**Debrief of Week 7** Esposito

1. **5 Movement Compositions: “Pilgrimage”**

~ This debrief concentrates on the 5 compositions shown in our ‘performance forum’ on Thursday afternoon.

In Somatics, we added an exercise for the **‘lateral flexors of the waist’, (see Hanna, p. 112-113)** the sideward dimension of the 3-D axes—vertical (head-to-tail); depth (front-back) and width (right-left). We did half of this full lesson. See if you can figure out the whole exercise sequence in Hanna, 112-113. Lesson: All movement is always stabilized and mobilized in three dimensions simultaneously, and thus must be brought into awareness, analyzed, and/or controlled as such. In Technique, we used this awareness to gain better, more refined control of our movements. As always, practice makes perfect. ~ RE

*Thanks to the five brave souls who broke the ice and shared their “Pilgrimage” compositions, Kenny, Allegra, Harrison, Caleb, and Andrew! We can learn much from what they presented, and from the ensuing discussions. At the end of our 2-day Week 7 intensive movement workshop we witnessed five excellent examples of Self, or self-discovery, the* process *of self-discovery through movement, here called “Pilgrimage”.*

* 1. Kenny: demonstrated the viability of *movement as language*. He was “speaking” to us in the language of movement. There was clear intent to communicate meaning and value; a connectedness of inner (noumenal) content-value to an outer (phenomenal) expression of meaning-value through FORM.
	2. Sincerity: There was an honest pressing out to us of his inner reality. A gentle kindness matched with kinetic assertion, a need to express. Lovely.
	3. Note: The use of rhythmic *repetition* created a visible and kinetic exchange of alternating realities, of the polarities that *concerned* him.
		1. Rhythm sets up recognizable shapes and shape-gesture. By setting them up and then,
		2. By altering (manipulating) them he communicated the nature of their transformation, i.e.,
		3. His personal transformative process, at this time in his life.
	4. **\*Suggestions**: Attend to SPACE, explore spatial development, expand in space
		1. 360˚ awareness and design, ‘in the round’,
		2. Of the forces “bombarding” him (passive-active force)
		3. Design a pattern or PATH of locomotion that transports [him] to a significantly different place in the room. Hint: what does ‘forward’, ‘backward’, ‘front’, ‘side’, ‘back’ imply metaphorically (*orientational metaphor*, [Lakoff & Johnson, 1980])
			1. Significant: pertaining to: to signify, sign, representing a clear change from one state of being to another; and,
			2. A stronger distinction between the two working polarities, i.e.
			3. Making “black” blacker, and “white” whiter (my metaphor, not Kenny’s) would, I feel, make the transformation clearer
1. Allegra: Superb! Excellent! This is as perfect an example of an elegant, fully embodied ‘solution’ to this creative problem as we could hope for. The consonance of FORM-CONTENT and the authenticity of meaning and value make this a superb exemplar for all of us as we work on our Pilgrimage project.
	1. A dialogue of polarities, a moving process of transformation that, by virtue of its FORM-CONTENT consonance communicated on all somatic levels—sensory, emotional, cognitive, and behavioral, with
	2. Subtle and profound alterations of Power and powerlessness, Freedom and restraint, Belonging and solitude, *sparkling* Light and severity of purpose
	3. Clearly articulated in authentic, fully embodied SHAPE, SPACE, TIME, and MOTION.
		1. The “big fours” are merely platitudes until realized in our lived experience
		2. Our lived experience is multi-dimensional; she brought this to life.
		3. Allegra effectively included the dimension of SOUND, and so intimately, through the timely inclusion of audible breath
		4. She took her time, giving each section, each movement, each gesture its full measure, including submission and cadence
		5. Before us she thus unfolded the entire program’s content in a single *movement* composition! Or, rather,
		6. A ***dance*** composition, for this study rose to the level of art, a choreography.
	4. \* Suggestion: The challenge here is to keep this alive through repeated rehearsal to Week 10.
		1. Consistency of FORM (composition v. improv) makes that form an enduring *symbol*, a concrete RITUAL, a RITUAL OBJECT. (Yes, consciously designed MOTION is an OBJECT; a dance is an object of art.) It stands on its own.
		2. The perfected ritual object, through its revelation of light-within, shows us the potential to realize the light within all things, animate and inanimate (Namaste)
		3. Noumenal “light-in-darkness” through a study of the SYMBOL is the certain KEY to tapping and unlocking our human intuition (more than instinct & knowledge), thereby tapping
		4. Our preconscious human potential for empathic telepathic communication
		5. In such a well formed and excellent composition I would suggest that this unified “movement”, let’s call it Movement A, now begs its contextual compliment, a whole new movement, Movement B.
		6. Allegra’s assignment, should [you] accept, is to create a second, complimentary composition.
			1. This is one, “A”, is a unified Gestalt composed of polarities and their variations, beautifully conceived and executed. Now:
			2. Create “B”, a Polarity of “A”; its opposite, shadow, context, or complement?
			3. Is there a deeper context in which this composition was formed? Does this study have a past? A future? How would you express it in a different, but related composition?
2. Harrison: A good beginning! establishing the terms of transformation of shadow & presence
	1. Congratulations on your honest seeking, courage, and ability, on your genuine receptivity to learning, a *caring* and thanks for the element of fun.
	2. “Perseverance furthers” – *I Ching*
	3. Now the light and shadow of your piece dances into a beautiful song of pilgrimage.
	4. Suggestions: Stay with it, define it, repeat and rehearse it over and over, and watch it unfold, a ‘chaos’ of authentic movement materialized into something concrete, with well-defined TIMING, e.g., holding, stopping, *living* your environment as well as moving through it.
	5. Take time, slow down and taste the two polarities in your dance. Punctuate your movement with musical cadence, as you would in writing—a comma, a semicolon, a period, an exclamation point, etc., only in movement, using SHAPE, SPACE, TIME, MOTION
	6. The message is now largely coming through a learned style resembling martial arts: Question: What is the opposite of that? What is the opposite of martial art? Try that opposite on. How does it feel?
	7. Thus, explore the relationship of “dominant” and “central” movement patterns.
		1. Perform your composition while “listening” to it, then ask: “How do I feel about this?”
		2. Allow yourself to step outside yourself and move directly from your feelings.
			1. Can you see, hear, sense, a polarity, polar opposites of changing SHAPE, of SPACE (*direct/indirect*), TIME (*fighting/yielding*), and MOTION (*punch/float*, *slash, glide, scatter/gather,* etc.)?
			2. Allow your composition to locomote (travel) to a significantly different place in the room
	8. \*Suggestions: This is the beginning of a good and interesting story that needs clarifying.
		1. The main “characters” (presence-and-shadow) haven’t yet declared themselves fully; one is still hiding a bit inside the other. Let them come out on their own and speak in their own tongues.
		2. First, they need to ‘see’/recognize each other
		3. Then engage in a conversation or dialog
		4. Perhaps, a confrontation of force, which is why:
			1. We pushed hands together to experience RESISTENCE, tension
			2. Isometric, bound-flow, and “free-flow”, give and take
			3. Of opposing forces united or yoked in a gestalt movement composition, a t’ai chi of transformative interaction
		5. QUESTION: If your polarities were personalities: How would they greet each other?
			1. Would the meeting be fun or not fun? Why?
			2. Power or freedom, freedom or necessity? Belonging or individualized? .
		6. Make THREE BEGINNINGS—three short (10-second) opening ‘greetings’ between your polarities.
3. Caleb: Excellent. As perfect an example of solving this Pilgrimage project as we’re likely to find.
	1. Fearless, guileless, transformative
		1. Authentic “letting go” into the gestalt polarities
		2. Letting go is letting them speak for themselves, getting out of the way
	2. Clear and powerful artistic impact
		1. The sign of real artistry
		2. The willingness and ability to become the other
	3. With subtle alterations of posture, motion, and time, Caleb was able to show profound alterations of perceptual reality.
	4. It followed the trance ritual itinerary: Start, Sojourn, Dissolution, After-effect
		1. Started with altered stance—leaning off vertical/back
		2. Transformed through marked full-body ***shaping*** or ‘weight’ impact or visual impact, which effected everything else, motional quality/locomotion, ***space***—moving from place to place to return place—and ***time***, always present, in-the-moment, and always full of trembling potential on the verge of becoming
		3. There was a sense (for me) of danger, being on the edge of being… “*the pain of undertaking travels in the new land*. – Edmund Husserl
	5. \* Suggestion: As with Allegra’s, the next step would be to compose a next composition/study, the “B” to this “A”... In other words a second composition serving as the context or compliment of this one (see II. Allegra, above)
4. Andrew: A clearly conscious and well-modulated (controlled) sacred ‘Architecture’ and, a Ritual consonant with that architecture.
	1. The beautiful ‘stumbling’, inadvertent, gives a clue as to what to do with this well-constructed architecture
		1. The stumble, interestingly in the ‘gun-mouth’ sequence, (a “slip of the tongue”?) hints at what’s needed vis-a-via pilgrimage—a letting go, taking a risk, an allowing oneself to be a bit out of control, over one’s head, at the mercy of bigger forces, rather than always being in control.
		2. Perhaps each iteration of the triangular space/place has a different color, a different ambience or feeling—I.D. them and give them character
		3. Each facet of this crystal architecture needs a distinct point of view, as if the light from a stained glass window changes with each round
		4. Create a distinct state of space for each cycle of this ritual,
			1. See how this changing scenery begins to imply a dramatic ritual, a narrative and a
			2. Pilgrimage
			3. \*Suggestions: If the pilgrimage is contained in a triangle, then with each cycle, the *nature* of the triangle will change. (I think of a color palette—**How would you light this piece from beginning to end**? What would the color sequence be as you move from ‘scene’ to ‘scene’. E.g., would one triad be predominantly red, another green, another blue, another golden yellow? Violet?
				1. Sky high? Deep within? Sky deep? Deep without? Cave of the heart? Crown of creation? Strength? Benevolence? Caring? Healing? Risk? Attempt? Failure? Letting go, letting BE…?
				2. Each cycle, though consistent/identical, has its own spatial atmosphere

Each triadic space has distinct way of moving (let it *change* you, rather than you controlling it)

Each space has its own metabolism—meter, tempo, etc.

Each space has its own way of shaping, its own iconography, ritual gesture, etc.

Each cycle leads to the next, a narrative…a journey, a pilgrimage.

What’s at stake here?

Once constructed, architecture must be *lived!*

1. Summary: I offer Allegra’s and Caleb’s solutions as two very different, but excellent examples of how to negotiate/compose the Pilgrimage assignment.
	1. One was simple, concise, and powerful, a subtle-but-deep transformation in three stages
	2. The other was more complex, with multiple, interlocking parts or sequences
	3. Both demonstrated clear integration of polarities through alternating pure values, mixing them in dialogue, and integrating them into a whole (gestalt) in such a way that the composition became an object of art, a ritual with a self-evident truth-value, standing on its own
	4. Both moved significantly through space, place coinciding with the motion-space-time-shape of each instance—the phenomenological here-and-now.
	5. Both magnetized the energy within and the space without, creating a potent drama of transformation—we couldn’t look away, on the edge of our seats!
	6. All the 5 pieces showed a wonderful generosity of spirit. Bravi! ~ RE