LMA encourages analysis *of* the work. However, the notion of 'a containing structure' proposed through *CAP* sits well alongside an integrated view of the established practices of BF and LMA.

---

<sup>19</sup> I have participated in workshops with Wendy Houstoun, ID residency 2011, Vida Midgelow through TIN Salons 2015-2018, Jane Bacon and Vida Midgelow CAP workshop 2017, R&D and performance work with Adesola Akinleye 2013-present, performance work with Maga Judd 2019. Through my own choreographic processes *beginning to end* (2012), *A Moment to Leave* (2013) and *between encounters* (2015).



My scoring practice is developed from an understanding of scores within dance and improvisation from the more instructional (Labanotation) to the more sensorial (Lisa Nelson), to the poetic forms of individual artists (Deborah Hay, Joan Skinner, Miranda Tuffnell and others).<sup>20</sup> The lack of singular definition of what a score is or does in dance, in contrast to a more known, though arguably still contested, approach to scores in music for example, points to an understanding of scores in movement, dance practice and performance being able to hold a space for exploration in both content and contextual meaning. What is proposed through my use of *scores-as-invitations* is a more fluid approach where the scores transform in meaning as they are engaged with rather than retaining a structure. The scores give rise to new terminologies for BF through their exploration conceptually of the practice. Each exploration of a score invites the possibility of change, and the score becomes the enquiry of each dancer's lived-experience.

The scores in practice often emerge as verbal invitations to attend to and explore particular sensations of connectivity within BF Principles. Working with other dancers, in teaching and artistic contexts, I speak, intuit, narrate the experience of my own movement as it is (in)formed by the relational space I co-construct with others as the environment of our dancing. After experiencing these responses in movement together the scores are captured through words, immediate reflections in the studio. The words reflect the rhythm, pulse, relationship, space, spac-ing, connections and gesture of the embodied form. Thus, the written score is both representational and gestural, reflecting internal sensations and external possibilities of practice.

The contribution of scores (and similarly my notes from practice throughout the thesis) acknowledges other scholars who have written about the complexities of

---

<sup>20</sup> Hay, D. 2015. *Using the Sky: A Dance*, Skinner, J., Davis, B., Davidson, R., Wheeler, K. and Metcalf, S., 1979. 'Skinner releasing technique'. *Contact Quarterly*, 5, pp.1-8, Tuffnell, M. and Crickmay, C., 1993. *Body Space and Image*. <https://ausdance.org.au/articles/details/whats-the-score-using-scores-in-dance-improvisation> and [http://olga0.oralsite.be/oralsite/pages/What's\\_the\\_Score\\_Publication/](http://olga0.oralsite.be/oralsite/pages/What's_the_Score_Publication/)

translating embodied experiences in somatic movement into language (Sheets-Johnstone, 2009, Fraleigh, 2004, Bacon and Midgelow, 2014, and Barbour, 2011, 2012) and my earlier research with Akinleye (2018) looking at the limitations our western verbal language imposes on our dancing.<sup>21</sup> The scores of this thesis are offered as a method of bringing some of the embodied experiences of the research to the fore through poetic and ‘metaphoric language’ (Sheets-Johnstone) which represents an expansion of BF away from the conceptual frame and language of LMA.

### *vii – chapter outline*

This thesis builds a progressive line of argument for creating new approaches to BF through somatic enquiry. Chapter I – *Bartenieff Fundamentals*, introduces the movement system of BF through its social and historical lineage in order to position its philosophies for moving and my distinct relationship with it (Bartenieff and Lewis, 1980, Hackney, 2002, Fernandes, 2015). My approach to working with BF is discussed through its improvisational provocations and an opening for further discussion of the value of the practice to experiences of body-space-environment is created.

Chapter II - *interiorizing the bodily*, explores Bartenieff’s Principle of *inner connectivity and outer expressivity* as a key conceptual aspect of the practice. Discussions within this chapter invite exploration of the body in relationship with environments of sound, space, and other and the development of specific improvisational strategies in the creation of the performance work *KnowingUnknowing*. The chapter explores BF in relationship with processes of de-familiarization in approaches to artistic practice. A key strategy in this work which is discussed in the chapter is the practice of working with heightened sensorial awareness and the use of *sight deficit*. This improvisational approach attends to BF’s internal sensing of body-space in order to map inner connectivity while generating alternative relationships with outer expressivity. I draw on conceptual theories through somatic scholarship (Hackney, 2002, Eddy, 2016) and

---

<sup>21</sup> While not developed explicitly through this thesis, this embodied approach to language of practice is implicit in my methodologies for making, teaching, and dancing. See Akinleye and Kindred, 2018: 65-78, Akinleye and Kindred, 2019 editorial *Journal of Dance and Somatic Practices*, vol. 11, no.1)

approaches to working with scoring practices (Nelson, L. 2006, 2014) to support the articulation of the processes within this work.

Through chapter III - *moving in relational spaces* Bartenieff's Fundamental patterns of *yield and push | reach and pull* and the broader connections of BF to Laban's theory of *space harmony* are examined. The chapter discusses BF patterns as integral to sensations of grounding, connections with the earth and environment through gravity. Developing relationships between body-space-environment through improvisation strategies emerging from chapter II, significant in this chapter is exploring BF in relationship with other dancers. The discussion of BF in this chapter is through the process of making *...whispers*, an improvised work for three dancers and a musician. This chapter positions the development of movement scores exploring BF patterns and the ways in which these scores become central to the development of new approaches to the practice of BF. Cooper-Albright (2015, 2018) and Manning (2007, 2012) are discussed in relation to practices and theoretical frameworks for relational spaces through improvisation to develop discussions from the interior spaces of bodily knowing in chapter II, to an extended collaborative experience of self-other-environment.

The concluding chapter draws together the thinking through the thesis into key themes: *in-between-ness*, *change*, and *body-space-environment*. These are discussed as they contribute to a new methodological approach to BF, new methods of practice, and my contribution to situating BF with currency and visibility within the field of somatic scholarship more broadly.

#### *viii - rationale for thesis design*

The use of the different written and visual modalities throughout the thesis draws together connections between concepts and experiences which blur the boundaries of their separation. The use of hyphens to connect words as they are positioned to be in relationship with each other; space-time, bodily-spatial, body-space-environment is

a conscious decision which is reflective of the embodied approach, a commitment to seeing all aspects of the research in relationship with each other. This strategy is used to re-iterate the significance placed on the meaning-making through each phase of exploration being in the between-ness of things rather than the things themselves. This is reflective of Sullivan's approach (2001) to transactional living and learning and echoes the premise of Bartenieff's work '...the whole is more than the parts. Each skill [BF] becomes "more" because the individual skills are viewed in terms of relationships between them and how they can contribute to our larger life's purpose' (Hackney, 2002:201).

The process of making the performance works of this thesis are referred to in chapter II and III as they have been experienced with artists Adesola Akinleye, Benjamin Dwyer, Charlie Ford, and Tom Kirkpatrick. These artists are referred to by their first name after first mention acknowledging that the formality of referring to artists by surname in academic writing feels in tension with the intimate nature of the collaborative relationships experienced between artist-performers in this work, I use this format therefore, throughout the thesis.

Woven through the chapters are notes from practice and scores. These serve to further illuminate my practice within the academic text and offer a mode of *spac-ing* the thesis with something of a *visual voice* of practice as it develops through exploration with conceptual theories. Scores are offered in presentation as greyed text (opaque pages when printed) between the academic writing within the chapters. Notes from practice that are integral within the body of each chapter are aligned to the right of the page and presented in grey text also.

The three improvised works used to illustrate this journey are offered developmentally: *espacement*, the first work to be engaged with is developed through an exploration of the BF Principle of *breath support*—core of the practice. *KnowingUnknowing* progressively develops this concept to interrogate the relationships between BFs *inner connectivity and outer expressivity* through processes of de-familiarization of bodily-spatial-sonic environments, and lastly *...whispers* develops ways of (re)articulating BF patterns of *yield and push | reach and pull* in

relationship with Laban's *space harmony* through connectivity of touch, body-space-other. In parallel to their relevance within the practice of BF, concepts of *core* and *distal*, not as fixed destinations or places to inhabit but in the way that they signify the pathway of a journey, are used to form the flow of these works as illustrations of explorations of practice.

Three performance works were presented collectively as a public exhibition of artistic practice on November 5<sup>th</sup>, 2019, at Middlesex University, London. The works were presented in the form of an installation specifically constructed for this event to enable the sharing of all three works in one event and intentionally removed from the linear constructs of theatrical programming. The space comprised three interconnecting rooms: a small immersive space for engagement with the film of *espacement*, and two other spaces of live performance sharing ...*whispers* and *KnowingUnknowing*. The works were shared over a period of one hour thirty minutes. The presentation of work in this format is not intended to contribute to discourse around dance installations, dance in the gallery more broadly.<sup>22</sup> Rather, the relationship with this mode of sharing is as a mechanism to offer new variables to the improvised performance of the works with the presence of the audience sharing the space. The works thus unfold with the audience are part of the environment of the performance moment. Through the lens of this research every element is viewed as co-constructive of the relationships of body-space-environment that the works examine. The presentation of works through this installation is thus not a central concern of this thesis and notions of performance perspectives of dance installations will not be attended to. Key to the research is the process, exploring BF through improvisational strategies. The exhibition of the works offered a way of sharing these processes as they evolved through improvised performance. The works are documented independently through film for reference of the individual process discussed within this submission.

---

<sup>22</sup> As noted through Erin Brannigan's writing in this field *Dance in the Gallery, Process and Memory*, (2018), on Mary Wycherley's *Invisible Histories*, and through the work of André Lepecki and Mark Franko (2014), the works presented through this thesis are not aligned with or sharing any integral relationship with the developing trend of choreography situated within gallery or museum spaces and is not contributing to conversations between dance, choreography, and visual arts more broadly.

The invitation of this thesis is for the reader to engage with the performance works in relationship with the scores and written text. The reader is invited to firstly take time to view *espacement* (the work is presented in silence) before engaging with a reading of chapter I.

Meaning 'spacing', *espacement* is a solo work for film created with lighting and cinematic design by Mikkel Svak.<sup>23</sup> The work explores BF's principle of Breath Support. A solo improvisation, the work is a study of the internalized journey of the breath through the spine. Through three short improvisations movement focuses on the breath through BF head-tail patterns of connectivity. 'Breath is an inner shaping experience. It provides the baseline of flow for either an opening or a closing, and Breath is support for those changes' (Hackney, 2002: 41). The creation of the work in HD film allows a detailed focus on the core of the body, the movement of the spine and the texture and responsiveness of the skin. The permutation of the breath beyond the skin and the relationship of environment is reflected in the light and shadows moving across the spine. Moving within an exploration of breath support there is an invitation in this work within the thesis to meditate on the possibility of BF.



Figure 1 [Helen Kindred | *espacement* | still from film | Mikkel Svak | 2019

The reader is then invited to journey through chapter II and III coming to the films of live performance of the works at the end of these chapters (chapter II – *KnowingUnknowing*, chapter III - *...whispers*).

---

<sup>23</sup> *espacement* has been shared as a triptych screen film with moving witness-participation dialogue; November 2019, *Queering the Somatic* symposium, London, UK and as a film-installation, November 2019, *dancing the in-between-ness*, PhD presentation of practice, London, UK

[breath support | an invitation]

eyes closed  
breathe...

filling

emptying

rising to fall

what do you see?

whispering...touching...listening

the rhythm of the breath fills the body,  
sinuous as it passes

change.

more space, skin touching the earth, speaking to it, taking  
from it...

looking.

inner to outer

outer to inner,  
letting in?  
letting go?

rocking

falling to grow...

## chapter I Bartenieff Fundamentals

Outlined in the introductory chapter were the relational lineages of BF, somatic practice and improvisation identifying them primarily through a US-European/UK trajectory from the 1960s onwards. This chapter offers a distinct context to BF and considers it in terms of its form and structure as well as philosophical underpinnings from its origins sixty years ago. Throughout I consider the writing of key practitioners in this field, Peggy Hackney (2002), Martha Eddy (2009, 2016) and Ciane Fernandes (2015)<sup>24</sup> contextualising Bartenieff's practice within the field of western somatic movement practices and identifying my approach to it as a dance artist.

This chapter details the foundational Principles and Fundamentals of Bartenieff's work and speaks to its relationship with the work of Laban. I share my comprehension of BF descriptively and experientially, drawing on reflections from my teaching practice alongside reviewing the literature from Bartenieff and other practitioners in the field. Through these discussions the nuances within BF, the potential for experiences of body-space-environment and its possibility as a framework for artistic practice through somatic enquiry are intentionally exposed.

### *1.1 Irmgard Bartenieff*

Bartenieff was born in 1900 in Berlin and died in 1981 in New York. Her life took her through the inter-weaving paths of dance theory and analysis, physical therapy, dance movement therapy and cultural analysis. From 1925 she studied with movement educator Rudolph Laban and it is from his work, through the established practices of Labanotation and Laban Movement Analysis (LMA), that she later developed her own practice known as Bartenieff Fundamentals (Fernandes, 2015).

---

<sup>24</sup> Hackney, Eddy and Fernandes have contributed significant writing to the field of somatics and dance scholarship commenting on BF/LMA and making explicit the connections of this work to the development of their own movement practices.



Following a performing career during the inter-war years, touring internationally with her husband, Mikhail,<sup>25</sup> the rise of Nazism in Germany forced her and her family to leave Europe for America in 1936. Bartenieff moved to New York and began developing the theories of her mentor, Laban. Leaving her performing career behind, she worked predominantly within educational and therapeutic contexts from this time. In the post-war years she slowly established herself and her practice within the fields of physical therapy and well-being. The emphasis of her work was on the healing effects of movement and the benefits of more integrated bodies in motion. Bartenieff was active until the end of her life, continuing to apply Laban's theories in a range of contexts. Maintaining her interests in many fields of movement practice, Bartenieff was the founder of two major institutions in the US, the American Association of Dance Movement Therapy<sup>26</sup> and the Laban Institute of Movement Studies (LIMS) in 1978, now the Laban/Bartenieff Institute of Movement Studies.

There is no doubt that Laban's influence, and his movement analysis system (LMA), was hugely impactful on the development of Bartenieff's work. LMA is broken down into four constituent parts - Body – Effort – Shape – Space (Fernandes, 2015). Bartenieff's distinctive contribution takes Laban's first constituent, *Body*, as the basis for her own practice of Fundamentals. Bartenieff's development of this aspect emerges in her exposition of fundamental attributes relating to the body: Principles – basic six, Fundamentals - body patterning and total integration. While acknowledging the close, often deeply interwoven connections between BF and LMA, it is these significant elements of the Body, these distinctive Bartenieff approaches, that have influenced my own work. Laban's work is not the focus of this thesis per se and will be discussed in relationship with BF as far as it offers an opening to wider debates of bodily-spatial relationships. It is my explicit intention to foreground the work of Bartenieff as distinct from Laban, as is rarely seen in scholarship. This is seen through my development of the spatial potential of BF expanding beyond the structure of

---

<sup>25</sup> Choreographing and performing new work which toured world-wide (1928-1936) the inter-war years...

<sup>26</sup> DMT has subsequently be renamed as Dance Movement Psychotherapy and is more commonly known internationally as DMPT.

Laban's spatial theory and beyond the language of LMA toward new terminologies for a bodily-spatial approach to BF.

Bartenieff's own work on the Body aspect of LMA came initially in response to the polio epidemic of the 1950s and the practice was termed originally as 'Correctives' (Hackney, 2002:7). Bartenieff's motivation for this was to offer something 'corrective' in response to the physical limitations people struggled with in movement, impacting on their ability to live full lives. This practice drew from Bartenieff's work in physical therapy and in response to the mind-body split of a goal-oriented society at the time. Correctives aimed to readdress an 'over-identification of ourselves with the upper body amid a dis-identification with, indeed a deadening of the lower body' (Hackney, 2002:7). Rediscovering a relationship to the centre of weight, grounding and getting the lower body moving was of prime importance. The term 'correctives' is problematic however in an understanding and application of BF in dance when the practice is used as a framework for personal investigation in movement rather than a mode of instructing and correcting per se. Indeed, Bartenieff dropped the term herself some years later as she realized she was offering a chance for people to experience or re-experience movement and that it was this experiential learning through doing that constructed the value of the practice. As Bartenieff's former student Eddy states, 'although the term 'corrective' reflected her intent to find correct posture and movement efficiency, Irmgard always taught through improvisational exploration and somatic inquiry, emphasizing attention to breath and developmental processes' (Eddy, 2009: 11). This improvisatory approach inherent in Bartenieff's teaching is not explicitly evident in wider scholarship, at least a language for it does not resonate amidst descriptions of BF.

The writing by Eddy and other practitioners engaging with and disseminating the work of Bartenieff, evidences inconsistencies with regard to the ways in which the Principles and Fundamentals of the practice are described and particular elements included or omitted (Hackney, 2002, Studd and Cox, 2013, Eddy, 2016 and Fernandes,

2015).<sup>27</sup> I will come to this below and outline the account of BF concepts I base my practice in, the point I wish to highlight here in relation to scholarship on BF is the combined suggestion that Bartenieff was not overly concerned with the written documentation of her work. The Principles of her practice were developed and understood generally through personal interaction in her workshops (Hackney, 2002, Eddy, 2016). Bartenieff's only publication (with Dori Lewis in 1980) does not comprehensively document her Fundamentals either; indeed, she seems to have played a role in excluding them from the publication. According to Peggy Hackney <sup>28</sup>, former student and leading exponent of Bartenieff's work, the Fundamentals were 'not a theory codified and thoroughly illuminated by its originator. Irmgard's own major writing on Fundamentals was deleted from the final published version of her book...' (Hackney, 2002: ix). The reasons for this exclusion, and Bartenieff's possible collusion in it, are not clear; but it does perhaps indicate her unwillingness to couch her ideas within a fixed paradigm. We are therefore required to study BF mostly through the practice and writings of others. Perhaps this is what she intended, preferring those who engaged with her work to bring their own interpretation to it rather than confine it within theoretical or practical boundaries.

### *1.2 what is Bartenieff Fundamentals?*

Bartenieff created BF – a movement system encouraging discovery and self-development. In essence, BF presents an invitation to investigate the bodily-self in motion. The practice is integrative of mind and body in its philosophy, offering practical visualizations of internal bodily maps, and connectivity of the body in(to) motion (Hackney, 2002). BF encourages a 'letting go' of habitual patterns of tension which can be a response to social conditions of adulthood, in favour of explorations of

---

<sup>27</sup> Recognising the differing accounts of BF through the writing of practitioners engaging with her work, my reference to the Principles and Fundamentals of BF is through the descriptions offered by Hackney (2002) as it is from this base that I have built my own practice and analysis of them.

<sup>28</sup> Peggy Hackney is known Internationally for her pioneering work in Laban/Bartenieff Movement Analysis. She was a former student of Irmgard Bartenieff and now a leading exponent of her work. Hackney has directed Certificate Programs in both the USA and Europe and published on Bartenieff Fundamentals through her book *Making Connections: Total Body Integration through Bartenieff Fundamentals* (2002).

alternative patterning for ease in movement. Moving through the neuromuscular developmental patterns of infancy, such as rolling, sitting, crawling, and pushing away from the floor to stand, BF offers a way to increase efficiency in movement, which in turn Bartenieff believed has the capacity to lead to a greater sense of empowerment of self and of being in the world (Bartenieff and Lewis, 1980, Hackney, 2002).

The practice fundamentally begins with a focus on the breath as the primary movement through which the body is mapped in an on-going process. Mapping the body through a process of deepened listening and internal visualisation of the breath moving through the body, allows for tuning and attending to the body's sensations on a micro level (self-scanning of the body) while establishing a sense of the connected whole on a macro-level (body in relationship with environment). Attending to internalised sensations of the body in order to expand to and receive information from an outer environment is common in other somatic practices (Eddy, 2009, Garrett Brown, 2007, 2012, Fraleigh, 2015) and termed by Bartenieff as 'inner connectivity and outer expressivity' (cited in Hackney, 2002: 34). This is a key aspect within the practice of BF. I outline it conceptually here and discuss it in detail as central to explorations of BF in the following chapter. For Bartenieff an experiential understanding of inner and outer and the relational possibility between them is key to the pursuit of humans being in the world; functioning, expressive and efficient in movement (Bartenieff and Lewis, 1980). According to Hackney, the goal of BF is 'to facilitate a lively interplay of inner connectivity with outer expressivity to enrich life' (2002: 34). Hackney describes the 'interplay' as an essential aspect without which we remain either in a functional, connected body such as can be achieved through body therapies and somatic practice or we focus on outward expression and manifestations of self in world, the properties she aligns more with performance in the arts.

- *principles*

The Principles and Fundamentals of BF progressively provide a framework and a language through which to explore the moving body. In line with the account of BF

offered by Hackney (2002) which forms the base of my own practice of BF,<sup>29</sup> the BF Principles consist of (i) Connectivity, (ii) Breath Support, (iii) Grounding, (iv) Developmental Progression, (v) Intent, (vi) Complexity, (vii) Inner-Outer, (viii) Function-Expression, (ix) Stability-Mobility, (x) Exertion-Recuperation, (xi) Phrasing, (xii) Personal Uniqueness. These over-arching Principles are traditionally explored in solo practice within the body, and through the body's relationship with space-time and gravity. Practice of the Principles takes place through a process of sensing, visualizing, and physicalizing moving through suggested articulations of movement patterns in relationship with the broader Principles outlined. These articulated patterns are referred to as the basic six (described in detail below) and encourage focused development of efficient movement and (re)patterning of the body through six basic pathways. Exploration of the basic six is essentially bodily. The relationship with the Principles, attended to collectively, opens comprehension of the moving body further through possibilities of being present, supported, functioning, expressive, connected in the world in movement.

The Principle of *function-expression* is particularly exciting as a route into interpreting BF beyond a systematic approach as this mode of exploration questions what is meaningful in movement for an individual. *Function* refers to more than the anatomical function of a limb or the skeletal-musculature of the body, through including its physiological and kinaesthetic experience. 'How is function (or the specific limited function which is available) serving this person's expression in the world? And conversely, how is the expression really functioning for this person?' (Hackney, 2002:40). Hackney describes *function-expression* as being 'in an intimate relationship'. She goes on to suggest that 'their integration in a specific context creates movement meaning' (2002: 40). Exploring Principles of *function-expression*

---

<sup>29</sup> To note these are informed by Peggy Hackney's interpretation of BF Principles (2002), acknowledging as I mentioned earlier the disparity in documentation of the practice, that these differ in documentation from a reading of Ciane Fernandes (2015) who states the Principles as being devised by Bartenieff, Dori Lewis and Warren Lamb and consisting of (i) Breath Support and Kinetic Chains (ii) Core Support (iii) Dynamic Alignment (iv) Developmental Movement Patterns (which include what Hackney terms as Body Patterns), (v) Bony connections (vi) Weight shift for locomotion (vii) Initiation and sequencing (viii) Gradated Rotation (ix) Effort life for body connectivity (x) Spatial intent. Further difference in documentation is found in other Laban related descriptors including (i) Dynamic Alignment, (ii) Breath Support, (iii) Core Support, (iv) Rotary factor, (v) Initiation and Sequencing, (vi) Spatial intent, (vii) centre of weight / weight transference, (viii) Effort Intent, (ix) Developmental patterning and level change

through this research I am particularly interested in questions raised of what the body really needs to move; what is essential, functional, what is (aesthetic), decorative or gratuitous in movement that is superfluous to the core of the activity, and for who? As a practitioner this questioning encourages a deconstruction of some of the terminologies and function of the practice. If we strip back to what is essential, what might we reveal as core to the bodily experience of moving and what might this allow us to embrace?

I take these questions into the studio. Referring to BF as a 'no-frills' approach to the moving body, I infer in my own teaching practice that we carry in our movement nothing beyond what is needed. This forms an approach which emphasises expression in movement as coming from functionality rather than being something which is added for affect. Working with BF in this way I am aware that there is the potential of alluding to some kind of 'natural', 'neutral' body as being functional. It is not my intention to align my practice of BF in this way but to address the ways in which I actively move away from framing the body as mechanical or abstracted from social-cultural environments.

Within my own approach to working with BF, I consider all the elements of the practice in constant constellations of movement and utilise improvised explorations to begin a journey of attending to the sound, space, rhythm of the breath. I guide the breath into movement through increasingly expansive imagery which takes influence from the internal sensations of my own body as well as the environment I am moving in. Using the Principles to pose questions of the body as it moves—questioning how one experiences being in relation to sensations of *grounding, stability-mobility*, the phrasing of *exertion-recuperation* within and of its environment—I offer a journey in motion through BF that takes in combinations of its Principles and patterns through multiple pairings as a response to, and an expression of the environment as a whole. My approach to BF in this way encourages a return to the improvisational possibilities within the practice (noted earlier by Eddy) and a re-consideration of the form of BF through a process of somatic enquiry. This renewed approach to its form is evident through the language and methods I use that serve to illuminate the relationship

between the *function* of BF and the potential for *expression* of it more widely in somatic practice.

The Principles of BF are offered detailed layers of anatomically articulated exploration through the basic six – described by Hackney as consisting of (i) thigh lift, (ii) rocking, (iii) pelvic shift forward, (iv) lateral pelvic shift, (v) diagonal reach knee drop, and (vi) arm circle and diagonal sit up (2002). The basic six offer specific neuromuscular patterning of body parts in relation to spatial intent. With emphasis on all movement being initiated through, and riding on the breath, the basic six bring a series of individual exercises which are largely described and instructed using anatomical and physiological language and identification for their experience (Hackney, 2002, Fernandes, 2015). Hackney does note, however that Bartenieff's instructions were always 'open-ended' in a way that invited interpretation beyond the anatomical description (2002:8).

To offer some examples in practice: in *rocking*, there is an aim to bring awareness to and encourage movement relationships between heels, pelvis, spine, and head. This is described by Hackney as 'reciprocal actions of hamstrings versus iliopsoas-heels connected to pelvic floor and sitz- bones' (2002:130). In BF this forms an exercise of laying supine and initiating a rocking motion through the heels and successively through each point of connection which is felt in contact with the floor (earth) through the back surface of the body. Teaching with BF my own interpretation in practice of *rocking* is to describe it as 'waves flowing vertically up and down the body, the feet at one end anchored in the water's edge like rocks bouncing energy within the flow of the sea' this takes the journey of motion through the body to a nodding motion in the skull as it absorbs the flow and passes it back down through the spine.

Exploring *thigh lift* the hip is flexed efficiently with minimal muscular effort, using the iliopsoas without superficial muscles kicking in. This is usually practised through floor exercises with knees bent, feet flat on the floor using the breath to hollow the abdominals and promote iliopsoas initiation in folding the leg toward the chest and produce a 'lifting' of the thigh. In standing this exercise can be approached using the hamstrings to ground the supporting leg while encouraging a deep folding in the

inguinal area during hip flexion, observing a slight pelvis tilt. As I teach, I approach thigh lifts by forming an invitation to move with ease between gravitational pulls, pushing into the earth with one leg, to free an upward motion through the spine and into the thigh of the opposite leg, dropping or gliding back down to reconnect with the earth.

*Pelvic shifts* are used to mobilise forward and backward transfers of weight and lateral shifts to activate the pelvic floor with hamstrings and minimise twisting or lifting of the hip. In practice I expand these through multi-directional 'shifts' of the body in space. Coupled with a dropping of the weight of the pelvis and a sensation of the legs escaping from beneath the spine, pelvic shifts yield and push into the earth to move us. *Knee drops* are practiced through an awareness of the lower-body twisting against upper-body connecting through the iliopsoas and experienced in relation with a surrendering to gravity. *Arm circles and diagonal sit-up* is instructed in BF through an 'awareness of arm-shoulder-scapula-latissimus connecting to lower body with awareness of full 3-dimensional gradated rotation in shoulder joints' (Hackney, 2002). In practice I have developed this as an invitation to experience the sweeping sensation of the expanse of the arms carving the body through space, enjoying the full range of motion of a three-dimensional body reaching and pulling through spatial planes.

Exploring these basic six through movement initiation into extended choreographic material results in phrasings of sequential movement patterns developing in complexity and a multi-directional use of the body in shifting relationships with space-time (*phrasing*). The largely anatomical and physiological descriptions of the basic six offer a reminder of Bartenieff's own training in physical therapy and the ways in which they have been taken into dance training (Eddy, 2016). There is a distinct invitation in my practice to interrogate these movement explorations differently through imagery of natural environments and expanded imagination. I do this to aid in creating alternative routes into the practice, expanding away from overly anatomical terminology. I build on this as an approach used in other somatic-based practices, but not common to experiences with BF. I offer this expanded imagery to



invite movement within and through the moments between each of the basic six, between the basic six and Principles, between Principles and Fundamentals (body patterning discussed below), and within and through the sharing of space and movement with others. The originality in this approach therefore is in its specific relationship to a more fluid practice of BF.

- *fundamentals*

The Fundamentals in BF deals with connectivity of the body through developmental pathways of body patterning. These patterns connect the body in the following relationships (i) *core-distal*, exploring the organization between the centre of the body, the belly/navel and the extremities of its physicality, the fingers, toes, top of the head, base of the spine—acknowledging that in BF we experience the body as six-limbed, (ii) *head-tail*, an invitation into the spinal activity between the skull and the coccyx, (iii) *upper-lower*, considering the body's connectivity through a grounding of the lower body below the navel with the potential reach and expansion of the upper body above, (iv) *body-half*, inviting shifts of weight, balance, expanding and condensing between the left half and right half of the body, (v) *cross-lateral*, the journey through the centre of the body from the fingertips of the right hand to the toes/heel of the left foot and equally between the toes/heel of the right foot and the fingertips of the left hand, encouraging spiralling through the spine and reaching into space, and (vi) *total integration*, encouraging exploration of the whole body, connected, available and moving in space (Hackney, 2002:11-39). Fundamentals offer an opportunity of collaboration between the Principles as they open pathways for exploring the body holistically in motion.

The practice of BF is developmental by its nature, meaning that it is a process to engage with rather than a fixed 'thing' to achieve. The established body patterns for example were not intended as abstract theories of movement but rather connected patterns of movement created from Bartenieff's observations of early human development. These body patterns are illustrated through the rolling motions a baby makes through 'core-distal' patterns of the limbs in relationship to the spine; the 'reach-pull' patterns, as the baby grows in curiosity to explore the space beyond its

body by learning to crawl; the 'cross-lateral' patterns that are made, as one arm reaches forward while the opposite leg pulls through; and, the 'push-yield' patterns as the infant plays with and against gravity, pushing away from the ground in order to discover a vertical axis through standing (Bartenieff and Lewis, 1980, Hackney, 2002).

*i begin supine on the floor, energizing  
through the body's connection to the  
support of the earth beneath me i begin  
to visualize the breath in my core (belly),  
i map my body following the breath  
checking-in and acknowledging the  
internal landscape and sensations of my  
body that day, moving with breath  
supporting my investigation i begin to  
encourage rocking, loosening the  
musculature of my body at the same  
time agitating my skeletal mass, waves  
passing through my spine, moving  
sequentially though the body patterns i  
begin inviting my responses in  
movement to core-distal opening and  
closing, head-tail mobilizations of my  
spine, i build through patterns of upper-  
lower in relationship with yield and push  
beginning to empower the body in its  
resistance of gravity to progress to  
standing, where body-half patterns  
meet in conversation with principles of  
stability-mobility and pelvic shifts as i  
become excited by the possibilities of  
weight shifting, falling through space. i  
am integrated, whole, body-space-  
environment in motion.*

(notes from practice, 2016)

The language used in Fundamentals, the suggested polarities in articulating the connectivity of movement through body patterning and the focus on parts in isolation, albeit as a means to more effective integration, I consider problematic in an embodied approach to practice. The rich possibilities between the many polarities referred to in BF; *head-tail, upper-lower, yield-push, function-expression* and so on, at first meeting seem impaired by the simultaneous creation of tensions of a dualist nature, permeating a sense of either/or rather than probing the investigation of a more balanced sense of the moving body through an interactive relationship of the in-between-ness of these polarities. This area is picked up in scholarship by Studd and Cox (noted in the introductory chapter) and I expand upon it through proposing alternative terminologies for the practice which open the potentiality between the polarities. I illustrate these new approaches to the language of BF in the notes from practice, reflecting on teaching experiences with my approach to BF in this chapter and further develop this into a renewed form through the scores that evolve through the thesis. This approach to BF presents a possibility for multiple existences and relationships between Principles and Fundamentals to be explored simultaneously through improvisation and the space of the continuums between patterns to be exposed.

[sun - earth | an invitation]

eyes closed  
feeling the warmth of the breath in  
the belly

grounding  
into the earth to begin  
feeling the push through  
the soul-sole of the feet  
to grow

opening to the sky  
surrendering to the sun

tasting the colours  
the smells  
the sounds  
of the space

gathering  
pushing to yield  
surrendering to the earth

feeling  
the expanse of the skin  
the body's surface  
merging with the earth's terrain

gathering to move

pushing  
passing  
shifting the spine  
between upper and lower  
gathering and releasing the pelvis  
with the energy  
of breath-space-grounding

playing in the spaces between the sun and earth

The last element core to the Fundamentals of BF is that of *total integration*. In practice this aspect is critical in bringing all the other parts of the practice together and looking at how we use this to ask questions of our purpose in the world. Hackney's approach to *total integration* is streamed in two parts '(a) bodily integration using movement – integrating the various body patterns and phrasing them for fuller movement possibility and (b) the integration of movement and bodily knowing into life' (Hackney, 2002:201). According to Hackney these are clearly intertwined.

I am Body, Spirit, Emotion and Intellect  
Embodied.  
I am rich in my Core while highly articulate at my Distal Edge.  
I am connected inwardly...expressive outwardly.  
I embrace the whole, allowing my parts to be articulated and interconnected.  
I question: How can I use my abilities to lead a more meaningful life?  
How can my skills enrich my life?  
(Hackney, 2002: 201)

My interpretation of *total integration* goes beyond its relevance to bodily explorations practiced by the individual (the total integration of the body - all parts in connection) and takes this as a phase in the Fundamentals of being together, with and of the environment with the possibility of multiple encounters. This is the phase in which relationships in movement are explored between dancers expanding through their transaction with others. In this phase the whole body becomes enlivened through an embodiment of the other patterns it has explored. The sensations possible through *total integration* are of the body as available—physically and emotionally, responsive to others and of the environment—open to questioning and challenge, disruption and change.

The second part of total integration referred to by Hackney and my own interpretation of this body pattern in practice echoes Bartenieff's belief in humans' ability to be in the world more fully and effectively through embracing change, with that process beginning with recognising and facilitating change in movement. Bartenieff believed humans to be constantly in movement, journeying between the internal body space (connecting limbs to torso, breath to skin...) and reaching out / drawing in the external space, communicating with our environment in movement (Bartenieff, 1980). The Fundamentals pattern of *total integration* opens the practice of BF to invite further exploration of body-space-environment in fluid (ex)change. Through experiencing movement through integrated patterns of bodily connectivity, of the parts collectively becoming rich in meaning and expressive as the whole, this pattern reaches out beyond the body as it receives and is shaped by the environment. *total integration* becomes a pattern for the transactions of body-space-environment as bodily knowing becomes knowing of and as its environment.

Expanding BF through improvised explorations, the transaction between self and other, inner and outer is present and co-constructive of the ebb and flow of the waves passing in and through the body, with and between others as bodies connect space-time and the environment in the moment of experiencing it. Underlying this is the questioning beyond self that the goal of *total integration* encourages - a questioning of and beyond individual exploration and a place to (re)consider 'the body' as it attempts to know its meaning through its relationship with the world in movement. An example of this is Bartenieff's proposal of 'being in the world' (Hackney, 2002). My own Interrogation of BF drawing on improvisational methods brings forth an acknowledgment of the tensions present within the paradigmatic relationships of body-space-environment in order to move toward a plurality of understanding of *being-* in-world.

[moving - being - together | an invitation]

begin a new beginning  
notice  
the physical structures  
the architecture  
of the space  
smell the warmth

begin a process of settling  
let the weight  
your body  
pour slowly into a surface  
close your eyes  
imagine the surface  
softening with  
weight of your bones  
just rest a while here

begin to breathe  
let your mind  
tune to the sensation of  
the breath  
listen  
to your breath  
as an ebb and flow  
of water  
let waves wash  
through your body  
energising  
riding the wave of each in-breath  
letting go  
releasing back  
into the ocean  
every out breath  
visualise the waves opening  
through many smaller tributaries  
reaching  
your distal patterns  
trickling  
back  
into your core  
(re)imagine the possible  
journeys

### 1.3 *body and space*

As briefly stated in the introduction of this chapter, BF is developmental of Laban's work primarily in respect of the 'Body' component (Fernandes, 2015, Hackney, 2002). I refer to this relationship now to extend the discussion of BF beyond the bodily into the spatial. Exploring the relationship between BF and LMA opens the possibility for examining bodily-spatial experiences and encouraging the autonomy of BF as a practice with spatial intent. To build this discussion I focus briefly on Laban's 'Effort theory' and his work specifically on Space as a way of situating this aspect of BF.

Laban's Effort Theory refers to dynamic qualities expressed by the individual in movement, including in but not exclusive to the field of dance (Fernandes, 2015:143). The four effort factors of *space*, *time*, *weight*, and *flow* provide an established framework for articulating and analysing movement dynamics within a continuum between direct and indirect (*space*), sustained and quick (*time*), light and strong (*weight*), and free and bound (*flow*). Of course, in attending to *space*, there is an acknowledgement of the inter-relationship of *space*, *time*, *weight* and *flow*, and no intention of imposing a separation of them but rather, a choice made to quieten the elements of *time*, *weight*, *flow* in order to explore the connection between LMA, BF and *space* explicitly.

For Laban, the space factor of his work—*space harmony*—refers to the individual's attention to the environment when moving. Laban offers two possibilities for this attention, as 'direct and indirect space-focus' (cited in Fernandes, 2015). From an embodied perspective 'harmony' relates to balance, to things (in nature, the water and land) being in relationship with each other rather than positioned as distinct entities (Mahina, 2004). In this experience direct and in-direct space cannot be simplified as either/or, nor seen to close down other nuanced responses that may arise, but rather they should be experienced through the multiple possibilities of space. Direct space for Laban relates to a direct focus on something or someone. It may be applied in relation to the eyes, the senses, or the whole body, as we move toward, or bring something or



someone directly to us. Indirect space is not an opposite, a lack of focus or a lack of attention to one's environment, but rather a widening of focus where '...the individual's attention may be diverted by thousands of points at the same time, as if his/her body had eyes in every pore and moved with all these simultaneous focuses...multifocused' (cited in Fernandes, 2015: 148).

In order to explore the different possibilities of *space harmony* in the studio there is a need to establish the relationships between key elements of Laban's work through spatial kinesphere and BF. This is foundational in the development of an understanding of space as relational through BF as distinct from LMA. The kinesphere for Laban represents an 'imaginary space' a sphere around the body at the extension of the limbs. It is three-dimensional in its acknowledgement of the moving body in space, and it offers a sense of connectivity between the limbs and their surrounding environment through the intention to reach out, to map the space at the outer-most reach of the body. With reference to BF, the body patterns of core-distal connectivity, head-tail, body half and cross-lateral connections are utilised in the articulation of the kinesphere of the moving body.

[T]he sphere around the body whose periphery can be reached by easily extended limbs without stepping away from that place which is the point of support when standing on one foot, which we shall call "the stance" (sometimes called "place"). We are able to outline the boundary of the imaginary sphere with our feet as well as our hands... When we move out of the limits of our original kinesphere we create a new stance. (Laban, 1974:10, cited in Fernandes, 2015:199)

The experience of the kinesphere in BF moves between the core, stable support of the body to the distal edges-the periphery of the body. It suggests, though 'imaginary', a closure, or boundary of space around the body. Working within one's kinesphere can thus feel akin to working in a bubble, secluded from and impenetrable by the outer environment. Working with BF as a practice of bodily-spatial intent through this research I open the possibility of a more porous interpretation of Laban's kinesphere as an expansion of BF. Through a spatial lens of LMA and further through processes of

performance-making (chapter II and III) I work with BF to actively resist the problematic separation of the body from its environment.

#### *1.4 body-as-environment*

Explorations of the possible relationships of body-space-environment are central to my approach to working with BF. Moving away from an overtly physical focus on the body within Bartenieff's early work through 'correctives' noted at the start of this chapter, and the problematic nature of Laban's kinesphere raised above in respect of a separation of the body from its environment, I turn now to developments within somatic scholarship which acknowledge ongoing debates concerning tensions around terms such as 'natural' and 'neutral' as inferences of 'the body' as singular and universal (George, 2014, 2020, Manning and Massumi, 2019). I expand discussions of the potential of the body-as-environment opened through the work of Sullivan (2001) in the introductory chapter to argue my contribution to these debates through my distinct approach to BF.

The ways in which bodies are in transaction with the world outlined through my engagement with Sullivan's work, is critical to a philosophical underpinning in the expansion of Bartenieff's work through this research. Bartenieff's concerns with how we might (re)inhabit our bodies in order to be in the world in more efficient, more meaningful ways meets with my earlier discussion of Sullivan's work and her unpacking of bodies as non or pre-discursive (2001). Indeed, Sullivan problematizes the concept of a natural (free from impact of culture or gender), pre-discursive body as actually undermining its potential agency, suggesting that a construct of the body as transactional with culture, nature, gender, the human and the non-human aspects of our environments allows for a fully discursive body—the body *as* environment. While it is not within the scope of this research to contribute extensively to this discourse, it is the positing of 'the body' as transactional with world and co-constructive of it that underpins the theoretical framework of this thesis.

The inference of the body coming to a neutral place to begin explorations in movement, which is evident through many somatic practices, positions the body as separate from its social-cultural surroundings. This is immediately challenging in my approach to BF as I work to expand the practice in the between-ness of bodily-spatial experiences, and evident in the way that it is raised within wider scholarship around the cultural and spatial tensions of western somatic movement practices (Sullivan, 2006, 2012, Manning, 2007, 2012, George, 2014, 2020). Scholarly discourse on ‘the body’ in somatic movement practice (Shusterman, 2008, 2009, 2012, Fraleigh, 2015, Barbour, 2011) and more recently debate looking toward the multiplicity of meaning and experiences in the field of somatics is evident in the work of artist-scholars Erin Manning and Brian Massumi, (conversations on ‘critical somatic individualization’, 2019) and Doran George in his doctoral thesis, ‘A Conceit of the Natural Body: The Universal-Individual in Somatic Dance Training’ (2014) which has recently been published (2020). These examples of scholarship take up the historical positioning of somatics more broadly and question the notion of ‘the body’ in contemporary climates. The implication of the concept of a ‘neutral’ body is in tension with a ‘somatic experience’ as a neutral body suggests that one could be ‘a body’ devoid of emotion, exhilaration, pain, loss, desire, and confusion. The concept of a neutral body is in tension when it is placed as an approach to a lived-experience.

Taking a transactional approach to working with BF in ways that are explicitly relational of bodily-spatial possibilities, I encourage a ‘BF body’ which *is* the activity of its environment. I do this through (re)articulating the Principles and Fundamentals in relationship with expanded imagery and influences from the ‘external’ environment. Through encouraging participation in movement with and of the environment, I acknowledge through this approach to BF the ways in which the environment (social-cultural-physical-ecological) shapes and is shaped by movement responses. This research thus argues for ways in which ‘the body’ may be understood and valued as contributory rather than merely receptive-responsive to environments. In this approach to BF, the body is co-constructive of its own identity as it is the environment which it creates and

inhabits simultaneously. Improvisation nurtures this as potential between BF as a systematic approach to the moving body in its environment with a more fluid, participatory generative approach to the body *as* environment. Through verbal (teaching) and written (scores), invitations to the rich potentiality of the body which recognize its social-cultural-physical-emotional-sensorial being are embraced *as* the somatic experience. The potential agency of the body in BF is within the relationships that are nourished through my approach to the practice within improvisatory methods.

### *1.6 form and fluidity*

As BF centralizes the bodily as core to its approach to movement, and conceptualisation of 'the body' from a feminist perspective demands recognition of its many identities, constructs, narratives of social and cultural histories and influences, it is useful to re-consider the potential of the practice and approaches to sharing through movement through this lens. Acknowledging that to (re)articulate approaches to BF is not addressing *somatics* as a whole, rather this chapter has outlined BF historically and opened questions of the potential of the practice through my approach to it. Positioning BF as the method of practice this chapter offers a way to see somatic practice as the possibility to 'enter into communication across and through the skin of the material body to the wider human lived-experience' (Akinleye and Kindred, 2020), to express the body through new approaches of somatic enquiry. Through this approach to working with BF I (re)articulate alternative possibilities and responses to the Principles and Fundamentals and encourage an expansion of BF. The system and language of BF when used as a springboard for investigations of bodily-spatial experiences, both physically and metaphorically through improvised movement, provides an interpretation of BF which is not specific only to the body, but rather it speaks inherently to the ways in which the body is immediately of its environment.

This chapter has positioned BF through its established form and introduced my approach to it in practice. Through an expanded language and methods of improvisation I have demonstrated ways in which BF may be reconsidered as a somatic practice. Through exchanges of body and space, form and fluidity, this chapter fosters the possibility of seeing the body as a site of change, able to embrace complex embodied experiences with an intention to remain open to possibility through improvising BF. Highlighting an opportunity to (re)consider the inherent intentions of BF this chapter has opened a re-thinking of approaches to the practice.

The investigation of this approach to practice is further explored through the examples of artistic practice that follow. Improvising BF through the development of the works created I offer an opportunity to explore a fluid transactional approach to BF and develop new terminologies for the practice.

## chapter II interiorizing the bodily

Chapter I positioned BF as the core of this research and described the practice in detail through its historical formation and my own practice in relationship with it. The chapter built upon the improvisational possibilities within the practice and offered interpretations of it experientially which I expand upon in this chapter. I investigate here the process of making the work *KnowingUnknowing*. This work acts as a site for exploration and through it a renewed approach to BF emerges. I focus specifically on working with the BF Principles of *inner connectivity and outer expressivity* through the use of improvisational strategies as the basis of making artistic work.

A project for solo dancer and musician, *KnowingUnknowing* was created in collaboration with guitarist/composer Benjamin Dwyer, and later as a film version with filmmaker Pete Gomes. The work was a fertile space for explorations of artistic practice urging the expansion of BF beyond a bodily focus. Considering the relationships of this performance project with spatial environments, conceptual theories of bodily-spatial experience are drawn on through somatic scholarship (Cooper Albright, 2003, 2011, Fraleigh, 2015, Hackney, 2002, Eddy, 2016) along with discussion of the improvisatory practice of Lisa Nelson's *Tuning Scores* (2004, 2006, 2014), to explore the relationship of scoring practices within performance-making. Movement scores written from explorations of the BF Principles provided a framework for this artistic practice and are integrated and discussed through this chapter.

Following an introduction to the BF Principles of *inner connectivity and outer expressivity* I move to discussion of broader somatic concerns of sensorial awareness, habit, and processes of de-familiarization. The chapter closes with an illustration of Nelson's proposal of 'new inner templates' (2006) as an example of framing my approach to BF in relationship with scores for bodily-spatial environments of performance.

### 2.1 *inner connectivity and outer expressivity*

Conceptually the Principle of *inner connectivity and outer expressivity*, as noted in chapter I, forms a key aspect of BF both in form and philosophy. This Principle and moreover its manifestation in practice encourages experiences between body and space, as the practice invites movement between an internal mapping of bodily sensation and an external presence of being in the world, in relationship with others and the environment.

Inner and Outer are always in a creative relationship...To actively go further out into expression in the world, I will have to connect further into my core in order to discover what is of import and what needs to be brought to the world. At the same time, to come further in, I will need to go further out, because my inner meanderings will seem purposeless without expression within their larger context of relationship to what is outside of me. (Hackney, 2002: 44)

Breath in the practice of BF is the route into the connectivity between inner and outer. Embodying internal visualizations of the breath in my body, locating it spatially and temporally I draw on *breath support* through cellular breathing—noticing the process of continually filling and emptying with the breath, an inner experience of growing and shrinking, an exchange with the environment outside of ourselves (Bartenieff, 1980, Hackney, 2002). Hackney proposes that ‘the fuller our respiration, the more each and every cell of our bodies is dialoguing with the world’ (2002: 61). I close my eyes and attend to the cyclical pattern of breath in my belly, rising and falling, filling and emptying. An internalized focus on the breath is key to experiencing patterns of *inner connectivity and outer expressivity*, as the practice encourages one to attend to the inner rhythms of the breath and to notice the body’s shape changing through inhalation and exhalation, expanding and condensing as it gathers oxygen and releases carbon dioxide in an on-going exchange with the environment. For Bartenieff’s goal of total integration of mind and body in movement (1980, 2002), this preparatory phase of the breath (and I consciously use ‘phase of the breath’ over ‘neutral state’ as discussed in chapter I) offers a coming together of cerebral, sensorial, physical, emotional awareness with and of ones’ environment.

Hackney contributes to Bartenieff's proposition of *inner connectivity and outer expressivity* by connecting this experientially to the Principles of *function-expression* which, as outlined in chapter I, offers an encouraging of ease with being in the world from a place of internal awareness and connectivity. What Hackney alludes to in relating these BF Principles is *function* being in the realm of the somatic, an exploration of sensation and movement (inner), while *expression* is articulated as being present in projecting movement outwardly in its communication to others (outer). The weaving between inner experiences which are heightened in awareness, connectivity, and functionality through BFs Principles and Fundamentals, and the ability to be outwardly expressive as we (humans) move in the world is critical to an experiential understanding of BF as an artistic practice.

The process of *inner connectivity and outer expressivity* within my own daily practice begins from an engagement with internal attention and a quietening of external distraction. This might be thought of as 'a preparatory practice' (Nelson, L. 2006), which is recognized in different ways through most somatic practice and spoken about widely through somatic scholarship (Fraleigh, 2015, 2018, Eddy, 2009, 2011, Garrett Brown, 2007, 2012, Kampe, 2013, Olsen, 1998, Tufnell, 2006, Nelson, L. 2006, 2014). For improviser Lisa Nelson it forms something of a 'pre-technique'.

I arrive behind my eyes ...  
I hear myself inhale, feel the cells of my body expand into the stillness.  
I am absorbed by the invitation of time.  
Or I am absorbed in the sensuality of my floating attention.  
(Nelson, L. 2014)

As a preparatory process, 'heightening sensorial awareness' offers a deep level of listening through the senses which is enhanced by way of a process that minimizes physical activity; the eyes are closed, and the body is attuned to the rhythm of the breath and the external environment. I visualize my breath from within, attending to its pulse, rhythm, depth, and location. I tune into the qualities I feel from the breath, sometimes



flowing through my body, sometimes deep and heavy, noting blockages, holding of tension as I connect through this inner awareness of breath, a template for inner connectivity. I use the BF Principle of *breath support*, described in chapter I through processes of cellular breathing as a cyclical nourishing of the body. Attending to the breath is my route into a heightened sense of awareness of my bodily sensations in relation with my environment.

My exploration of *inner connectivity and outer expressivity* in practice expands through a progressive physicalising of mapping the body using imagery that encourages moving into bodily responses of the patterns and pathways of the breath in relation with an expanding sense of the body's shaping of, and being shaped by, its environment. Teaching with BF this Principle offers a conceptual framework for the environment of the class. I use it to create an arc from inner bodily attention at the start of the class to the expressivity of more complex layers of movement patterning arrived at through explorations of a combination of BF Principles and Fundamentals. BF body patterns are initiated through the breath and traced through *core-distal*, *head-tail*, *upper-lower*, *body-half* and *cross-lateral connectivity* (outlined in chapter I). I am aware through explorations in practice, of Bartenieff's philosophy of 'change in one part affecting change in the whole' (Hackney, 2002), and interpret this in relationship to the on-going possibilities for (re)articulating the body. The body in motion through these patterns begins a bodily-spatial relationship between inner and outer and it is shaped and (re)shaped, by inner impulses to move with, and of the outer environment. The integration of BF body patterns in this approach furthers a more general understanding within somatic practices of relationships of inner and outer through the breath. Working with BF I expand somatic awareness of the breath through a framework of physicalised movements encouraging greater receptivity with environments as bodily awareness is formed in-motion.

[a transaction between inner and outer | an invitation]

let the breath come to a sense  
a space-location in the body  
becoming aware of sensation

let the breath inform the structure of the body  
feel its shifts  
meet neighbouring body parts

begin to sense how you might feel into each part of the body  
internally,  
sensing and mapping the breath

beginning to visualise the breath  
let it find a spatial orientation in the body

sensing where you feel the breath  
as you begin to locate it

tuning in  
to a sense of space  
of breath

imagining the space-time  
the breath takes to fill and empty  
through the space of the breath

beginning to sense the space of the body

beginning to tune in  
to the possibility of the breath as you feel it  
three-dimensionally in the body

moving into a conversation  
where the inner space of the body  
meets with the space it is moving in

a transaction between inner and outer

finding moments to really be in those in-between spaces

the spaces between clear reference points

As experiences of *inner connectivity and outer expressivity* are articulated through an entry point of the breath and body patterning of BF, I am reminded of the problematic nature of dualist separation implied in the very language of the practice (highlighted in chapter I), and more widely in contexts of space and time (Akinleye and Kindred, 2018, Mahina, 2004, Manning 2012) outlined in the introductory chapter. Creating an embodied transactional approach to BF it is not possible to experience inner and outer as singular events. Building on Sullivan's discussion of transaction – of bodies formed of their social, cultural, gendered identities in relationship with the world (2001) I suggest that the capacity of self in movement (and of self-and-other when working through shared practices) is constructed of the environment—a social-cultural embodiment of physical, architectural, ecological space—that these elements cannot exist as singular entities. In my practice of BF *inner connectivity* speaks of and is manifest through *outer expressivity*. The bodily inner sensations which are attended to through an exploration of BF Principles of inner connectivity, are at once indicative of and shaped by the outer manifestation of the body-self.

Exploring how the body might be experienced in a fluid relationship with its environment through moving in the between-ness of *inner connectivity and outer expressivity* in the articulations of my practice of artistic practice that follow, I offer a more generative approach to working with BF toward the goal of *total integration*. Using improvisational methods to explore *inner connectivity and outer expressivity* in the making of *KnowingUnknowing* moments of transformation between inner and outer as the environment of performance are revealed. The outer manifestation of body-self becomes present through its transactional relationship with sound, space and other. This process of enquiry of BF Principles in relation with methods to artistic practice provides a further layer of connectivity within BF (re)considering how the Principles intersect with each other and through an expanded lens of improvisation which invites multiple permeations of the body with environment.

## 2.2 *KnowingUnknowing*

Discussion of the process of making *KnowingUnknowing* next offers an example of the embodiment of *inner connectivity and outer expressivity* and an expanded manifestation of BF in performance. The work is thus positioned in this chapter as the site of exploration of BF Principles, a method of illuminating the development of particular strategies of improvisation that encourage experiences of BF that would be less familiar to those working within the practice and so offer an alternative approach.

At the start of each explorative session for *KnowingUnknowing* I enter with the breath (as described above in relation to my daily practice), allowing this process of attending to my breathing to offer a first point of connection, an internal reference to the space of my body. As I begin to sense the environment we are creating together in sound and movement I become aware of the flow of the breath through my body, listening to its internal rhythms and beginning to visualize and move into its energy. I begin to respond in movement, physicalizing the breath, a rhythm from within in relationship with the sounds I hear externally. The sounds generated externally to my body vibrate through my skin. I feel the murmurings of sound at the tips of my fingers as I reach to connect with it. There is a sense of my skin being porous to the breath within, and the sounds that form outside of me but shape my movement. This relationship between breath and sound experienced within the flow of movement forms a conversation with BFs *inner connectivity and outer expressivity* within a bodily-sonic environment. I reflect on the experience of this in practice as a process of deepened listening and sensorial awareness.

*the music moves through my skin, dissolving  
layers of consciousness, i – as my body, my  
conscious, articulate physical self, become  
blurred, edges less clean, but awake...bones  
almost unnecessary as i am supported by the  
environment.  
connected.  
new connections through my body, different  
pathways, new patterns...there is little  
repetition.  
the sounds offers a landscape, a new  
landscape to explore.  
fed by the music, responding intuitively  
(what is that?) i play with different textures.  
  
letting go...gathering at the same time.*

(notes from practice 2016)

There is a further state of flux between an interiorized tuning of the body to sound and space through the breath, and an external navigation of bodily-spatial environments in sound and gesture. The shaping of my gestures in movement are in response to the sounds that create the environment of my dancing as they are an offer in gesture to the environment from the internal sensations of my breath within my body. An approach to working with BF that integrates sound is uncommon. No documentation of BF refers to a sonic environment. Exploring a methodology of practice which embraces environments as relational, a conversation with sound is seen as a further potentiality of the practice. From this base of BF, a renewed relationship between *inner connectivity and outer expressivity* is illuminated which flows between both ends of the spectrum and fails to fall into paradigms of separation of music and dance, or the individual as separate from the world. Bodily-spatial-sensorial environments are created as we experience the offering and receiving of information through the environment created of breath, sound, gesture, and space. BF is thus placed in a dialogic relationship of body-space-sound, self and other.

### 2.3 BF, habit, and embodied knowing

The concept of change was discussed in chapter I as an integral part of the practice of BF and receives further attention here. From the rhythms of the breath to movement through body parts in connectivity with each other, through patterning, change for Bartenieff is Fundamental to life (Hackney, 2002). Change is also an aspect of the practice that can lose integrity as the Principles and Fundamentals of BF become familiar. While questions of habitual patterning are evident through BF and other somatic and improvisation practices (Fraleigh, 2015, Hackney, 2002, Eddy, 2002, 2009, Kampe 2016, Peters, 2009) and acknowledged for the way in which they encourage a process of recognizing and letting go of holding patterns, counter-productive processes of re-patterning can subsequently occur. Habits can re-form through repetition, stability within the practice, and a familiarity with the form. An approach to BF which emphasises change is discussed further now as it manifests in the process of making *KnowingUnknowing*.

My approach to BF through the making of *KnowingUnknowing*, presents a process of deconstructing in order to reconstruct, building new knowledge, opening more questions through heightened bodily-spatial-sensorial awareness. Habit and re-patterning are questioned as an on-going process of this somatic enquiry and exploration of these questions is renewed in the context of BF as an artistic practice. There is a layering of understanding and commitment to a process of accepting change which flows from BF and back into it as a generative movement practice, (re)articulated through the expanded experience of it in performance.

Habitual patterns embodied through long-term engagement with our disciplines in dance and music (Ben is a classically trained musician and composer) were revealed early in the process of making *KnowingUnknowing*. These habits are noted as deeply engrained patterns of the forms and structures of our practice(s) and identified as a point of

departure in our approach to this work through improvisation. Not seeing improvisation as synonymous with 'new' and recognising arguments against the assumption of novelty in improvisation more broadly outlined by Gary Peters (2009), the making process sought strategies to help us to enter into (and maintain) processes of heightened awareness to the moments of encounters in movement, sound, and space. This helped to reduce a dependency upon the habits of training and move toward more enquiring place of artistic practice.

An example of this is evident through the attempts made to unknow the embedded patterns of our disciplines as they are interrogated from within the practice(s) and to reach beyond them to other fields through literature. A metaphor through which to question embodied knowing came early in the process of making *KnowingUnknowing* through the description of, about, and from the perspective of a capricious creature from the 1967 text from Ted Hughes, *Wodwo*. The text was introduced by Ben into the making process for its immediate resonance with our questions of seeking to unknow, to de-familiarize ourselves within our environments of practice. *Wodwo* is significant as a route into another layer of exploration of *inner connectivity and outer expressivity*. Formed in text outside of our disciplines it resonates with experiences which encourage disruption of habit and embracing change.

In *Wodwo* Hughes depicts a creature (the Wodwo) not yet fully conscious of its own consciousness, unknowing of its Self, its environment, its relationship to others. Hughes' text approaches a non-fixity of place and purpose and offers an invitation for a fluidity of being, through the journey of Wodwo. The sense of a journey, as process, of fluidity within continuums of patterns and pathways rather than a fixity of place and purpose is echoed through my approach to the Principles and Fundamentals of BF. While not isolated to being relevant to BF alone, indeed evident through much debate around improvisation (Cooper Albright, 2013, De Spain, 2014), the concern with non-fixity as met

through the encounter with *Wodwo* develops a greater awareness of the between-ness of the practice of BF.

What am I? Nosing here, turning leaves over  
Following a faint stain on the air to the river's edge  
I enter water. Who am I to split  
The glassy grain of water looking upward I see the bed  
Of the river above me upside down very clear  
I seem to have been given the freedom  
of this place what am I then?

(Hughes, excerpt from *Wodwo* 1967)

Upon reading *Wodwo*, one is aware, it is in water; but the *Wodwo* neither understands where it is: ('looking upward / I see the bed of the river above me...'), nor what its purpose really is: ('What am I?...what am I doing here in mid-air?'). While it asks questions of itself, such questions are not immediately answered, leaving open spaces as the *Wodwo* proceeds. This sense of being without structure (re)presents on a surface level a pleasurable desire away from the form and codification of dance and music. It is a sense of letting go that hovers, that is not fastened to embodied knowledges and training, that has been given freedom by way of having no threads to anything that so well articulates the process of interiorizing the bodily which is central to *KnowingUnknowing*. It is the experience of *being-Wodwo*, through this work that offers a space for renewed gestures (of music and dance), encouraging an expansion of the practice of BF beyond its foundational Principles.



[a new beginning |  
an invitation]

unfold the body into the floor  
close your eyes and listen...

sense a new beginning

respond to the emergent sounds  
of the space  
with breath

internal to external

let the breath expand  
open inner pathways of the body

feeling the sounds brushing  
over the skin

let your skin awaken to the  
environment

begin to respond  
moving torso  
sweeping through the touch of  
the air  
limbs touching the sound

feel a familiarity of  
patterning  
in the body  
emerging

feel a familiarity  
in recognition of these  
patterns

feel the tension  
acceptance of the familiar  
moving with this habitual  
knowing

and

a new exploration

keep listening...

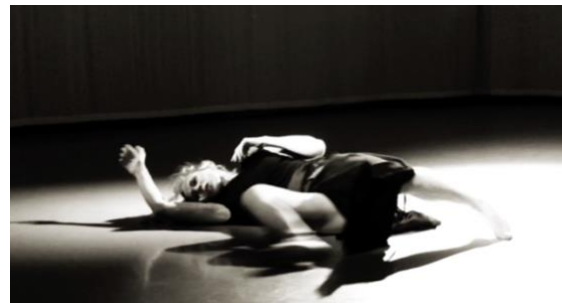


Figure 2 [*KnowingUnknowing* | Helen Kindred | stills from film  
| Pete Gomes | 2017]

Through strategies developed, such as those I have extrapolated through the questions raised in the character of Hughes's *Wodwo*, and in the scores from explorations of BF, *KnowingUnknowing* embodies ways through which artists can move away from habitual patterns, entering a process perhaps of 'de-familiarization' (Shklovsky, 1917, cited in Banes, 2003).<sup>30</sup> Discussed by Sally Banes through contexts of avant-garde performance practice, de-familiarisation is referred to from its origins within literary criticism, as a way of avoiding the habitual and playing with the familiar and unfamiliar within and outside of the work of art. Within the work, in the process of making *KnowingUnknowing* the activity of de-familiarisation is traced through BF as the process of letting go of habits which form within a movement (or music) practice in order to (re)imagine it through renewed encounters in improvisation. Outside of the work is the proposition of coming to BF, for other practitioners, through an alternative route into the practice. Bringing methods which are common to improvisation (working without sight, working with scores) into ways of working with BF Principles de-familiarises the practice, unsettling habit and expectation of the form. In direct relation to BFs concepts of inner and outer, de-familiarisation encourages the interplay between the familiarity of one space (bodily) and the unfamiliarity of an other (environment). Processes of de-familiarisation are interpreted in this research as an invitation of change.

Additional strategies used to disrupt the habitual within *KnowingUnknowing* include utilizing methods of heightening sensorial awareness through working without sight. This method encourages a deepened possibility for experiencing internal attention to sound and movement when de-familiarized from the outer visual environment. This practice of working with what I am calling 'sight deficit' creates an altered state of sensorial awareness. The restriction of typical sensory perception encourages alternative routes into, and relationships between sound, movement, and the environment of improvised explorations. Working with an active reduction in sensorial information as a strategy to

---

<sup>30</sup> The origins of the term are normally traced back to the work of Viktor Shklovsky (1893-1984), a Russian Formalist critic who argued that the function of literary texts is the 'making strange' of familiar, everyday experiences.

heighten other senses and awareness of the environments, as I noted earlier is not new in itself. Indeed, chapter I refers to this mode of working as a common method within somatic practices (Fraleigh, 2015, Garrett Brown, 2007, Eddy, 2009). To extrapolate heightened sensorial awareness as a modality of BF through improvisation Lisa Nelson's practice of Tuning Scores is drawn upon in theory and explored in relationship to the methods employed in *KnowingUnknowing*.

Built through Nelson's extensive research, I speak to the practice of Tuning Scores from experience in workshops and engagement with the writing of Nelson and others on her work, to encapsulate it as a mode of working that has influenced my expanded practice of BF (Nelson, L. 2001, 2004, 2008, 2014). Common to many of the Tuning Scores Nelson developed is the use of having the eyes closed in exploring bodily sensations of movement. Removing our most dominant sense, that of sight, forces a deeper level of engagement with the other senses. Removing one sense leads us to working with the combination of the myriad of other senses and to what Nelson describes as 'multisensoriality'. Through de-stabilizing habitual patterns and familiarity of space, self and other have the opportunity to be (re)considered. 'In stillness or movement...My body became the environment of the space. I felt my movement reorganize around these perceptual shifts and change quality, building new inner templates for my dancing' (Nelson, L. 2003:8).

In the process of making *KnowingUnknowing* there was a choice made to remove our sense of sight (both dancer and musician). This exploratory practice is sustained through performance, both performers wearing a scarf around the head to cover the eyes for part of the work. Through the use of an eye-covering there is an offer of an opportunity to limit sensory awareness.

*with a scarf around my eyes, i re-enter my body  
i feel a little 'at sea' with no visual navigation possible  
i am aware of my breath,  
my core as my anchor, home, the reference i can feel  
to locate myself*

*i listen...my limbs move  
my sense of core-distal patterning is heightened as i  
reference my body in space, in sound*

*i can feel my immediate kinesphere in the sound  
the music offers me a frame, albeit fluid,  
the space is not empty, not inhabited only by my body  
the sound is holding the space....*

*my listening gets stronger...  
the music becomes the space, my outer environment  
after some time (i have no idea how  
long in measured time) i am not aware of a  
physical space every part of me that moves  
feels enormous, full, detailed and articulate*

*the thrill of falling,  
of moving through this other world/space/time  
inhabiting the world behind my eyes*

(notes from practice 2016)

Without sight, new territories are opened. Many of the internal sensational possibilities within the body, are not manifest as such, or not attended to when open to the familiar external visual information of the environment. Being deprived of this visual capacity and having to depend upon an internal radar through the heightened faculties of hearing and the olfactory sense guides an invitation into new explorations within BF. This process encourages both an acknowledgement and a disruption of habitual patterns in movement practice.

[(sight)deficit | an invitation]

unsighted  
breathing  
reaching  
walking..

mapping the space without sight  
absorb  
the exchange of weight in my body

aware of limbs  
in motion  
scoping space

the alignment of head-tail,  
the need to feel centre, to feel centred

gesture to the periphery  
the distal reach of my limbs in space

locate within the body  
organize from the core  
be in transaction with space

no sound.  
becoming aware of breath.  
audible  
a rhythm,

exchange of weight, foot-to-foot, foot to hand, hand to hand, to  
feet, to shoulder..

stable, not stable...moments of balance.  
disoriented.

re-tracing patterns felt in my body,  
in space.

i move..

i transition

The process of engagement with strategies of de-familiarization extends beyond the practicality of the strategy itself. Through repeated practice the experience of working without sight inevitably becomes a more familiar territory and so poses questions of the sensations of interior dialogues. This offers a reassessment of relationships of familiarity with practice(s). This reassessment opens a process through an artistic approach to BF of rethinking and (re)articulating the potentiality of practice from a different perspective. *KnowingUnknowing* as a site of exploration of BF Principles thus expands an invitation to developing new approaches to working with BF as a process of somatic enquiry. The enquiry evolves through the work with each performance being part of the process. The strategies that are applied in relation to BF through the making of the work become meaningful in their encounters in performance. The audience is witness to the process in this experience rather than receiving performance as a finished product. *KnowingUnknowing* is shared in this thesis as a site of development of BF as an artistic practice, the revealing of patterns and connectivity between *inner connectivity and outer expressivity* in the moment of their performance.

*i listen, feel, sense the space...quietly i breathe  
the acceptance of  
space,  
the light opening breaths of the guitar begin...  
supporting  
... allowing my breath internally,  
the touch of my skin to the air,  
weight to the earth,  
externally to speak to each other, there's a shift  
i am aware that it takes a few moments  
and then  
'i'm 'in'  
a blurring of edges of inner-outer,  
the start of a lively interplay between inner sensation and outer expression  
a relinquishing of self to join other in a plurality of meaning  
i jump into the stream to fully embrace this journey*

(notes from performance 2016)

## 2.4 new inner templates

As interiorized experiences of movement contribute to a way of expanding the practice of BF to draw new possibilities to the surface in performance-making, it opens up new tributaries of knowledge, or what Nelson refers to as ‘new inner templates’ (2003). For Nelson, the inner templates she refers to offer the possibility of (re)mapping the internal patterning of the body through heightened sensorial awareness.

The process of (re)articulating approaches to BF through scores creates ‘new inner templates’ for the practice. Devised through the exploration of the different modalities of working in *KnowingUnknowing* the scores offer ways of expanding the Principles of BF and feeding back into the practice through their repeatable use. The scores become meaningful in their expression when they live through the body. Through repeated engagement they become living scores and offer a mode of experiencing the arc of possibility in *inner connectivity and outer expressivity*. The scores become situated as the ‘and’, the lively interplay Bartenieff alludes to in establishing the potential for engaging with this conceptual Principle of BF. The interplay between *inner connectivity and outer expressivity* made accessible through the scores represents the potential for change, transaction, and transformation. When ‘and’ becomes the interplay—the *in-between-ness* of BF Principles at the intersection with methods which are commonly external to the practice—it offers an opportunity to move beyond either/or, to experience the fluidity of change that is possible in ‘and’. Through this approach I (re)articulate *inner connectivity and outer expressivity* suggesting a relationship whereby BF is open to change with its environment, the environment being improvised.

The scores offer a new method of working with BF which brings attention to the potential for multiple experiences of body-space-environment. Through this new method other practitioners are offered alternative ways of engaging with BF. The new-ness in this context relates to an expanded approach to BF when experienced through improvisatory practice and shared through scores as an approach to its conceptual form.

[(un)familiarity | an invitation]

what do i know?  
what do i feel as i re-feel my moving body each day..  
meeting it a-new...what is known?

being ahead, moving forwards, reaching back.  
touching the past, marking the present...

no sight, eyes closed,  
feeling  
listening

follow an impulse  
somewhere my body is speaking,  
respond to its voice...

the conversation begins

one voice, one movement, one gesture  
never complete  
offering a starting point  
only

what is an offering,  
what is a response-to-offer?

how do i relate to space?  
what is the relationship through my moving body,  
breath, flesh,  
sensing, touching

gravity

sense the light,  
the air,  
the temperature within,  
within *the* space, within *my* space,  
my body

breath  
to stabilize, to ground,  
to secure...[momentarily],  
somewhere between the excitement of shifting,  
moving, melting,  
off-balance,  
losing centre  
again

a process  
of body and environment,  
self and other.



## 2.5 transactional spaces

The explorations of BF through the strategies discussed above bring a deepened embodied understanding of bodily-spatial relationships that can be experienced with a non-fixity of place and purpose, that is to say, they are open to multiple interpretations rather than remaining a fixed set of concepts. This is valuable in helping to (re)articulate approaches to practice, expanding upon the established form of BF as it encourages a more transactional space of being with self-other-environment than is explicit within the practice. Through the use of scores as new templates for the practice of BF there is an alternative terminology and within this an opening of the binaries implied in BF to a more fluid space of exploration, encouraged through improvisation.

Illuminating the possibility for transactions between self and other, BF and improvisation, the potential in the relationships with *inner connectivity and outer expressivity* is expanded as a place of somatic enquiry.

the relationship between organism and environment is dynamic and on-going, both organism and environment are continually being remade by means of shifts and changes in other. Thus “transaction” designates a process of mutual constitution that entails mutual transformation, including the possibility of significant change.  
(Sullivan, 2001: xi)

Sullivan’s concept of transaction as experience, discussed in the previous chapters in the ways in which it positions the body as the activity of its environment not abstracted from it is further developed through my experiences in making *KnowingUnknowing*. Exploring *inner connectivity* as the activity of the breath within the environment of the body with a receptivity to sound generated within the outer environments creates the potential for transactions of sound and gesture, self and other. The potential for transaction is the in-between-ness of *inner connectivity and outer expressivity* as a conceptual framework. Approaching BF in this nuanced way further expands the possibility for change within the practice. The process of transaction expands the space of in-between-ness through interrogation, open-ness, fluidity, and movement in the use of scoring practices.

This chapter has explored BF Principles as processes of sensorial awareness through studio enquiry. Through critical engagement with practice BF has been (re)considered beyond its established framework and elements of it (re)articulated through artistic practice, revealing the relationships of body-space-environment through methods of de-familiarisation. The devising of new methods for BF through the scores invites deeper exploration of the Principles and patterns and re-forms an approach to BF in the context of somatic practice. De-familiarising practice through the inviting multiple experiences of it embraces change as fundamental to BF.

### chapter III moving in relational spaces

The BF concepts that are the focus of exploration in this chapter are the partnered patterns of *yield and push* | *reach and pull* and Laban's *space harmony*. These BF and LMA movement concepts collectively encourage an exploration of BF which expands from the processes discussed in chapter II by opening further consideration of a more feminist approach to the spatial aspect of BF. Significantly these new explorations take place with other dancers and are discussed through the context of making new performance work ...*whispers*. New conceptual ideas such as nuanced terminologies for engagement with BF (*hovering, skin-to-skin* and (in)*direct space*) and new templates for artistic practice that emerge through this phase of the research place BF explicitly in relation with environments of change.

...*whispers* is an improvised work for dance, text, sound, and film developed between 2017-2019. It was made in collaboration with dancers Adesola Akinleye and Charlie Ford, filmmaker, and somatic movement practitioner Dominique Rivoal, with lighting and set design by Mikkel Svak and improvised sound from musician Tom Kirkpatrick. I draw on the work of Cooper Albright, (2019) and her conceptualising of bodily experiences through practices of improvisation particularly in relationship with gravity in furthering my explorations of BF patterns of *yield and push*. Manning's work (2007, 2012) is developed in this chapter through explorations of BF *reach and pull* patterns and further through her proposal of the 'interval' which becomes significant in contributing to a framework for *in-between-ness* for BF. I close by drawing together experiences of bodily-spatial engagement as relational, shared, and co-created as modes of (re)articulating BF from a transactional approach.

### 3.1 *yield and push | reach and pull*

The BF patterns of *yield and push | reach and pull* represent the first patterns of bodily organisation beyond the core body patterning of BF and within the goal of the interplay between *inner connectivity and outer expressivity* (discussed in chapter II). As partnered patterns *yield and push | reach and pull* are integral to BF and described by Hackney as a developmental way of patterning the body beyond spinal level activity (*head-tail* patterning) and establishing ‘grounding’ and a sense of ‘Self’ (2002: 34). Rich in potential for enquiry of self and world, these patterns open provocations of the body’s relationship with gravity and interaction with the outer environment as fundamental to the concepts.

Coming to the concepts of *yield and push | reach and pull* as bodily patterns of organisation rather than the direct movement actions implied in the terms *yield, push, reach, pull*, highlights the importance of the movement between the directives they offer. Through interrogation of these patterns in practice the research articulated within this chapter is shining light on the ‘and’ between *yield and push, reach and pull* in order to explore the fluidity of movement in their exchange. This in-between-ness I argue is critical to understanding the transactional possibilities in these patterns and experiencing them in relationship with each other in *phrasing* through BF. Noted in chapter I *phrasing* is included by Hackney as a BF Principle. *Phrasing* considers the sequencing of movement from the moment and site of initiation through to completion and recuperation. Understanding the ‘and’ between the BF patterns contributes to a deeper experience of *phrasing* and opens BF to wider consideration through artistic practice.

The patterning of *yield and push* essentially relates to human connection with the earth, Hackney speaks of this as the ability to connect with gravity (yield) in order to be able to push away (2002: 91). From the birthing process of the baby in the womb using the lower body to push away from the uterine wall to begin the journey through the birth canal and separation from the mother, this pattern can be observed through many acts of human movement. As we move up and down spatially (moving from sitting to standing), we push down to stand up.

Similarly, I note this pattern at play in a dance technique context in the execution of a *plié* as the downward yielding with gravity is experienced (though notably not taught in this way in classical ballet techniques) in relationship with the push against the floor to lengthen the legs to a straight vertical axis in standing. Dance practitioner-scholar Erica Stanton notes the application of this bodily organisation philosophically to a broader thinking of dance and the dancer stating that ‘Dancers disclose their frailty when yielding to gravity, but in their striving to overcome it, the indomitable nature of the human spirit is also revealed (Stanton, 2011:94). The relational activity between *yield and push* with gravity is fundamental to being human, to being in the world. It represents the body’s resilience in the ability to move between tensions and dualist binaries rather than reside within them.

The importance of the movement within *yield and push* patterns lies in the ‘and’, in the way in which it is coupled with ‘yield’. Yield alone suggests a letting go, giving in, collapsing, while ‘*yield and*’ opens a more active relationship that yielding has with gravity as a process of bonding (with the earth, with surfaces) in order to energise and push away from them.<sup>31</sup> Yield *and* push is given further light through Body Mind Centring as Bonnie Bainbridge Cohen differentiates between yielding and collapsing in this patterning. Cohen points to the relationship of tone and contact between the body and gravity suggesting that to feel the increase of tone on the part of the body in contact with a surface is to respond to gravity rather than collapse and let gravity take over. ‘using your own body as a surface so it’s your own body yielding and moving’ (Cohen, 2019). This responsive relationship suggests one that is in movement between the somatic identities of *yield and push*. This is more appropriately articulated through this thesis as *yielding* and *pushing*, responsive to and reflective of the movement between. In practice this places emphasis on the active engagement of the body as agent of change in the relational play with gravity.

Considerations of *yield and push* connectivity through discussions of gravity are addressed by Cooper Albright in attending to spatial relationships between self and environment. One of the key themes in her publication *How to Land: Finding Ground in an Unstable World*

---

<sup>31</sup> Relationships with gravity through experiences yield and push are spoken about extensively though from differing perspectives by Hackney (2002) and Cooper Albright (2019). Hackney from a position within the framework of BF patterning offering experiences of gravity in relation to the physiological functioning of the body in experiences in relation to the Principle of *phrasing*, Cooper Albright from the perspective of human experience through improvisation through discussions of Falling, Disorientation, Suspension, Gravity, Resilience and Connection, through the thematic concerns of her 2019 publication *How to Land: Finding Ground in an Unstable World*.

(2019:107-139), 'Gravity' sits within a wider contextualisation of humans' relationship with the environment in a social-spatial somatic manner and is discussed through the practice of Contact Improvisation and Improvisation more broadly. Returning to the breath as a recurring feature of somatic practice which was outlined in the BF Principle *breath support* in chapter I and further discussed in relationships with patterns of *inner connectivity and outer expressivity* in chapter II. I position the breath now in relation Cooper Albright's discussions of the primary importance of the breath in relation with gravity as it related to the patterning of *yield and push*. Cooper Albright relates 'if the inhalation inspires us to dwell in a moment of suspended being, the exhalation brings us down to the earth, connecting us with gravity' (109). As she brings the activities of the breath into focus in this way, into a social-spatial relationship, Cooper Albright addresses human efforts to pull away from gravity in our attempts to achieve some kind of freedom and how over time this serves to impede our ability to sense our own weight.

[weight | an invitation]

walking  
sighted...unsighted...

notice what is seen  
notice what is felt

mapping space

pauses

slow shifts  
feeling the earth

pelvic shifts [forward]  
pull - shift - glide

acknowledge the weight of the  
pelvis  
in motion

let it guide you

pull - shift - glide  
forward, backward, lateral  
shifts

around centre to find new  
centres  
balancing

obstacles

notice  
weight (wait)

change of rhythm

change of weight



[grounding | an invitation]

be able to change the story

a new direction

yielding to push  
grounding to grow

being stable  
being fragile

notice patterns

notice change

experiencing support

notice all that is supporting  
your weight

breathe deeply into that  
support  
expand your breath away from it

breathe-in and breathe-out

breathe-in and breathe-out

Figure 3 [Charlie Ford and Helen Kindred | 'grounding' | still from practice | ...whispers | 2019]

Reflecting on my own experiences in the studio using the practice of BF with undergraduate dance students in the UK I am aware of an increasing inability or resistance to engage with the relationship of body (weight) and gravity. Anecdotally, my feeling of this is as a negative effect of social patterns of behaviour; the rush of modern life, the expectations to be ‘doing’, movement that is generally placed (held) in an upright, vertical, forward-moving body and can feel at odds to a student being asked to release their weight into the earth’s surface, to yield into gravity, to harness the weight of their body in order to push against surfaces to find resilience and autonomy. Resistance to *yield and push* patterns can be seen reflected in the holding patterns of dancers within classical and some contemporary techniques<sup>32</sup> ‘lifting up’ in a desire for lightness in their bodies and rushing to move through explorations of body patterns without really finding any depth to the potential relationship that these connections may bring forth. Cooper Albright offers examples that echo this from her experiences of working with the *Girls in Motion* programme in the US in 2004<sup>33</sup>. She reflects on instances of initial resistance, followed by personal, social, life-learning through developing relationships with gravity: ‘the intersection of the personal experience of weight and the social experience of being part of a supportive group reveals the cultural forces at stake as we extend the physical feeling of gravity into a broader analysis of its psychological affect’ (2019:133).

Learning to experience the sensations of the body in ‘and’ —yielding *and* pushing—the between-ness of this continuum with gravity becomes critical in developing a new approach to the practice of BF. Teaching from BF as somatic enquiry, I invite student dancers to actively engage with their physical environment noticing sensations of the body in relationship with the earth, the surface of a wall, with an other, often through touch. Drawing imagery from sound, with musicians in class, and from the environment, I encourage the different felt sensations of this imagery, through rhetorical questioning in movement, to manifest as distinct textures and energy through the body.

---

<sup>32</sup> Noting this observation is based within the context of contemporary dance technique with a UK HEI and is not asserted to be the case for all dance techniques in practice or pedagogical approach and would be experienced differently in techniques under the umbrella of hip hop for example.

<sup>33</sup> The *Girls in Motion* programme was an after-schools programme initiated by Cooper Albright in 2004 ‘bringing together her background in feminist theory and movement training to direct engage the complexities of pubescent girls’ relationships with their bodies and, by extension, with their school and community’ (2019:132). It is used in this chapter as an example of experiences of movement, body, weight in patterns of yielding and pushing and the societal constructs that meet these relationships with gravity with resistance.



Through invitations to explore the sensations of the environment, of sound, space, each other in a fluid relationship, this approach foregrounds consideration of experiences in movement which are of, and as, their environment. Acknowledging the body's surfaces, edges, relationships between the core of the body, the distal reach of limbs through space in navigating the environment, there is the potential for actively exploring the effort within the transitions into and out of surface contact. This distinct invitation to experience the body in relationship with other, physical surfaces, sensorial textures, gravity, encourages deeper engagement with BF patterns and sees the corporeal meaning of them in the between-ness of their investigation.

[sensing texture | an invitation]

carving through space  
arms expanding from the spine  
body half  
swiping and gathering  
touching  
tasting the air

playing with tension and release  
the pelvis weighted  
grounding  
yielding to push

head-tail escape and expand  
fluid exchanges with gravity

pushing to move  
to grow  
expanding  
breath taking space  
expanding beyond the skin  
touching the sound

shifting  
legs folding  
body half  
condensing

tipping  
catching  
into the earth's surface  
gathering

The BF patterning of *reach and pull* is addressed next in its progressive relationship with *yield and push*. Developmentally *reach and pull* can be interpreted as bringing an aspect of spatial orientation and the ability ‘to move into and in relation to the world, the space beyond the individual’ (Hackney, 2002: 90). Moving through exploration within this pattern one is able to experience self in relationship with other and open more outwardly in an experience of the world through movement. To illustrate through an example from BF, the patterns of *yield and push | reach and pull* are seen in infants beginning to move beyond a head-tail spinal activity into crawling. The infant reaches an arm forward of the body as they begin to crawl, pulling the opposite leg of the lower body in sequence. These early developmental patterns form basic movement tasks in a studio environment as dancers re-visit rolling, crawling to standing. ‘

Thereby, as Hackney notes: ‘Yield and Push Patterns provide grounding and power, where Reach and Pull Patterns provide access to space...our environment opens to us’ (Hackney, 2002: 117). *Reach and pull* patterns offer ways of organising the relationships between an individual’s lower body and upper body as well as expanding from the core to experience the whole body in relationship with the environment. Reaching toward an object, another body, we may reach (out) and pull (in) to embrace another, reach (up or down) in climbing or moving between lying prone and standing for example.

Explored in combination *yield and push | reach and pull* activate the *upper-lower* body patterning which Bartenieff deemed as critical in the overall patterning of BF as vital to life and opens pathways for further investigation of bodily-spatial relationships. These actions, their wider intention and facilitation of the body moving in relationship with spatial orientation offer a sense of being an individual. Hackney illustrates this need for humans to embody these skills in relation to their impact, affect, and place in society.

to support ourselves; to stand on our own two feet; to push away and set boundaries; to claim our own personal power; to activate our lower bodies to move forward; to activate our upper bodies to connect to the others and reach out into our world interactively, without losing our connection with the earth... (Hackney, 2002: 162)

The connections Hackney draws meet with my experiences in research of this BF patterning in the possibility of mobilising the body through *yield and push / reach and pull* relationships in relationship with gravity. In this research practice of BF, I place emphasis further on the connections between body and earth being in active engagement, through illuminating new terminology of BF patterning through the scores developed.

[spaces of (and) beyond your spine | an invitation]

pouring the breath  
between  
the top of the head and the base of the tail

let the waves ripple through the spine  
noticing the space they flow freely through

build a map of your head-tail  
begin to move into the physicality of the flow

enjoy this spinal activity  
a mapping of your environment  
through head-tail patterning

make space for the weight of the spine  
pouring into the pelvis  
tipping into and over the skull

visualise  
mobilization of the lower body  
in relationship  
with the upper body

beginning to find stability  
in the lower body  
grounding  
yielding to push  
pushing to reach...to grow

outwardly from your core  
reaching into your environment

begin to taste the space beyond your skin  
pouring weight  
let the waves ripple between body-halves  
left-right  
cross-laterally

pouring weight - sustaining - letting go  
pouring weight - sustaining - letting go

notice patterns

notice change

### 3.2 *space harmony*

Attention to the patterns of *yield and push / reach and pull* encourages an acknowledgement of the body in a dynamic relationship with environments and brings me to reconsider Laban's concept of kinesphere within LMA spatial theory – *space harmony* which I outlined in chapter I.<sup>34</sup> *Space harmony* for Laban relates to the human body moving in space and investigates the possible articulations and relationships of this through a series of concepts which include the concept of kinesphere. In relation to BF, *space harmony* relates to and can be experienced through the BF principle of spatial *intent*.<sup>35</sup> Exploring kinesphere exercises BF *reach and pull* patterns in relationship with *core-distal* and *upper lower* patterns of connectivity. The kinesphere is an experience of our immediate bodily environment in relationship with gravity before reaching out to a space beyond the body. As the body experiences expanding away from centre, moving beyond spinal activity there is the possibility to be aware of its kinesphere. The experience of kinesphere is at the distal reach of the limbs into the space around the body.

Discussion of *space harmony* more broadly facilitates a method for exploring the potential of BF through a spatial paradigm. Exploring this element of space theory in the studio sustains investigation of the relationship between BF and LMA in respect of experiences of body-space-environment. As BF hones the bodily—the inner landscapes of the breath and bones, and patterns of connectivity which originate from the breath—LMA offers ways to analyse and interpret movement patterns that emerge in space. As noted in chapter I, Laban offers two possibilities for attention to space, these are described as 'direct and indirect space-focus' (Laban, cited in Fernandes, 2015). Direct space for Laban relates to a direct focus on something or someone. Indirect space is not an opposite, a lack of focus, but rather a widening of focus of one's environment.

The relationships that the concept of widening focus provokes for discussions of body-space-environment are considered within this enquiry of BF through the porosity they encourage between bodily-spatial engagement. Moving through the body patterning of BF in research

---

<sup>34</sup> Laban's spatial architecture of human movement 'space harmony' is described by Ciane Fernandes as incorporating concepts such as Kinesphere, Movement Reach, Crosses of Axes, Crystalline Forms, Spatial Pathway and Spatial Tension (2015: 195)

<sup>35</sup> Noting the discrepancies in accounts of BF Principles and Fundamentals referred to in chapter I. Hackney (2002) describes this Principle as *intent* while Fernandes refers to it in a closer relationship with LMA as *spatial intent* (2015).

practice I am stimulated by an awareness of the environment. Through studio enquiry with other dancers, I navigate pathways which expand the body spatially from *yield and push / reach and pull* patterns. I describe these with an intentional use of imagery to encourage a further layer of engagement with the environment of the space and each other. Noted through this practice is a directed energy of certain BF patterns, toward the bodily, a felt physicality of their experience, and a more worldly widened possibility of other patterns in the ways in which they reveal a fluidity between body and environment. An example of this can be experienced in the relationship of *inner connectivity and outer expressivity* with *function-expression* (noted in chapter II), where the attention one gives moves between a direct focus- internal space of the body, functionality of the breath, and an indirect focus – outward expression of movement beyond the physical bodily experience of it.

Within my research practice explorations of kinesphere offer an imaginative sensorial relationship with the environment of the studio. Beyond the physical shape of the space, sounds and other dancers, I evoke images of landscapes, natural environments, the earth in relationship to the body, through guided verbal imagery in movement exploration. I challenge the imaginary boundary—the sphere around the body at the extension of the limbs marking the distal reach of the body—and the separation between body and environment implied by the kinesphere itself (chapter I) encouraging instead a more active relationship with BF spatial *intent*. As a mapping physically of the body moving in space, exploring the relationships between BF patterns and the concept of kinesphere has the potential to move beyond a singular experience. Multiple possibilities of experiences of kinesphere are positioned here to offer an opening into the possibility of perceiving the body in relationship with space, and further into consideration of body and environment in transaction. Through an approach of improvisation using expanded imagery, I prompt an examination of the relationship between BF and LMA further through a bodily-spatial lens.

[spiralling in rotation | an invitation]

breathe  
listen  
change

curving  
catching  
undulating  
rhythms building  
fluid spine

reaching  
    beyond spinal activity  
taking  
moving ... space

    experiencing  
    a relationship  
the body  
directed  
toward an aspect of  
the environment

    experiencing  
    a relationship  
the body  
actively three dimensionally  
interacting with  
the volume of  
the environment

negotiating  
space  
gravity  
bodies moves  
in relationship  
with space



### 3.3 questions of shared encounters

Critical to this enquiry is a (re)articulation of dominant frameworks of BF and LMA as discussed, and of moving away from an understanding of experiences as singular toward a pluralist view of being in transaction with life. In movement and particularly through improvised performance I consider how Sullivan's writing on transaction, of transient and multiple encounters of the body, become present in movement. In relation to BF the body has functional and expressive capacity and may move with spatial intent. Exploring Sullivan's conceptualising of the body through improvising BF I note how the bodily (solo) practice of BF carries limitations. Reflecting on the developmental process of making ...*whispers* these notes from practice from an experience of sharing early iterations of the piece as work-in-progress in solo form (ADiE Per/Forming Futures symposium, 2019)<sup>36</sup> express the questioning of the practice and the prompt for further research in the development of ...*whispers*.

*i enter the space, taking time to arrive in a presence  
of the now, aware of the physical sensations and  
emotional responses i feel immediately. the tension  
between noise (internal murmurings, felt sounds)  
and the silence of the space invites me. there is an  
inner dialogue with an outer consciousness. i respond  
to the sensations of my skin. recognising past  
patterns of my body through the images now  
forming the space i occupy. i question these  
reflections, recognising...aware i am not in relation  
with them. i make choices, re-inhabiting, re-feeling  
(revealing) some moments, disrupting others my  
sense of dislocation from self and other grows, the  
audience, witness to this experience, distanced,  
abstracted. i occupy a solo bodily investigation  
between past and present.  
what of the now?*

(notes from practice ...*whispers* | April 2019)

---

<sup>36</sup> Artistic Doctorates in Europe (ADiE) *Per/Forming Futures* symposium at Middlesex University London, April 12, 2019

I note the experience in terms of the disconnection felt between bodily-spatial sensation. This solo exploration passed between the projected images of previous encounters with BF (from rehearsal footage) and text from the research process within a live performance. I felt displaced and without potential to be in any relational capacity of my environment. Upon reflection, this experience became pivotal to opening the conversations of the research with other dancers and moving beyond a solo, singular bodily experience of practice. Critically considering the environment holistically through the development of the research opened the possibility for further transformation of BF from a bodily level to reveal multiple possibilities of space-time-other as a continuum. Further thinking in movement around the relational aspects of BF through the subsequent encounters of this work with others prompted a reconsideration of self-other-environment in process. I questioned; how I might release into, to push from and be supported by others in this space in relationship with *yield and push | reach and pull* patterns. How might the plurality of perspectives of bodily-spatial engagement be experienced with others in a shared space-time relationship? These lines of enquiry became integral to the concepts and scores developed and a modality for considering the spatial environment of BF through artistic practice.

### *3.4 analysis of process | movement scores*

The explorations of BF and LMA patterning through studio enquiry expanding into relationships with other dancers extends the practice of BF through relational spaces of shared engagement. This carries a certain gravitas in respect of grounding of self and relationship with others as meaningful to the (commonly solo) BF practice. Exploring the patterns and concepts of *yield and push | reach and pull* and *space harmony* outlined above through the improvisational frameworks established in chapter II, led to the development of a new set of movement scores and concepts arising from somatic enquiry that are used to expand the practice of BF further, conceptually, and artistically to other practitioners.

The use of word-based scores became a significant part of the studio enquiry in developing new approaches to BF. Words were captured in note form as they emerged from collaborative explorations in the studio and these created the scores used in shaping the

work, as written invitations into, and from the practice of BF. These scores developed out of collaborative explorations with Adesola and Charlie and are used to define the phrasing of the overall score which shapes spatially and temporally the performance event of ...*whispers*. The scores that emerged from practice (shared and discussed below) became identified as *hovering*, *skin-to-skin* and (in)*direct space*. These three key scores collectively respond to BF's Principle of *phrasing*, providing a framework to shape and be shaped by the work in performance. *Phrasing* through scoring embraces the possibility for change being fundamental to the process. Examining the process of making ...*whispers* through the analysis of the three movement scores illuminates the ways in which BF might be used to encourage bodily-spatial experiences as shared possibilities, and the practice enjoy a widened participation.

- *hovering*

Explorations in the studio bring the research to an awareness of moving within, and sensitive to the spaces between, sensations of *yielding* and *pushing*. The 'ing' is significant in building further on the experiences of *yield and push* I described earlier. As an expansion of *yielding* and *pushing* I develop and share *hovering* as a new concept for BF patterning. Acknowledging the body's relationship with gravity as one that is dynamic and always in process, *yielding* and *pushing* brings the enquiry to a deeper understanding of relationships between self-other-environment that may be nurtured through experiences with BF. I am terming this experiential concept as 'hovering'. *hovering* offers the capacity of huge strength in the release of the musculature, the physical weight and holding of the body into the earth or an other, a strength which is gained from the relief of letting go with a trust in the environment, gravity, and others to support. This can be experienced physically, sensorially, emotionally as well metaphysically in relation to bodily-spatial experiences of being in the world. The term 'hovering' suggests an activity in motion rather than a stilling or pause of movement, resonating through words such as suspension or floating, and so is used in the context of this practice and as the title of the score that emerged from it.

Studio explorations with Adesola and Charlie sought to examine ways in which we might be with each of the individual aspects of these BF patterns in order to explore the in-between-

ness of them in transaction. Entering explorations of *push* started with actions that allowed us to push through the body away from a surface, with resistance, force, and experiencing separation. Placing emphasis on *yield and push* the explorations of push became more about grounding for example, experiencing a feeling of giving in, melting with, in order to push away from surfaces and each other. The continued exploration of these patterns through tasks which included: *actively attending to the breath through the weight of the bones, gravity – surrendering and resisting, and inter-(re)active relationships with others through yield and push*, opens further layers of experiential engagement with BF. Experiences in movement of hovering became a way of questioning the ‘and’ between yield *and* push and revealing experiences of the in-between-ness of this pattern.

Feelings of pouring weight into a surface, merging with a surface or image, and absorbing, were common reflections between dancers exploring the concept of hovering in practice. We questioned in movement how hovering felt when experienced in relationship with earth, with water, different surfaces of touch through the studio floor, the walls, our bodies, and the air we felt both within and around us. These questions were explored through tasks making space for possible sensations of yielding and pushing which led to the development of a score for hovering. The score both encompassed and held open these possibilities and further invited multiple encounters with the concept through repeated entry into it. Engaging with a score for hovering (shared below) served to further support the continued investigation of the different opportunities for experiencing BF patterns in relationship with environments; natural landscape, virtual-visual space through film, studio surfaces, and each other. ‘stability through sharing space’ as a moment in the score resonated in relation to BF Principle of *stability-mobility*, hovering together provoked experience of being (in)stability in motion. Adesola, Charlie, and I took the score individually, finding our own movement enquiry from within its invitation and later through shared encounters in performance.

[hovering | an invitation]

stabilising  
not holding on

feeling the energy through the  
soles (soul) of your feet  
finding ground  
landing

stability through sharing space

reach toward  
taking on

conversations  
- in - out  
space

open hearts  
space between our hands

deepening contact  
surfaces porous  
opening  
----- expanding

residue

a mark that remains  
after that which made the mark  
has passed



Figure 4 [Adesola Akinleye | 'hovering with wall' | *...whispers* | 2019 | photo Helen Kindred]

Documenting our experiences in words gathered on paper in the studio and through conversations throughout the process became the start of the process of writing the scores for ...*whispers*. This process of exploring, gathering, and sharing offered a journey through each exploration, a shared journey informed by the learning of multiple encounters of the previous phase. Through this method of hovering, alternative possibilities of being in relationship with gravity, a different sense of relationships with others and the environment become an offer from BF. The collaborative nature of this process of developing movement scores through shared exploration is significant in the journey of this research. The relationship with other dancers enabled a clarity of communication, building upon the new template for sharing BF as an improvisatory practice and presented new possibility for knowledge flowing from BF with a renewed capacity for change to feed back into the practice.

Recording the process through film and discussion, moments (to an extent) were captured as they arose from the practice of BF. This process reached a shared acknowledgement of hovering together feeling strong and supportive, and hovering alone feeling distinctly unstable and vulnerable as the body felt in isolation with gravity in its response. Hovering offered a moment to re-balance, a reconstituting of space-time, a transition, as well as a place of being held (in motion) in performance. A strong felt-presence of the support of each other sharing this score in performance became significant in the overall experience of the work. Hovering is thus key to ...*whispers* and more broadly to the transformative potential of BF in relationship with space-time-others. Hovering adds a layer of instability, of curiosity, the potential for change within BF provoking interest in an outwardly expressive possibility of the practice through performance.

*i am aware not only that i am hovering in relation with  
adesola, charlie and tom, but that my hovering is  
shaping the experience of the whole environment in  
that moment. through our explorations in movement  
and sound together we are in a continuous process of  
shaping, exchanging and re-crafting or wright-ing the  
space. the space is relational in this process of  
transaction. here we are witnessed, at the same time  
we are witnesses, observing, sensing our awareness  
heightened through every shift.*

(notes from practice 2019)

- *skin-to-skin*

A new set of movement tasks guided the entry into explorations of *reach and pull* patterns. The tasks included: *drawing attention to the connectivity of six limbs in space, reaching toward a movement-space of an other, and meeting through touch*. Working through the tasks independently, as dancers we took time to experience sensations of reaching and pulling—the relationship of bodily-spatial interaction—before bringing focus to the ‘and’ in this BF pattern. Improvising this pattern guided by the tasks above offered a fluidity in the movement between *reaching* and *pulling*, where hovering is felt as a sensation of moving in the in-between-ness of the pattern. Through these explorations *reach and pull* in collaboration with other dancers serves to expand the experience of BF as a bodily-spatial activity, as navigations of the physicality of the body become meaningful when in relationship with others and of the environment in movement. Through studio enquiry with this pattern the ‘and’ is significant and moves beyond a comprehension of the pattern in purely bodily patterns of reaching and pulling. *Reach and pull* patterns explored through this lens attempt to comprehend alternative possibilities for thinking in movement about the journeys of bodies in relationship with space.



Figure 5 [Helen Kindred and Charlie Ford | ‘reach and pull’ | ...whispers | photo: Cheniece Warner | 2019]

Moving in the between-ness of *reach and pull* the explorations move in and out of contact as suggested by the tasks. Experiencing the autonomy of a six-limbed BF body to begin with, I instigate moving into working through soft touch and experiences of reaching-toward one another, leaving the apparent familiarity, the 'home' of our own bodies. Manning's writing on touch and being-with other (2007, 2012) is useful here as another way of articulating the embodied experience of this BF patterning beyond the immediacy of the practice. Manning suggests that through touch the body 'becomes', is in process rather than a pre-conditioned being. That through touch we might de-code some of what she terms as the 'nation-state' signifiers of 'the body' as accepted concepts, fixed identities, and instead move into a process of transformation where the body is resistant to the identity imposed upon it (2007: 59).

Manning's proposition of 'reaching-toward' is through bodily contexts of movement, touch, and potentiality (2007). Described as a gesture within which potentiality (rather than actuality) is at the heart, for Manning reaching-toward is a way of expressing the significance placed in process, in becoming, in possibility, and claiming this over actualities of time, space and bodies (2007: 7). 'reaching-toward' is interpreted through this studio enquiry as a way of touching, knowing, or attempting to know through touch, as one moves with a deeper questioning of BF patterns. This sense of reaching-toward an other offers a route through which to expand bodily knowing of this movement patterning in a relational space of moving together. Reaching-toward between Adesola and I for example, was experienced as a desire to engage with sensations of the BF patterns as shared, to reach into something of the others felt experience of this pattern in that moment. This is critical to my theorizing of body-space-environment through BF, a practice which to date has only been spoken of in scholarship through the singular solo bodily practice.

The emergence of this awareness of, and receptivity to others through differing bodily-spatial constructs and textures opens into a richer experience of the BF patterns conceptually and encourages their expansion through continued dialogue in improvisation. Manning articulates through her work, 'As I reach toward, I reach not toward the "you" I ascertain but toward the "you" you will become in relation to our exchange. I reach out beyond a pre-constituted time and space' (2007:7). A reading of Manning's 'reach-toward' in this context



signifies a sense of bodily-spatial becoming, a relational space between self and other in the moment of improvisation. This is experienced as a nuanced articulation of BF patterns, one that allows for the experience of touch, and hovering in the between-ness of almost touch, and in doing so acknowledges the relationship not only of body-space, but of self-other-environment in a more fluid conversation than the established patterning of BF suggests.



Figure 6 [Adesola Akinleye and Helen Kindred | 'reach-towards'  
...whispers | 2019 | photo Cheniece Warner]

*i feel adesola's arms embrace. it is through the softness of her skin that i am first aware of her touch. i have been moving solo, in-between moments, waiting, seeking, being and now through her touch becoming. i soften the weight of my head into her skin, her arms supporting, guiding my rotation. through our moving embrace i am both grounded and light, as i yield into our contact, i am energised, i am able to reach through her limbs, to expand while being held. this feeling of letting go, replenishing, offering an exchange in our stories, sharing our energy is very powerful.*

(notes from practice 2019)

The explorations of *reach and pull* patterns open the potential for a transformation of BF through a process of being-with space and bodily exchanges of movement of spatial intent. As explorations of this patterning expand through improvisation into contact through this research there is the possibility of experiencing something of the reaching-toward that Manning speaks of through touch and moments of almost touch.

Touching, our bodies gesture toward each other and themselves, each time challenging and perhaps deforming the body-politic, questioning the boundaries of what it means to touch and be touched, to live together, to live apart, to belong, to communicate, to exclude' (2007:9).

As BF patterns are explored through touch a shared community of moving together is created. Moving together both establishes and challenges perceptions of the edges of the body and the possible nuances of this through spatial relationships. The experience of

reaching-toward through these patterns with others opens the possibility of knowing one's body and sense of spatial awareness, potential, and significance differently when in relationship. This is a notable shift from the experiences opened through *KnowingUnknowing* where internal sensations, disruption of habits and modes of de-familiarising oneself prevailed. For Manning, and similarly with Sullivan earlier, the sense of the bodily-spatial interaction allows the body in relation with others and its environment to expose its identity in the process of becoming (Manning, 2007).

Considering a focus which specifically hones moving in-touch as an expansion of established patterns of BF, explorations of reaching-toward developed in the studio by revisiting the strategy of 'sight deficit' applied in *KnowingUnknowing* (discussed in chapter II) this time as a collaborative practice in contact with others. Taking sight deficit as a point of departure — heightening sensorial awareness through a deepened internal listening — de-familiarising ourselves from each other and our environment through a visual capacity Charlie and I worked in in the studio. Eyes closed, relying on our haptic awareness of space-time-other in movement, these explorations led to the initiation of a strategy of *skin-to-skin* contact and a further improvised score within the making of *...whispers*.

Beginning with simply the light touch of our skin together we enter into a process of interiorizing our own bodily awareness simultaneously receiving external information of the other through touch. This inner-outer dialogue takes time in offering and receiving, speaking, and listening through the skin. As touch is deepened, the ability to give and share weight of the body leads to a further layer in experiencing *yield and push* patterning in relationship with *reach and pull* through touch. Moving in contact with BF the space between bodies is created through shifting relationships with gravity. Over time (within the frame of this phase of the research we improvised using the explorations of *reach and pull* into skin-to-skin together for approximately 2 hours at a time over 6 sessions) bodies in contact are experienced in ways that promote a dissolution of binaries of you-me, becoming not one, but hovering in the potential through touch of an individual weight and presence. Through a strategy of skin-to-skin contact communication becomes solely through touch.

[skin to skin | an invitation]

working with touch: 1

opening the skull

- softening the neck

mobilizing the head

- opening space between the head and the torso

opening the sternum and clavicle

- shoulders rotating into the earth

sweeping space through the arms

- opening, receiving hands

softening ribs

- mobilizing the torso

lengthening the spine

- opening the pelvis

pelvic swing

- opening the hips

lower limbs to torso in conversation

- mobilizing the legs

sweeping legs through the space

- opening the soles of the feet

working with touch : 2

- mobilising the spine
- hands locating head-tail
- fingers tracing through the spine

- playing with pressure
- weight of head
- softening of spine
- breadth of pelvis

- a dance with the skull
- taking weight
- trust - guiding
- skull locating spine

- mobile ribs
- shift of weight in pelvis

- 3 mobile spheres
- head
- ribs
- pelvis

working with touch : 3 (without sight)

skin

knowing through touch

- exploring the arm of another
- 
- noticing texture, shape, form
- 
- interchanging touch
- developing a conversation in movement and sensation
  - meeting joints
  - shoulders meeting torso
  - exploring spines
- conversation
- time to listen
- breathe

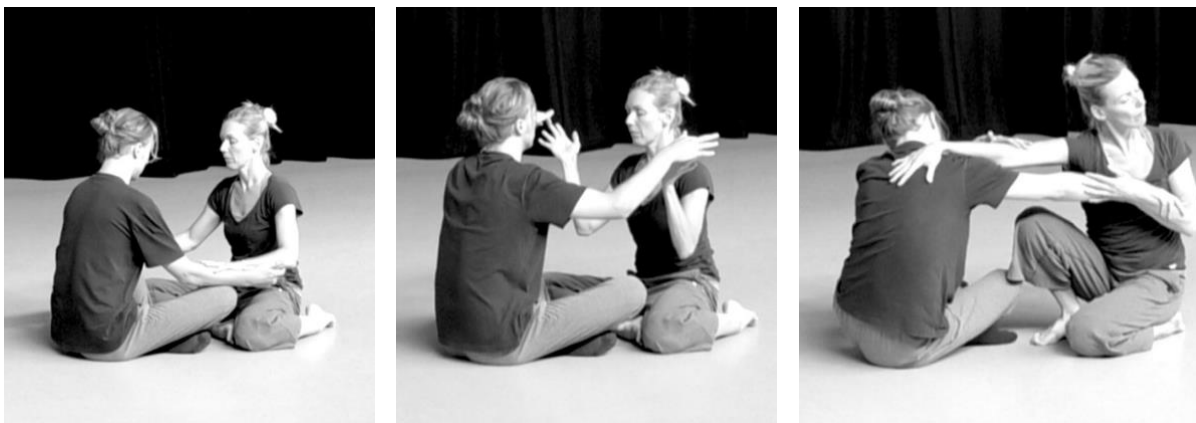


Figure 7 [Charlie Ford and Helen Kindred | 'skin-to-skin' | stills from practice | 2019]

Working in contact with another dancer without sight, other senses are heightened and an experience of space as relational beyond an individual body is initiated. Moving in contact without sight while common in many approaches to Contact Improvisation (Nelson, L, 2006, De Spain, 2014), offers a new experience of movement, trust, and other with BF. Drawing on an embodied understanding of BF patterns through which as dancers we may share, locate, and move together, there is a feeling of stability with it as a shared language of communication in a less familiar environment. As this shared language is expanded through improvisation and without visual reference of one another or the space we move in there is a beautiful (in)stability in experiencing being in this moment. An unsettling of periphery awareness serves to stabilize and re-centre the core. This evokes an awareness of the three-dimensionality of the body-*as-space*, moving beyond thinking of the body-*in-space* or the space of the body, and is heightened through this exploration as the edges of our self becoming blurred in our sense of our environment, of each other.



*i feel charlie's shoulder. i lean my weight into his, his hair falling onto my neck. this is a surrendering. a moment to breathe together, to re-stabilize, to mobilise through our contact. i embody in this moment the between-ness of stability and mobility. i feel the weight of charlie's body pushing into mine until there is nothing to separate our two forms. charlie's push becomes a downward pull on my pelvis, i stabilize, rooting to grow outwards, upwards as i support his weight. as i resist the gravity of our bodies i am able to expand, my upper body mobile, reaching toward the sound, our witnesses. slowly, slowly i lessen my resistance to gravity, i soften into the pull of charlie's weight, sensing the earth beneath him as i breathe through his body.*

(notes from practice 2019)

Figure 8 [Adesola Akinleye, Charlie Ford and Helen Kindred | 'yielding' | stills from performance | 2019]

In touch these BF scores offer a practice of ways in which the bodily may become inherently spatial as movement is initiated and responded through tactile information. Communication through the skin shifts perceptions of space, shape, and time. These embodied sensations are experienced as transactions between BF, self and environment in movement and offered as a new approach to working with the Fundamentals. Through touch individual somatic experience is opened to questioning through a relationship with an other without one identity imposing on the other. Developed through the *yield and push / reach and pull* patterning of BF, these explorations offer a focus on the giving and sharing of weight, the sensing and exploring of resistance, yielding to the other, pushing against gravity, falling, taking pleasure in the unknown, and the suspensions between breaths as new routes into and from the practice.

- (in)*direct space*

Attending to BF concepts in relationship with the wider framework of LMA's *space harmony* offers a further journey of exploration in movement as this conceptual framework directs the dancer's attention between direct and indirect space, encountering the physical architecture of space and other. The methods used to explore these spatial paradigms include: *inviting the space into a point in the body*, *moving with a direct focus in space*, and *seeing the space through different parts of the body*. These methods are intended to expand different possibilities of the body in explicit relationships with spatial environments. Individually these tasks encourage dancers to move with sensations of locating and fragmenting the body, moving with clear spatial intent within the environment, and focusing outward expression through different parts of the body. The body is encouraged to explore integration through relationships between bodily-spatial sensation rather than within the body as a singular experience.

Exploring *inviting the space into the body* can be experienced through improvisation as a series of provocations urging attention to specific spaces of the body - the lower two floating ribs, the outer surface of the left scapula, the inner surface of the sacrum, in order to invite a sense of focus externally from witnesses to these places of bodily experience. This encourages moving in relationships between inner awareness and outer presence, shifting

sensations in the transaction of BF and LMA, within and between bodies, of body and space. When investigating *moving with a direct focus in space*, there is an invitation to attend to gesturing or moving toward or away from bodies or inhabiting a particular part of the physical space of the studio or an other. Exploring in this mode expands the bodily principles of BF and animates spatial intent through awareness of other. Collectively, and significantly in relationship with other dancers, these scores encourage multiple experiences of bodily-spatial engagement taking BF as a point of departure in concept and language. These explorations developed into the score (in)*direct space*, which offers a direction of ways of being and moving with awareness of differing potentiality through BF, as focus and movement patterning shifts between direct or indirect attentions of space. These explorations offer a heightened awareness of the subtleties of the multiple offers of space through relational negotiations of self and other.

*the walls, floor, and charlie are the expansions of my skin or the moments when my skin is realised – my limitations and the extensions of me simultaneously. as i dance, i move the muscle and bone of myself which is defined by the sensorial collision of beyond-me, the texture, force, compliance, breath of the room, and charlie.*

(notes from practice Adesola Akinleye 2019)

These relationships of space conceptually reflect those opened by Laban and go further. They point to the *almost contact* with the other, the in-between-ness of bodily-spatial relationships. This is similar to Bartenieff's body-space-environment and as noted earlier can be experienced in relationship with explorations of *yield and push | reach and pull*, through concepts of *hovering* and *skin-to-skin*. The thread of discourse from Sullivan and Manning acknowledging the interaction of space-time, body-environment, and bodily-becoming is contributed to through these propositions of new conceptual ways of being with BF. My practice of BF can be seen particularly in relation to Manning's interval—the space for possibility in movement—significantly an exploration that moves between *inner connectivity*



*and outer expression, between yielding and pushing, reaching and pulling, the between-ness of 'and', the fluidity of 'ing' articulating different possibilities of bodily-spatial encounters.*

Manning's 'interval' is significant in contributing to understanding the notions of relational space in artistic practice through the methodology of this research. The interval is relational in its negotiation of space-time-other through movement, *in-movement*. It is not known ahead of time, it is inherently improvised, felt rather than seen. Its moment of being may be fleeting, not repeatable in its original form but exists as a reality in the moment of improvised movement. 'When the relational movement flows, it is because we surrender to the interval: the interval in-forms our movement. We re-form: we create a collective body' (Manning, 2012:27). For Manning, the body is (of) potential. In my approach to artistic practice with BF the body carries potential for relationships with environment.

I use Manning's proposition of the 'interval' to theorize experiences of the *in-between-ness* within the continuum of BF patterning. The 'interval' for Manning suggests a space of possibility. Through the explorations of BF patterns an experience of intervals vibrates as the space between bodies, between body and gravity, between body and space, the environment for the possibility of bodily-spatial encounters. Intervals, for Manning, are not singular experiences but rather 'an infinity of relational intervals that together create space-time as we experience it' (2012:20). In this sense Manning suggests the interpretation of the interval as a nexus for creativity for movement. It is not the movement itself, but the relational space-time of the environment that gives rise to the conditions of the movement that emerges. The fluidity with which dancers move through the scores, interchanging, exchanging being-in transaction of self-other-environment through the entire process of the work signifies a move beyond conceptual principles of BF and LMA and opens a shared experience of the complexity of practice of BF through an alternative lens.

[(in)direct space | an invitation]

widening focus  
experiencing the multiple possibilities of space

space of the body  
the body with, as, of space

moving with direct focus to points in space

inviting the space to a point in the body

a shift in consciousness

moving beyond  
a concrete consciousness of physical-space-body

moving sculptures of space

being the space  
this being the invitation of the focus

reality of visibility

shifts in gravity

visible perceptions of you-as-space

shift in perceptions of 'you'

### 3.4 relational spaces

Through reflections on the process of making ... *whispers* I have explored in this chapter the relationships between *yield and push* / *reach and pull* and *space harmony* giving rise to the scores: *hovering*, *skin to skin*, (in)direct space. These new conceptual approaches and terminologies for practice manifest as ways of embracing change and stability within the instability of relational experiences. The relationships between body and gravity, the touch of another and the navigations of space-time relationships are complex. Working with these processes through my approach of scoring BF with others encourages balance within this environment and in relationships of body-space-environment. The 'yield and' experience of surrendering to another to push away with the combined energy of between body and surface, body and body, working with touch offers strength to be within the process of yielding and pushing. BF concepts thus gain meaning in relationship with others and the practice a renewed relevance through new approaches.

... *whispers* opens this research into a relational space that reveals the potential for the movement between to be noticed, observed, shared, and experienced as an artistic practice. Developing new approaches to working with BF encourages some of the dualisms surrounding the form of the practice to blur. Centring 'and' and the 'ing' within the terminologies of BF nurtures an experience with the practice that is in process, becoming, being in-flux of change. ... *whispers* offers a modality for (re)imagining more fluid exchanges between BF patterning, between paradigms of body and space as a continued interrogation of body-space-environment through somatic enquiry.

My theorizing of the body in relationship with BF through this chapter continues the discussions engaged with through the thesis in conversation with Sullivan, Nelson, and Manning by positioning the body of, and as its environment. Through the development of new conceptual modes for being with the practice I suggest coming to BF as the potential for embracing change. The scores developed from practice are positioned as a potential for change within BF and a contribution to other practitioners as an alternative engagement through a (re)articulation of somatic practice.

concluding

This chapter consolidates the thinking of the discussions raised through the thesis to offer a (re)articulation of ways of working with BF, a renewed approach to it as a method of artistic practice which is integrative of and formed through an embodiment of relational concepts of body-space-environment. I review the contributions made through this thesis to BF directly and to the extended visibility of the practice within evolving fields of somatic scholarship.

Created through this research is a new methodological framework for understanding BF – through an embodied transactional lens, as well as new methods of practice – scores for improvising BF. The performance work which is central to this enquiry has illustrated an expansion of the practice of BF through the framework I have created, and the scores developed have been applied in the process of performance. The three artistic works presented, *espacement*, *KnowingUnknowing* and *...whispers* have been positioned as sites of exploration of BF rather than serving discussion of performance practice or post-performance analysis. The explorations of BF offer ways in which the practice might be engaged with through a new approach in which a dialogue between the form of BF and the fluidity of improvisation is developed through an embodied perspective. This approach rejects Cartesian dualisms (implied in the language of BF) and perceptions of the body as abstract from its environment. Feminist perspectives of the body as relational through the work of Sullivan, Cooper Albright, Nelson, and Manning have been engaged with in conversation with Hackney's writing from a direct relationship to BF. My research practice of BF is positioned in this chapter as the potentiality of transactions between body-space-environment, a dialogue within and between the form of BF and the fluidity of improvisation.

Through somatic enquiry new methods have been explored in the development of new conceptual approaches to working with BF which include processes of de-familiarization and working with touch, informing scoring practices for BF. Beginning at the core; an outlining of the philosophy and practice of BF in chapter I, expanding awareness of interiorized spaces of bodily-sonic experience and the establishment of improvisational strategies contributing to a new framework for working with BF in chapter II, and moving into the distal reach of bodily-

spatial encounters and the use of scores as a defined method of practice in chapter III, I close by drawing together the experiential processes and theoretical discussion back into the core of the enquiry, an expanded view of BF. My renewed approach resituates BF in terms of its continued relevance and voice within the field of somatic practices and illuminates the potential within it as an artistic practice of shared experiences of body-space-environment in motion.

In relationship with the research questions established in the introductory chapter – asking how the established form of BF might be expanded as an artistic practice and what a renewed approach to the conceptual aspects of Bartenieff's work could contribute to broader dance and somatic scholarship - the different elements of this research, workshop processes, conversations with other artists, making of performance work, and engagement with scholarly discourse, through analysis have given rise to patterns of connectivity which are articulated through the relationships with each other. The themes emerging from this analysis are identified as, *in-between-ness*, *change* and *body-space-environment*. This chapter is structured thematically to organise the thinking of the thesis in these key areas, acknowledging the connectivity between them rather than seeking to position as individual concepts and revealing the contribution to knowledge of this research.

#### 4.1 *in-between-ness*

Recurring patterns moving between the form of BF with methods of improvisation which intersect with scholarly discourse are articulated through their relationships with each other as being a possibility of *in-between-ness*. *in-between-ness* emerges through this thesis as a theorizing of connectivity of experiences of body-space-environment which connects physical, sensorial experiences in movement with applied understanding of embodied methodologies. The concept of 'between-ness' is positioned within the introductory chapter through the work of Mahina with the encouragement that is nurtured in non-western philosophies of seeing life in the relationships with each other and of the environment in movement (2004). While this way of thinking is implicit within my practice, engagement with

non-western scholars has not been developed explicitly through this thesis. *in-between-ness* is illuminated moreover through the work of Sullivan and Manning and used explicitly as the lens through which I examine the relationships between body and environment as transactional, as they are revealed through artistic practice. This lens to BF offers a deeper level of understanding of Bartenieff's proposal of 'being in the world' by positioning the 'BF body' as one that acknowledges the social-cultural situation *as* the activity of the practice.

Positing of the body as formed, and forming of its social, cultural, gendered identities, through my engagement with Sullivan, is generative of the significance I have placed on the relational triad of body-space-environment as fundamental to this research. Sullivan's work alongside Manning's, which I discussed predominantly in chapter III, contributes to the ways in which I develop consideration of the inter-related aspects of BF in developing new approaches to it as an artistic practice. With an emphasis on the movement between body patterns and structures, I contribute to a more fluid, less systematic way of being with BF. This is developmental of the practice beyond the anatomical, physiological functioning body. I develop the artistic potential of BF using improvisation as a mode of expressing the practice, of experiencing the body as inherently spatial, receiving, responding, and contributing to environments of change.

Developing a somatic framing of *in-between-ness* I return to Manning's proposal of the 'interval' (2012), discussed in chapter III, to draw attention to the value of potential. *Potential* rather than *actual*, points toward a more open space for encounters and change rather than a fixing of things, such as those discussed in the patterns and polarities of practice (chapter I). In relationship with this concept, I set forth the possibility for experiencing transactional spaces of bodies and environment through movement as a way of expanding BF. The interval vibrates in this relationship as the unknowing, relational space between form and fluidity—a space of possibility between bodies, body and space, in transaction with the environment. The interval is usefully articulated here as the embodied space of BF that embraces the *in-between-ness* of its own form and structure, the 'and' of the continuums of patterns as the potential for change - critical to an embodied methodology for artistic practice.

Experiential understanding of *in-between-ness* can be traced through the process of exploring BF through improvisatory methods which serve to support the blurring of binaries within the language and systematic structure of Bartenieff's work. Encouraging the flow of movement between the form of the practice the discussions of the chapters have highlighted experiences of BF as more fluid encounters than the terms of the patterning suggest. Examples of this can be seen in the 'interplay' alluded to by Bartenieff as being present in the between-ness of *inner connectivity and outer expressivity*. In chapter II this is expressed in the processes of deconstructing environments of knowing, exploring less habitual relationships with practice, and de-familiarisation of sensorial awareness through which I explored renewed routes into the practice of BF. Chapter III moves from this base and offers experiential understanding of *hovering, skin-to-skin* and (in) *direct space* as examples of alternative conceptual ways of coming to BF which illuminate the *in-between-ness* of the patterns explored.

As a method developed through this approach the use of scoring offers the potential for (re)articulating approaches to BF in wider relationships of artistic practice. Scores expands the *function* of either/or, present within the practice, to *and* as the *expression* of the practice. This is not *and* as a fixed element, event, or place of knowing, but the possibility for *and*. It is the possibility for relational spaces of either/or...*and*, that is revealed through this method. These new conceptual approaches and methods of practice offer BF renewed attention to the between-ness of possibility through the exchanges of bodies, weight, space-time, as transactions with environment and offer a new approach and new language which reflects the potential of transformation in BF.

Attention to *in-between-ness* nurtures the dissolution of binary impositions in our experiences of the world through movement and supports a move beyond paradigms in situating an understanding of self in relationship with environments as transactional. *in-between-ness* as the becoming of this research brings together relationships between experiences in practice with the theories discussed through this thesis creating a space for the plurality of meaning, for thinking differently within an established framework of practice.

## 4.2 change

Change illuminates the *in-between-ness* as a mobile place of form *and* fluidity through critical enquiry. For Bartenieff, change is pivotal to working with Fundamentals and key to unlocking the full potential of the integrated body. ‘Change is fundamental. The essence of movement is change. As we move, we are constantly changing’ (Hackney, 2002: 12). The need to respond to change, feels strikingly present in our current global climate, as does a sense of community. This thesis has demonstrated that being responsive to the continual ebb and flow of our environments encourages one to remain present in movement that is meaningful through shared experiences with others. Bartenieff herself speaks of movement as a fluid phenomenon, likened to the ebb and flow of water (chapter I). Change in the context of this research has emerged which is not simply an action or effect that is temporal but an event which is transactional and has the potential to be transformational through multiple encounters. Change is revealed in a becoming aware of and allowing space for multiple possibilities through improvisation. The new methods developed through exploration of BF actively embrace the phenomenon of change. The concept of *hovering* (discussed in chapter III) places the body, bodies and environment in a flow where change is invited. When the body is experienced as becoming of and as its environment it is within a process of change. Theorizing my approach to BF through this thematic concept (re)opens its form and offers further consideration of the language of the practice.

The development of scores as methods of practice instigate this process of change conceptually and through terminologies of practice. Noting in chapter I the largely anatomical, physiological language of the body through which BFs Principles and Fundamentals were established, I have opened through my practice a more poetic, expressive use of language, more akin to approaches of language used broadly in somatic practices (Tuffnell, 1990, Midgelow, 2012, Nelson, 2006). The scores which are integral to the chapters illustrate this intentional change in the approach to BF patterning using language which is of the sensorial possibilities of movement within the frame of BF, rather than resting in the polarities of the patterns themselves. I have developed a practice which improvises the between-ness of BF Principles using language which invites questioning, imagination and



sensorial experiences of body-space-environment. This is illustrative of a further shift from *function* to *expression* as this method of practice makes space beyond the functional body inviting attention to a more holistic bodily-spatial practice as the environment of change. I claim that the use of improvisational strategies, particularly the scores derived from engagement with BF opens the potential for change within approaches to practice as well as within the practice itself and contributes toward wider thinking of body-space-environment which recognises change as a process of learning.

#### *4.3 body-space-environment*

I have considered experiences of body-space-environment as a new framework for BF and discuss how this offers a renewed perspective to Bartenieff's goal for the practice of *total integration* and further to the proposal of 'being in the world' (chapter I). Consideration of BF as an integrated practice beyond the primary bodily aspect of it is discussed as a key development of my research practice. Improvising BF beyond the bodily offers an increased autonomy of BF as a somatic practice through an alternative spatial possibility away from the historical coupling of BF with LMA. The move away from Laban's spatial theories through the development of a new framework for BF encourages an understanding of *total integration* from a feminist spatial perspective which is a fluid combination in movement, centralising the body *as* environment—socially, culturally, physically, ecologically of the situation of its activity—rather than in an abstract relationship with spatial concerns.

My framework for BF as an embodied practice - a mind-full-bodied, bodily-spatial practice centres it as holistic, and distinct from LMA in this respect. This new approach creates space for the lived-experience of BF and encourages a new language to its form, within the methods of practice. Discussed in chapter III, in respect of Manning's work, and through the developmental processes engaged in through the making of ...*whispers*, the concept of 'relation' in bodily-spatial terms offers a new perspective, a third space opened-up for experience. 'This third space (or interval) is active with the tendencies of interaction but is not limited to them. Relation folds experience into it such that what emerges is always more

than the sum of its parts' (2012:2). This flows back to the core of BF, the core of this thesis, that the holistic experience of *total integration* is more than the parts and patterns coming together in connection. To revisit Hackney, it is more 'the integration of movement and bodily knowing into life' (2002:201). Relational approaches to the practice of BF suggest movement is experienced as movement-with an other in, and of space-time, facilitating an alertness to the potential of the (collective) body and the possibility for intervals (of change).

As a movement practice, the model of working with BF created through this research offers a methodology for the moving body to (re)articulate body-space to a plurality of a third space, becoming body-space-environment. Through a relational approach to the practice BF's *total integration* becomes evidenced. The lively interplay of the Principles and patterns are experienced as the *in-between-ness*, and *change* becomes experienced as 'being in the world' through relationships of body-space-environment.

This thesis has opened approaches to working with the form of BF in ways that the body is experienced as more porous - connected with spatial, sensorial, and tactile intent. Through the performance works the significance of moving beyond a solo bodily experience, encountering body and space as discrete elements as if dislocated from each other, has been discussed and an argument developed for experiences of the bodily as embodied and multiple. This argument is sustained through the premise that the lived-experience of moving happens in the between-ness of transaction, of fluid experiences within the structure offered by BF. Experiences in practice in relation with the feminist spatial perspectives offered through scholarship leads to a renewed approach to BF where there is the potential for a (re)articulation of self and environment, through bodily-spatial awareness and potentiality in movement.

In (re)articulating approaches to BF as a way of understanding how we perceive, receive, and (re)imagine the body through an embodied transactional lens I have argued for an encouragement of a relational space where transactions between BF and LMA and strategies for improvisation may open (re)considerations of BF as the potential for broader artistic enquiry.

Through themes of *in-between-ness* and *change* in relation to experiences of *body-space-environment*, the fluidity of improvisation has become balanced with the form of a somatic practice. This balance is not achieved, held, or inhabited as a place, more I suggest balance in the context of its emergence as a fluid exchange or act of (in)*stability* - that stability in the world is achieved through an acceptance of, and moving in a constant flux of change, transactions in motion of self-other-environment. Exploring the possibility of new approaches to BF, sensations of (in)*stability* are implicit in relation to the processes of de-familiarisation, discussed in chapter II as a starting point for entering exploratory relationships between BF Principles and improvisation through performance-making. In chapter III through discussions of BF patterns of *yield and push* developed into the concept of *hovering* experiences of (in)*stability* as an *in-between-ness* of the patterning offers a sense of being balanced in the flux of movement.

#### *4.4 contribution to knowledge*

I have outlined the potentiality of change throughout the chapters, and a nurturing of the possibility for alternative perspectives through somatic enquiry. In making explicit the potential of BF through a renewed methodological framework this thesis contributes to current discourse in the field of dance and somatic practices by adding another perspective to the path already paved by Fernandes (2015), Garrett Brown (2007, 2012), Kampe (2013), Voris (2019) and others in respective fields of somatic practice. The contribution of my work specifically with BF brings a currency to the practice itself by (re)igniting its improvisational textures, artistic and political potential, bringing a new approach in practice to the wider field of somatic enquiry. My contribution of BF to this path brings a renewed focus to it in scholarship, notably an area lacking in attention, and one that goes beyond accounts of its established form and talks importantly of it as an artistic practice with political potential. This political potential is made visible through my teaching practice as well as being embodied within processes of my performance-making. In the studio as I work with student dancers in Higher Education contexts, I draw the nuances of the practice from the periphery to the core as I expose the widened possibilities of working with the form of BF through expanded

experiences in improvisation. An example of this is through the prevalent vertical, forward-facing, visually dominant approach to the world (that is often reinforced in the dance studio), being countered with a space which nurtures resistance of this, approaching movement which explores body-space relationships differently, turning dominant structures on their head (at times quite literally) and challenging mainstream conventions of the Body, expanding its possibility in dance as in society. By encouraging through pedagogy, a constant challenging and disruption of social norms with this application of BF, my approach encourages a sense of agency in the dancers, and nurtures possibilities for ‘doing’ - dancing, life, differently.

My application of BF through this research is generative of new approaches to improvisation that make space for difference to be valued and made visible. Through my practice, the studio becomes a place of learning and experimenting with socio-political values through movement. As the movement scores and the shifts in language created through an explicitly bodily-spatial-environmental lens open BF to a wider community of engagement they also serve to support a more nuanced framing of the practice through highlighting its political potential and the empowerment of dancers in choice making, resistance and resilience. Political awareness is thus nurtured in movement, moving together in a space of critical thinking of and through bodily encounters.

Throughout the thesis there has been an encouragement to (re)consider BF as a critical somatic practice by building another approach to working with its systematic framework (established now over sixty years ago) through approaches to artistic practice. This is illustrated through the scores resulting from this enquiry. I have created a model of embodying and ‘scoring BF’ for other practitioners to engage with the practice in ways that encourage a more fluid, expressive approach, and language beyond the form of the Principles and Fundamentals. Contributing to existing discourse in the field of somatic practice, I draw into this conversation the currently overlooked potential of BF as a somatic practice with agency away from LMA and as a somatic framework for artistic practice. Contributions to scholarship are thus made by (i) creating a new methodological framework for understanding

BF (ii) creating new methods of practice, scores for BF (iii) situating the relevance and currency of BF as a somatic practice within somatic scholarship.

I present BF as a movement practice generative of spatial-corporeal experience. The scores illustrate an alternative framework in language and practice for BF to exist beyond the Body and expand from a singular bodily experience. The scores I have created offer invitations for multiple transactions of body-space-environment investigative of their somatically enquiring base. Contextualising experiential moments in practice, the scores develop a continued potential of transaction with the methodology, not as a fixed entity, but a process of engagement with improvising BF, a modality for working with the practice and (re)imagining it.

I referred in chapter I to BF's goal of *total integration* as being a phase of being together, with and of the environment with the possibility of multiple encounters. This is the phase in BF, and within this thesis, of the whole being enlivened through the embodiment of all other parts. Through this research I breathe fresh life into the practice of BF with a renewed approach to working that values fluidity, exchange, and shared experiences through improvisation. This approach allows somatic practice to remain open to interpretation, to come alive with every new encounter; to be functioning at the distal edges while expressive at the core. *Total integration* though BF is more than the sum of the parts, it is evidenced through this thesis as the movement between the patterns of connectivity of body-space-environment.

Through this thesis I have positioned *dancing the in-between-ness* as a space of possibility generated by a new methodology for practice that is nurturing of self and other in movement in transaction with environments. *Dancing in the in-between-ness* reveals the conditions for these transactions. I propose that the originality of this research is in the expansion of BF through a renewed approach to it which reveals the possibility within the continuum of the practice and the potential for change. The processes of (re)articulation that I have created through this research give rise to new terminologies and approaches to practice reflecting the in-between spaces of body-space-environment and encouraging more fluid and connected ways of being with BF. This research contributes a new potential for working with BF which values fluidity and transaction as key to articulating modalities of somatic

performance practice.

The future application of my research is through two main pathways: artistic expression and expansions of pedagogical approaches to Dance in Higher Education contexts. As I consolidate the research of this thesis, I am moving with this new practice of BF toward its application in site-based work, particularly investigating the frame of the last work created for this project, ...*whispers*, in natural environments. I have taken the scores that shaped this work and applied them as invitations to other artists (dancers, photographers, and fine artists) to be in transaction between earth and water at the moment of this transformation in the shoreline. This has taken place in two locations in the UK. This application of my research is taking steps into wider communities of practice with BF, new audiences, and the possibility of encountering BF as an artistic practice from multiple perspectives, that are at once social-cultural-physical-environmental. The concept of the scores as invitations developed through this thesis are being applied in new transdisciplinary ways and the potential of BF as a framework for improvised performance-making further explored.

Within academia, my practice of BF has developed new approaches to dance pedagogy in Higher Education. By opening the form of BF and simultaneously framing the rigor of an improvisatory practice through a somatic lens, I am forging approaches that encourage student dancers to (re)consider the Body, spatial concepts, the environment of their practice differently, integrally, and in constant relationship. As I draw imagery of texture, colour, and energy from the natural world, the environment of my artistic practice into the dance studio I invite a process of critical thinking and give responsibility to dancers through movement to take ownership of their learning and awareness of their impact in the world. This approach necessitates a care of each other and community, a consideration of the individual and their political potential, a (re)articulating of more pluralist spaces of possibility.

## Bibliography

Alexander, K. and Kampe, T. 2017. 'Bodily undoing: somatics as practices of critique', *Journal of Dance & Somatic Practices*, volume 9, number 1, pp. 3-12.

Akinleye, A, and Kindred, H. 2018. 'In-the-Between-ness: Decolonising and re-inhabiting our dancing', in Akinleye, A. (ed) *Narratives of Black British Dance: embodied perspectives*, London: Palgrave MacMillan

-----2019. 'Wright-ing the Somatic: Narrating the Bodily', *Journal of Dance & Somatic Practices*, volume 11, number 1

----- 2020. 'Queering the Somatic: editorial and curation of reflections from the Queering the Somatic symposium, Nov 2019', *Journal of Dance and Somatic Practices*, online publication <https://www.communitydance.org.uk/DB/animated-library/queering-the-somatic>

Bacon, J. M., and MidgeLow, V. L. 2014. 'Creative Articulations Process (CAP)'. *Choreographic Practices*, 5(1), 7-31.

Bainbridge Cohen, B. 2019. 'Yield versus Collapse' <https://www.bodymindcentering.com/>

Bales, M., & Nettle-Fiol, R. (Eds.). 2008. *The body eclectic: Evolving practices in dance training*. University of Illinois Press.

Banes, S. 1983. *Democracy's Body: Judson Dance Theatre, 1962-1964*, London/Ann Arbor: UMI Research Press

Banes, S.(ed). 2003. *Reinventing Dance in the 1960s: Everything Was Possible*, USA: University of Wisconsin Press

Barbour, K. 2005. 'Beyond Somatophobia; Phenomenology and Movement Research in Dance',  
*The Journal for Thematic Dialogue*

----- 2011. *Dancing Across the Page*, USA/UK: Intellect

----- 2012. 'Standing Center: Autoethnographic Writing and Solo Dance Performance',  
*Cultural Studies-Critical Methodologies*, Vol. 12, No. 1, pg: 67-71

Barrett, E. 2007. 'Experiential learning in practice as research: context, method, knowledge',  
*Journal of Visual Art Practice*, Volume 6, Number 2

Barrett, E, and Bolt, B. 2009. *Practice as Research: Approaches to Creative Arts Enquiry*,  
London: I.B Tauris & Co Ltd

Bartenieff, I. and Lewis, D., 1980. *Body movement: Coping with the environment*. Psychology  
Press.

Barton, B, Friberg, C and Parekh-Gaihede, R (eds). 2010. *At the Intersection Between Art and  
Research: Practice-Based Research in the Performing Arts*, Aalborg University:  
<http://da.unipress.dk/udgivelser/a/at-the-intersection-between-art-and-research/>

Blom, L.A, and Chaplin, L.T 1982. *The Intimate Act of Choreography*, USA: University of  
Pittsburgh Press

----- 1988. *The Moment of Movement*, USA: University of Pittsburgh  
Press

Brannigan, E. 2015. 'Dance and the Gallery: Curation as Revision', *Dance Research Journal*,  
vol. 47, no.1, Cambridge University Press

----- 2018. 'Invisible Histories: Dance in the Gallery, Process and Memory'  
Academia.edu



Buckwalter, M. 2010. *Composing While Dancing: An Improvisers Companion*, USA: University of Wisconsin Press

Butterworth, J, and Wildschut, L. 2009. *Contemporary Choreography: A Critical Reader*, Oxon: Routledge

Cerqueira da Silva Junior, J. 2017. *Reflections on Improvisation, Choreography and Risk-Taking in Advanced Capitalism*, University of the Arts Helsinki publishing

Claid, E. 2006. *Yes? no! maybe--: seductive ambiguity in dance*. London: Routledge.

Cooper-Albright, A. and Gere, D. (eds.) 2003. *Taken by Surprise: A Dance Improvisation Reader*, CT: Wesleyan University Press

Cooper-Albright, A. 2009. 'Training Bodies to Matter', *Journal for Dance and Somatic Practices*, Vol.1., No.2

Cooper-Albright, A. 2010. *Choreographing Difference: The Body and Identity in Contemporary Dance*,

----- 2013. *Engaging Bodies: The Politics and Poetics of Corporeality*,

----- 2019. *How to Land: Finding Ground in an Unstable World*,

De Gruyter, W, Hodgson, J. and Preston-Dunlop, V., 1990. *Rudolf Laban: an introduction to his work & influence*, Plymouth: Northcote House

De Spain, K., 2014. *Landscape of the now: a topography of movement improvisation*. Oxford University Press.

Dewey, J., 1980. *Art as Experience*, New York: Perigee Books

Dey, M. and Sarco-Thomas, M. 2014. 'Framing the Gap: Contact [and] Improvisation', *Journal of Dance and Somatic Practices*, Vol. 6, No.1, pp.119-128

Eddy, M. 2002. 'Somatic Practice and Dance: Global Influences', *Dance Research Journal*, Vol. 34, Issue.2

----- 2009. 'A Brief History of Somatic Practices and Dance: Historical Development of the Field of Somatic Education and its Relationship to Dance', *Journal of Dance and Somatic Practices*, Vol.1, No. 1

Eddy, M. 2012. *The on-going development of 'Past Beginnings': A Further Discussion of Neuro- motor Development: Somatic Links Between Bartenieff Fundamentals, Body-Mind Centering® and Dynamic Embodiment©* <https://www.academia.edu>

----- 2016. *Mindful Movement: The Evolution of the Somatic Arts and Conscious Action*, USA: Intellect

Fernandes, C. 2012. 'How does "what moves us" move itself? Authentic variations, crystal patterns, and somatic-performative research', *Movement News*, Laban/Bartenieff Movement Studies, New York, Fall 2012

----- 2015. *The Moving Researcher: Laban Bartenieff Movement Analysis in Performing Arts Education, and Creative Arts Therapies*, London: Jessica Kingsley Publishers

Foster, S.L. 2010. *Choreographing Empathy: Kinesthesia in Performance*, London: Routledge

Foster, S.L (ed). George, D. 2020. *The Natural Body in Somatics Dance Training*, Oxford: Oxford University Press

Fraleigh, S. 1987. *Dance and the Lived Body: A Descriptive Aesthetics*, Pittsburgh: University of Pittsburgh Press

Fraleigh, S. ed., 2004. *Dancing Identity: Metaphysics in Motion*, Pittsburgh USA: University of Pittsburgh Press

----- 2015. *Moving Consciously: Somatic Transformations Through Dance, Yoga, and Touch*. USA: University of Illinois Press.

----- 2018. *Back to the Dance Itself: Phenomenologies of the Body in Performance*, USA: University of Illinois Press

Franko, M. and Lepecki, A. 2014. 'Editor's Note: Dance in the Museum', *Dance Research Journal*, vol. 46, no.3, Cambridge University Press

Garrett Brown, N. 2007. 'Shifting ontology: Somatics and the dancing subject, challenging the ocular within conceptions of western contemporary dance, PhD thesis, Roehampton University

----- 2012 'Disorientation and emergent subjectivity: The political potentiality of embodied encounter', *Journal of Dance & Somatic Practices* , volume 3

George, D. 2014. A Conceit of the Natural Body: The Universal-Individual in Somatic Dance Training, PhD thesis, UCLA, <https://escholarship.org/uc/item/2285d6h4>

Hackney, P. 2002. *Making connections: Total body integration through Bartenieff fundamentals*. New York: Routledge.

Halprin, L. 2014. 'The RSVP Cycles: Creative Processes in the Human Environment', *Choreographic Practices*, Vol.5, No.1

Hanna, T., 1988. 'What is somatics' *Journal of Behavioral Optometry*, 2:2

Hay, D. 2015. *Using the Sky: A Dance*, London: Routledge

Hughes, T. 1967. *WodWo*, New York: Harper and Row

Laban, R. and Ullmann, L., 1971. *The Mastery of Movement*, Hampshire: DanceBooks

Lakoff, G. and Johnson, M. 1999. *Philosophy in the Flesh: The Embodied Mind and its challenge to Western Thought*, New York: Basic Books

Lepkoff, D. 1999. 'What is Release Technique', *Movement Research Performance Journal*, vol.19

Levy, F. 1988. *Dance Movement Therapy: A Healing Art*, USA: Springer

Loukes, R. 2007. 'Body Awareness in Performer Training: The Hidden Legacy of Gertrud Falke-Heller (1891–1984)' *Dance Research Journal*, Volume 39 / Issue 01 / Summer 2007, pp 75-90

Kampe, T. 2013. 'The Art of Making Choices' in Alexander, K., Garrett Brown, N. and Whatley, S. (eds.) 2015. *Attending to Movement: Somatic Perspectives on Living in this World*, UK: Triarchy Press

----- 2016. 'crossing/weaving': somatic interventions in choreographic practices', *Feldenkrais Research Journal*, vol. 5

Maletic, V. 1987. *Body-space-expression: The development of Rudolf Laban's movement and dance concepts* (Vol. 75).

Mahina, H.O. 2004. *Art as ta-va 'Time-Space' transformation*. Auckland, New Zealand: Center for Pacific Studies, University of Auckland.

----- 2010. 'Tā, Vā, and Moana: Temporality, Spatiality and Indigeneity', *Journal of Pacific Studies*, Vol.33, No.2/3, pg: 168-202

Maletic, V. 1987. *Body-space-expression: The development of Rudolf Laban's movement and dance concepts* (Vol. 75).

Manning, E. 2007. *Politics of Touch, Sense, Movement, Sovereignty*, USA: University of Minnesota Press

-----2012. *Relationscapes: Movement, Art, Philosophy*, Massachusetts: MIT Press

Manning, E. and Massumi, B. 2019. *Somatics Toolkit podcast: 'In conversation with Doerte Weig, Schizo-somatic Workshops at the Senselab'*, March 7, 2019

<http://somaticstoolkit.coventry.ac.uk/s02-episode-2-erin-manning-and-brian-massumi-on-critical-somatic-individualisation-and-why-we-need-more-movement-in-university-education-and-architecture/>

Meehan, E, and Kramer, P. 2019. 'About Adequacy: Making Body-Based Artistic Research Public', *Research As/In Motion*, Vida Midgelow, Jane Bacon, Rebecca Hilton, Paula Kramer (eds), Artistic Doctorates in Europe, [NIVEL: Theatre Academy of the University of the Arts Helsinki](#)

Merleau-Ponty, M., 1962. *Phenomenology of Perception*, trans. Colin Smith. London: Routledge

Midgelow, V.L. 2012 'Dear Practice... The Experience of Improvising', *Choreographic Practices*, Vol.2, No.1 pg: 9-24

----- 2013 'Sensualities: Experiencing/Dancing/Writing', *The International Journal for the Practice and Theory of Creative Writing*, Vol.10, issue 1, pg: 3-17

----- 2019 'Practice-as-Research' in Dodds, S. (ed) 2019. *The Bloomsbury Companion to Dance Studies*, London: Bloomsbury Academic Press

Midgelow, V.L. (ed). 2019 *The Oxford Handbook of Improvisation in Dance*, Oxford: Oxford University Press

Millward, O. 2015. 'What's the Score? Using scores in dance improvisation, *Brolga Austrian Dance Journal*, vol.50

Nelson, L. 2004. 'Before your Eyes: Seeds of a Dance Practice', *Contact Quarterly*, 29, No. 1, Winter/Spring pg: 20-26.

----- 2006. 'Composition, Communication, and the Sense of Imagination: Lisa Nelson on her pre-technique of dance, the Tuning Scores'. *BalletTanz*, April 2006  
<http://www.movementresearch.org/criticalcorrespondence/blog/?p=2122>

----- 2008. Lisa Nelson: Tuning Scores. *Movement Research/Publishing, Critical Correspondence*. [www.movementresearch.org/publishing](http://www.movementresearch.org/publishing).

Nelson, L. 2014. 'Fragment of a tuning run', *Contact Quarterly*, vol.39. no.1

Nelson, R. (ed). 2013. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*, UK: Palgrave MacMillan

Nichols, L. 2007. 'Dancing in Utopia...Dartington Hall', in Carter, A. 'Dance history matters in British higher education'. *Research in Dance Education*, 8(2), 123-137.

Sheets-Johnstone, M. 1999. 'Phenomenology and Agency: Methodological and Theoretical issues in Strawson's "The Self"', *Journal of Consciousness Studies*

----- 2009. *The Corporeal Turn: An Interdisciplinary Reader*, UK: Imprint Academic

----- 2015. *The Phenomenology of Dance*, revised edition, USA: Temple University Press

Shusterman, R. 2008. *Body Consciousness: A philosophy of mindfulness and somaesthetics*, Cambridge: Cambridge University Press

Skinner, J., Davis, B., Davidson, R., Wheeler, K. and Metcalf, S., 1979. 'Skinner releasing technique: Imagery and its Application to Movement Training' *Contact Quarterly*, 5, pp.1-8.

Smith-Autard, J.M. 2000. *Dance Composition*, London: A&C Black Publishers

-----2002. *The Art of Dance in Education*, London: A&C Black Publishers

Smith, L. 2008. 'In-between spaces': an investigation into the embodiment of culture in contemporary dance *Research in Dance Education*, Vol. 9, No. 1, March 2008, 79–86

Stanton, Erica. 2011. 'Doing, re-doing and undoing: practice, repetition and critical evaluation as mechanisms for learning in a dance technique class 'laboratory'', *Theatre, Dance and Performance Training*, Vol 2, No.1, pg 86-98

Studd, K. and Cox, L., 2013. *Everybody is a body*, Chicago: Dog Ear Publishing.

Sullivan, S. 2001. *Living across and through skins : transactional bodies, pragmatism and feminism*. Bloomington: Indiana University Press.

Tufnell, M. and Crickmay, C., 1993. *Body, space, image: Notes towards improvisation and performance*. Dance Books Limited.

Tufnell, M., & Crickmay, C. 2004. *A widening field: journeys in body and imagination*. Dance Books Limited.

Voris, A. 2019. *Forming, Returning and Deepening: Dance-Making with the Processual qualities of Authentic Movement*, PhD thesis, University of Chichester

Whatley, S, Garrett Brown, N and Alexander, K. 2015. *Attending to Movement: Somatic Perspectives on Living in this World*, Axminster: Triarchy Press

Further resources:

Artistic Doctorates in Europe <https://www.artisticdoctorates.com/category/resources/>

- *Per/Forming Futures* symposium, April 2019, Middlesex University London  
<https://www.artisticdoctorates.com/event/per-forming-futures-investigating-artistic-doctorates-in-dance-and-performance/>

Contact Quarterly - <https://contactquarterly.com/>

ISMETA – International Somatic Movement Education and Therapy Association  
<https://ismeta.org/>

Journal of Dance and Somatic Practices, Intellect  
<https://www.intellectbooks.com/journal-of-dance-somatic-practices>

Laban/Bartenieff Institute of Movement Studies <https://labaninstitute.org/>



## Scoring Bartenieff Fundamentals

### New conceptual approaches to Bartenieff Fundamentals

[breath support | an invitation]

eyes closed  
breathe...

filling

emptying

rising to fall

what do you see?

whispering...touching...listening

the rhythm of the breath fills the body,  
sinuous as it passes

change.

more space, skin touching the earth, speaking to it, taking from it...

looking.

inner to outer

outer to inner,  
letting in?  
letting go?

rocking

falling to grow...

[sun - earth | an invitation]

eyes closed  
feeling the warmth of the breath in  
the belly

grounding  
into the earth to begin  
feeling the push through  
the soul-sole of the feet  
to grow

opening to the sky  
surrendering to the sun

tasting the colours  
the smells  
the sounds  
of the space

gathering  
pushing to yield  
surrendering to the earth

feeling  
the expanse of the skin  
the body's surface  
merging with the earth's terrain

gathering to move

pushing  
passing  
shifting the spine  
between upper and lower  
gathering and releasing the pelvis  
with the energy  
of breath-space-grounding

playing in the spaces between the sun and earth

[moving - being - together | an invitation]

begin a new beginning  
notice  
the physical structures  
the architecture  
of the space  
smell the warmth

begin a process of settling  
let the weight  
your body  
pour slowly into a surface  
close your eyes  
imagine the surface  
softening with  
weight of your bones  
just rest a while here

begin to breathe  
let your mind  
tune to the sensation of  
the breath  
listen  
to your breath  
as an ebb and flow  
of water  
let waves wash  
through your body  
energising  
riding the wave of each in-breath  
letting go  
releasing back  
into the ocean  
every out breath  
visualise the waves opening  
through many smaller tributaries  
reaching  
your distal patterns  
trickling  
back  
into your core  
re) imagine the possible  
journeys

[a transaction between inner and outer | an invitation]

let the breath come to a sense  
a space-location in the body  
becoming aware of sensation

let the breath inform the structure of the body  
feel its shifts  
meet neighbouring body parts

begin to sense how you might feel into each part of the body  
internally,  
sensing and mapping the breath

beginning to visualise the breath  
let it find a spatial orientation in the body

sensing where you feel the breath  
as you begin to locate it

tuning in  
to a sense of space  
of breath

imagining the space-time  
the breath takes to fill and empty  
through the space of the breath

beginning to sense the space of the body

beginning to tune in  
to the possibility of the breath as you feel it  
three-dimensionally in the body

moving into a conversation  
where the inner space of the body  
meets with the space it is moving in

a transaction between inner and outer

finding moments to really be in those in-between spaces

the spaces between clear reference points

[a new beginning | an invitation]

unfold the body into the floor  
close your eyes and listen...

sense a new beginning

respond to the emergent sounds of the space  
with breath

internal to external

let the breath expand  
open inner pathways of the body

feeling the sounds brushing over the skin

let your skin awaken to the environment

begin to respond  
moving torso  
sweeping through the touch of the air  
limbs touching the sound

feel a familiarity of patterning  
in the body  
emerging

feel a familiarity  
in recognition of these patterns

feel the tension  
acceptance of the familiar  
moving with this habitual knowing

and

a new exploration

keep listening...

[(sight)deficit | an invitation]

unsighted  
breathing  
reaching  
walking...

mapping the space without sight  
absorb  
the exchange of weight in my body

aware of limbs  
in motion  
scoping space

the alignment of head-tail,  
the need to feel centre, to feel centred

gesture to the periphery  
the distal reach of my limbs in space

locate within the body  
organize from the core  
be in transaction with space

no sound.  
becoming aware of breath.  
audible  
a rhythm,

exchange of weight, foot-to-foot, foot to hand, hand to hand, to  
feet, to shoulder...

stable, not stable...moments of balance.  
disoriented.

re-tracing patterns felt in my body,  
in space.

i move...

i transition

[(un)familiarity | an invitation]

what do i know?  
what do i feel as i re-feel my moving body each day..  
meeting it a-new...what is known?

being ahead, moving forwards, reaching back.  
touching the past, marking the present..

no sight, eyes closed,  
feeling  
listening

follow an impulse  
somewhere my body is speaking,  
respond to its voice..

the conversation begins

one voice, one movement, one gesture  
never complete  
offering a starting point  
only

what is an offering,  
what is a response-to-offer?

how do i relate to space?  
what is the relationship through my moving body,  
breath, flesh,  
sensing, touching

gravity

sense the light,  
the air,  
the temperature within,  
within *the* space, within *my* space,  
my body

breath  
to stabilize, to ground,  
to secure...[momentarily],  
somewhere between the excitement of shifting,  
moving, melting,  
off-balance,  
losing centre  
again

a process  
of body and environment,  
self and other.



[weight | an invitation]

walking  
sighted...unsighted...

notice what is seen  
notice what is felt

mapping space

pauses

slow shifts  
feeling the earth

pelvic shifts [forward]  
pull - shift - glide

acknowledge the weight of the pelvis  
in motion

let it guide you

pull - shift - glide  
forward, backward, lateral shifts

around centre to find new centres  
balancing

obstacles

notice  
weight (wait)

change of rhythm

change of weight

[grounding | an invitation]

be able to change the story

a new direction

yielding to push  
grounding to grow

being stable  
being fragile

notice patterns

notice change

experiencing support

notice all that is supporting your weight

breathe deeply into that support  
expand your breath away from it

breathe-in and breathe-out

breathe-in and breathe-out

[sensing texture | an invitation]

carving through space  
arms expanding from the spine  
body half  
swiping and gathering  
touching  
tasting the air

playing with tension and release  
the pelvis weighted  
grounding  
yielding to push

head-tail escape and expand  
fluid exchanges with gravity

pushing to move  
to grow  
expanding  
breath taking space  
expanding beyond the skin  
touching the sound

shifting  
legs folding  
body half  
condensing

tipping  
catching  
into the earth's surface  
gathering

[spaces of (and) beyond your spine | an invitation]

pouring the breath  
between  
the top of the head and the base of the tail

let the waves ripple through the spine  
noticing the space they flow freely through

build a map of your head-tail  
begin to move into the physicality of the flow

enjoy this spinal activity  
a mapping of your environment  
through head-tail patterning

make space for the weight of the spine  
pouring into the pelvis  
tipping into and over the skull

visualise  
mobilization of the lower body  
in relationship  
with the upper body

beginning to find stability  
in the lower body  
grounding  
yielding to push  
pushing to reach...to grow

outwardly from your core  
reaching into your environment

begin to taste the space beyond your skin  
pouring weight  
let the waves ripple between body-halves  
left-right  
cross-laterally

pouring weight - sustaining - letting go  
pouring weight - sustaining - letting go

notice patterns

notice change

[spiralling in rotation | an invitation]

breathe  
listen  
change

curving  
catching  
undulating  
rhythms building  
fluid spine

reaching  
                  beyond spinal activity

taking  
    moving ... space

experiencing  
    a relationship  
the body  
directed  
toward an aspect of  
the environment

experiencing  
    a relationship  
the body  
actively three dimensionally  
interacting with  
the volume of  
the environment

negotiating  
    space  
gravity  
bodies move  
in relationship  
with space

[hovering | an invitation]

stabilising  
not holding on

feeling the energy through the soles (soul) of your feet  
finding ground  
landing

stability through sharing space

reach toward  
taking on

conversations  
- in - out  
space

open hearts  
space between our hands

deepening contact  
surfaces porous  
opening  
----- expanding

residue

a mark that remains  
after that which made the mark  
has passed

[skin-to-skin | an invitation]

working with touch | 1

opening the skull  
- softening the neck

mobilizing the head  
- opening space between the  
head and the torso

opening the sternum and  
clavicle  
- shoulders rotating into  
the earth

sweeping space through the arms  
- opening, receiving hands

softening ribs  
- mobilizing the torso

lengthening the spine  
- opening the pelvis

pelvic swing  
- opening the hips

lower limbs to torso in  
conversation  
- mobilizing the legs

sweeping legs through the space  
- opening the soles of the  
feet

[skin-to-skin | an invitation]

working with touch | 2

mobilising the spine  
hands locating head-tail  
fingers tracing through the spine

playing with pressure  
weight of head  
softening of spine  
breadth of pelvis

a dance with the skull  
taking weight  
trust - guiding  
skull locating spine

mobile ribs  
shift of weight in pelvis

3 mobile spheres  
head  
ribs  
pelvis



[skin-to-skin | an invitation]

working with touch | 3 (without sight)

skin

knowing through touch

exploring the arm of another

noticing texture, shape, form

interchanging touch

developing a conversation in movement and sensation

meeting joints

shoulders meeting torso

exploring spines

conversation

time to listen

breathe

[(in)direct space | an invitation]

widening focus  
experiencing the multiple possibilities of space

space of the body  
the body with, as, of space

moving with direct focus to points in space

inviting the space to a point in the body

a shift in consciousness

moving beyond  
a concrete consciousness of physical-space-body

moving sculptures of space

being the space  
this being the invitation of the focus

reality of visibility

shifts in gravity

visible perceptions of you-as-space

shift in perceptions of 'you'