

Chapter 19



Rolling over stones of the dry river bed. Dancer: Gaelin Little. Stills from film: *TURN*, Videographer: Basil Marples

also causes me to change: moment to moment, feeling my way into a new form that has not yet been imagined.

Going through: writing from the dry river bed

The water has already left this riverbed
and so I will be the river ... going through
We all go through differently

Going through is about ... my body softening to the sharp hard edges, adapting, rolling over and around

Going through is about ... my body continuing its journey downstream, all the way until it meets the ground.

Going through is about ... leaving some things behind and taking some things with me

Going through is the space between leaving and having left.

The permeability of the membrane helps facilitate a transition or crossing over the boundary I can feel between somatic exploration and the process of art-making. What if this boundary could be traveled over, back and forth many times, without losing information from both sides, so that they might better inform each other, in a journey of descent and return?

Imagination as a Membrane

Authentic Movement differentiates three fields of experience: sensation, imagination, and emotions. Imagination can act as a portal from the external to the internal world and vice versa. The external use of imagery and visualization can be visceral

IBMT as Support for Dance Making

gateways into new embodied experiences, or images arriving out of the internal movement process can be a message from the depths.

Within the embodiment process, new awarenesses become integrated as a place of familiarity within the cells themselves. This cellular recognition becomes part of your embodied knowledge as a new conscious dimension to your experience of being in the world. Staying longer with sensation does not aim to diminish perception or fabrication through imaginal and emotional dimensions, but rather aims to open up and enrich their potential.

It's raining from my ovary: notes from solo dance work TURN

My right hand, it hovers above my right ovary. My thumb and first two fingers press lightly against my body as my hand carves out a scooping gesture. I imagine I am picking a tiny white translucent egg out of my ovary, an ameba, the starting cell. It rises to just underneath the surface of my skin. I trace my fingers against my skin, leading the ameba through my internal organs until I find an opening in my neck where I can take it out of my body. I peel my arm away and open my fingers, discarding the egg. My hand floats after it, following in a ghost motion down toward the ground. The action of discarding is accompanied by a feeling of emptiness and numbness that paradoxically thrills me and recharges the body with a new emotion. I become filled, leading me to perform this gesture over and over, emptying and filling.

Artistic Materials Arising out of Resonant Space

Tarkovsky describes “an organic link between the subjective impressions of the author and his objective representation of reality” (1991: 21) for the

artist to achieve authenticity and inner truth. Here, there is a mirroring in the relationship between sensation and perception, truth and beauty. This is not a one-dimensional beauty but the kind that is guided by the fullness of the love – love as the witness who provides a space or a womb to grow into, where the potency inherent within certain materials that bear a sense of significance to the artist can be nurtured. This potency is akin to Amy Voris describing “a tendency to return to material which possesses a slightly ‘charged’ constellation of kinaesthetic, emotional and imaginal cues” (Voris 2018: 102). Voris also references dance-maker Barbara Dilley, whose material has to do “with vibrational intensity, with clarity, with something being seen beyond the ordinary, but being able to hold a kind of metaphoric drumbeat” (Dilley cited in De Spain 2014: 123).

At a cellular level, the synapse is a space between a pre-synaptic (sending) cell and a post-synaptic (receiving) cell. It is interesting that “Excitatory neurotransmitters increase electrical excitability on the post-synaptic side through modulation of the trans-membrane ion flow to facilitate transmission of an action potential” (Speller 2018). The higher vibrational activity of fluid chemical neurotransmitters just before the action speaks of a resonant place that is not empty but full of potentialities, a fully active web of communication pathways. It is the space of **almost** but not quite yet, or **just before** knowing, that makes space for multiple layers of perception, a complexity that is closer to reality.

I feel this to be the space from which artistic materials are born. Albright describes “dwelling in the ‘gap’ as a heightened experience of inhabiting – fully and consciously – such a space that becomes more than the sum of its parts, such that that space *makes things happen*” (Albright and Gere 2003: 260).