

VISUAL, PRACTICE-BASED ARTICLE

BODILY LEARNING - SEVEN ILLUSTRATIONS

BILDER OG TEKST: Katja Henriksen Schia

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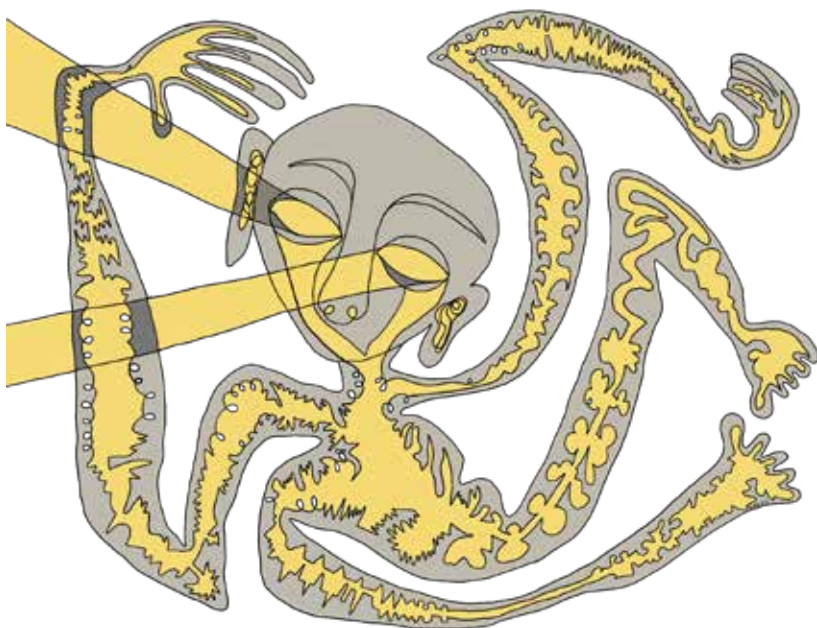
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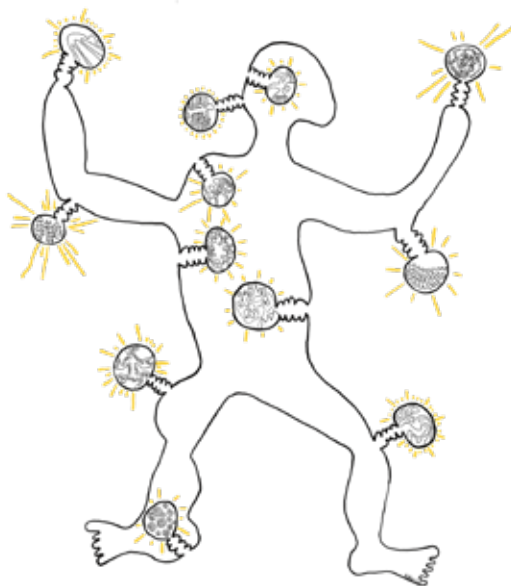
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1. Dance is how I practice seeing

The surplus of output from my whole body at once far exceeds any additional input from me. My work is how I see while dancing.

Deborah Hay (2016, p. 2)



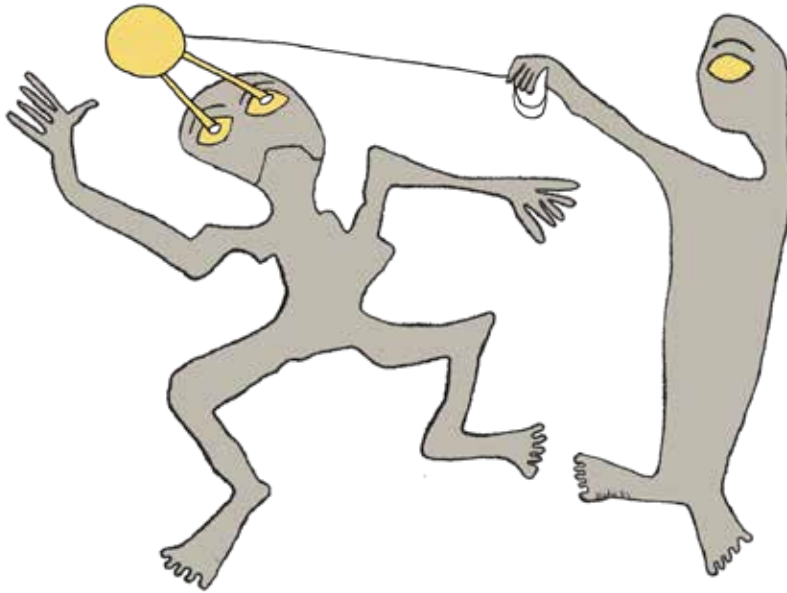
2. Light on

What if every cell in my body at once has the potential to perceive beauty and surrender beauty, both at once, each and every moment? I cannot think my way into the question. I cannot force my eyes to see beauty and surrender beauty. This would occupy too much time. So, I release the question from my mind, which I automatically house in my head, and spread the question down through my zillion-celled body. That body, my teacher, fosters instantaneously succinct, sensually insightful instances of how beauty might manifest if I do not hold on to what I think or want it to be.

Deborah Hay (2016, p. 15)

Background

Hay has cultivated this body, discovered and rediscovered it over many years of dancing. In training to make and perform dances, she attends to the body's changeability. She explores the ramifications of multiple, distinctive and metaphorical framings of physicality. Body, in turn, has offered a kind of dialogue - probing, assessing, reacting, and investigations - in response to Hay's various queries. Close and consistent attentiveness to this dialogue forms the basis of Hay's regimen for learning to dance and also generates the motional matter from which her dances are made. For Hay, choreography emerges from her ongoing reflections about bodiless. Leigh Foster in Deborah Hay (2000, p. 10)



3. Eyes on the price

Study how you communicate.

What dialogue you create with yourself and others during times of crisis and when you are challenged.

Explore how our structure and physiology interrelate with our behavior, emotions, thoughts and how deeply they influence each other. Question what you already know and how it shapes your future learning, how you acquire new knowledge, how you break habits and create better ones. What strategies you use for more efficient learning to cultivate qualities instead of unadaptable skills and drills.”

ROOTLESSROOT™¹

1. ROOTLESSROOT™(founder). Anatomy of events. weblink: <https://fightingmonkey.net/concepts/33-panatomy-of-eventsp>

▶ *Background*

Fighting Monkey is an applied practice for human development through movement. Fighting Monkey practice treats each and every person as a unique universe interconnected with the environment and within its own structure.

The fundamental areas of FM practice concern:

- The development of Elastic Body with Plastic Brain through unorthodox games that aim to provoke creativity and ingenuity.
- The development of Coordination and Rhythm in the whole body and their crucial role both in the small (cellular level) and in the big scale (relations, habits and goals) of the human life.
- The process of aging and the ways we can preserve the health of our joints and of the whole musculoskeletal system so that we enhance and sustain our mobility through time.
- The development of communication within ourselves as well as with our social and physical environment with aim to refine our learning strategies and to create stories which will inspire and feed our vigor for life.² ROOTLESSROOT™ ▶

2. ROOTLESSROOT™(founder). Fighting-monkey practice. weblink: <https://fightingmonkey.net/about>



4. Lady grabs the grape

This drawing is a reflection and a note I made during the workshop Roller and materials / glitches and Ghosts in Oslo, April 2018. It illustrates variations of perception, as perception is defining movement material and how a shift in perception of the performer, changes the outcome.

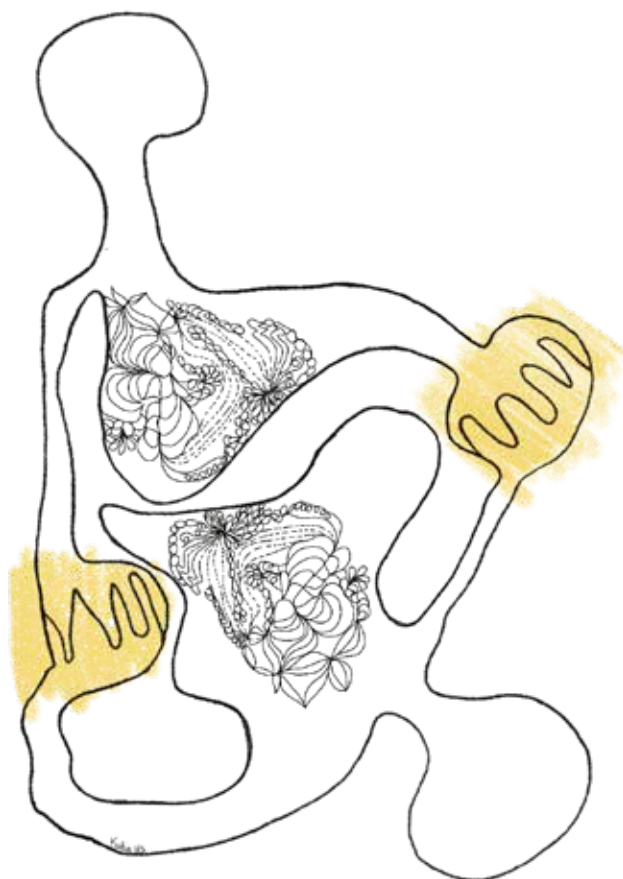
Katja Henriksen Schia (unpublished)

Background

“Cecilie: You once said, “I ask my students to consider their own perception as the material of performance - to engage actively with their subjective experience.” Is this a method you use in order to enter into a choreographic landscape that is not “your own”?”

Chrysa: Through the training I’ve had in “release techniques” - based on identifying habitual perceptual patterns that inhibit change and on instilling patterns that allow change - I’ve become familiar with alternating between using intuition as a learning-base and questioning it. When you become skilled in identifying habits and in being able to modify or change them, you begin to be able to make choices about how you employ your intuition, what you use it for and when you use it. The goal is to be the author of your own experience.”

Cecilia Roos (2013, p. 85)



5. Content and container

Dance — is a way to work with the inner essence of a human being.

Bruno Caverna³

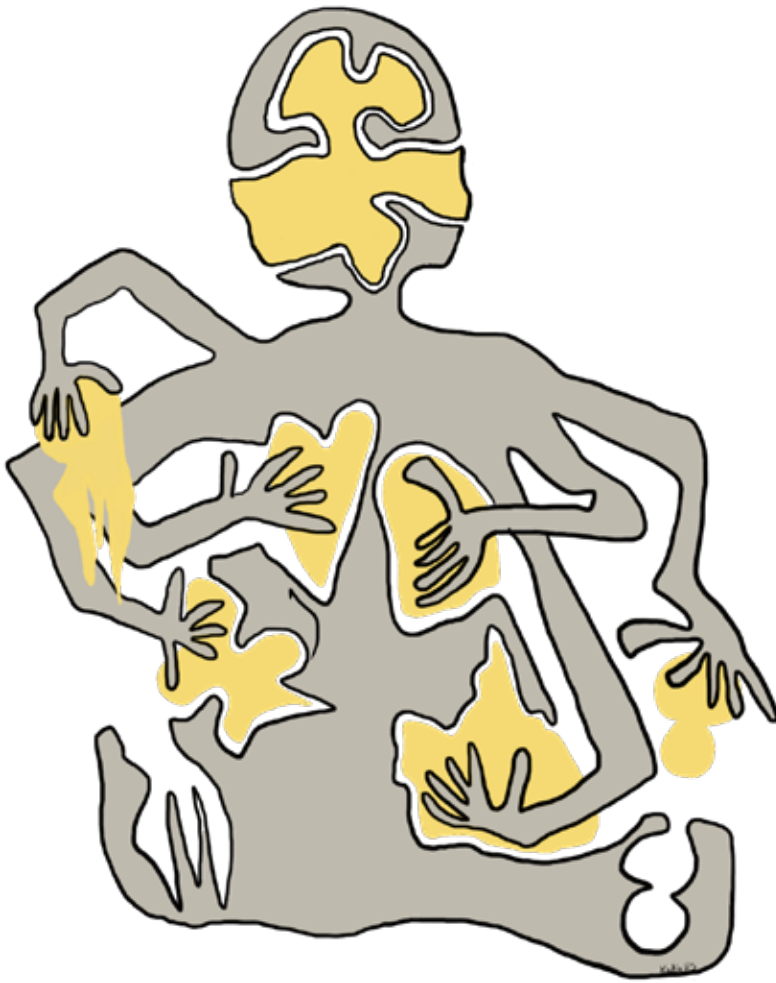
Background

The structures of my teaching, play-fight and liquid-body, are simply channels to access deeper levels of communication, starting firstly within oneself. A river needs the edge in order to be a river. Without the edges and its riverbed a river simply could not run, it would be just water spread all over the field. I see that we are like formless rivers that needs the physical structures to be able to express our power and uniqueness.

Bruno Caverna⁴

3. <https://www.play-fight.com/interview>

4. <https://play-fight.com/reflectionsonformlessarts>



6. Puzzle

One pattern, of movement or mind is not bad, it`s just limited.

Bonnie Bainbridge Cohen (2012)



7. No bodys brain

I think that all mind patternings are expressed in movement, through the body. And that all physically moving patterns have a mind. That`s what I work with.

Bonnie Bainbridge Cohen (2012, p. 102)

Background

Bonnie Bainbridge Cohen taught people to look at the movement first to see the potential in each person, rather than becoming fixated on difficulty, and to maintain sense of the interrelatedness of all aspects of the person - physical, emotional, mental and spiritual - as well as the person's relationships with others and their environment. The student or client was offered the opportunity to be an equal participant in the session, to exchange understanding with the teacher or therapist, and to co-create the experience. People were learning anatomy not just from books, but from living, breathing human beings, from their own bodies, and from their own personal experiences.

Gill Wright Miller (2011, p. 406)

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ILLUSTRATOR- AND AUTHOR BIOGRAPHY

Katja Henriksen Schia graduated from KHIO in 2009, with BA in modern and contemporary dance. She currently works as a independent artist based in Oslo. In drawing, she has no formal education, but this is something she has always spent time on.

”Including both drawing and movement as part of my artistic practice has established a base for my work. Today I work in varied formats within the field of performance art and dance, I often want to promote a degree of transparency and accessibility by putting the material into loops or systems of recycling. My work is interdisciplinary and I often include several kinds of materials. In relation to the external materials, I investigate how my own physical practice and movement material can coexist in the same universe.”