

Audience. Ohad Naharin emphasizes the importance of engaging viewers without dictating their interpretations, allowing them to immerse themselves in the performance's structure, texture, and dynamics. Naharin believes in giving the audience credit for their perceptiveness, avoiding spoon-feeding, and encouraging them to let go of familiar references to embrace fresh experiences. (E. Katan, 2016)

Approach. A way of making things happen, less strict as a methodology. Although it can have methodological steps as in a method, it has more freedom to play around and restructure. It is a philosophy that grounds the working process of your practice. This contains the information that you work with, which includes values, contextualization (which also means borrowed principles), and personalized views on your particular field.

Baptism. Becoming a new body through the movement material.

Body. Guilherme Miotto, founder of Corpo Máquina Society, approaches the body as an entity deeply intertwined with instinct and personal experience. He posits that our understanding of the world is embedded not only in our brains but also, and perhaps more significantly, in our bodies. This perspective suggests that the body's form and structure play a crucial role in shaping our perceptions and interactions with our environment.

(Theaterkrant, 2024)

Body split. Disconnecting parts of the body in different qualities, timings, textures, and/or intentions of movement.

Choreography. Thinking about the answer, dissecting how to get the answer, questioning the answer = a philosophy about doing and thinking (Shropshire, 05/02/2025)

Choreography. Your own experience of the world, recreated to be able to connect with others. (Niels Claes, 05/02/2025)

Concept.

Conditions. The extra physical or imaginative tasks put on top of the self-moving body, transforming the physicality into a more specific one. The conditions are generated by a chosen concept.

Context.

Composition.

Community.

Complexity.

Duality. A tool to add social commentary concerning the dichotomy between the innocent and guilt, life and death, the comedic and the tragic, light and dark. Explores the tensions created by expected social dogmas, to cast a suspicious, if not critical eye on conformity, societal norms, and being "typical". The good and the bad, us versus them, the normal versus the abnormal are being challenged, unveiling complexity.

Dynamic. Refers to the variations in movement quality, including speed, force, flow, and energy changes. They shape the contrasts in the textures.

Effort. The energy, dynamic, and muscle activation that is needed for the movement to have the desired quality, texture, and flow.

Embodied. Transported & translated deep inside the body, existing tissue, bones, senses, organs, spirit, and fluids. An intentionality that allows you to be present and connect simultaneously with the interiority of the body and its environment. A truthfulness of where the movement of the body originates. Not the only truth, but more a simplicity of primal, instinctive being in connection to the internal & external.

Embodied. Thoughtful action and embodied thinking. (Serlin, 1996)

Embodiment. Encompasses biological (somatic), intellectual, emotional, social, gendered, artistic, and spiritual experiences, within their cultural, historical, and geographical location. Embodiment is not a random or arbitrary set of genetic material – it recognizes the material conditions of race, gender, sexuality, ability, history, and culture. Embodiment therefore indicates a holistic experiencing individual. Most importantly, embodiment can also be understood through movement, an embodied activity. (Barbour, 2011)

Extension. is the process through which the body comes to exist in space and through which it takes up space so that it becomes something that one "has". (Foster, 2005)

Framing. Setting coordinates of the movements to further develop them. These coordinates are concerned with the concepts of space and time. Planes, directions, levels, duration, repetition, speed...

Grounding. A physical act of being more securely attached to the earth.

Imagery.

Imagination. From the mind. An exploration of what is hidden in the memory, fantasy, & ingenuity of the brain. It is investigating the numerous possibilities that the mind presents, and using these to connect the different facets of movement, life, & performance. It is a tool for making sense of the world by diving into the unknown, and building relations along the way until a new reality is formed.

Imagination. Recognizing something that is wanted. (Meeting with dramaturg R. Vomvolou, 25/02/2025)

Impact.

Improvisation. Visiting the unexpected with or without parameters. The imagination takes over the body and gives access to the purpose of somatic imagination, the self-moving body. (Meeting with F. Hubner, 28/02/2025)

Instinct.

Intensity.

Intention.

Intuition.

Kinesthetic.

Layering. Combining physical tasks and imaginative tasks. And the conditions depend on the concept. And the framework.

Layers of performance. Costumes, set design, soundscape, space, props, lights...

(Thomas Falk lecture, 31/01/2025)

Limitations. A stretch, not the end, something to work through. It has a plastic texture, meaning it can grow over time. It might be the boundary at this very moment but it is not the end of the evolution. A limit can be a boundary or a goal or circumstance you set up for temporary protection. It can also mean something that is not (yet) part of you and you need to learn to work, live, and react around. In this case, it is a tool used for ingenuity and innovation.

Metaphor.

Mode of attention. 360-degree attention to the surroundings. (Heike Salzer lecture, 27/01/2025)

Movement textures. This is something you can become aware of as a mover and as an observer. The way we can see textures on objects we can also recognize textures that the human body makes, the link between these is imaginary but when aware is quite clear. Depending on the muscular activity, amount of air, and movement dynamics, the dancer can create bodily textures that are vivid and precise.

Narrative.

Nervous system. Strings in the body that connect all the segments with each other. Designs the functionality, texture, and intentionality of the body by utilizing memory and conscious & unconscious decision-making.

Orientation. In Earth creatures is about our relationship to gravity, the sense of weight, the “here,” and the accompanying sense of space, the “out there.” These contrasting perceptions provide a potent message to the body, as we are speaking the language of location. Location forms the foundation for how our brain constructs a map of movement, involving action space, proprioception, and exteroception. The body has evolved to receive

information from both the internal and external environment, enabling us to move functionally and adaptively (Independent Dance, 2022).

Phantom limbs. In her research, Anne Juren introduces the term "fantasmical" to highlight how imagination can generate phantom limbs that feel as tangible as actual bone. She explores how imagined body parts, termed *Fantasmical Anatomies*, challenge traditional distinctions between fantasy and reality, suggesting that these imagined limbs are both conceptual and physical (Juren A., 2021).

Phrasing. Speaking with movement, ensuring the amount of information of the dancing body is digestible for the observer.

Porous. A receptive and open body, allowing movement, energy, and external influences to flow through rather than being blocked or contained. A porous body can absorb and respond to impulses, making the movement more dynamic, fluid, and interconnected with the surrounding space and other dancers.

Qi. Energy circles & lines around/from the body. Extends the body energetically & dynamically. Forming a relation to what is beyond, is not only about projecting, but also cognition, actively & knowledgeably envisioning the body inside the universe. A tool for bringing what is inside the body in relation to everything that is external, a live contextualisation.

Quality. The specificity of the origin of the movement. And the ability to return to this state.

Reality.

Relationality. Plays with the relational possibilities of the movement material. Relation with other dancers, audience, other movement material, and other layers of the performance.

Restrictions. A term borrowed from *Alban Richard*. In my movement creation practice, I use restrictions in the form of limitations in tasks and clear choices that limit movement freedom & direct it toward a movement quality/body texture. Sometimes they are open to

interpretation, sometimes I am aiming for a specific outcome. This will be communicated to myself or the participant beforehand or during the process. The restrictions may be physical, imaginative, brought about by your own choices, or by stimuli from outside of the body. The layering of restrictions results in specific movement languages that are of interest to my work.

Self-moving body. The movements emulate the sensation of the body being moved by an external or internal force. (Meeting with Suzan Tunca, 22-02-2025)

Sensory.

Sequence (of movements). A series of movements performed in a specific order, creating a structured flow of motion. Choreographed or improvised, often serving as a building block for larger compositions.

Somatic. From the body. As a dancer, you explore the body-mind connection. The movement is felt from the inside and executed from the inside out. A continuous investigation of the functioning of the body & the connection/relation of the body to what is outside of it. Learning to give importance to what is experienced, sensed, and felt in the context of all the above. And this you do intelligently.

Somaticization. Imagery within embodiment. (Walter, 2014)

Somatic Imagination. Vital for anyone interested in dance, movement, or bodywork because the body functions on imagination, belief, and personal or collective narrative. When imagination focuses on abstract concepts, such as memories or goals, it can disrupt the body's natural responses to situations. This can lead to movement driven by ideas or images, responding to effort and authentic sensation, often resulting in a sense of security. (10:15, Somatic Imagination - Carryn McHose (2015))

Spine. Embedded in the brain. We question what is being sensed and transmitted in the central nervous system (in the spinal cord). The spine thus becomes the motor of both the

nervous system & qi. The link between the mind & the body, intersecting the memories inside the mind & body. If we understand how to move from this idea of using the spine as a translator, we will be able to import & project 360° and in multiple planes in space. Having the spine speak enables an embodied movement language to appear.

Tool. Frame of reference (Shropshire S. lecture, 05/02/2025)

Transforming.

Visceral. A deep, instinctive, or gut-level response, often evoking strong emotions or physical sensations.

Zoom. A tool I use in my practice that is inspired by *fantastical anatomies* by Anne Juren.

Layering different, already complex outcomes of exploration by playing around with the scope of visibility in the imagination, related to the body. We either envision ourselves as the body we are, dancing inside a part of the body or an organ, or detached from the body as an observer of ourselves. This is a task I put on one of the dancers, the result might be a continuous zoom in/out as a choreographed piece or a mix of the qualities that occur in these different settings of the zoom.