LIMS – LABAN/BARTENIEFF INSTITUTE OF MOVEMENT STUDIES

FINAL PROJECT:

AERIAL HARMONY-

POSSIBILITIES AND NECESSITIES IN ADAPTABILITY

May, 20th, 2013

New York City, USA

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INTRODUCTION:

The circumstances in which I have started to practice aerial acrobatics, and circus arts in general, happened almost at the same time I was having my first classes in LMA/BF. Even though they had happened in two different scopes in my life, I have always looked for possible intersections between them in my work. Indeed, it took 4 years until I felt secure enough to combine, as a first step, Bartenieff Fundamentals with juggling balls and ordinary objects (which was followed by 3 years of research), and around 3 years ago I actually decided to work full-time with aerial dance and LMA/BF.

The natural flow of my work during the Brazilian program for LMA/BF studies has made possible my thesis on the use of the BF's and Effort training in the development of a teaching and learning methodology for aerial dance. Thus, over the course of the research, I realized the Body/Effort emphasis was a personal tendency of observing and moving.

Therefore, it could be said the aim of this current research is a personal need for changing perspectives between my possibilities and necessities, both as an aerialist and movement researcher. On one hand, I intended to change the educational focus of the first paper and deepen the personal expressiveness issue; on the other hand, I was inclined to pursue the challenge of trying to look through a Shape/Space filter and just be open to what the life of movement was speaking for itself. Obviously, this interplay between the expressive research as a personal necessity and the functional possibilities in the aerial work pointed, at a first glance, toward a Laban Theme (Function/Expression) with which the Shape/Space filter will be analyzed, culminating in the necessity of creating a new aerial apparatus which will allow for new Shape/Space possibilities. Nevertheless, the deep connection that permeates them will also generate approaches in relation with the other

Laban Themes throughout the paper, as well as other perceptions through the Body level. However, it must be noted that the Effort aspect was not an issue for this research.

This thesis does not intend to draw any conclusions, but simply proposes to share thoughts and findings about a very specific way of moving, which surely will arouse much interest not only among aerialists, but also CMAs and movement students at large.

Nevertheless, it must be said the available written and theoretic material within this area is still impressively reduced, and this was another relevant reason for compiling and writing the information which follows.

CHAPTER I – FROM TERRESTRIAL BODY TO AERIAL SPACE:

> *Throughout life there is a continual stretching of the body upwards. This is the line of growth which is most apparent. It is also the muscular response to the action of gravity.*
> *Man is able to fill the space around him with his movements and positions, or he can restrict himself to straight lines through space neglecting the many extensions of space and using only one at any given time.* (LABAN, 1984)

As far as it is known, the human being has evolved throughout several life species over millions of years, so that in present times it could be functionally organized to a terrestrial and biped locomotion. That happened as a consequence of the interplay between the necessary Functionality and the possibilities of Expressiveness this biped form of life, in particular, had to cope with in its environment.

Even though other primates could achieve biped locomotion, it was just for short periods of time. At any rate, human necessities have been able to generate substantial adaptations in the human being's movement capabilities in order to support its weight in an erect organization while interacting with gravity when looking for balance. The internal organs have been reorganized, the vertebral spine has curved a little more, into a double-S shaped, the location of the Center of Weight has changed, as well as the size and shape of the bones and the tone in several muscle groups. The Lower Body has gained a Supportive and Stabilizing organization, increasing its Grounded Function, while the Upper Body developed even wider ranges of motion, increasing the joint amplitude and Mobility in order to allow for visually guided manipulation.

The adapted vertebral structure of the spine demarcates the importance of a "*central axis of the body and a vertical axis of uprightness – has a built-in potential for each*

vertebrae to move clearly sagitally and laterally and, also, to rotate slightly" (BARTENIEFF, 2002:261), causing various new possibilities of three-dimensional movement in space, which emerges from the rotary links of the shoulder and hip joints in a constant and harmonious relationship with the spine and distal limbs. All of those new possibilities and references came about as the main pattern of human behavior when interacting with the space and things that surrounds us and, for the same reason, were also the main guide for the Laban/Bartenieff Theory, especially the Space Harmony and Bartenieff Fundamentals. However, the adaptation process itself allowed the human being to interplay between our body possibilities and the necessities in relation with the space that surrounds us in patterns of movement behavior that could be categorized and explored through specific lens. Nevertheless, it has to be noted that all the above theories have been based on a body life time in relation with the ground, and thus in terrestrial BESS patterns, containing a principle of orientation for balance from the support of the floor.

Above all, it is precisely the relationship between Functional possibilities and Expressive necessities that will allow this research to be done through the aerial acrobatics perspective, because the same Expressive necessities were able to develop new forms of expression throughout history, thus creating other specific languages, which include extremely complex art techniques and all the virtuous movements that can involve risk of life, as the aerial acrobatics. Nevertheless, the same could be applied to the opposite, and new necessities of Expression would be created and developed, through long periods of time, new Functionalities in which other specific adaptations would emerge. Consequently, it could be said that Expressive possibilities will generate new Functional necessities, the real complementary opposite of what was mentioned in the first paragraph.

Considering that "*The simple one-dimensional vertical"* has "*this primary feeling to the dimensions relative to the Earth's centre of gravity, and to our surroundings instead of to our own constructions"*(LABAN, 2001:18), within the new Functional necessities in aerial acrobatics, the most important one regards the Upper/Lower relationship. It must be imagined that a body which has a terrestrial reference is based on a support which is fully provided by the floor, with its weight above the floor and, due to this, has to struggle against the pressure constantly exerted by gravity, in order to keep the biped/erect posture.

In fact, the Grounding itself can be considered as a constant pushing against and yielding to the floor (going up and down the Earth's center of gravity and above the Kinesphere) in order to maintain the Vertical Throughness while seeking for terrestrial balance, and a perfect example of the functional adaptations for this is the decrease of thickness from the Lower to the Upper vertebrae.

For instance, considering a start position in aerial acrobatics, it consists of a hanging body position characterized by its hands holding a trapeze bar, a tissue, a hoop, or any aerial apparatus, but having just the hands to hold all the body weight, which goes downwards and not upwards its points of support, as was seen in the terrestrial body organization. Below, Photo 1 illustrates how gravity pulls the body downwards, stretching the intervertebral and inter joint spaces in general.

Photo 1: Start Position

Photo 2: Aerial Uprightness

> *"When a baby lifts his head for the first time he will soon try to support himself further by pushing down on his arms or elbows and forearms. He creates the vertical countertension which leads to uprightness. Gradually, the many possibilities of counteraction and its spatial form, countershaping, develop and full uprightness become possible as a result.* (BARTENIEFF, 2002:105)"

From this perspective, the *aerial body*[1] could be considered a stretched body, as the relation with Grounding does not come from the Earth's center of gravity and pushes against it, but rather comes from the point of support (in the highest point of the Kinesphere) and attempts to continue going towards it. Aerial Uprightness does not concern pushing and distancing two vertically opposite points of the body; it concerns how to approach them, i.e. the terrestrial body organization causes a necessary resistance, which is caused by not letting gravity exert any kind of pressure within the joints, mainly the intervertebral discs, while aerial body organization is caused by the exact opposite, making extreme muscle contractions in order to attempt not to let gravity stretch the body and separate the joints from each other. As can be seen in Photo 2, illustrated above, the sense of Aerial Uprightness would be more related to bringing toward oneself and/or to pulling an object towards the inside (which has a feeling of bringing from the Outer Space to the Inner Space) than pushing it down to rise up (pushing from the inside - Inner Space - into the Outer Space).

The first immediate consequence of this is what could be called an inversion between Gravity and the Levitation Centers. The *"clear sense of the grounding function in the lower unit and the manipulative possibilities of the upper unit"* (BARTENIEFF, 2002:260) are thus completely reorganized into an *aerial body* structure. The Center of Levitation must be capable of supporting all of the body weight without losing the natural ability to shift it to the Center of Gravity, or even to both Centers simultaneously. The major Stabilizing joints of the Lower Unit gain space and Mobility (due to the downward gravity pull, in which the inter-joint space stretches itself, mostly in the Lower Body), while the Mobilizing joints in the Upper Unit seeks for Stability (pulling upward, against gravity). Therefore, the Functionality of the aerial body has immediately shown another Laban Theme (Mobility/Stability) on which its Expressiveness is based, i.e. the inversion itself of the Mobilizing/Stabilizing patterns within its Upper/Lower Units.

Moreover, it has to be considered that this adaptation in the Upper/Lower Units causes a completely different relation with the Core and Breath Supports: the former

[1] This expression was created in the Brazilian thesis as a definition of when the body has to support itself without the floor, through aerial acrobatics apparatus.

establishes a deep connection between both Gravity and Levitation Centers, equally used, which is the primary orientation for balance, while the latter provides the means to maintain this interplay alive. By observing Developmental Patterning relations, it can be noted it is not only the Upper/Lower Connectivity that is stressed as the main Mobilizing/Stabilizing pattern for aerial locomotion. The natural consequence of aerial Uprightness also points toward an adapted use of the Core-distal and the Head-tail Connectivities. The aerial body finds its "hyper balance" through an extreme use of the Core-distal Connectivity, which is normally accessed by "hyper Counter Tensions" as well. All this hyper joint amplitude creates hyperflexion and extension patterns in which a stress of the Core-distal Connectivity allows the aerial body to reach far away from its center (normally through hyperextensions) and return to it (normally through hyperflexions) continuously. On the other hand, the aerial body seeks three-dimensionality much more often through the Head-tail Connectivity than in a terrestrial body, because all limbs have to give a constant support, thus leaving a great responsibility to the three-dimensional possibilities of the spine.

In terms of range of motion, the terrestrial body almost always has its weight above the floor, so the possibilities in Space never exceed 180° above its point of support. In aerial acrobatics, the range of motion always has 360° around its point of support, which tends to be much less stable than the floor. This decrease of Stability provided by the points of support enhances the Mobility within the space around the aerial body in the same proportion. Hence, it must be remembered that Stability must be concentrated in some part of the body, and that it demands a very specific level of muscle contraction in order to maintain the Stabilizing joint(s) extremely flexed, as in the aforementioned start position (Photo 1), with hyperflexions in the finger, providing an enormous extension of the rest of the body (Photo 2).

As a concrete example, from the starting position cited above, the movement has 360° of possibilities around a Horizontal Dimensional Axis, created through a body axis in relation with the bar of the apparatus. Obviously, if a terrestrial body makes a sagittal spine flexion, or extension, it will create a Horizontal Dimensional Axis through which the body will move around too, and yet, it will be much more difficult to exceed the 180° as range of

motion, and when it happens, it will be seen as a hyperflexion or a hyperextension. If the aerial body has an affinity to exceed 180° degrees as range of motion, it can be said it will tend to move in hyperflexions and hyperextensions as a way to recuperate the considerable reduction of the bearing surface, expanding the scope of the body in space in order to recuperate the precarious balance. Thus, the aerial tendency for instability made its principal adaptation in using other mobilizing possibilities in a differentiated functional structure.

It is curious to notice that an aerialist naturally searches for biped postures in an aerial apparatus (as a bipedal and terrestrial body in the most of time, even in an aerialist's lifetime). However, when a biped posture is found, it is almost impossible to stay in balance without keeping at least one part of the Upper Body in contact with the apparatus. Hence, when the center of weight is above or in the same level than the point of support, the use of the Upper Body as another point of support is extremely requested. Otherwise, the body would have to search for a precarious balance, increasing even more the muscle tone. In Photos 4 and 5, this additional support with distal grasping and proximal limbs can be observed as the normal way to seek balance in aerial postures, and in Photos 6 (with the center of weight in the same level as the point of support) and 7 (with the center of weight above the point of support) the body looks for balance in a precarious way, without using any additional support.

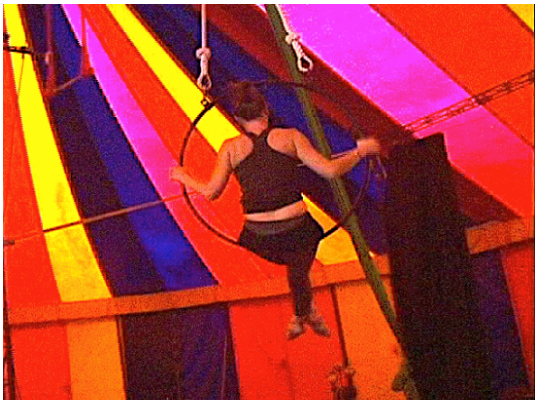

Photo 4: Sitting posture in the aerial hoop, limbs.

Photo 5: Standing posture in the trapeze, using using limbs.

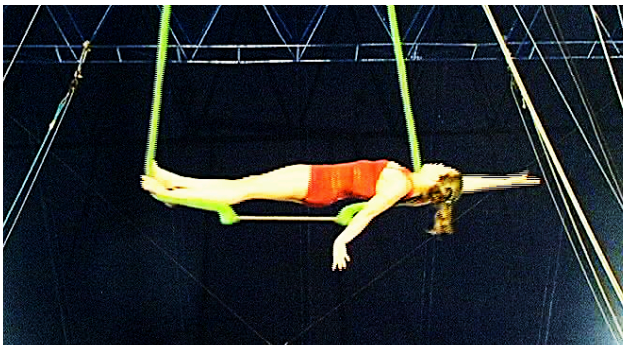

Photo 6: Body weight center at the same support level, on the trapeze (precarious balance).

Photo 7: Body weight center above the points of support, on the trapeze, without using limbs (precarious balance).

Photo 8: Body weight center under the points of support, in the aerial rope (ideal balance).

Photo 9: Body weight center under the points of support, in the aerial hoop (ideal balance).

It could be noted that the normal way for seeking aerial balance is to maintain the center of weight under its point of support, rather than above it, as illustrated in Photos 8 and 9. In both cases, with the support above and under the center of weight, the Upper and Lower Body tend to be equally used with all the distal and proximal joints, normally with one to four points of support (activated most of time with a hyperflexion). This allows the rest of the body to yield into gravity (causing the joint stretch cited above, as well as a complementary hyperextension), or resist to it (with even more muscle tone and hyperflexions).

> *As the tension and countertension of shapes increase in complexity, they reflect the constant primary stability versus contest mobility that starts as soon as the limbs and body reach into space.* (BARTENIEFF, 2002:105)

Considering the Rotary Factor point of view[2], if the purpose of the preponderance of internal rotator muscle groups is to give stability to the bony structure of the shoulder girdle and the preponderance of external rotator muscle groups is to give mobility to the bony structure of pelvic area, this will have double the value for aerial acrobatics, i.e. it will request even more potentiality from the internal rotators of the shoulder girdle in order to acquire more Stability, as well as from the external rotators of the pelvic area, in order to acquire more Mobility. Consequently, the amplitude and joint possibilities in Space will change considerably. Within this reorganization, the center of weight will be normally in a higher point of the body, among Levitation and Gravity Centers and will recuperate the loss of Stability much better in Space (increasing the balanced use of the limbs) than before. Therefore, the rotary elements of the aerial body are so extremely reorganized, that they will demand a totally different approach from the three-dimensionality in-between joint places – in the Inner Space – and will cause different possibilities in-between the Space around the Body – in the Outer Space[3]. In conclusion, it can be affirmed the aerial body will build a completely different approach of the aerial Space, related to a specific range of motion, amplitude and reach of the Space, changing the Harmonic references used in a terrestrial configuration.

Again, the same question about how Functional necessities and Expressive possibilities are related to one another could be seen. Thus, if in a first moment was thought as the latter could generate the former, now it will be the other complementary, i.e. how the Functional necessities required by the aerial movement will generate new possibilities in the Expressiveness of the aerial Space Harmony. However, to make it even more complex, it can be finally said that ***the new functional references within Body will generate new patterns of expressiveness through Space, highlighting the necessity of an adapted aerial***

[2] As can be observed in page 261 from the Irmgard Bartenieff's book *Body Movement: Coping with the Environment,* 2002.

[3] This general understanding for the expression In/Outer Space will be the intended meaning for it throughout the following chapters.

Harmony Space Theory which is capable to identify the new patterns of aerial expressiveness.

CHAPTER II – FROM THE CO-SHAPING TO THE AERIAL TETRAHEDRON:

> *The muscle pull on the bones is a process which shapes the structure of the skeleton. This can be called an inner shaping process. Spatial intent exerts a pull of the body-reach possibilities to create an outer process of shaping space. Each affects the other in both functional and structural adaptations to movement tasks.* (BARTENIEFF, 2002:103)

The co-Shaping of the aerial Space is made by the interplay between the Body and the apparatus Form. That said, the aerial body depends so hardly on the apparatus form to support itself (so as not to suffer a fall) that it has to constantly carve it, which will tend to shape the apparatus itself. In a normal apparatus, the body Shape will seek a balance that must not exclude the apparatus shape, which will change and adapt constantly within the Body (depending on the aerial apparatus) and will force the latter to re-mold again, and so forth, thus creating only one movement of the in-between bodies, made by this interplay of changing and carving each other.

One of the most important references for the Space Harmony Theory is that *"The movement of our body follows rules of those of mineral crystallisations and structures of organic compounds."* (LABAN, 2001:114). By combining the previous findings about the quotation above, the necessity of creating a three-dimensional crystallized shaped aerial apparatus became an issue. Lastly, a polyhedral apparatus would possibly be able to generate three-dimensional surfaces where a new aerial configuration could be created.

Photo 9: Trapeze – Body Shaping

Photo 10: Hoop – Body Shaping

If the shape of the floor or the main surfaces we use for a terrestrial life were to be analyzed, it could be said the Horizontal Plane has an extreme preponderance in comparison with the Vertical and the Sagittal Planes in a stabilizing perspective. Tables, chairs, beds, cars, planes, ships and all the most important base surfaces have their supportive structure guaranteed in the Horizontal Plane. The other two Planes will always appear as a consequence of it, in order to provide height (through the Vertical Plane) or locomotion (through the Sagittal Plane). Like a tree, which has its roots under the floor looking deeper into the center of the Earth; with its supportive segment more connected to the Earth's surface, normally its ticker segment, with more Horizontality and Stalibity; and a long trunk which narrows as it goes upward, and continues to grow three-dimensionally through its branches to the Outer Space. The bony structure has a similar pattern, with the spine growing up from the pelvic floor to provide height, the Lower joints articulated to provide locomotion and Grounding downward to the center of the Earth, while the adapted pelvic area gained Horizontality and Stability, so even though the spine has grown, it had to adapt its inter-joint spaces in order to redeem the three-dimensionality. The spine will acquire the three-dimensionality of the branches of the tree through the flexion/extension and rotational possibilities in-between vertebrae and, thus, with the adapted new joint ranges of the limbs.

However, an aerial apparatus normally has a shape that will increase even more the Verticality of the Inner/Outer Space, in a uni-dimensional or bi-dimensional shape. The supportive possibilities for locomotion of the rope, bar or tissue will be extremely Vertical

(in one Pull in the Vertical Dimensional, or two in the Vertical Plane) and will change the Body-Shape as it looks for the stabilizing Pulls. In recalling the bi-dimensionality of the floor as a supportive surface, it must be considered that neither a Vertical rope nor a Horizontal bar provide the same stability, as they are predominantly Dimensional and will further emphasize the Vertical Dimensional as well as the "opposite pulls" of the non-grounding adaptations.

Paradoxically, in relation with Mode of Shape Change, regardless of depending or not on a Shaping quality in-between Body-apparatus, the normal aerial apparatus does not engage a three-dimensional quality in-between Body-Space, but rather a dimensional (or a bi-dimensional) quality, with a considerable Directional tendency.

Thinking that *"The wish to establish equilibrium through symmetric movements is the simplest manifestation of what we call harmony* (LABAN, 2001:89)", it can be precisely understood how the instability provided by the new support surfaces will generate a more complex demand of symmetric movements. If the terrestrial body achieved a certain emphasis in one Spatial Pull at time, merely by providing a slight Vertical Counter-tension from the bi-Dimensional (Horizontal and Sagittal) Stability from the floor, the aerial body would not have all this Grounded way to handle gravity. It would need to Shift its Weight and seek balance by maintaining, almost always, more than one main Spatial Pull at once, because there are much more "empty" spaces to fill than there were before. Since there are not enough surfaces to provide any oppositional forces and Counter Tensions in-between Body/Space, the body naturally divides its support surfaces at the same time that it increases exponentially its Spatial Pulls, so that it develops a sort of doubled or multiplied Pulls. Nonetheless, this will result in another interesting tendency: turning around the Dimensional Axis as an important way to gain and Shape with the apparatus and the Space. For instance, when moving on a Horizontal bar, the aerial body seeks the Sagittal Plane, turning around the Horizontal Axis; if the body does a quarter-turn (around the Vertical Axis), that same bar is already a Sagittal bar, and the body attempts to turn around the Vertical Plane; and on a Vertical rope, the body seeks the Horizontal Plane, turning around the apparatus itself.

In all the above examples, the aerial body must emphasize many Spatial Pulls at once, including extreme Counter Tensions, in order to keep balanced and not to keep turning around the Dimensional support. Knowing that the "*Spatial tensions are the springboards for mobility"* (BARTENIEFF, 2002: 103), it could be said that the desire/necessity to not keep moving and turning around its support points causes another important observation about the reached-Space. Therefore, besides dealing with many Spatial Pulls at once, the aerial body tends to search for "opened" Pulls when it needs to find Stability, as well as it tends to look for "crossed" Pulls when it seeks Mobility.

As the relationship between the Dimensional Tensions and reached-Spaces becomes clear, it must be noted that the scapular-girdle finds some more Horizontality and Stability than in the terrestrial movement, but it never changes its bony structure so as to achieve the Stability of the pelvic area, as it happens in the terrestrial adaptation (the aerial adaptations are slower than the terrestrial ones, because the aerial body is still terrestrial). The Vertical Tension stretches the body outward and downward surfaces that cannot provide the same support, causing condensed and opened Dimensional Shapes in a new aerial harmonic context.

Above all, it can be said that each Laban Scale was conceived throughout a very complex understanding of the harmonious patterns a terrestrial body could generate in-between the Inner/Outer Space. For instance, the Standard Scale was created from the relations in-between deflections of a Diagonal Tension in relation with Body and Space. Thus, these Planar deflections were only possible because of the Grounded function of the Lower-Body. This necessary spatial stretching, which flows through the body in order to accommodate this internal-external changing, happens in the aerial from a Dimensional support surface – with all joints being able to provide the Grounded Function, with 360 degrees of movement possibilities around it. This Functional change will multiply the Expressions of the Diagonal deflections in the same proportion it will increase the requirements of Counter Tensions, due to the reduction of the support surface.

It was found that "*Sometimes an awareness of the extended arms and legs prevails, when the arms are somewhat raised and tension is particularly stressed in the extremities"* (LABAN, 2001:20). This is exactly what was explained in terms of expanded reached-

Space of the limbs in relation with the body Center of Weight within the aerial work. Wherefore, in this extreme Verticality, the Sagittal Tension in Counter-tension with a Lateral Tension was discovered to be so important for a balanced three-dimensional aerial Spatial Tension that the tetrahedral form of the apparatus was a simple consequence of the complexity of this new spatial context. Movements characterized by a four-dimensional pull may generate interesting spatial tensions, which occur in "*flying through the air*"[4] as curiously defined by Laban himself. Besides being the simplest solid form from which any other can emerge, without any aerial acrobatics previous consideration, the quotation above could underline the tetrahedral rhythm as more connected with an aerial, *flying* feeling.

While the other apparatus would stress Planar and Dimensional Tensions related with the Dimensional surfaces, the aerial tetrahedron[5] – exemplified in Photo11 – produces a clearly amplified range of three-dimensionality. It has the sagittal bar stressed with the horizontal one – which already creates a twisting tension –, with both connected with four other diagonal bars (6 bars connected by four vertices), which provides a more stable set of support surfaces, meanwhile emphasizing all the Spatial Tensions equally, except for the Vertical Dimension, which is already stressed by the aerial configuration. Now, an aerial apparatus which is much more adapted to the necessary Stability for a Harmonic perspective of the aerial Space might be explored.

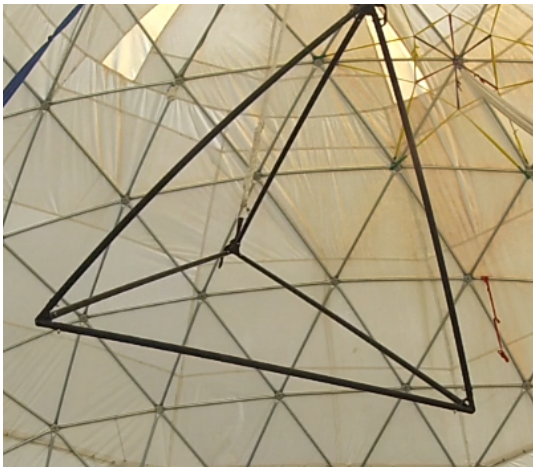

Photo 11: Aerial tetrahedron – "tetraerial"

[4] As can be seen in page 20 of Rudolf Laban's Choreutics, 2001.
[5] Henceforth named *tetraerial*, for practical reasons.

CHAPTER III – TETRAHEDRON'S PULLS AND AERIAL TENSIONS:

> *Each path type has many spatial tension possibilities, not all of which involve the total body except as support. Individual limbs or parts of limbs might not follow the primary spatial paths explicitly, but can parallel them. These paths of isolated body parts are still connected to the total body, however, by supportive Counter Tensions from the torso. The tensions that are inherent in each path are affected by the path's directional development in the kinesphere, the path's relationship to center of weight, and its relationship to verticality, the central axis of the upright body.* (BARTENIEFF, 2002:107)

As a first step of the movement research, it was decided to study the tetraerial movements through the relationship with other regular polyhedrons, due to this primary essence of being the most basic and stable one. The tetraerial has six bars, tree pairs with one similarly opposed by each other, and at the same time it has four "faces" (which in the aerial apparatus and in the Photo examples are empty) and four vertices. It was perceived that the middle of two bars opposed by each other from the center (of the form) was clearly felt as a Dimensional Tension from the Octahedron – as shown below, in Photos 12 and 13; as well as each vertex, when related with the exact middle of the opposite face, had a feeling of a Diagonal Tension – as shown in Photos 14 and 15, with two out of the four Diagonals of the Cube. Thus, the research started by tracing and feeling these Tensions in relation with each other, while proving different support combinations through the body and apparatus parts, while perceiving how this could influence the center of body weight and the Counter Tensions between torso and limbs in looking for a new verticality. The equilibrium issue and the patterns of seeking balance showed the amplified range of possibilities in-between the center of body weight and the center of the apparatus weight,

and the sooner this was perceived, the more the Counter Tensions in-between body-apparatus were enlightening, subtle changes in the Spatial Tensions.

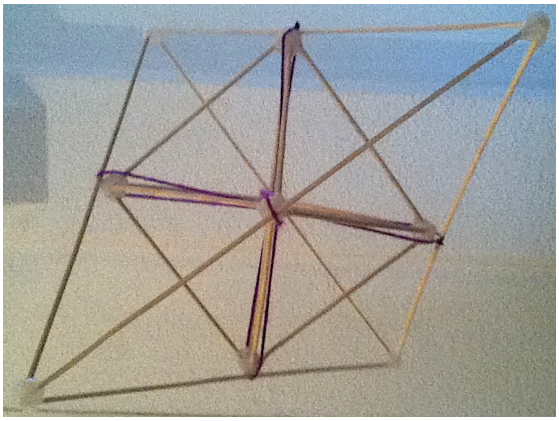

Photo 12: Dimensions from the octahedron

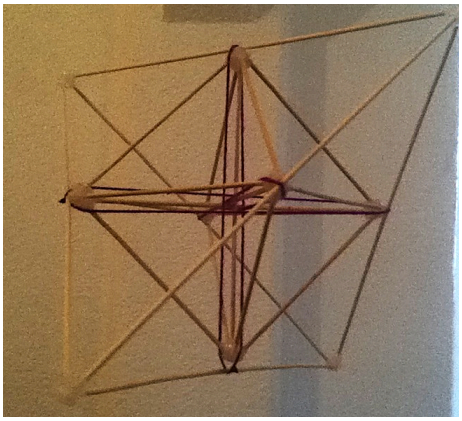

Photo 13: Dimensions from the octahedron

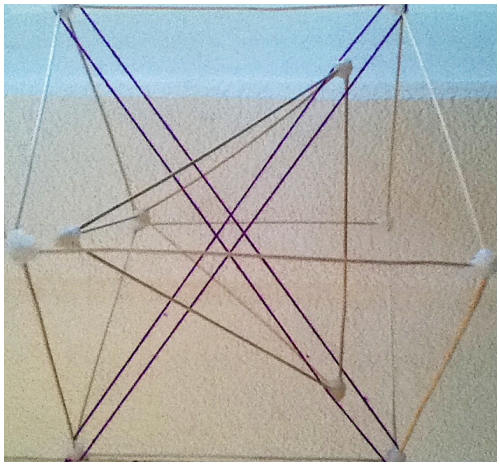

Photo 14: Diagonals from the cube

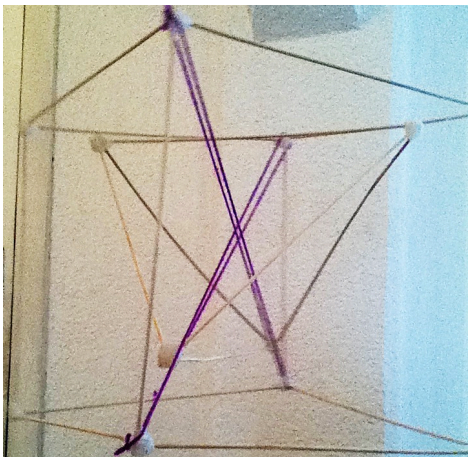

Photo 15: Diagonals from the cube

For instance, during this first investigative moment it could be seen that, in spite of the balanced use of the Upper and Lower Units and the diversified use of body-parts in supporting and reaching-Space (as seen in Chapter I), the stressed relationship with the Vertical Tensions were curiously maintained, as the body was still hanging. The sagittal and horizontal bars provided a very specific use of the Vertical and Sagittal Planes, as a

natural way to find balance when moving and shifting weight, and hence the Horizontal Tensions were more suppressed that ever before. However, a new tendency was perceived: the crystalline forms developed through Body-Space were normally connected with more than one solid form at a time – mostly using the Octahedron with the Icosahedron's Pulls, or the Octahedron with the Cube's Pulls –, always maintaining this differentiated solid relationship in Counter-tension between Upper and Lower Bodies. Consequently, the Weight Shifts were using more points of support than in a normal apparatus – while trapeze movements had a majority of 2 to 3 points of support activated at one Weight Shift, the tetraerial movements were using a majority of 3 to 4 points of support.

Above all, the body was found as having an enormous variety of crystalline associations, despite depending on the simplest one. It was the most stable solid form contextualized in a completely mobile aerial configuration. Body movement finally had a way to path through a maximum number of possibilities in Space, because it could depend on the simplest combination form of very small surfaces within the total Space, thus relating a very mobile Kinesphere with a very mobile center of balance (between the center of body weight and the center of the tetraerial). This relationship between the variations of the center of body weight and the new three-dimensional form and surfaces of the apparatus started to show that, regardless of what was being developed as a Space theme during any research, it always needed to bring new challenges within Central, Peripheral and Transversal Pathways in-between Body-apparatus-Space.

It is of extreme importance to underline that the issue of moving in exact Pulls in Space became meaningless, since the System of Reference[6] was obviously changed. The Standard Cross of Axes could not be used in its entirety, since the line of gravity does not coincide with the performer's up and down, because its normal Line of Gravity moves not only within clear positions as in the upside down, but also in Diagonals, Diameters of Planes and very complex positions, and it results in the creation of a paradox between the "up and down" spatial constant and the personal front of the performer in relation with the tetraerial. Thus, it was decided to use this system of reference merely as a way to show the

[6] HUTCHINSON GUEST, Ann. *Labanotation: The System of Analyzing and Recording Movement*. New York: Theatre Arts Books, 1987 (pages 415,419).

body has changed from its head-up position to an upside-down position or vice-versa, and this is related with the general space as a general understanding of the movement. Concurrently, the Constant Cross of Axes was impossible to use, since the body is always turning, due to the natural spin of the rope the apparatus it is supported by, so the precise directions in the room keep changing all the time. Hence, The Cross of Body Axes was chosen as the most adaptable to this aerial context, understanding that the Spatial Tensions created throughout the Spatial Pathways could presume another important perception to this thesis. The way the aerial body searches for opened and crossed Pulls within itself in relation with the possibilities of reached-Spaced may provide significant connections with the crystalline form of the tetraerial.

Throughout the previous Chapters, the aforementioned tendency was brought in many different ways, and yet it was never underlined. In the Chapter I, it was observed that the Core/Distal Connectivity allows the aerial body to reach far away from its center and returns to it continuously, which evolves the total body in a big Core Support. In Chapter II, the Spatial tendencies were discovered to be extremely connected with the Shaping of the aerial apparatus, keeping a close interdependence with the missing Pulls related with the Dimensional bars, continuously turning around Dimensional Axis within the Body and Space in order to seek Mobilizing patterns, and alternating it with hyper and opened Counter Tensions when seeking Stabilizing Patterns. If both tendencies were seen at a broader level, they would be fully expressed as an aerial pattern behavior for Exertion and Recuperation.

From the previous findings, it was concluded that these patterns of Exertion and Recuperation were grounded in continuous Phrasings of "Gathering Space in" and "Gathering Space away", as well as "Coming in and away from the Body"[7] as, apparently, the main movement pattern within Shaping Space in the tetraerial movements. It is of extreme importance to highlight that the Gather/Scatter symbols, which were used in the

[7] These expressions and concepts were based on the following videos: http://youtu.be/8--O3ism-rY and http://youtu.be/L3s4jpDFrnI, from the January 16, 2005 Motif theory meeting at the DNB - Dance Notation Bureau. Attendees included Jackie Hand, Ilene Fox, Tina Curran, Mei-Chen Lu, Sandra Aberkalns, Jimmyle Listenbee, Ann Hutchinson Guest, Ooa Haaranen, Sheila Marion, Jan Pforish and Charlotte Wile.

Motif analysis, were chosen through a poetic license as a way to express this constant Phrasing. It is known that in many examples they are not a clear Carving/molding process and do not appear to create volume. In some cases, they have even more of a Shape-flow design than a Shaping one, and tend to maintain only the Flexion/Extension pattern. However, it was concluded that different symbols (for instance, Gather/Scatter and Shape symbols at the same time) would not allow the same clarity in identifying the alternation between "an eccentric giving and a concentric taking" as a wider and adapted understanding of Shape, since the three-dimensional quality is the goal being sought, while the Directional Mode of Shape is a tendency and the Shape-flow design is almost a constant of the recuperative demand of the aerial Core Support.

The following step of the movement research began to define a small sequence of aerial movements in the tetraerial which were concerned about maintaining Central Tensions[8]. From the motif analysis, as seen in Motif 1, it could be perceived there was a tendency to Gather in a concentric way when in big spatial paths and/or in big Weight Shifts, while there was a tendency to Scatter through Dimensional Pulls (assuming they were Shape-flow processes and not exactly Scatter) as a way to Stabilize its Center of Weight when projecting its limbs from the center to the edge of its Kinesphere. Thus, the Gathering movements tend to Mobilize, while the Scattering ones tend to Stabilize, which confirms the previous conceptual concerns in connecting the Exertion/Recuperation patterns with the Mobilizing/Stabilizing ones.

On the other hand, there seems to exist a constant Pull of the body Upward (seen in Motif 1 through the constant support of hands, arms and scapular girdle), while the totality of the body is pulling into itself or pushing and reaching-Space, which confirms the total reversion of the Mobilizing Functions of the Upper Body. The Vertical Tensions were fully stressed in Dimensional opposites normally through two extreme points in the body; the Sagittal Tensions were also very activated, due to a balanced use of the support axes of the body established by the horizontality of the scapular and pelvic girdle; moreover, the Horizontal Tensions were still considerably suppressed.

[8] As can be observed in Motif I, related with the Video 1: Central Tensions (observed in the DVD and in http://www.youtube.com/watch?v=laK-qc4ijRo), from the Appendix.

In fact, these patterns have already been seen at a first glance when observing aerial movements with normal and bi-dimensional apparatus and, hence, the Central Tension sequencing was merely stating all the previous research. The only specific new perception was about a few non-coincidences of both centers, tetraerial and body weight, generating a Spoke-like characteristic as a Mode of Shape Change, through trace-forms which cut through the form in an internal Diagonal Tension – as was said about the connection between a vertex and the middle of its opposite face –, as a design affinity in looking for balance while seeking Dimensional Tensions in relation with the tetraerial. Therefore, despite maintaining a Dimensional tendency, the potentiality of the form becomes its three-dimensional will.

With the purpose of deepening the analysis, another movement sequence was created in which the emphasized Spatial Tensions were Peripheral, looking for the edge of the Kinesphere, which tended to use the most distant edges of the tetraerial as well[9]. Thus, it was perceived that the new Mobilizing/Stabilizing aerial pattern was maintained, and yet the relationship in-between Body, Space and apparatus seemed to activate the majority of the Planar Tensions, intensifying Icosahedron's Pulls within the Body, even with some three-dimensional Shaping, approached in some parts of the sequence, as seen in the Peripheral Tensions movement sequence.

In considering the relationship between both centers, a non-coincidence was much more often seen, which could create an expanded range of possible edges in both body Kinesphere and tetraerial, which were explored by many Arc-like forms of Shape Changes. Through specific lens, it could also be observed that the Vertical and Horizontal Planes were mostly used as reached-Space related to Counter Tensions between torso and limbs. However, the Weight Shifts and the relation within Upper and Lower Bodies, so often used in the aerial work, were completely grounded by Sagittal Tensions. That said, the three-dimensionality of the aerial expression was finally felt and recognized as possible.

Nevertheless, during the following step, it had to be thought how to really consider a "cutting through" quality while relating both centers – Kinesphere and tetraerial –, with

[9] As can be observed in Motif II, related with the Video 2: Peripheral Tensions (observed in the DVD and in the link http://www.youtube.com/watch?v=Pp1V6scUwbI), from the Appendix.

which the movement could pass continuingly through the in-between centers and edges in Transversal Tensions[10]. Accordingly, the third and last movement sequence was found to be much more grounded in Diagonal Tensions of the Cube, in a more continuous Phrasing between Gather and Scatter movements in a real Carving expressive experience, as seen in Motif 3.

Both Centers tended to interchange permanently in a spiraled dialogue, with which the body seemed to keep turning around its amplified range of axis (around a bar, around a vertex, around the vertical axis of the tetraerial as well as around the body itself). All this interplay between Body and apparatus finally produced a continuing Shaping quality in the aerial movement through nearly all of the sequence, and hence a way of utilizing the three-dimensionality of the tetraerial in all its potentiality. Thus, the Gather/Scatter Phrasing could include all its main conceptual concerns, such as Molding and the Carving qualities, Rotations, Curving Pathways, and the "coming in and away from the Body" using Flexions and Extensions (which have been seen since the beginning of the analysis).

As a first conclusion of the expressive research, in this specific aerial apparatus, it was seen that Central Tensions will tend to find their balance in Dimensional Pulls activating Spoke-like Mode of Shape, while Peripheral Tensions will tend to use Planar Pulls with an Arc-like Mode of Shape, and the Transversal Tensions, the Diagonal Pulls with a Shaping Mode. This results in the confirmation of the second statement that ***the awareness of the aerial Space Tensions possibilities may enhance the three-dimensional expressiveness in the aerial work, as well as open the aerial body to a new Shaping quality.***

[10] As can be observed in Motif III, related with the Video 3: Transversal Tensions (observed in the DVD and in the link http://www.youtube.com/watch?v=3ebOhGFQUjk, from the Appendix.

CHAPTER IV – DYNAMIC PERSPECTIVE OF THE AERIAL SPACE:

> *In becoming used to a new conception of time as function of dynamic space which can be made visible by transferring it into a kinespheric space, we must remember in what way the two conceptions of space differ for our bodily feeling. Kinespheric space is created by placing trace-forms around the body. In feeling dynamic space, the body is not aware primarily of fixed emplacements, but is driven by ever-changing dynamic impulses.* (LABAN, 2001:88)

In order to approach another Harmonic perspective, the Central Tensions sequence – chosen for being the most common one in the aerial work – was proved in two different dynamic configurations of Space: the first one being a spinning version of the first movement sequence in which the tetraerial turns continuously around its Vertical Axis; and the second one being a flying version of the same movement sequence in which the tetraerial creates a sort of pendulum that circumvents the Horizontal Plane of the room, while maintaining a small spin around its Vertical Axis.

In the Central spinning version[11], the relationship between both centers, Kinesphere and body weight, was found much clearer. When both Centers were aligned, the more the body Gathered itself into its center, the faster the spinning turned, and the more the body Scattered itself into the edges of its Kinesphere, the slower the spinning turned. At the same time, when one center was aligned differently from each other, the spinning could change its center, making the tetraerial turn around the body, or simply making them turn around a new Vertical Axis located between both apparatus and body. Thus, the spinning seemed to provide a Horizontal stress by pulling into both centers, resulting in an "off-center feeling" as the main consequence of the centripetal force in this dynamic configuration of the tetraerial.

[11] As can be observed in Video 4: Central Spinning, on the DVD and in http://www.youtube.com/watch?v=ETX_PEbbpUs

In the Central flying version[12], a clear fraying of the Horizontal Plane in the total Space provided a kind of Horizontality in which the body could fill with and freely travel within, gaining a new perspective of Stability within the full Mobility into Space. Therefore, the flying version seemed to provide a kind of "off-Vertical feeling", caused by the off-balance dynamic configuration of the tetraerial itself.

These two experiments could establish a new relationship with the Horizontal Tensions (consequences of the running around the Vertical Axis of the spinning, as well as of the amplified reached-Space of the flying), changing completely the quality of the Shaping Space and equilibrating considerably the Horizontal "missing" Pulls of the first Central sequence version in two completely different forms of optimizing dynamic possibilities of the aerial Space in looking for balance.

After having done that, it was decided to apply the same references to the other two movement sequences, in order to deepen even more the approach into aerial three-dimensionality. In one hand, when proving the Peripheral flying version[13], an extreme expansion of the reached-Space was found, causing a peak of the broader space and a constant "edge feeling" provided by the "flying", tending to create spontaneous Transversal Tensions as a way to recuperate balance; concurrently, when proving the Transversal spinning version[14], the alignment of both centers was found to cause a stress in the Horizontal Tensions, tending to create spontaneous Peripheral Tensions in order to recuperate balance. Curiously, on the other hand, the Peripheral spinning[15] and the Transversal flying[16] versions were precisely the complementary lapses of each other: in the

[12] As can be observed in Video 5: Central Flying, on the DVD and in http://www.youtube.com/watch?v=wuw66oq1f9M

[13] As can be observed in Video 6: Peripheral Flying, on the DVD and in http://www.youtube.com/watch?v=aAa5c6oaihI

[14] As can be observed in Video 7: Transversal Flying, on the DVD and in http://www.youtube.com/watch?v=-ohIbaJAYwM

[15] As can be observed in Video 8: Peripheral Spinning, on the DVD and in http://www.youtube.com/watch?v=VXqOb9whPFA

[16] As can be observed in Video 9:Transversal Flying, on the DVD and in http://www.youtube.com/watch?v=JyfIMSOcqaA

former, that extreme “edge feeling” could be suppressed by the decrease of reached-Space, with an equally filling of the three-dimensionality, while in the latter the flying possibility turned out to allow a broader reached-Space which was able to provide Stability within the spinning stress in Horizontal Tensions.

In conclusion, it could be experienced that, from an off-Vertical dynamism of the aerial Space perspective, the Transversal tensions within the Kinesphere seemed to approach three-dimensionality more efficiently, and from an off-center perspective, the Peripheral tensions were most suitable. Therefore, it could be said that, ***if the Functional patterns of the terrestrial body can be identified through a Kinespheric comprehension of its Expressiveness, then the patterns of the aerial Functionality can be identified through a Dynamospheric comprehension of its Expressiveness.***

CONCLUSION:

Throughout this thesis, it was discussed the many different and specific ways the human body can find adaptations within itself and its environment. That is to say, from a wider perspective, this could be also considered as the interplay between Body and Space, constantly changing and adapting the human potentialities according with the necessities of Function/Expression within the world that surrounds it. The different context possibilities will enhance distinct Functionalities emphasis as a natural consequence of different necessities when interacting in the world, which will generate distinct paths in Expressiveness and vice-versa.

In the first chapter of the thesis, it was understood how the Functional and Expressive aerial acrobatics context immediately changes the Stabilizing and Mobilizing patterns of Body configuration, activating even more the internal rotator muscle groups of the Upper Body to an overstressed Stability, meanwhile activating the external rotator groups of the Lower Body to a overstressed Mobility. This inversion of the terrestrial Body configuration provides the capability for Stabilizing all the body through an Upper support, freeing a new Expression through new possibilities of the Lower Body, in the same manner that it will be forced to find a Lower support with which the Upper Body must be integrated in a balanced way. Nevertheless, it is remembered in the ***first statement*** that all these Functional necessities will develop new Expressive possibilities and will, consequently, demand new references and perceptions among the Space Harmony Theory which are able to accompany these Body configurations.

The subsequent chapter has raised the importance of the relationship with the aerial apparatus form as the only support and guarantee of balance. More than a mere instrument, the aerial apparatus provides and creates a very specific Spatial “access” through the Body.

Therefore, it was suggested a few tendencies of this particular form of Shaping Space within the co-Shaping between the body and aerial apparatus, thus concluding there is a necessity for a three-dimensional apparatus, containing a crystallized form where a "*flying through the air*" feeling could highlight a four-Dimensional Pull and finally clarify the Spatial Tensions within the one-Dimensional and bi-Dimensional stressed Spatial configuration. Once again, the Expressive possibilities created the Functional necessity of making an aerial apparatus with a tetrahedral form, as the best way to establish a three-Dimensional dialog in-between Body-apparatus-Space.

During the practical process, a Spatial Tension research was proposed as the most conscious way to observe the primary tendencies in moving through a three-dimensional aerial context. As shown in the ***second statement***, it was noted that the Central Tensions had a straight relation with aerial tendencies in general, maintaining a Dimensional movement vocabulary; while the Peripheral Tension research pointed to Planar and bi-dimensional interplay with Space, already activating a few three-dimensional movement transitions; and, in turn, the Transversal Tensions provided Diagonal Pulls, mostly – with the first two using predominately Directional movements, while the last one used Shaping Modes of Shape. The movement research could demonstrate the Expressive potentiality the new aerial apparatus had, indicating that something still remained. That is how it was thought that the best form of increasing Stability to amplify the range of three-dimensional Mobility in an aerial context was generating even more Mobility, but now through the Spatial configuration, from devising standard patterns of oriented movements for the apparatus itself.

This dynamic movement experience pointed to a relevant finding regarding enhancing Expressiveness through Functionality and/or Stability through Mobility. The specific dynamic contexts of spinning and "flying" with the apparatus could provide a sort of aerial Grounding more based on Space than before. The Expressive possibilities through a dynamic experience seemed to provide a wider three-dimensional vocabulary from which the aerial Body could finally free its Functional adaptations in all its potentiality. The main aerial Shape/Space tendencies could be transformed, thus creating new Harmonic patterns

in fulfilling aerial volume. Thus, a new movement expression with other new movement tendencies and patterns became possible only through a new aerial and artistic form.

Therefore, the expressiveness of the human body and the spontaneity of life will also present new patterns of movement behavior depending on different contexts – which makes one think that in a context where the Space is extremely dynamic, it would not be different. Thus, if a certain perspective of movement analysis were more appropriate for certain context, in order to approach the human body expressiveness in a different aspect, another analysis perspective should be used.

As a final conclusion, understanding that the complexity in moving through the Kinesphere was approached from a terrestrial and biped context, it may be considered the necessity of a Dynamospheric perspective to a real approach of the aerial context, as was seen in the ***third statement***. By interpreting a wider Phrasing of the research itself, after a previous Preparation of years of merely filtering information, the Initiation was taken during the Brazilian thesis and, much like a big Kinetic Chain, this current thesis its part of a Main Action bigger than what was previously thought. Therefore, new possibilities will always create new necessities in the continuous movement of life.

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APPENDIX:

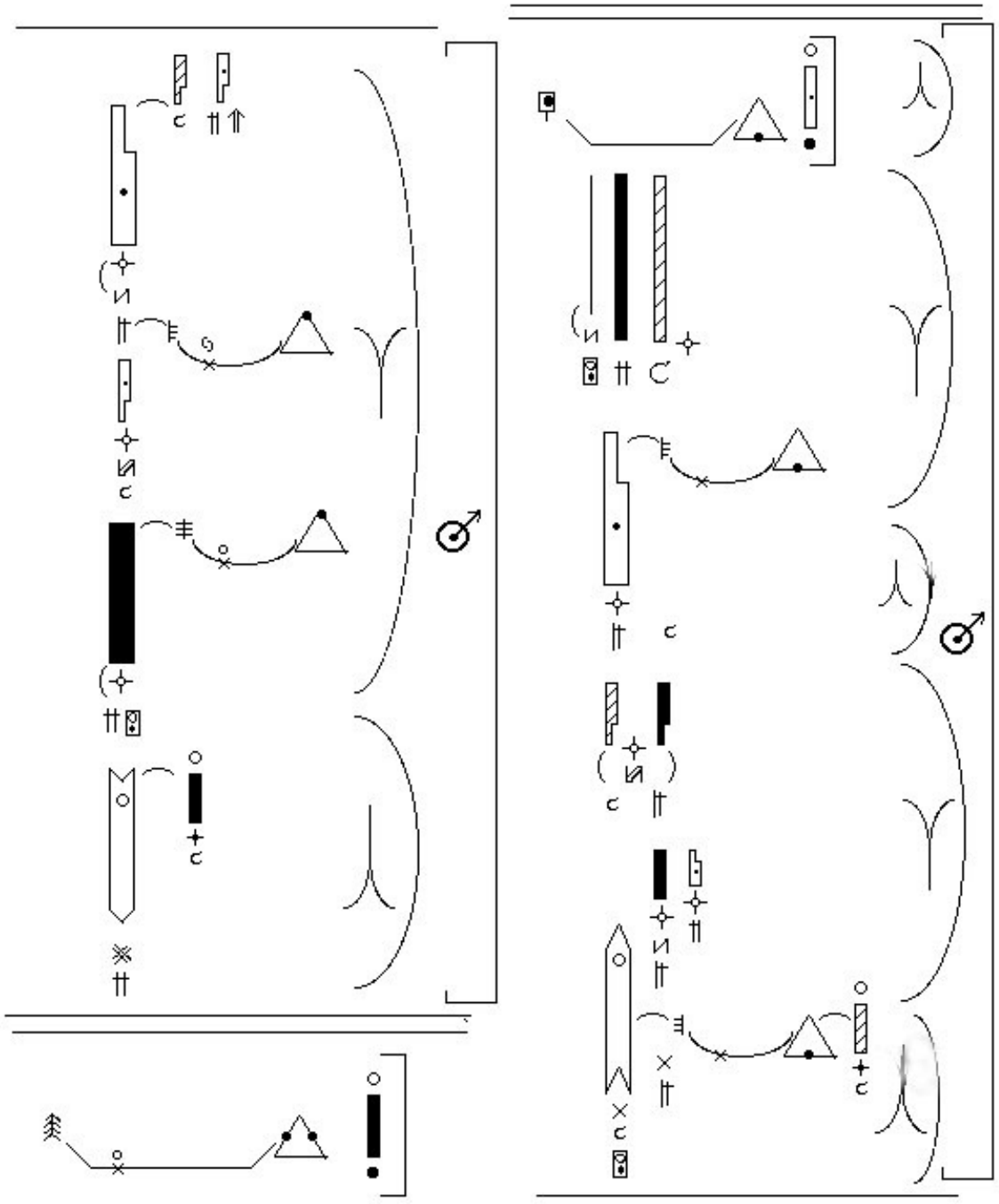
MOTIF READING[17] [18]:

MOTIF I

From 0:00 to 0:26 seconds of the video Central Tensions, on the DVD and in http://www.youtube.com/watch?v=laK-qc4ijRo

[17] This Motif writing was developed using The Cross of Body Axes as the main reference. The Standard Cross of Axes was used merely to specify the shifting to an upside-down position or to a head-up position.

[18] The symbols contained in the Gather/Scatter symbols below are double line Shaping symbols in all tree Motifs of this Appendix.



The entire movement sequence has the Central Tensions as the big Theme.

The starting position is characterized by the two hands continuously grasping two diagonal bars[19] from the tetraerial, with the Center of the Body Weight under its point of support.

The movement starts with both legs and pelvis making a Flexion, followed by a Somersault Backwards, performed with the maintenance of the Upper Body (particularly the arms and the scapular girdle), ending in a upside down position. This part of the movement sequence was considered as a Gathering Phrasing, even though it could be seen just as activating Sinking and Retreating qualities. Since it has a sense of condensing of the Total Body in a great Flexion, a Pathway with the Lower Body, with shoulders and scapular girdle in inward Rotation, as well as demarcating a "*Coming in from the body"* and a "*Gathering Space In*" Phrasing, the reasons why it could be analyzed in its general meaning can be understood.[20]

Both legs and torso Extend Downwardly and ends with the ankles touching the upper vertex of the tetraerial. Subsequently, the head leads an Extension of the torso, pointing to a Backwards Direction, and then, the right leg releases contact with the tetraerial and Extends Forwardly, ending with the head pointing Back High, while left leg and both arms reach Backwards. Even though it is known that these parts of the sequence do not have a Shaping Quality and could be seen as a continuous Extension of many Body Parts in a Rising and Advancing quality, it was considered as a Scattering Phrasing, since it has a sense of opening of the Total Body, making a Pathway with the Lower Body, with shoulders and scapular girdle in outward Rotation, thus marking a "*Coming out from the body"* and a "*Gathering Space Away*" Phrasing[21].

Torso and head make a Flexion followed by a Forward Somersault, performed by maintaining the Upper Body stable (particularly the arms and the scapular girdle). In a

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[19] Regarding the Tetraerial Motif: The two horizontal bars, which are, in fact, perpendicular to each other, one being sagittal and the other being horizontal, will be henceforth referred to as lower horizontal bar and high horizontal bar, respectively, and the remaining ones will be called diagonal bars and will be indicated by the bar from the left or from the right side in relation with the body position, or both simultaneously. The vertices were illustrated in relation with the body position merely as lower and upper vertices, since both pairs of vertices are symmetric to each other and are used as the same for these movement sequences.

[20] These expressions and concepts were based on the following videos: http://youtu.be/8--O3ism-rY and http://youtu.be/L3s4jpDFrnI, from the January 16, 2005 Motif theory meeting at the DNB - Dance Notation Bureau. Attendees included Jackie Hand, Ilene Fox, Tina Curran, Mei-Chen Lu, Sandra Aberkalns, Jimmyle Listenbee, Ann Hutchinson Guest, Ooa Haaranen, Sheila Marion, Jan Pforish and Charlotte Wile

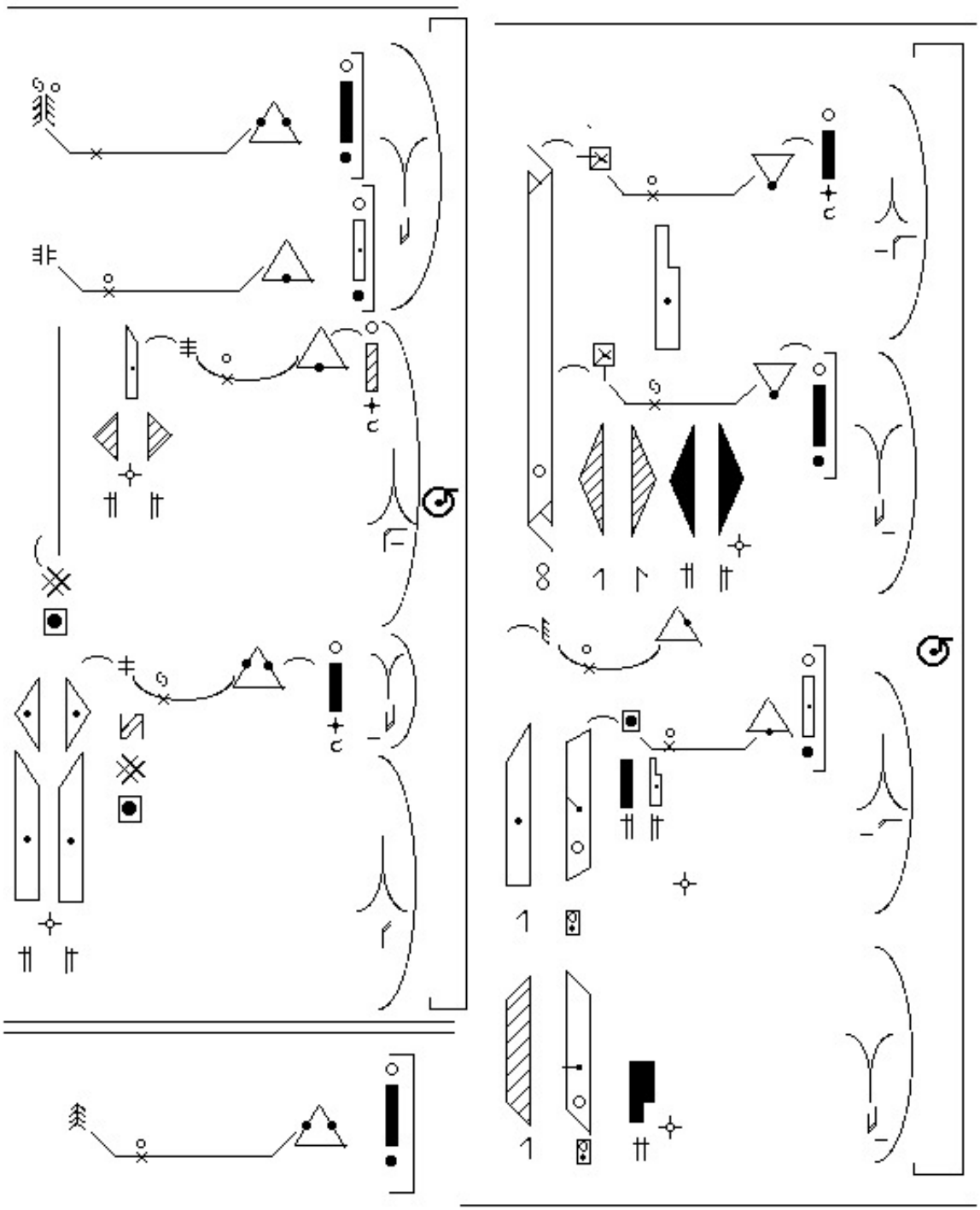
[21] Idem.

Successive Phrasing, right leg begins to make a Flexion and left ankle makes contact with the middle part of the lower horizontal bar, while the body returns to a head up position. This part of the movement sequence was considered as a Gathering Phrasing, even though it could be seen just as activating Sinking and Retreating qualities, as was seen in the second paragraph. Continuing the same Successive Phrasing of the last paragraph, right leg Extends Downwardly, and left leg ends pointing Forwards. In the next movement, head Extends in a Back High Direction, while right leg makes an Extension in a Back Low Direction. This part of the movement sequence was considered as a Scattering Phrasing, even though it could be seen just as activating Rising and Advancing qualities (including a small amount of Retreating with head and right leg, in the final part), as was seen in the third paragraph.

Lastly, a big Weight Shift, characterized by transferring the support of the body to the pelvis on the lower horizontal bar of the tetraerial, including the Center of Body Weight above its point of support. The torso makes a big Extension, while both arms make a big Flexion, with legs pointing Downwards, and head pointing Upwards. This movement was considered as having a first moment, where the Total Body is Gathering, and a final part, Scattering, even though knowing there is, apparently, more Shape-flow (Shrinking) than Shaping (a small amount of Rising and Advancing in the first part and Sinking at the final part). Nevertheless, the in/outward Rotations (mainly the Upper Body) activated in order to perform the Weight Shift indicated the same Opening and Condensing patterns cited above, thus justifying the attempt of identifying a frequent Gathering/Scattering pattern.

MOTIF II

From 0:06 to 0:37 seconds of the video Peripheral Tensions, on the DVD and in http://www.youtube.com/watch?v=Pp1V6scUwbI.



The entire movement sequence have the Peripheral Tensions as the big Theme.

The starting position is characterized by both hands continuously grasping the two diagonal bars of the tetraerial, with the Center of the Body Weight under its point of support.

In a Successive Phrasing, right leg points to a Right Side-Open Direction, while left leg points to a Left Side-Open Direction. During the same movement, the pelvis starts to make a Flexion, followed by an Extension, which allows right leg to end in the Right Side-Open Direction and left leg to end in the Left Side-Open Direction, with both knees touching the middle parts of the two diagonal bars of the tetraerial, finishing in a upside-down position. The first part of this movement, including the pelvic Flexion, has condensing quality (although the leg is Rising, the Center of the Body Weight is Sinking), characterizing a Gathering Phrasing, as it was said in the second paragraph. The last part of this movement was considered with an opening quality and a Scattering Phrasing, in a three-dimensional Shaping (Rising, Advancing, and Spreading).

In a Successive Phrasing, the second movement begins with a great pelvic Flexion which starts to bring right leg to a Right Side-High Direction, and left leg to a Left Side-High Direction. Still during the same Flexion, both legs go toward Left Side-Middle, ending with both ankles touching the lower horizontal bar of the tetraerial, and returning to a head up position. This movement has condensing quality, in a three-dimensional Shaping (Sinking, Retreating, and Enclosing), characterizing a Gathering Phrasing.

The Body Weight Shifts, taking the Center of Body Weight above its point of support in the lower horizontal bar, related with right knee and left ankle. Afterwards, left hand releases the grasping of the left diagonal bar, making the Center of Body Weight Shift again, slightly under its point of support related with the grasping of the right hand. In a Simultaneous Phrasing, left arm goes to Left Side-High Direction, while the torso makes a ¼ Twist to the left, and both legs point to Back-Low, maintaining this Direction during all the movement. Both of the Weight Shifts and the last movement were seen as Scattering, since they activate Rising, Retreating, and Spreading qualities.

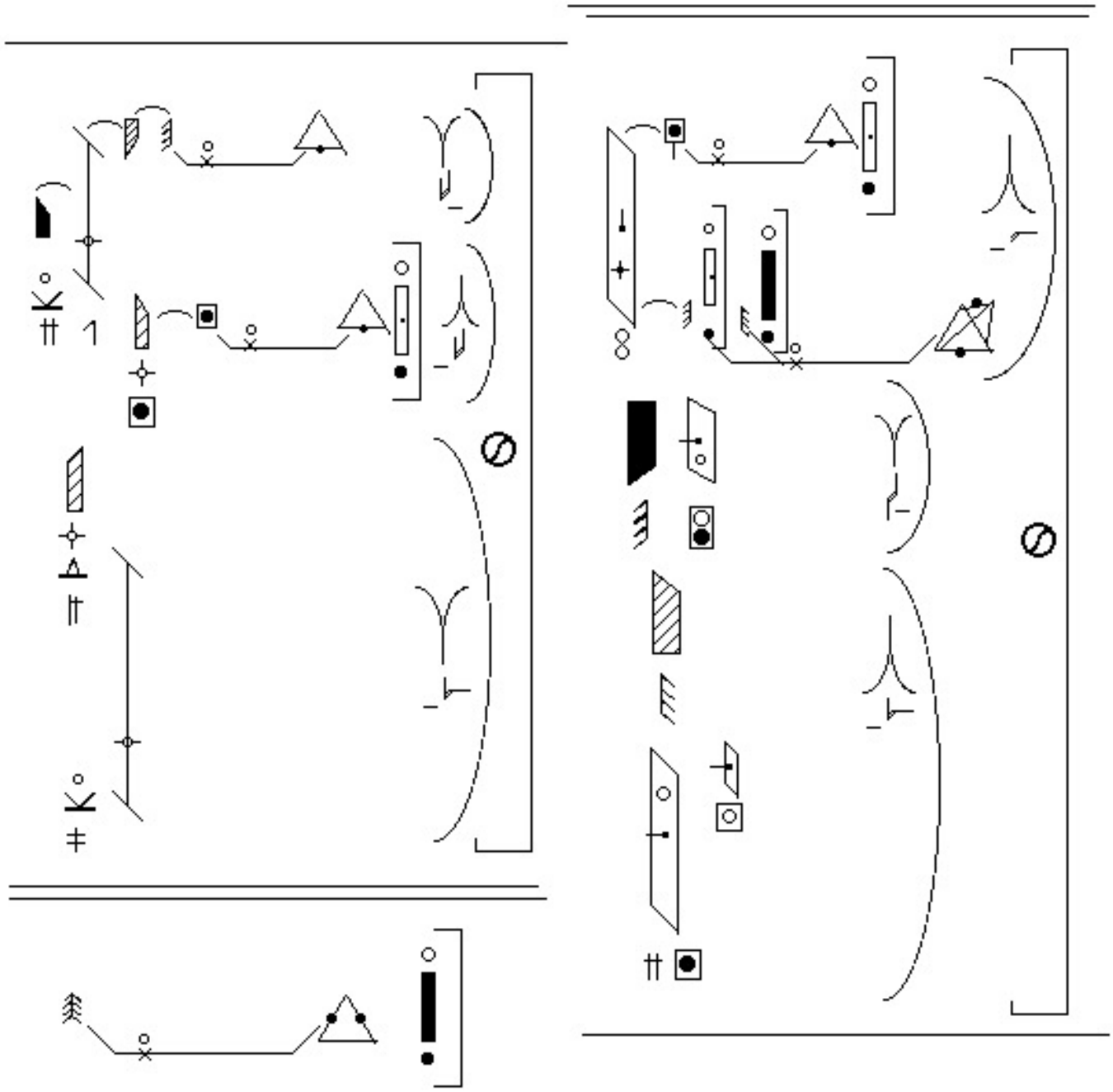
Left arm reaches the Right Side-Middle, while the torso makes a 7/8 Twist. After and Successively, left leg goes Downwards while right leg goes Forwards, ending with the Body Weight Shifting with its Center above the back of the pelvis, which is in the middle parts of the lower horizontal bar of the tetraerial. This movement was seen as a Gathering Phrasing, in a three-dimensional Shaping (Rising, Advancing, and Enclosing).

Left hand grasps one of the diagonal bars from the left side, and then, right hand grasps the diagonal bar from the right side in relation with the front of the body.

During the last movement, a big Cartwheel to the left is made with the whole Body, while left arm reaches the Left Side-High, right arm reaches the Right Side-High, left leg reaches the Left Side-Low, and right leg reaches the Right Side-Low, going to an upside-down position. This part of the movement was considered as a Scattering Phrasing, activating a three-dimensional Shaping quality (Rising, Spreading, and Retreating). Still, in the same Cartwheel, the Weight momentarily Shifts to the back part of the waist, which is related with the low vertex of the tetraerial, which continues with all limbs reaching Forwards and ends with another Weight Shift to the left part of the waist supporting the body, with the Center of the Body Weight under its point of support. This part of the movement was considered as a Scattering Phrasing, activating a three-dimensional Shaping quality (Sinking, Enclosing, and Advancing).

MOTIF III

From 0:05 to 0:30 seconds of the video Transversal Tensions, on the DVD and in http://www.youtube.com/watch?v=3ebOhGFQUjk



The entire movement sequence has the Transversal Tensions as the big Theme.[22]

The starting position is characterized by the two hands continuously grasping the two diagonal bars of the tetraerial, with the Center of the Body Weight under its point of support.

The movement starts with a slight Folding of both legs, which in a Successive Phrasing, makes a Counter-clockwise and Horizontal Path, and before reaching the end, Unfolds right leg, which goes Right-Forward-High. In an Advancing, Enclosing and Rising quality of the legs and torso, this movement was characterized as a Gathering Phrasing, even knowing it has spiraling that combines both (Gathering and Scattering).

The pelvis reaches Left- Forward-High, ending in a Weight Shift with the back part of the pelvis in relation with the middle part of the lower horizontal bar from the tetraerial, with the Center of the Body Weight above its point of support. Before the Weight Shift ends, both legs start to Fold again (and maintain this Folded position), while left arm reaches Left-Forward-Low in a Counter-clockwise and Horizontal Path, and in its final part, reaches the Left-Backward-High, grasping the left diagonal bar of the tetraerial. This Weight Shift, as well as the Gesture Path of the left arm as it reaches the first Direction, was considered a Gathering Phrasing (Rising, Spreading, and Advancing), and the last part of the movement, as it reaches the second Direction, was considered a Scattering Phrasing (Rising, Spreading, and Retreating).

Pelvis and both legs make a ¼ turn to its left, Twisting the Lower body while maintaining the Upper Body stable. Successively, the waist makes another ¼ turn to the left. Afterwards, the right hand reaches Left-Forward- High. This last part gave the sense of this sequence Phrase, as a Gathering Phrasing (Advancing, Rising, and Enclosing).

In the next movement, left hand goes toward Left-Backward-Low, while the torso makes a ¼ Twist to its left, maintaining the Lower body stable, in a Scattering Phrasing (Retreating, Sinking and Spreading).

In the last movement, the whole body makes a turn around a vertical axis established by the support of both hands. Left hand grasps the low horizontal bar of the tetraerial, with which it supports the Center of the Body Weight above itself by pushing the

[22] It is important to explain that in this sequence the Transversal Tension will combine Gathering and Scattering Phrases in a more continuous way and will be strongly characterized by Twisting, Turning Pathways and Rotations, which creates this sense of a continued Shaping quality, as mentioned throughout Chapter III. Thus, even when activating two Fighting qualities and just one Indulgent, this will not necessarily give movement to the main character. The Phrasing was defined accordingly with the sense of the performing experience.

bar away, and right hand grasps the high horizontal bar from the tetraerial, with which it supports the Center of the Body Weight under itself by pulling the bar. The turning ends with another Weight Shift, where the back part of the pelvis supports the Center of the Body Weight above itself in a relation with the middle part of the lower horizontal bar, in a Gathering Phrasing (Advancing and Enclosing mostly, while Rising in the first part and Sinking in the second one).