Body of movement

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ABSTRACT
This work explores new ways of bodily expressions of movement as a result of the body’s interaction with “external” material. It questions the borders of dress and focuses on the similarities between dress as expression of the body and the change in expression that occurs when the body interacts with other objects with aesthetics intent (such as a trail bike). These objects have an aesthetic intent through a high choreographing/instructing value simultaneously as they give the body new tools for moving and thereby lets the body explore itself differently as “form”. The work aims to broaden how the body expresses itself through dress and challenge common use of dress as something passive and mainly decorative.

Keywords
Body, aesthetics of movement, instrument for movement.

INTRODUCTION – danced aesthetics
There are many different types of moving, from everyday movement as body language to more controlled forms such as dance or sports. The styles of moving that are present in dance or sports are very clear examples of how the body often let another materiality or object inspire or choreograph the movements. You can have ballet as an example. In ballet, the pointe, creates though its support the possibility of tipping on your toes throughout a performance. The movement the pointe enables is a movement that the body can perform on its own but only for shorter time periods. By introducing the pointe, this kind of movement became dominant for the expression of ballet and also opened up for new movements and development of the art form.

Body of movement explores materiality’s at center for both expressions of movements and body as form. It aims to explore the spatial aspects of the body’s movement as foundation for this materiality. Through this work questioning dress as a materiality; how can “dress” express movement rather than be something that is interacted with, choreographed by or simply dominating the body by visually or physically restricting or enhancing it?

It suggests that the aesthetics of the body (movement) should be based on an extended direction rather than the surface of the body pushing the physical boundary of the body. Aiming to express the relation of the different movements of the body (viewing the body as a whole. This to suggest a new aesthetic and materiality of the body, based on and as expressive as the moving body. Further this work provides new ways of moving as the new boundaries also become new place for support.

The body and its movements
As different parts of the body carry different potential for expressing movement. Different parts also provide different relations, on a body the arms have a relation to each other, just as the leg does. This because of their similar behavior and shape. At the same time, there is a relationship within the whole body, as no movement occurs in isolation (Naharin, 2016, Portanova 2013, Breath made visible 2009, Forsythe 2011) but is something continues that creates in-betweens and expresses a whole shape. The clearest way to understand the aesthetics of movement is by focusing on the aesthetics of this in-betweens. Meaning, to focus on not how the arms behave but how they meet with the legs in this “empty space”. The expression of a movement is then centered in the in-betweens as all movements expresses in their relation to each other rather than as independent limbs. Where is the point where the relation of the arms meets with the relation of the legs?

An illustration explaining the angular body.
FORMING (DANCE?) MOVEMENT...
As the body is based on an angular system for creating its movements. The key to access the body’s expression seems to be this angular relationship between body and movement. The angle suggests a flexible shape in correspondence to the form of a body that provides lots of knowledge relevant for many fields. On the left you can see the first version of the system. It is based on that the same relational aesthetics that already is key for the expression for movement of the body but with extended space. Here, the “new limbs” are in extension creating a relation to the next limb. Meaning that the forearm is in relation to the upper arm and that the movement of the forearm effect the space of the upper arm. Or when moving the head this movement effects, in this case, the spine as when the head changes angle its continues movement changes angle in relation to the spine. This system creates new points of the body that can be relationally understood as levels of both the actual body and the suggestive body space as extended joint system. The system is forming the movement in relation to the body as it expresses when the body is symmetric or asymmetric as well as follows the “shape” of the body, as it expresses the body as straight and the complexity of its bentness. Compare to the tutu that at all times put the body under its symmetric expression or the body stocking that at all times leaves the body neutral this system opens up for another type of bodily expression.

The form 20f another design of the form.

The form 20d, the angular body continued spatially and expressed as relational aesthetics of the body.
The system does not extend the traditional endpoints of the body (extending the arms, head, legs) in continuous direction. Nor does it divide the body into upper body and lower body by the practicality of hanging things on the shoulders and hips or explores its surface. Rather looks on the internal relationship and creates a shape that changes in shape and scale at the same time as the body. The expression is expanding it into a system of “movements” it is no longer about the arm but about what the arm does in relation to the other parts moving. When adding the elastics, the in-between and relations between the different parts of the (spatial) body is linked. Basically the way the elastic is arranged is providing knowledge of the relations as well as providing the expression. When changing the elastics the expression changes but the keeps its behavior.

The angular body continued spatially and explored as instrument for movement.

NOT JUST A DRESS...

This angular extension does not only suggest an expression of the aesthetics of the moving body. It does also provide a new way of moving and there for makes it able for the body to express its self differently as form.

For long we have been using musical instruments to transform the sounds of our body into a more complex or only different sound. In some cases, the fingers ability to perform sound is changed by e.g. a guitars.

This design of movement could be compared to a musical instrument as it in one sense is an “instrument for movement” that is under development. This work also have relation to the instruments for sports like skates and bikes. The bike gives new possibilities of movements. The clearest example of this would then be the efficiency of moving. Another one is more consented with exploring the potential of this instrument. How is it possible to move with the bike? Just as Danny MacAskill, trials cyclist, is exploring the potential of the bike rather than the efficiency. Here the function of the bike is providing a potential of new ways of moving. e.g. jumping on rocks, balancing on one wheel backwards, biking on a hay silage. New way of moving, does then provide new aesthetic potential for the body.

This specific this “instrument for movement” is designed with focus only on the aesthetics. Fist it expresses the movement and then the body explores the new ways of moving that the form provides, allowing it to express itself differently. This new materiality of the body provides both new aesthetics, functions (new ways of moving and resting).

Just as other instruments it requires both effort and skill to use.

REFERENCES