Submission:
BODY OF MOVEMENT – (in)forming movement
Visual presentation/film festival

Linnea Bågander
University of Borås
Skaraborgsvägen 3A
50630 BORÅS, SWEDEN
+46 7223 43443
linnea.bagander@hb.se

ABSTRACT
This work aims to suggest materialized expressions based the moving body. As a principle of design, it treats the body as a whole and focuses on the in-betweens that the body creates in movement as aesthetics, not looking at its surface or the traditional ways of dividing the body (e.g. sweater, pants).
In conclusion, the results suggest that the body movement has a spatial continuation as dynamic space that can be materialized. It is a suggestion a principle of design applied in the work cuttlefish, choreographed by Nicole Neidert and Inside/outside, choreographed by Karolin Kent.

Keywords
Body, materiality of movement, expressions of the body, fashion, performing arts.

INTRODUCTION

This work aims to explore the material aspects of the body´s movement as potential for design. It aims to develop dress throuih exploring it within the field of dance. Temporally-based dance aesthetics change the form of the body over time. The design of
clothing involves an aesthetics that is based on static forms and working with the 'ideal' forms of the body. When dress is moved as a result of dance, its form becomes temporal through the qualities of the body and the material. This suggests that there is an intersection between the forms of materiality used in fashion design and the temporal form of dance, resulting in the temporal aesthetics of dress.

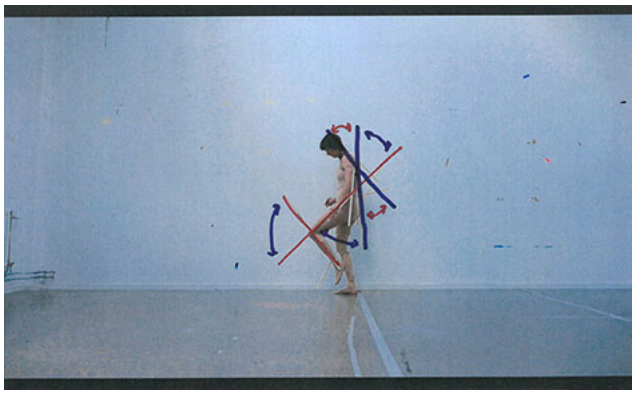
It suggests that the aesthetics of the body should be based on an extended direction rather than the surface of the body extending the material boundary of the body. Aiming to let dress express the relation of the different movements of the body but also in relation to specific acts and choreographed patterns. This to suggest a new aesthetic and materiality of the body.

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, Harlpin 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, where the movement is understood through the change of in-betweens. Meaning, to focus on not how the arms behave but how they meet with the legs in this "empty space" allowing all movements to 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?

Traditionally in fashion, fit and form are notions that are separated. Fit being common in dance allowing the body to express itself through this fit. As in form the material is dominant and the body moves in relation to the existing form. In the development of this work the material is fitted on the body to be able to express as temporal from, linking the notion of fit and form.



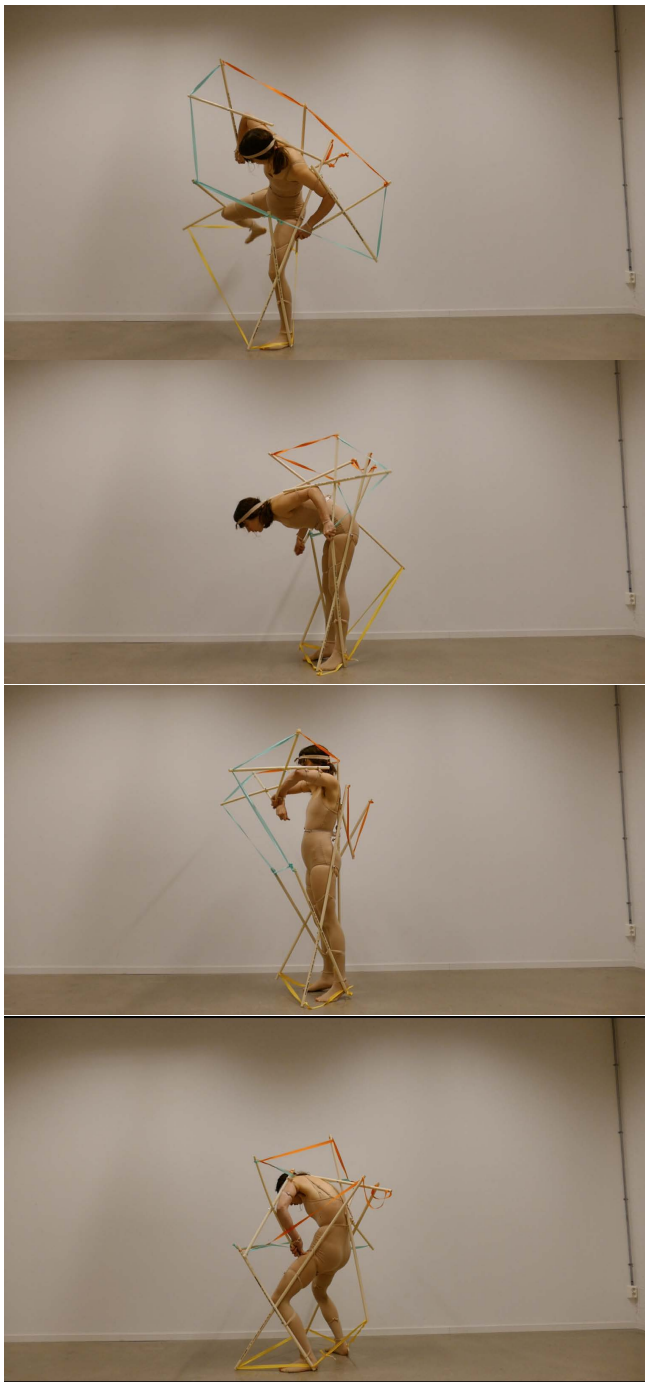
(in)forming movement

One key to access the body's expression seems to be this angular movements that the structure of the body enables. The angle suggests a flexible shape in correspondence to the form of a body.

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 a suggested 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 'form' of the body, as it expresses the body as straight and the complexity of its bentness and asymmetry. Compare to the tutu, of the ballet, that at all times put the body under its symmetric expression or the body stocking that acts on the surface of the body, this system opens up for another type of bodily expression. The system does not extend the traditional end points 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 it is 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 behaviors.

IN BETWEEN AS AESTHETICS

The in-between as foundation for the expression is viewed as one of the main findings. This will be exemplified through this work as well as how this has informed my practice within the field of performing arts exemplified in 'cuttlefish' and INSIDE/OUTSIDE



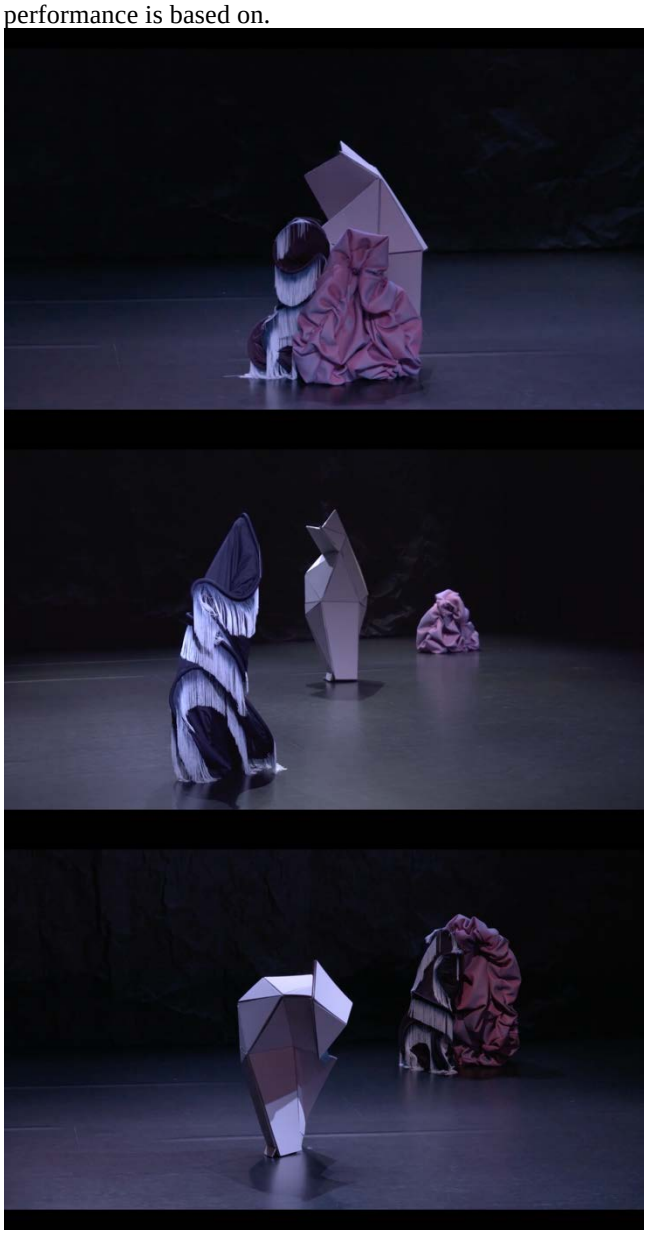
Figures above, the design of the angular structure with elastics opening up for new relations and expressions.

Figures above, the angular structure dressed in fabric

Figures above, the angular structure simplified and extended into squares

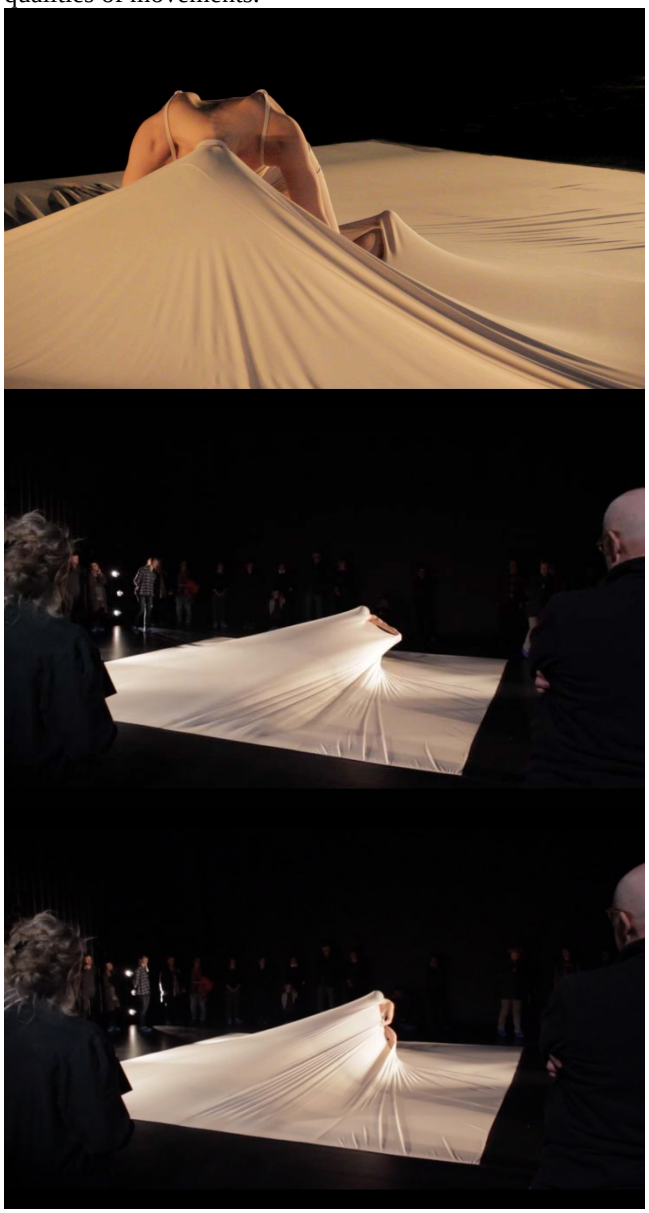
Case study

In the examples below the use of in-between is the design principle at foundation of the work. In the case of cuttlefish something 'new' is put in-between points of references providing new qualities of movement. The choreography makes use of the new movement qualities as foundation of the choreographic language that the performance is based on.



Picture from 'Cuttlfish' choreographed by Nicole Neidert

In inside/outside the form extends the in-between. The material form becomes in this case a partner is movement and can be compared to the interaction that dancers usually have with other bodies as part of improvisation. The material qualities and arrangement inspire and enable qualities of movements.



Picture from 'Inside/outside' choreographed by Karolin Kent

SUBMITTING – A short film and a demonstration

Through this papier I wish to submit a demonstration of this work through a visual presentation/demonstration of Body of movement as well as the applied works of cuttlefish and inside/outside as further examples of these finding. Further I wish to exhibit video material of ‘body of movement’ in the film festival as addition to the work.

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