BODY OF MOVEMENT

(IN)FORMING MOVEMENT

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ABSTRACT

In dance many choreographers use neutral garments not to distract too much from the movement the “natural” body performs (Larsen, 2016). Still these garments paint the body with color, form, identity and movement qualities.

The work exemplifies how the body can extend into materiality and through this it questions the borders of the body not only in form, which is usually the case in fashion design, but also in movement qualities as temporal form. Further it highlights the importance of awareness of movement qualities in materials of dress as they express the form.

The potential of dress in dance is explored in three chapters. For each of these, materials were chosen and arranged in order to provide an additional layer to the movement that the body naturally performs, allowing material to transform the body into various figures of movement.

The first part introduces the use of dress in dance and how dress acts with the moving body. The second part explores how movement with the origin in the body can extend spatially and the last part focuses on the materials ability to interpret and materialize the movement.

The result of this work suggest that dress has the potential in dance as both choreographic tool and movement quality of equal importance as the movement of a body in a dance performance. Further it intersects the aesthetics of dance, a temporal aesthetic, with the aesthetics of garments, as a form based aesthetic, as it suggests dress as temporal design, allowing dress to create a new body of movement.
First, I would like to express my gratitude to people who in their own ways have inspired or supported the development of this work,

Clemens Thornquist for your sharp eye, open mind and faith in the potential of the work

Hanna Landin, Lars Hallnäs and Delia Dumitrescu for your insights and expertise

Ulrik Martin Larsen for inspiring and following my work since my first years as a fashion design student

Karolin Kent, Nicole Neidert, Viktoria Andersson, Kajsa Godeé and Linn Ragnarsson for knowledge, trust, patience and inspiring collaborations!

My dear PhD colleagues for giving laughter and uncritical support in hard times

Sara Lundberg for your inspiration, sharp mind and critical support

Gabor Papp for the necessary distraction
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There are many different types of movement, from everyday instances that take the form of body language to more controlled forms such as dance or sports. The styles of movement that are present in dance and sports are clear examples of the body allowing another materiality or object to inspire or choreograph movements.

In ballet, for example, the pointe shoe, allows the wearer to stand on their toes throughout a performance, a movement that the body can perform on its own, but only for short periods of time. With the introduction of the pointe, this kind of movement became dominant expression within ballet, and opened up for new movements and development of the art form by introducing new movement styles based in this (Hageli, 2015). The skirt used in ballet - the tutu - expresses movement through its horizontal form at the same time as it displays the dancer’s footwork, presenting this in relation to this horizontal form in a measured near-quantifiable, way. The design of the tutu is based primarily on the aesthetics of ballet, and has become a symbol for the dance.

In general shoes are very clear examples of an alteration in the body as form and in movement since they both transform the aesthetic of the feet and also affect how we move. In a choreographer’s handbook (Borrows, 2013), the changing of shoes is taken as an example on how to create or change movement language for choreography. Shoes both enable certain movements – as in sports – and achieve certain aesthetics –, in fashion (e.g. high heels). We can, however, consider objects that provide a larger change in movement, such as a bike. Which can in some cases make the body perform more efficiently, and in other cases – as with a trail bike – more to challenging what the object and the body can achieve when combined. Here, aesthetics are very closely linked to action and, when performing movement, the form of the body does not change very much (as in fashion); rather, what the body can do changes. The movement that the bike and the body perform together is not possible for either the bike or the body alone: this is a collaboration.

With regard to the body’s relation to external materiality’s there are mainly two ways;

- Giving the body better possibilities for performing as a body (e.g. pointe shoes)
- Giving the body new possibilities for performing as a body (e.g. a bike)

On a subtler level, dress acts. Just as it paints the body with identity, form and colour it paints the body with different movement quality and inspires movements.
The nude arm preforms the same movement as the dressed arm. Dress does not only provide social reference, form, and color but also provide a layer of expression to movement. The shirt is fixed at the neckline and the hand expressing the twist between these points.

Figure 1

Figure 2
DRESS AND MOVEMENT

Dress in dance

Dress is the materiality that the dancing body encounters first and must always relate to. Dress affects how the body behaves and moves, restricting, enhancing (Bugg, 2006) and enabling movements through how it physically and psychologically speaks to the mover. The way dress influences how we move is often used in dance by letting the body be minimally affected by dress. Still, dress can be very informative regarding the intended aesthetics of different dances as regards, whether it is symmetrical, flowing, strict or help drive the narrative by introducing where and when things occur or setting the mood by colour.

It is not unusual for the body to be a “nude”– representation through dressed in a body stocking – thus presented in motion and form without distractions. This idea can be traced back to Isadora Duncan, who aimed “to break with ballet and classical notions of a centralized and hierarchical body” (Ingvartsen, 2016) and is still dominant, - as the idea of a neutral body is still the primary tool for expression in the world of dance. In the words of Larsen, the body is “often stripped bare to reveille its essential human form, and so this clean slate lends itself to the projected feelings and interpretations of an audience” (Larsen, 2016).

Over the course of Naharin’s “Deca Dance”, the dancers undress to their underwear. When it was to be performed in Israel in the late 1990’s, this act of undressing into the underwear was seen to be too provocative, and it was suggested that the dancers wear a body stocking instead (Naharin, 2016). Thus, although the body stocking is showing more of the body as form, it has become neutral – has lost it’s charge– as a form; it has become a canvas for dance to the extent that it has lost its meaning. It does not mean ‘nude’; it only means ‘body’.

Examples of this neutral body are visible in Tranquil and Metamorphosis (Teshigawara, 2016), in which the body is dressed in a skin toned body stocking, as well as “Untitled Black” (by Sharon Eyal, 2014) or in and “Inter-facial Scale” choreographed by Hiroaki Umeda, (2014), wherein the body is dressed in a body stocking that features surface decoration. Still, the body and its movements are always influenced by dress, however neutral it may be, as dress always applies a level of expression. The body is not nude (natural); it is simply dressed in “skin tone”.

In some cases, as in Naharin’s Three, (2016), the dancers are wearing trousers and tops that are relatively archetypal, functioning as abstractions of more common garments to reference to the contemporary society.

In itself dress has a choreography, the dressing and undressing. In Parades and changes by Anna Harlpin (Harlpin, 2009), the dancers dress and undress as reference to identity. The tying of shoes in Godlike (Aloni, 2016), becomes a metaphor for ritual and unconscious behaviour. Such uses of the ritualistic metaphors, often the symbolize or refer to other subjects, made accessible though the relatability of rituals of dress.

An increasing number of performances involve the body consciously interacting with choreographing material for parts of the performance. In Marie Chouinard’s piece The Rite of Spring (1993), the dancers, during one part of the performance use crutches, suggesting other types of behavior and possibilities for movement. In Körper (Waltz, 2016), the dancers interacting with one another through a wooden wall, which is thus a choreographing tool. In Paradigm (Machado, 2016), one leg of the dancer is attached to a piece of fabric that acts as ‘walls’ around the performance and move up and down as the leg moves, extending the movement of the leg into the spatial borders of the performance space. In these examples, the experience of the body is changed by the interaction with materiality.
In Oskar Schlemmer’s Das Triadische Ballet, the body is transformed through costume into a simplified, mechanically choreographed structure (Goldberg, RoseLee, 2001). The dancer’s body is both restricted and choreographed by the costumes which mechanically obstructs the movement of the body. The movements qualities that the costumes suggest, are those that the body itself can is able to perform, as it is a simplified version of the body.

In the end, there is very little difference between the ways of working with the body of Bauhaus and Chouinard: Both involve changing the structure that the body uses to move and through this changing the form and movements of the body. In these examples, the search for new expressions is undertaken by changing the possibilities available to the body using new material. Thus, at the same time as a material acts on the body, it provides new possibilities for the body to express through. In these interactions, the material often keeps its strong characteristics when it meets with the movement of the body, and serving as to inspire movement.

Havelock (1926), separates the arts into two primary arts; dance and building. Here, there is one art that is of the body (or bodies) as that acting (expressing), and that it is one art wherein the material acts on (gives impression to) the body. Furthermore, Havelock relates this to dance, with acting and architecture relating to the material that gives the body impression and external expression. These qualities are intertwined in dress due to the fact that they are equally important parts, as dress both gives impression to the body and allows the body to expressed through the materiality.
A common use of dress in dance is enhancing movement. An example of this is visible in figure 3 above where a black line has been placed on a body. When the body moves, the line and the movements that break the line dominate the expression, regardless of what the other parts of the body do. Another clear example of this is the Tutu, used in ballet. Which acts in the same way but as a form. Visually it enhances symmetrical movements and forces viewer to interpret movements in relation to it. Although the tutu has a strong material movement quality, it is primarily used in the same way as the line on the body, it directs the attention of the audience to read change in relation to it.

In figure 4, the body is restricted to the point that it is “being locked” in a body position. Restriction can be performed to different extents; at its strongest, it choreographs the body to the point that it restricts all possibilities but one positions but one.

The examples show of an extreme in which there is no dialogue between material and body, but rather a monologue, wherein either the material or the body dominates the possible movements. Both restriction and enchainment can be used as material choreography, as even the dancer’s awareness of the blackline on the surface of the body influences their movement, just as the stiffness of the cardboard restricts.

If simplifying, dress informs movement mainly by restricting, enchainning and enabling movements. Dress, and its materiality, controls the expression of the moving body and how it will be experimented through surface, shape, and movement quality’s.
Different relation on the body is marked to enhance movements that break the line.
In figure 7 and 8, the body form articulated by the black line is also the positioning that the body is restricted to. This form is not easily broken, but rather strong as form as it controls the body. The body is restricted in movement and this restriction is displayed.
Most often dress is both enhancing and restricting. It is a dialogue even between this notions since awareness can be equally strong as physicality.

The examples on the next page are everyday garments that do not restrict the body through shape, instead inform by the behavior and form of the materials, through this accessing the aesthetics of the body. The qualities of the material inspire different types of movement: in the case of the wraparound skirt, it opens when the body moves. This simple reaction encourages the movement it enhances. The silk top has a flow as a slightly delayed reaction to body movement, inspiring the quality of movement the body performs.

Although the arms move when the wearer of the skirt moves, we experience the movement as change in the form of the skirt and read movements of other body parts in relation to this. The breaking of form in the skirt is similar to how we experience movement that breaks the line in Figure 5. But when it expresses in a materiality that is not acting on the surface of the body, the movement of one part of the body can be expressed in external form far from its origin. In Figure 9 and 10 the body movement change the form of the garment and that this as continuation changes the experience of the body.

It should be noted that the two garments are placed on the hip and the shoulder. Dividing the lower body, used primarily for support and locomotion, from the upper body is largely used for mobilization and fine muscular activities (Fernandes, 2015). Placing fabric on the shoulders and hips has a clear functionality in relation to starting to design a piece of clothing. When the body performs everyday tasks, the cloth stays in the same place (whereas elbows and feet that a broader movement range that changes between vertical and horizontal). The placement on the shoulder and the hip is especially relevant at present due to the fact that the everyday movement of the body largely centers around isolated body parts and in particular the hands, which are used for writing, usage of computer, carrying, and moving things. Linking body parts that have differing ranges and perform different types of tasks on varying physical scales would be unpractical, but has good expressive potential.

Walking is not at all enhanced by wearing a skirt since the aesthetic of the walking body is about the diagonal of the body across different layers. The ideal expression of a garment for walking would be thus that take into account the asymmetry that happens in the body when walking. The arms are equally important as the legs as it is the relationship between them that is the center of the expression. The aesthetic of the body relates to its complexity in movement, rather than to dividing it into different parts.

Still, the walking is expressed in the breaking of the form of the skirt but the form of the skirt is dominant in the expression rather than the act of walking.

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.
Figure 11
Figure 12
Figure 13
Figure 14
DRESS AND MOVEMENT

(In)forming movement

The notion of enchaining, restricting and enabling can be seen as a sub category as ways of inform and express movements. E.g. express or inform a movement by means of restricting or enhancing. Informing and expressing movement are two different actions, but nonetheless difficult to separate from each other. This means that dress cannot solely express bodily movement but as there is always a certain degree of informing, and then when movement is informed its expression has already been altered by the material. How can one work with the expression of something if it constantly informs the action that is subject to this expression?

In the example of the line, the line expresses the movement that breaks and changes the directions of this line. At the same time the knowledge of wearing this line or form informs movements to break this line. The example of the line shows clearly that aiming to work with the expression of movement cannot be done without accepting it as entwined with the “expression” informing that action. Hallnäs’s explanation of the design of a guitar, which is an expression that is the result of an interaction (2011) can be compared to this relationship, since this too is an interaction, dress and the choreography are entwined.
Does these lines and garments have anything to do with the movement of the body or are they just about what the material can express?
EXTENDING
BODY

Body of movement

This part of the work focused on the body as a moving structure, extending it into other kinds of expression of temporal form. Here, the angular structure of the body was simplified in order to interpret its movement, suggesting a system of extending the movement of the body and articulating its angularity in order to express spatiality.
EXTENDING BODY

The aesthetics of the moving body

To further explore the aesthetics of bodily movement rather than focus solely on dress as interpretation, one must first view the body as a force or mechanism that creates this aesthetics. Thus, we must start with by studying the movement of the body in order to understand how it could extend and form.

The different parts of the body carry different potentials for expressing movement. They also have different relationships with one another, the arms, for example, are related to each other, just as the legs are, this due to their similar behavior and shape. At the same time, there is a relationship within the whole body, as no movement occurs in isolation but is continuous (Naharin 2015, Portanova, 2013), that creating in-betweens and expressing an entire form. Harlpin, compares the movement of the body to that of ripples effect, as she is encouraging the workshop participants to explore as their bodies as a "series of this expanding circles and that you follow those expanding circles around your body" (Harlpin, 2009). Laban organizes movements based on how they spread in the body. Navel radiation, for example, is movement that originates in the navel and then spreads equally through the body or homologous that consists of movements that are acting to differentiate the upper and lower body (Fernandes, 2015). The movements that differentiate the upper and lower body are much used by adult humans in everyday life, and are highlighted in fashion by garments that often separate them. As is discussed previously, this such an approach may well be functional but is not necessarily particularly expressive.

In Gaga movement the body is seen as a whole, and movement is always seen to originate from another body part; the movement of the hand, for example, involves, the whole body, can start in the stomach or the head and be expressed in relation to the feet and knees. However, the types of movement that body parts perform is dividing the body into areas based around the; legs, spine, and arms. In the gaga movement, the person who moves is to think of their arms and legs as ropes and their, the spine as a snake and the movement of the body should be as continuous as that of a rope and performed with a view to how these different parts interact with and affect each other (Naharin, 2016).

Gaga movement focuses on the idea of a whole body and awareness of the movements that it performs through a focus on bodily awareness and the flow of energy. As the dancer moves, they are to think of their body as being immersed in different kinds of fluids in order to be more aware of both internal and external impulses and to give the space qualities that can be improvised from.

William Forsythe uses this a similar concept in his improvisation technique, wherein the dancer is to think of the body as an extending form in space, imagining that the body is drawing lines in space with its movements or connecting different body parts with one another, for example (Forsythe, 2011).

Dance theories such as those of Laban (1966), Schlemmer (1961), Gil (2006), and Manning (2009) see a distinction between the space that is close to the body – that which one can reach and is closely linked to one’s bodily movement – and that which is further away. This implies that the space close to the body is not simply empty, but has a strong connection to the body.

As the different parts of the body have different movement qualities, the expression of a movement is created in the change between limbs due to the fact that all movements are relational and all limbs are expressed in their relationships with one another, rather than as independent limbs. This opens up for the question; ‘at which the point does the relationship between the arms meets with that of the legs?’
EXTENDING BODY

Moving points of reference

How can we understand this relational system of movement?

If the body has different relations of expression depending on the different reference points, the expression that at all times must be in constant change. The point of reference is not fixed but moving, and so the body has a complex aesthetic. This relational aesthetics can be simplified by reducing the amount of reference points. Two reference points, as in figure 16, move in relation to each other in space and only provide one relation; thus, the aesthetics becomes, a line changing in length and direction rather than a changing form.

Different arrangements, materials, and numbers of points attached to the body change the expression. This can be seen in the shirt on page 13 (Figure 2), which is another materiality that is attached to two points on the body, changing what occurs between these points. The relationship between different moving parts can almost always find an expression in the abstract space outside the body, and can be defined by materiality, we see an example of this in Figure 16 and 17. When the amount of points is increased to eight (Figure 17), a relationship is formed between the lines that is expressed as shape-changing. Two different relationships are formed: one between the hands and the feet, and one between the knees and the elbows. The relationship between these two shapes is also part of the expression. Thus, the expression of movement is interpreted through points, lines and change in form.

“In-between”s can function as a way of defining the abstract notion of space (Branzell, 2013), which needs points of reference in order to be understood. The space of an in-between can also be referred to as “ma”, which Yohi Yamamoto uses in his design (Kawai, 2016). Here, the space between the moving body and the garment is “ma” and the essence of a design, whether this is clothing or a pot; design is dependent on ma, wherein the empty space within the design object is the most important design feature (Fridh, 2004). Just as space is articulated within the concept of ma, the space of the body needs frames if it is to be articulated (Tuan, 2011). These frames are defined by the scale of the in-between, and we read changes in form through changes in in-between.

The clearest approach to understanding the aesthetics of movement relates to focusing on the aesthetics of these in-between: not on how the arms behave, but on how they meet with the legs in this “empty space”.

Figure 16
Figure 17
Eight points of the body articulated in two squares. The change in movement question the form of the square and are easily understood.
EXTENDING BODY

Geometry is used as the foundation of the language of form, and is based equally on bodily geometry and proportions as it is based on natural material forms and qualities.

Different geometrical shapes have different relationships with the spatial expression of movement. The line that connects body parts in space is one example (Figure 16-17). The moving body's relation to the circle has as example been displayed by Giotto's O (Munari, 2015) that the potential movement from one joint and outwards understood through a circle. At the center of the circle is an angle, the movement is angular, and the angle has the potential to form a circle, triangle, or square. The angle is the key.

In figure 18-21 different "forms" are extracted from the circular articulation of the joint movement.
Figure 18
It is logical to sketch movement as a circle, as the movement that one is able to perform in relation to the joints follows a circular pattern. Joints are angular and the angle, as a "form," contains circular behavior. In this case, the angle corresponds and refers to, the source— the body.
The possible extension from the body, based on the angular system, opens up for different ways of extracting information from this circle, as different expressions can be achieved depending on how it is approached, different expressions is possible. The examples in Figures below and on next spread on next spread, explore this potential relationship, focusing on the negative representation or the form to display other aspects of movement. Thus, this principle of this angular extension has a variety of accompanying information and expressions.

Figure 18
The movement as mirrored form.

Figure 19
The dynamic between the "white" and "yellow" areas changes when the body moves. The white area representing the form of the bodily movement and its mirrored form in space, and the yellow area corresponds to what appears between these forms.
Figure 20
The forms of the body that folds is marked and expressed.

Figure 21
The striped area articulating the negative space, all the space not “folded” of a movement.
FORMING (DANCE?) MOVEMENT...

One key to understanding bodily expression is the angular relationship between body and movement. The angle suggests a flexible shape corresponding to the form of a body. It is based on the same relational aesthetics that are key to the expression of movement of the body but also relates to extended space. Here, the “new limbs” are adding a layer to how the body expresses, creating new relationships between the limbs expressing to the next limb in sequence: the forearm is related to the upper arm, for example, and the movement of the forearm affects the space of the upper arm, and, when the head is moved this change of angle continuously this movement affects, the spine. This system creates new points originating from the body that can be relationally understood as levels of the actual body through the bodily space that is suggested, as components of an extended joint system. The system form movement in relation to the body as it expresses when the body is symmetrical or asymmetrical and follows its “movement”, simplifying it and expressing the body as straight and its complexity of its form as asymmetrical. Consider, for example, the tutu, which at all times dominates the body with its symmetrical expression, and the body stocking, which is relatively neutral this angular extension opens up for another type of bodily expression. The system does not extend the traditional end points of the body (the arms, head, and legs) continuously, nor does it explore its surface or divide the body into upper and lower section nor does it act on its natural surface. Rather, it examines the internal relationship and creates a shape that changes in response to those of the body: the expression becomes a system of “movements,” wherein what the arm does in relation to other moving parts is far more central than the arm itself.

-> An angle always has negative representation

-> An angle carries the potential of expanding into other geometrical forms

(An angle has no scale)
When elastic is used, the in-between and relationships between the different parts of the body are linked. In essence, the way that the elastic is arranged provides both the expression and knowledge of the relationships. If the elastic is changed, the expression changes but the behavior is the same.
Figure 29-34 exemplify different designs possible from this angular extension, through connecting with lines.

Figure 35-38 exemplify the structure extended as a square.

Figure 39-43 exemplify the structure dressed in fabric.
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SURFACE AND LINES

The elastic materials that define the relationships between the various parts of the body (Figure 45) were switched with a textile that covered the surface of the extended body (Figure 44), making the change in form clearer due to the stretching and draping of the fabric, which added another movement quality. The material expresses the in-betweens in a different manner, and causes the new body parts to behave in different ways. As a surface, it is restricted due to the fact that it reacts to more impulses at the same time than a line (the elastic) that is simplifying a relationship.

When viewing the body and the lines, the external form is clearly linked to the movement as the body is visually replaced with the more complex textile surface, the expression relates more closely to form.

Dressing a form is quite similar to the example shown in Figures 1 and 2, wherein a bare arm is dressed in a shirt. When materiality is added between two points, it is possible to change how the movement is expressed: still the relationship is the same. This use of points is is part of the creating of in-betweens that allow things to occur, a point of attachment wherein this tension can occur is essential.
Even if the body is at the starting point, as soon as its movement materializes the movement becomes a material matter.
THROUGH
MATERIAL
MOVEMENT
Materials have the potential to transform the body into others by its qualities for movement and form.

Birds (Zeitgeist, 2014) is an animation that explores how movement is transformed through different materiality’s. Via tempo, form, and the behaviour of different layers of material, the movement of a bird still communicates its essence as a bird, and yet transcends its form: as the movement, rather than the surface or form, defines the bird. The same is true when you see someone that you know from a distance; despite the fact that the colour and form of clothing may change, the person’s movement does not change. In these examples movement communicates identity. As the material lets the body express through itself.

This chapter focuses on the material perspective, starting with the material qualities and adjusting them to suit the body. This is exemplified through two performances and one individual form. For the two performances, the costumes were developed alongside the choreography over the course of several sessions in the studio.

The forms enacted a dialogue between the body and materiality, as both had their own forms and movement qualities. How they met related strongly to the arrangement of the material on the body, which was intended to create in-betweens that would allow the body and the material to express themselves equally. Furthermore, the material acted as a choreographic tool through both its behaviour and arrangement, enhancing, restricting and enabling movement patterns. Certain movements revealed the simplicity and complexity of the forms’ expression, emerging as a result of the movement performed by the body within the forms. Some body movements were scaled up and some were scaled down, depending on the expressions of materials.

In the forms, movement is expressed as the breaking of the form through the change in the materials, the body, and the space between the two. This change is what forms the body’s outlines as experienced by both a viewer and by the wearer.
The form of the material opens up for a simplified understanding of the body through restricting its possibilities for movements. In the example, the material form – in a similar manner to the examples in ‘Body of Movement’ – it is articulated when the body is straight or bent. The form ‘prefers’ a continuous spinal rotation and treats all of the parts of the body as equal in creating this movement, allowing a small twist of the head to have an equal effect on the form as movement in the feet. Thus, a small movement can result in a strong expression, as the movement of the hips extends and changes the scale of the in-betweens, just as larger movements are both, to an extent, physically restricted and somewhat muted by the form. At the same time, the form informs the body by both restricting movements and enhancing those movements that break the form. Every movement transforms the form at the same time as the material transforms the expression of the body and inspires it to move, changing the arrangement of the form. Thus, a new equilibrium is created, with certain movements articulating and describing the form.

When using the form, the dancers felt that it was too restrictive, saying that they felt trapped. Moreover, when it was adjusted to the body, as a form it became unclear.
In the form shown above (Figure 49), the change in form occurs primarily between the material and the body, rather than in the form’s outlines. The change in movement here appears as a change of in-betweens. The piece informs movements by restricting the positions of the dancer and enhancing movement through the change in-between; the qualities of the material inform movements and express the in-between. The arrangement of material is isolating head, hands and feet from the body making it unclear is the body is inside the form, dressed in it or outside it.

This form was developed for Karolin Kent and the INSIDE/OUTSIDE project, which was performed at the Falkhallen events venue in Falkenberg, Sweden on May 10, 2017, the ‘everything and everybody as material’ conference, June 7-9, 2017 and at Improspekcije festival, Zagreb, 10-11 of November. It is currently being developed for a longer performance, with premiere in the late spring of 2018. In the development, the form is used to co-create the choreography and the narrative. The form was used to articulate the separation and isolation as well as the feeling of being restricted or trapped that occurs as a result of burnout-syndrome.
“The material used felt very organic, even though it is not an organic material. The movement of the material had its own life, and inspired me in my choice of movement. How it was made, in relation to how I interacted with the form, made it become a partner in movement. It allowed for numerous potential for movement, but also acted in the manner of a counter weight, giving both support and resistance. It restrictions directed my pathways in space as well as in my own body, which then moved in space.”

Karolin Kent (2017)

As the material is relating to the scale of architecture but still is attached to the body in the same way as a garment, attached as neckline and on wrists and ankles, it clearly forms the spatial pathway of the body as well as what the body is able to perform. This restrictions is what creates a conversation and allows the body and material to respond to each other. As method for choreography this requires awareness and sensitivity from the dancer to allow the material form as co-creator.
Figure 54-56
Pictures from workshop, developing the form for performance at Galerija SC, Zagreb, Croatia.
Cuttlefish - a dance performance

“In a stage work based on our physical and mental relationships with materials, the costumes were present in all aspects throughout the process: Creating and colouring the pieces themselves, shaping the movement material, and affecting the senses, bodies, and minds of the dancers. The costumes also forced me, as a choreographer, to create a new language and method of directing the dancers in their ‘new’ bodies.” (Neidert, 2017)

Cuttlefish is a performance choreographed by Nicole Neidert. In the performance, the costumes carry the role of extended moving body into other movement qualities and textures that the body by its natural form cannot create creating ‘new’ bodies.

Half of the performance consists of the dancers working with the movement qualities of the costumes from within the costumes. In and the other half, the dancers move in the same quality but without the costumes, attempting to recreate the movement qualities using their own bodies.

In each costume, the materiality dominates the expression of body both by form and by what movement qualities the forms bring to the body. The forms are based on the material qualities adjusting them to the body to make the optimal relationship and allow the body is able to express the material qualities to max.
Outfit 1: Blobb
This form is about reforming the body by adding new connections between limbs and through this add new movements. In the form, the body is still very clearly a body. The holes in the form reference the holes that the body can form with its limbs only here they are 3 and not 5 as it is in the human body. As movement quality, this form mainly adds the softness and a soft swinging as well as texture when the body stretches the creases in and out.

Outfit 2: Fringes
In this form, the hoes are placed between the end points of the body to give something else to occur in-between them. The end points of the body are main tools in controlling of the movement. The form contains quite a lot of fabric, this to make what happens between the end points as much as possible. Further this is articulated by the fringes placed at the same place as the hoes. The movement is very different from the movement of the body and maybe most resembling a spine or the arms ability for circular movements and rolling. The form adds a level of movements that shift between slower and quicker movements. This because of how the fringes interpret the movement through a delay or echo and to give them the possibility to react fast and slowly find silence.

Outfit 3: Fold
The fold becomes a simplified version of the body and its movement structure. By being cut in the joints it can form and act as a body but is still very distant form and quality. The papier that the form is made of also gives its quality to the movement as it can perform a very strict reforming and also add a shivering effect. This form prefers small movements and movements that are isolated to individual “sections” since the small change in one movement change the form quite a lot.
The “Blobb”

The “Fringes”

The “Fold”
THROUGH MATERIAL MOVEMENT

The materials transform the body into other forms of movement, making the aesthetics of the movement into a material matter. The projects change the experience of the body for both the dancers and the viewers. Furthermore, they opened up for new ways of moving by changing the possibilities regarding what the body can express.

The essence of these designs was in finding the dialogue where the material and the body was equally active in creating the expression. The materials need to be quite large or strong in their own qualities not let the body take over.

When the body expresses through material, it’s movement identity is present to varying extents, just as with that of the material. This depends on the movement qualities of the material and how it is arranged. A movement identity of tricot fabric, for example, needs distance between the body and the form in order to express its self fully as material. Material such as wood which has a very static movement pattern have the opposite problem; it is difficult for their forms to allow the body to express through them.

The visual removal of the body further contributed to the experienced new bodies; “Costumes that completely hide the human body allow the body to become something new; things that the viewer can relate to on an emotional level, they became new personas and identities.” (Neidert, 2017)

In Cuttleliss, the foam used in Blobb allows the body to express a great deal, and so requires a large amount of material. The focus in this form was on the holes, and the in-between that the body can form by linking different limbs. Fold took the opposite approach; as the material was very rigid, it had to be adjusted to suit the natural joints of the body. Fringes made use of the end points of the body and the changes in range that the body enacts.

The body is recognized to varying extent, as a result not only of form but of the movement qualities of the body as expressed by the materials. All of the forms are based on the body - consisting of end points, joints and holes made by limbs - it uses both its form and its movement qualities and interprets them. The movement qualities of the material refer to but also go beyond those of the body, as the material moves in ways that the body cannot alone. The material opens up for a simplified understanding of the body by focusing on specific relationships between movements and allowing each material to understand the body in its own way. The dancers were both frustrated and inspired by the restricting nature of the material, they lost normal vision in some cases normal breathing ability, and were restricted in their movements. At the same time as it opened up for new types of movement, it stopped them from performing certain movements or meant that they could not perform them in the same way or at the same tempo as they were used to and in this sense, they acted as material choreographer. As described by Neidert (2017), these restrictions and new possibilities was what was at the foundation for the choreography developed. At the beginning, one problem was expressed in terms of a lack of understanding regarding how their movements appeared to viewers; they did not know how what they were doing and how their experience related to the experience of the audience. As they came to know their forms better, this became less of a problem.

Different movement qualities inspired the dancers in both interaction, when material and body extend each other and when moving freely. The choreography was primarily focused on embodying movement qualities, using materiality to push the choreography further.

The dancers greatly appreciated the tactile feedback of the materials. Their costumes were in a sense, dance partners, and so they treated them as such – as was also noted by the choreographer, Karolin Kent (2017). In her interaction, the choreography developed from the restricting nature of the form. The form became a dramaturgical tool to further high lighten the struggle and isolation that was subject for the performance. Further the tactile feedback of the material will be used to open up for audience engagement with the material and meetings with other bodies, as the material actively choreographs the performance.

People who did not have a background in dance did not find any of the costume designs of this chapter to be restrictive, as what was decribed by the dancers, perhaps due to that they did not have the same level of freedom of movement in relation to their own bodies. In this way, the costumes encouraged movements and facilitated movements that otherwise would not have been possible.
AESTHETICS OF MATERIALIZED MOVEMENT
The overall aim of this work was to explore how bodily movement can be extended in materiality and how dress can be actively used as movement quality during a performance. Through different approaches, exploring material movement using the inherent qualities of materials and how they can be arranged to interpret bodily movement and affect the experience of the body. This work departs from the contemporary relationship between dress and body, exploring how the body can be extended as movement quality and using the material perspective to investigate dress as a movement quality for dance. It concludes that dress has the potential to be a performative element of a performance and work in dialogue with the body as a co-creator of movements and forms suggesting other moving bodies.

The work aims to approach forms of dress as a temporal form that is created based on the movement patterns of the body, through movement theories from dance (Harlin, 2009, Forsythe, 2011, Laban, 1966, Hartley, 1995) rather than the body as ‘positioned’ static form. In order to accomplish this, forms of dress had to be ‘broken’ by the body, which required the use of in-betweens and precision in attachment points. The breaking of form was explored in relation to both the body and the surrounding area (‘Body of movement’) and the material properties (‘Material movement’). The design work in this project are not about creating a form, but about creating the possibilities for a vary of form that the body can explore when moving.

When exploring dress as temporal form the following things were important in designs.
- Material movement qualities
- In-between
  -> Attachment on body/relation to body
- Body movement qualities

Material movement qualities
Materiality opens up for simplified ways of understanding the body, based on materials inherent qualities and how they are arranged. The materials individual ways of understanding the body resulted in differing interpretations that encourage and express different movement patterns. In Cuttlefish, during one part of the performance the movements that the bodies perform are the same but the costumes vary the expressions that result from these movements.

Working from the body and outwards in ‘Body of Movement’ and from the material inwards in Cuttlefish involved disparate approaches. As this process of development was reciprocal, the forms used in both take both material and body into account. The methods that are used when one begins to work with bodily movement mean that the process must begin with the pre-existing expression of the body, and work on translating this into materials. A material approach involves adjusting the material qualities to the structure of the body.

In-between/attachment
In the absence of in-between, only the body expresses as form and there is no form for the body to break. The form of the body and the form of the material are read as one, when the body and material are distant, as in architecture, the in-between is to large making the body and the architectural form into two separate forms (Branzell, 2013) the in-between used in these designs are still connected to the body as it is it origin and its change in form is controlling its form. This distance allows different body parts with different individual movement qualities and different properties as form new expressions through materiality.

As the first part of cuttlefish was based solely on the movement qualities of the costumes, the movement qualities of the materials had to be expressed as much as possible through the body, allowing the movement of body parts to meet equally in the material. In ‘Body of Movement’, new relationships are formed. The body is extended and expressed as spatial with a focus on extending the body’s structure to create new in-betweens rather than letting the body meet the external form. This results in a moving structure that is based on the movements that the angular joints perform: The body extends and creates a form that changes based on its movements. The in-betweens is also what forms how the dialogue between body and material was expressed.

This work suggests a way of working with the temporal aesthetics of fashion viewing the body as a mechanism for expressions of dress. Suggesting dress as an element actively used in dance performances. Through the examples, this work questions the borders of the body in terms of form and movement qualities and explores the design parameter of movement, that is usually not actively used in design processes, challenging of the aesthetic norms that form the foundations of fashion design.
These costumes inform the movement that they articulate since the knowledge of what is expressed is informing the action to express this. Through their way of interpreting the body and its movement, dress, suggest choreography based on its material, where the expression of movement is closely linked to the way the costumes inform or choreograph.

Further they can open up for more drastic changes in ways of moving as the angular extension has the potential to both expressing the movement of the body and providing new ways of moving, as a more drastic choreography, thus giving new form to the body by changing its position and through this the contuses. These new ways of moving can translate into static form that can be interpreted as forms suitable for interior design, starting with the position of the body when extending it into interior form.

In some sense, all costumes inform the body in movement as it influences both mind and physical body (Bugg, 2016). As this work focuses mostly on the physicality it is relevant to look at other external materiality that provide change in movement such how a bike provides a new way of moving and how musical instruments provide new ways of sounding. It changes the expression of a body by providing new ways of exploring bodily qualities. These new ways can be seen as ways for the body to receive feedback similar to how the dresses used in ‘Cuttlefish’ provide tactile feedback to the dances. Both the dancers and those without a dance background appreciated the tactile feedback that the material provided the body. The costumes opened up for ways of moving and facilitated movements that otherwise would not have occurred. The INSIDE/OUTSIDE project, in collaboration with Karolin Kent, is currently being developed for a stage production, wherein the tactile feedback of the material will be used to open up for audience engagement with the material and meetings with other bodies, as the material actively choreographs the performance. The somatic practice that is at the foundation of the practice of Kent is what choreographs the interaction.

The forms of dress inspire patterns of movements and add material expressions and new movement qualities to the body but so far not so much enable new types of movements to the same extent that for example the bike provides to the body. What is yet to be explored is how external materiality further can enable movements, something that occurs when this new materiality becomes a structure for support (figure 77).

The way of interpreting body movement through material allows the body to extend as aesthetics of movement distant from the body, creating other representations of the body. This is clear when the body is hidden behind material, implying the movement of the body is not dependent of its source, the body, opening up for it to appear separately and distant from the body.
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Body of movement

In dance many choreographers use neutral garments not to distract too much from the movement the “natural” body performs. Still these garments paints the body with color, form, identity and movement qualities. The work exemplifies how the body can extend into materiality and through this it questions the borders of the body not only in form, which is usually the case in fashion design, but also in movement qualities as temporal form. Further it highlights the importance of awareness of movement qualities in materials of dress as they express the form.

The potential of dress in dance is explored in three chapters. For each of these, materials were chosen and arranged in order to provide an additional layer to the movement that the body naturally performs, allowing material to transform the body into various figures of movement. The first part introduces the use of dress in dance and how dress acts with the moving body. The second part explores how movement with the origin in the body can extend spatially and the last part focuses on the material ability to by its qualities interpret and materialize the movement.

The result of this work suggests that dress has the potential in dance as both choreographic tool and movement quality of equal importance as the movement of a body in a dance performance. Further it intersects the aesthetics of dance, a temporal aesthe-