Debrief Week 6 SMSS\_F14 Esposito

MOVEMENT WORKSHOPS

1. **SOMATICS:** Grounding—Contact with the Floor—Stabilizing/Mobilizing
   1. Chaos—wiggle and squirm like an infant
   2. Sensitizing body awareness by changing focus of awareness on specific parts and specific functions, i.e.,
   3. Press body part down into floor/ground,
      1. Notice CONTACT with floor/mat/ground
      2. SENSE: What parts simultaneously lift off the floor/ground?
      3. Those connected body parts are, respectively, STABILIZING (GROUNDING) AND MOBILIZING (MOVING)
      4. Somatics # 1- 7: Emphasize # 7—sitz bones to eyes
         1. Ischial tuberosity (sitz bones)—‘your hips feed your eyes’-RE
         2. Pushing down into the floor with the weighted hip to lift the chest, head, eyes
            1. When knees are facing right, the right hip is grounded
            2. Press down & simultaneously lift face, chest, eyes upward.
            3. In Weeks 1-6 we’ve been moving awareness around the body in different ways, developing sensitivity to its various dimensions—structural, functional, sensuous, expressive, somatic, social, conceptual, etc.—a lived “architecture”
            4. Somatics # 7: See everything and everyone in room as you scan from corner of eye to corner of eye (peripheral vision)
            5. Let go of the Fibonacci spiral in Somatics #7
            6. See beyond yourself
            7. See same person or spot to left and to right (360˚)
            8. Adjust posture, release/contract to make it happen
2. **TECHNIQUE**: Tuning body to space, sensing DESIGN in SPACE/TIME
   1. Seated *port de bras (*ballet term: *carriage of the arms)*
      1. Really about the spine
      2. Arms grow from spine
      3. Spine is “grounded” on sitz bones (ischial tuberosities)
   2. Standing Center
      1. When standing the spine is still based in the sitz bones, it’s just that the legs are descending from them to the floor
      2. Sense: tactile contact of foot on floor
      3. Design arms (space) from the ground/floor
   3. Movement—axial (around the spine); spatial (steps moving through space)
      1. Axial—1-dimensional scale (jack) \* We didn’t do this.
      2. 2-step
         1. “Standing leg” doesn’t move—it is your contact, vertical axis
         2. Commit ‘weight’ fully on stepping leg
         3. Add “Punch and Float”: qualities
            1. Not what you do; but HOW you do it
            2. Basis of expression of sensation, feeling, thought, behavior
            3. Power-freedom-belonging-fun
            4. Changes design of shape, space, time, motion
3. **THEORY/IMPROVISATION**
   1. Same-Time/Same-Shape – sequence a) Leader, b) no-leader, c) choice, d) free
   2. SENSE: tactile sensation of the feet on the floor.
      1. Planting or pressing down into the floor stabilized the explosive SHAPE
      2. Permitted full shaping of the body
      3. Stabilized movement, resulting in
         1. Clarity, making it easier to
         2. “Read” by the improv group (or the audience).
         3. Staying in “contact” with the floor is important, ‘win-win’
4. **COMPOSITION and PERFORMANCE** – “Presence in Space”
   1. “Presence” > “Presence in Time” > “Presence in Space”
   2. Presence in Time—unfolding presence to shadow and vice-versa
      1. Ask: Am I ‘FIGHTING/RESISTING time; or, “YEILDING/INDULGING” time?
   3. MOVE Presence to Shadow in SPACE—to a different location/PLACE
      1. Ask: Is my movement in space DIRECT or INDIRECT?
      2. Place is consistent (center/periphery of circle)
      3. SPACE can be direct or indirect
   4. PERFORMANCE: Group Circle
      1. Start w/”Presence” on periphery, MOVE to center forming “Shadow”
      2. Drop “Shadow” and move back to Presence on periphery
      3. Thursday: Reverse: Start in Center, throw Shadow away past periphery
         1. Dy lan noted the opposite can be true (authentic)
         2. i.e., Shadow can be primary moving to Presence
            1. Discussion on Embracing your shadow
            2. Shadow is not bad!
            3. Shadow as GROUND/CONTEXT of Presence & vice versa
            4. GESTALT—Tai Chi—Yin and Yang always integral and dynamic
            5. We are free to use our awareness as we choose!
         3. Gabriel changed Motional Qualities as well—if one dimension of FORM changes, everything else changes, too
            1. Not only SHAPE changes from present to shadow, or figure to ground
            2. Motion, Space, and Time also have their shadow gestalts
         4. 2 groups Alternate doing and watching
         5. Overlapping Phrases – Presence > Shadow > Presence
         6. Discuss

**LECTURE: 11/5/14**

On the Cusp of a New Multicultural Axiology: Addition notes on my lecture…

1. Threshold (liminality) of a new cycle of value discussion
   1. Theoretical: we are…
      1. Testing radical reconstructions and reevaluations
      2. E.g., “blood sacrifice”: Do we need it anymore? Do we need war? What about vegetarianism? Is there another way, in light of multiple extinctions, degrading environments, etc?
      3. Nature-based values rise to the foreground
   2. Liminal probing into the wilderness of interdisciplinary agendas
   3. “Classical” onto-epistemologically losing currency
   4. A new onto-epistemology being coined and circulated widely
   5. “Old” values have either been “received” or “censured”
   6. Modernist, positivist, masculinist “specialization” of disciplines being deconstructed
      1. We need a new philosophy, an AESTHETICS of Science!
      2. We need meta-theories of value
      3. The modernist agenda secularized an onto-epistemological paradigm justifying and grounding values in a relativistic existence, consigning them to a diminished reality—value in the eye of the beholder
      4. Positivism is reified without validation—an accepted axiom—and value—SUBSTANCE—is floating in indeterminacy
      5. Let’s look at axiology as the “central” value of the QUALITY of life
      6. Instead of the “dominant”, positivist-masculinist agenda
      7. False Freedom—in a culture dominated by consumerism, moral judgements become nothing but expressions of preference, attitude, or feeling
         1. “Emotivism” (Aladair MacIntyre) is embodied in our culture—(value in the mind of the beholder)
         2. Jeremy Rifkin (2009) later called this “dramaturgical” culture, echoing, or “forwarding” Erving Goffman’s The Presentation of Self in Everyday Life (1959)
         3. Science, like religion before it, is appropriated and commoditized for the benefit of the few, while at the same time,
         4. Value—SUBSTANCE—is absent in political/economic discourse, eroded as is the soil, the air, the vegetation, the water, by a persistent rejection of the Feminine, and lack of nurturing, lack of “concern” or “caring” (Heidegger)
      8. “Good-God-Gold” (John Fekete, 1987)
         1. *…postmodernism may be at last ready—or may, at least, represent the transition to a readiness—unneurotically, to get on without the Good-God-Gold Standards, one and all, indeed without any capitalized Standards, while learning to be enriched by the whole inherited inventory once it is transferred to the lower case.*
         2. *However, there is no need to get sentimental about this, as all the problematic situations will not thereby have vanished. Indeed, there are great dangers here, especially in the possibility of uncritical, craven embrace of every kind of manipulation as equally holy…*
         3. *We need to believe and enact* (emphasis, mine) *the belief that there are better and worse ways to live the pluralism of value.*
         4. *But the prospect of learning to be at ease with limited warranties, and with the responsibility for issuing them, without the false security of inherited guarantees, is promising for a livelier, more colourful, more alert, and, one hopes, more tolerant culture that draws enjoyment from the dappled relations between meaning and value.* ~ (John Fekete, ed., Life After Postmodernism: essays on value and culture,1987, xi.)
2. Courtney’s Composition: “Presence in Time and Space” (>< Presence <> Shadow <> Presence >< )
   1. A fine example of authentic movement or (dance) composition
   2. Unique, while using universal principles of space, time, shape, and motion
   3. Transformative (vision, inner and outer; body-and-mind; being-in-world)
   4. Creates its own “technique”, which is clarity and commitment, using embodied “terms”, “forwarding” them, “countering” personal inertia, and “taking a [personal/present] approach”—finding her own voice.
3. The Empathic Civilization: The Race to Global Consciousness in a World in Crisis, Jeremy Rifkin, (2009)
   1. I presented this book as “…one of the most important publications of the early 21st-century.”
   2. Reading: excerpt of Chapter 1, “The Hidden Paradox of Human History”, pp. 5-9.
      1. WWI, Dec. 24, 1914, Flanders
      2. Rupture in the rapture of war…

**Seminar 6: Hornsby on Heidegger, and “Rewriting”: A Method of Critical Analysis**

1. Heidegger and the “difficult” language of Existential Phenomenology
   1. Husserl, Lacan, Heidegger; Merleau-Ponty, Derrida, et al
   2. *(H)e who for decades did not speculate about a new Atlantis but instead actually journeyed in the trackless wilderness of a new continent and undertook the virgin cultivation of some of its areas will not allow himself to be deterred in any way by the rejection of geographers who judge his reports according to their habitual ways of experiencing and thinking and thereby excuse themselves from the pain of undertaking travels in the new land*. – Edmund Husserl
   3. All language is exclusionary and partial
      1. Jargon, a language of special fields
         1. Should we not try to understand the language of the physician because it is not the “click and clack” language of “The Car Guys”?
         2. Physics, biology, baking, agriculture, etc., all have specialized languages
         3. There is a metaphysical language of philosophy
         4. “Coming to terms” (Harris, 2006) – Use the dictionary!
            1. Challenge of learning & understanding “across significant differences”
            2. Increasing your vocabulary is not “bad”

You may refine your language,

learn something new, and,

be willing and able to explore new territory

* + - 1. Method (“rewriting”) helps!
         1. “Technique” of analysis or critique
         2. Organizing chaos, rendering it sensible, comprehensible
         3. “Coming to terms”; “forwarding”; “countering”, in that order, then:
         4. “Taking an approach”—your turn!
         5. Finding your authentic voice