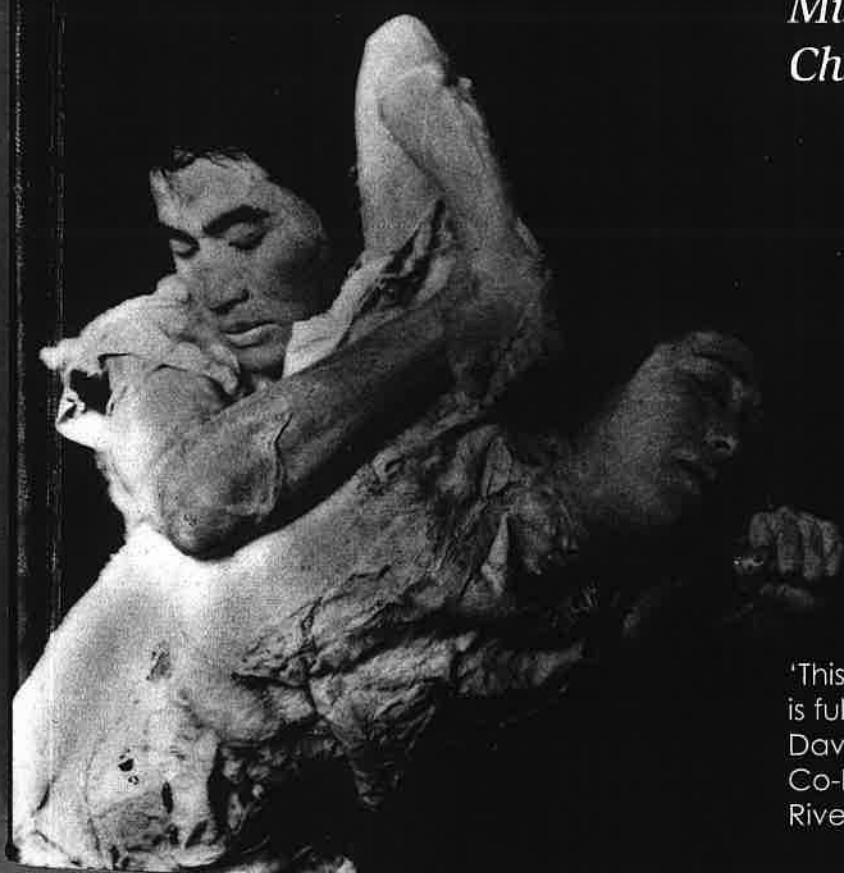


BODY SPACE IMAGE

*Notes towards
improvisation and
performance*

*Miranda Tufnell
Chris Crickmay*



*'This important and enjoyable book
is full of wisdom and visual insights'*
David Gothard
Co-Founder
Riverside Studios



Kirsti Simpson
Photo Bill Arnold

'Where you are when you don't know where you are is one of the most precious spots offered by improvisation. It is a place from which more directions are possible than anywhere else. I call this place the Gap. The more I improvise, the more I'm convinced that it is through the medium of these gaps – this momentary suspension of reference point – that comes the unexpected and much sought after 'original' material. It's 'original' because its origin is the current moment and because it comes from outside our usual frame of reference.'

Nancy Stark Smith, 'Taking No For An Answer', *Contact Quarterly*, Vol XII No 2, Spring/Summer 87, p3.

CONVERSATIONS

In the body

Begin listening eyes closed
listen to the movement of the body/air
a still dance

Let one part of the body come to your attention
a hand
a foot
Let its 'voice' emerge in movement
allow the rest of the body to float/follow

Listen to the voices of the fingers/toes
where they want to go
Offer support from the rest of the body
hand wrist elbow shoulder whole body

Allow these other parts some voice too
accepting 'disagreements' if necessary

Enjoy a dialogue between parts of the body
and its surroundings

In pairs

A second person adds another 'voice' from outside the body

by adding touch/pressure a pull a push
here or there at intervals
to bring attention to another area
to give a lead to part of the body:
shoulder back of head heel inside of thigh

vary the impact – experiment with direction speed force
The mover may follow/answer/resist/ignore
let the response be spontaneous

As a development –

an imaginary partner offering the external impetus

(derived from Eiko and Koma)