

FIL-FIS. Physical Philosophy

Invisible Impulse

Based on Fil-Fis, Physical Philosophy, conduct research in the field of dance, carrying out an exercise in theorization; with the aim of arriving, through this book, *Invisible Impulse*, at a methodology for training, education, creation, and interpretation within the field of contemporary dance performance. Linking the technical training class with the research laboratory and theory in an integrative concept between performer-creator, and performer, work-staged performance. For the development of this research on *Invisible Impulse*, we developed ten study modules; where we will situate dance as a living, transformative art, requiring interdisciplinary approaches that will help us ask ourselves, as dancer-performers: what is it that moves us to want to be there in the space of the stage?

Seminar on Content, Meaning, and Pulse of Movement

Laboratory for Creation and Stage Research

By

Marcos Ariel Rossi

“To dance is to think by doing. Dance is the art of action.”

I do not think about it; I do it.

In this study I will examine, from Fil-Fis, the preparation and training of the dancer, choreographic creation, and the meaning of dancing. The encounter with Physical Philosophy as a technical tool, a space for research, and theorization, designed by me in 2015. It emerged throughout the artistic journey I have undertaken through the study of different techniques, languages, styles, and experiences such as Murga, Graham, Classical and Neoclassical Ballet, Cunningham, Horton, Release, Contact Improvisation, for more than four decades, arriving today at Eastern practices of meditation, yoga, or the study of Chinese medicine in order to understand the pathways of energy in the body and space. Investigating what constitutes our being, what unique tissues we are made of.

The anatomical, emotional, physical, energetic, spiritual, and artistic Being.

We will analyze the body and its movement as an animal text; dis/possessed. Trying to listen to its voice. Placing the body at different intersections in order to connect it to the language of choreographic creation. Connecting it to the human step and thus understanding the art-maker as a mad person who travels through the universe of their own hells. And we take the exercise of theorizing as a fundamental task in spaces of dance training, creation, and research.

And defending the inhabitants of madness, we put it into action. Into an act; into dance. In this complex manner, which speaks of the balance of human displacements.

Program, Fil-Fis Seminar

1. Contemporary technique class (1 hr 30 min). Introduction to the laboratory.
2. Movement analysis and research laboratory (2 hr 45 min).
3. Theorization (1 hr 15 min).

1 — Training Class, Technique

Discipline: Dance

Specialty: Contemporary

Target audience: Dance students, teachers, and performers.

Title: Dance Class, Fil-Fis. Physical Philosophy

Author: Marcos Ariel Rossi

Synopsis: A class with contemporary movement tools within a training and technical framework of Fil-Fis, Physical Philosophy, devised by Marcos Ariel Rossi. Attempting to express the reason behind a movement from its philosophical meaning. This allows us, among other things, to move from a movement with meaning.

We develop contemporary exercises within a unit of movement:

Breathing. Weight. Dis/articulation. Inverted spirals, Impulse, Continuity.

Movement generates an impulse to which I want to give weight through breathing and the importance of breathing in translation and execution. Likewise, the joints allow the body to encompass greater possibilities of expansion and containment. For example, an arm can transform into three arms. Or, speaking of a complete body, considering the front and the back, or the sides of the same body within an integrity of execution.

Class

1st part. Breathing, warm-up. Entering the empty space. Contact with the joints.

Duration: 45 min.

2nd part. Center. Breathing, weights, impulses. Pliés. Sequences from the floor. Feet, root. Legs. Spine. Ligaments and weight.

Connection of dis/articulating circuits.

Duration: 30 min.

3rd part. Phrases of amplitude. Inverted spirals. Translation through space. Jumps, diagonals.

Duration: 30 min.

4th part. Ending, breathing, meditation.

Duration: approx. 10 min.

2 — Improvisation Laboratory

The space of improvisation is a necessary activity in the search for and encounter with movement. We generate very clear instructions within a containing space, where we can all immerse ourselves in the proposed research. To improvise is to be connected to what has not been thought. To what is stored in the unconscious. Above all, where experience and memory reside. What does memory say in the body? To improvise means to move forward and cross space without thinking about it. To let go of control and do, listening to the body.

Improvisation is not about leaving myself open to “anything.” Rather, it means allowing ourselves to move the body within the context of the instruction; with a spatial limit where we can try everything (do everything). Since we are contained by the other, by the group, by the direction. The instruction gives me a body, it sustains me.

Everything under the premise of respect. Freedom, Love, trust, and security.

7 important points of the laboratory: Instruction, breathing, improvisation. Freedom, depth, textures, and levels.

Emotion arises and travels; it moves until reaching the point of encounter, with what the body has NOT said up to that moment. Touching memory. And this makes us unfold into tasks we would never have imagined for ourselves. In this moment when I recognize myself as imperfect as a human being.

This is how I call it, putting this action into motion, the one who, from the animal within me, shows me the naturalness of who I truly am.

Work stages, research blocks. 10 Modules.

ERA. Emotion, Relationship, Action.

1) Originating movement

Origin of movement. From the cultural, the social, the anatomical.

Entering the space. How do we enter the empty space? How do we occupy it?

How do we enter the space of the body?

Use of breathing. We give weight to breathing. The Trace appears. Weight and translation.

Sensory exercise; we remove the sense of sight. We do it with our eyes closed.

We awaken the step, the trace. The skin, the sense of smell.

We discover the origin of movement, what its starting point is.

2) Gesture, stimulus, movement, action-gesture

Unthought movement provokes or brings us an image, which is what moves us. We capture the image. This image moves us; it triggers a movement and puts us into action. This action derives into a gesture. The unthought emerges unconsciously and the body moves freely.

We let it come out, we let it speak. The first gesture derives into an Action-gesture.

We work alone. We recognize it.

What is it that I did?

2a) Intervention with another person; who, in turn, comes with their life, their memory, their system.

We recognize the gesture that appears. Transformed gesture. There is a variation of the original gesture.

Chain and interweaving of gestures. Origin of the text.

The image enters the body (emotion) into space. Thinking in gestures.

3) Justification of movement

Origin of response. Phrases. Text that phrases.

The phrase is justified through the recognition of energy traveling through a circuit in the space of the body. Emotion appears. Dis/articulated emotion. I invite breathing, both inhalation and exhalation (dis/articulated).

Circuit, phrase, emotion, text. The difference between phrase and text is the following: the phrase is the circulation of energy through a circuit without emotion. The appearance of emotion (recognition of that emotion) transforms it into text.

I have a circuit through which energy travels, which transforms into a phrase, and when emotion enters (which has to do with memory), it transforms into a text.

Note: The use of the joints; shoulders, elbows, wrists, neck, knees, groins, phalanges of the fingers of the hands and feet, serves to generate communicating bridges within the circuit. The circuits and pathways the body takes in order to speak. What articulates and disarticulates movement. Therefore, during the warm-up, we lubricate and oxygenate the joints, connecting that warm-up space with breathing.

4) Territories of the text

The body keeps changing, because memory acquires a body.

Location in the zones of the body, accents. Impulses and origin of movement.

Possible circuits or pathways through which we can move. Where energy passes.

Circulation and resonance of energy. Emotion and memory.

5) Housing of the meaning of movement

Emotion.

Memory. Objects and signs that bear witness to the past. Voices and sounds. Sound and Movement Module. Where does movement reside? Movement composed of emotion and meaning.

6) Postmodernity, texts and postmodern bodies

Meaninglessness structured within the squaring of the formal, of the thought of opposites. If there is meaning, there is direction. Movement-execution toward chaos and emptiness. The dance of opposites is what remains on the possible axis of actions.

6a) Postmodern bodies. Interdiscipline, transdiscipline.

6b) Multimedia: How the working tools that may exist function in coordination with the teams that support and strengthen artistic creation.

Video. Rhythm of the image. Photo-video-movement. (We see this in point 8.)

Music. Sound design. Importance of construction arising from the encounter with a musician and the intersections and reflections this provokes.

7) Analysis of language

Anatomical disposition. Joints and bones. Connections.

Introduction to Traditional Chinese Medicine. Awareness of channels and meridians.

Study of language. Development of gesture. Understanding.

Development of the phrase in movement.

Anatomical language and metaphorical language. Conceptual, spiritual, and emotional language.

8) Rhythm of the image

Stage rhythm. Workspaces and elements. The mirror.

Work with the image, relationship from the outside toward the inside.

Notes in relation to the visual arts and Painting. Video, Photo.

9) Pulse. Impulse. Pulse contest

Transformation of the pulse, which the image transforms into rhythm.

The *demens ludens* or animal pulse, the erotic.

Energy. Axes and center. The body takes care of maintaining the energy and, in turn, this energy prevents me from falling and circulates through the meridians that constitute me.

10) Dramaturgy. Choreographic structure

Creation and interpretation, production in phrases. Line and margin. Nuances and pathways of the choreographic structure. Dramatic actions. The reading of opposites. Notes on Composition. Text, (with) text and texture. Encounter with Psychoanalysts and Philosophers.

3 — Theorization

To theorize means to reflect and think about what has been done in the research space. Locating, within this exercise of introspection, a response or theoretical space for the muscular, bone, physical, emotional, energetic experience of memory in the body. Personal and social memory. Being able to attempt to put into words the forcefulness of bodily language. Producing theories of dance. Playing, in psychoanalytic terms, with the words of what has NOT been said; but rather of WHAT HAS BEEN DONE.

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Interdisciplinary performer and stage creator.

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