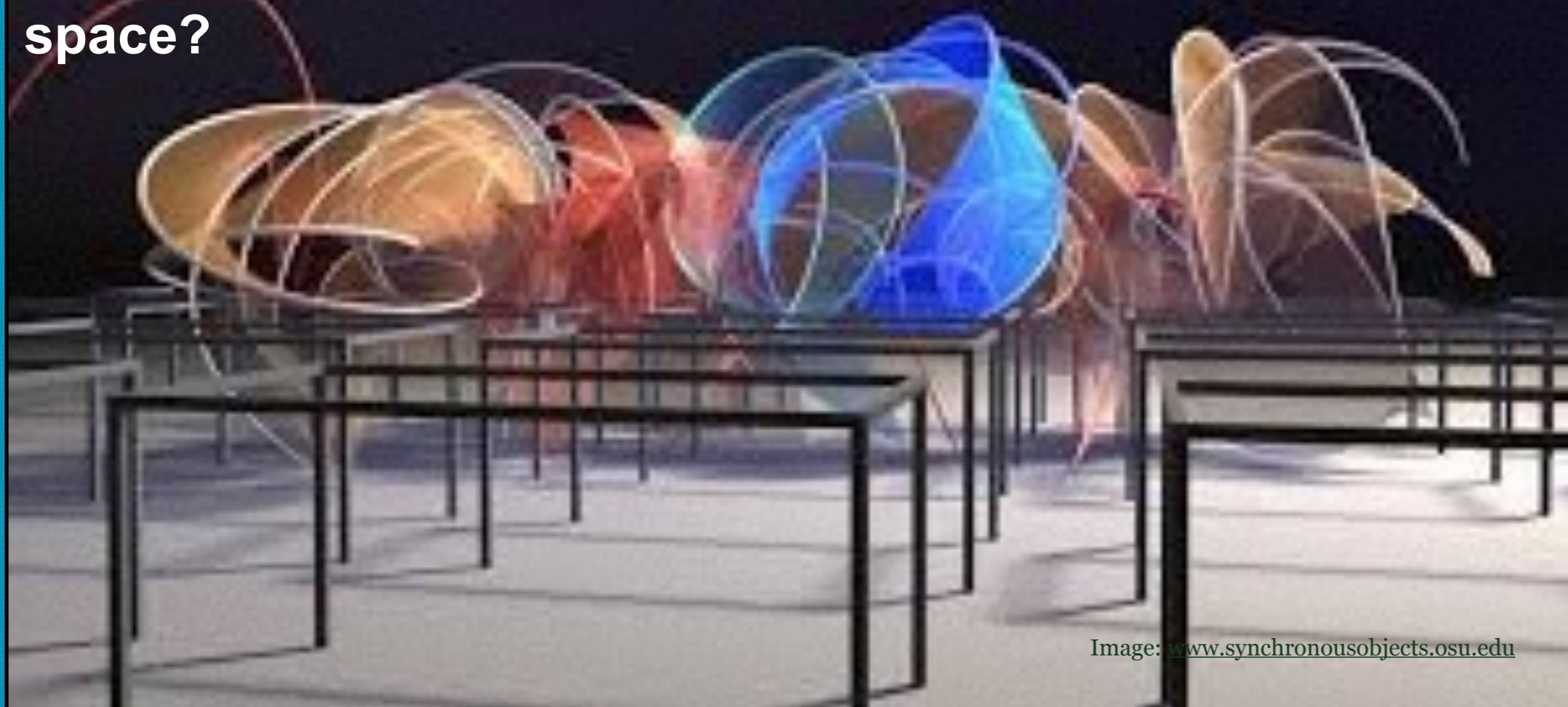


Take a look at this image from a dance work...

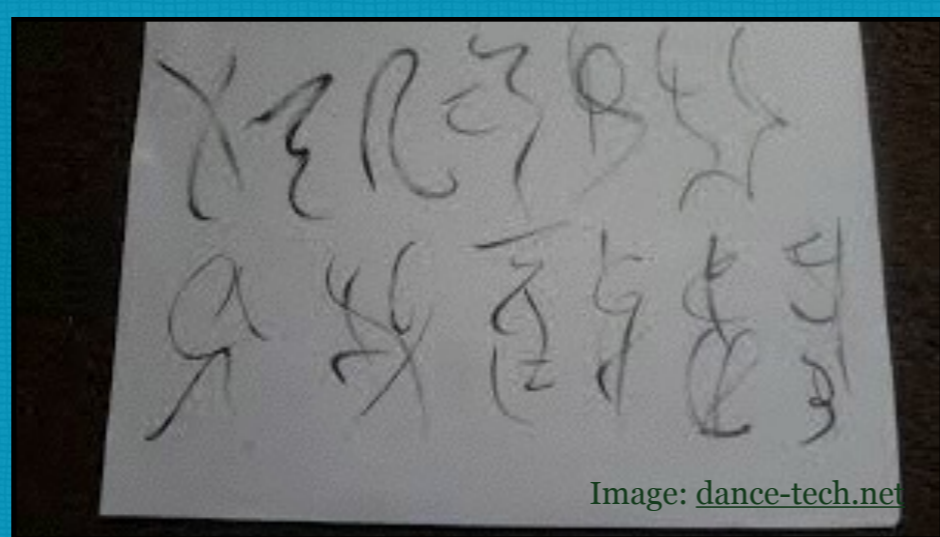
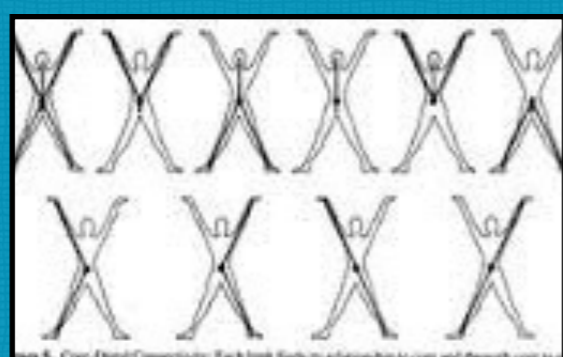
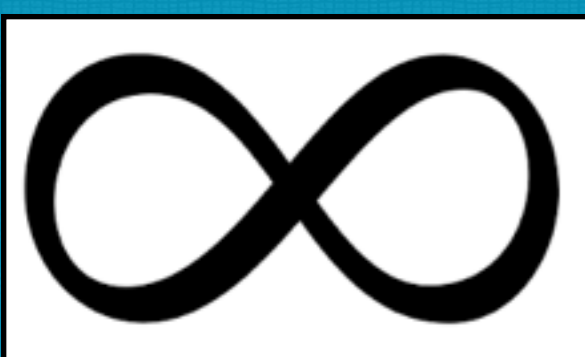
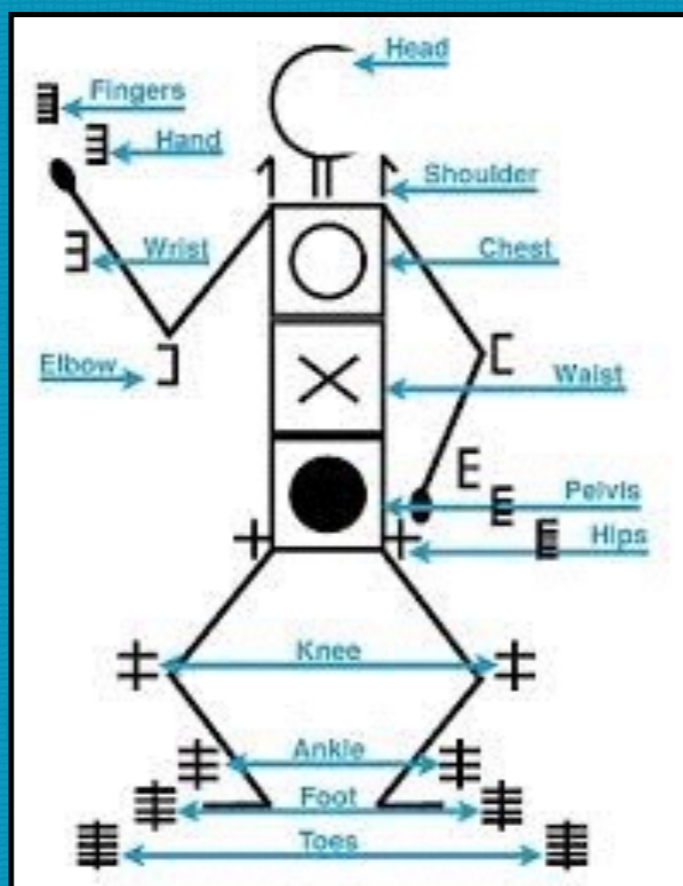
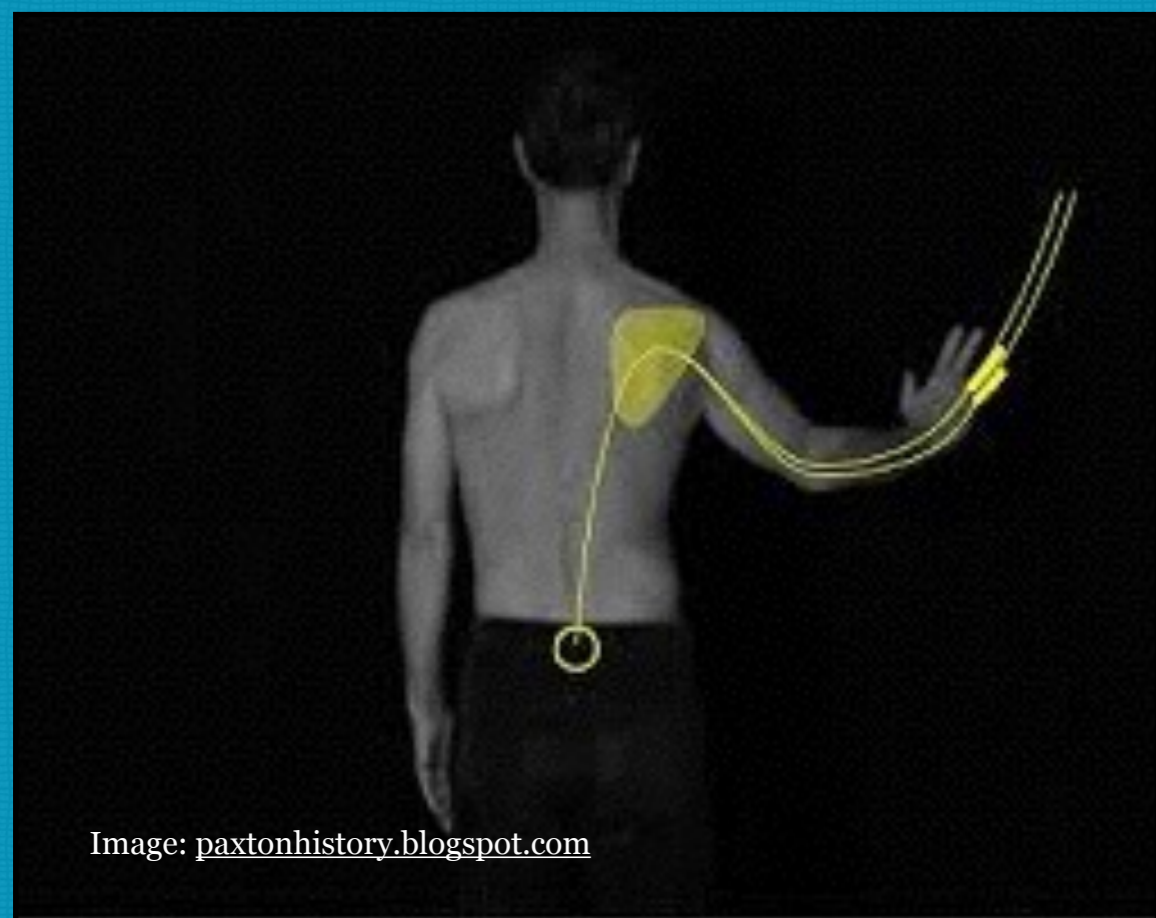
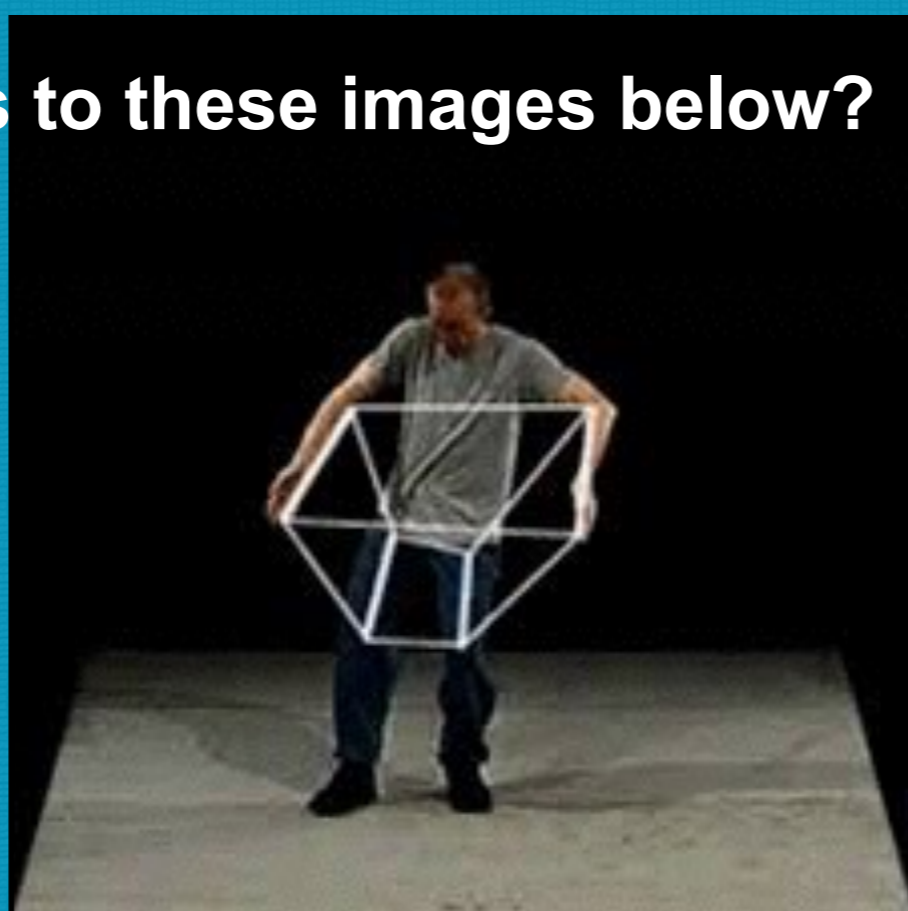
The dancer's use of space has been identified through digital annotation. What does it tell you about the use of space?



The use of space here has been identified through hand drawings instead. What do we learn about the work? Does it tell us anything different?



Can you see any similarities to these images below?

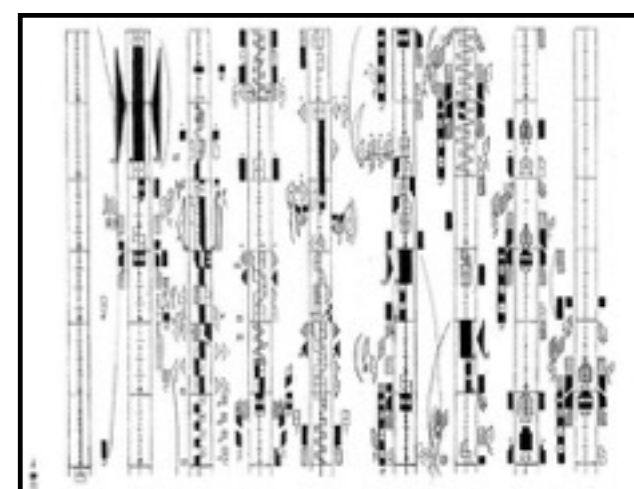


DANCE ANNOTATION: WHAT DO YOU SEE AND HOW DO YOU SEE IT?

In recent years there have been a number of documentation projects that have used digital technology to document and annotate choreographic dance work. This means that dance, as an ephemeral art form, can be captured and made available for in-depth study. Furthermore, through the digital layering of information, hidden aspects can be made available for consideration by heterogeneous audiences.

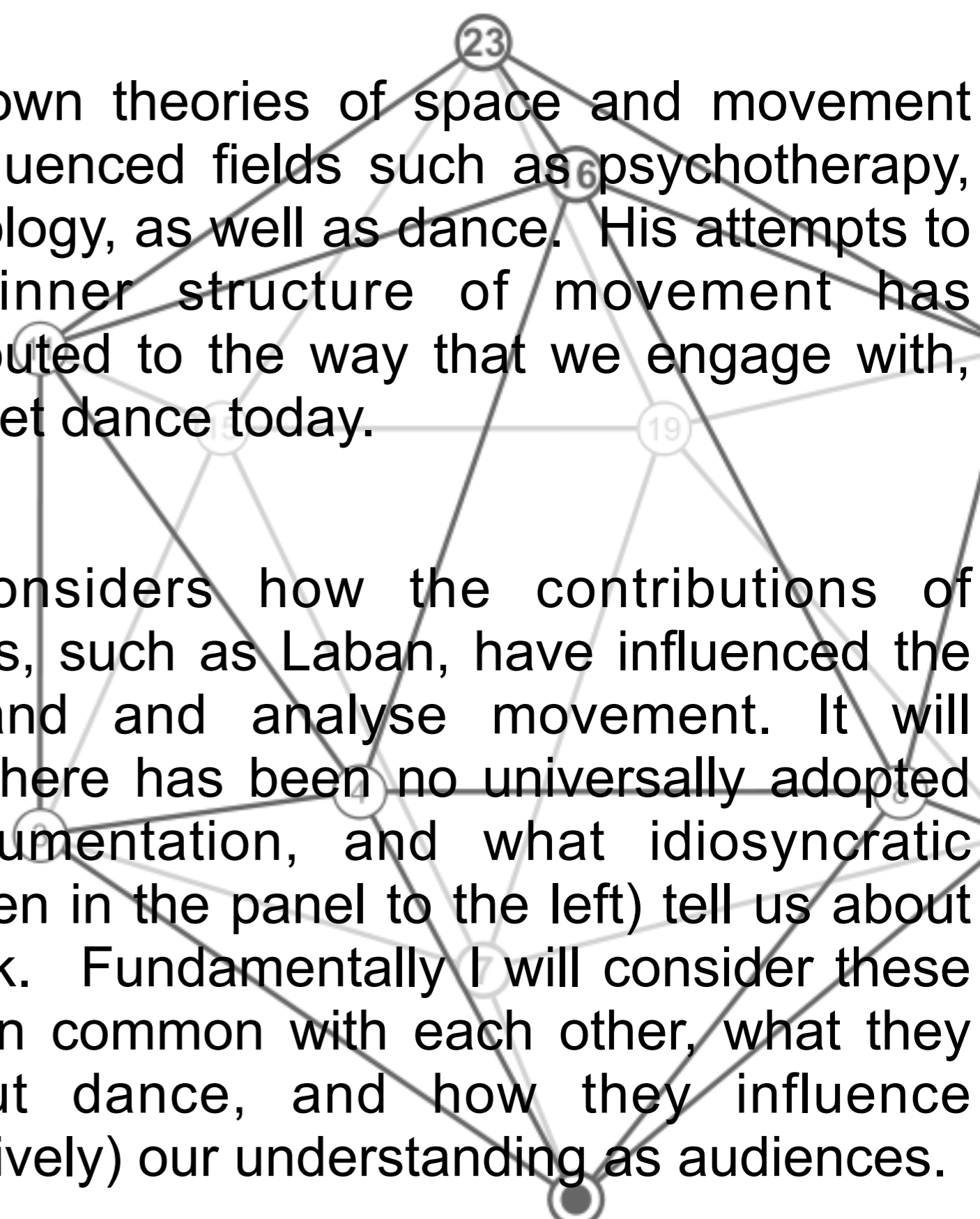
It is usually the dance artist that determines which features of the work are annotated. This help to reveal what is considered to be integral and important to their work and the choices made provide an interesting insight into the creation process, and how the choreographer sees and identifies their practice. But whilst this digital approach is relatively new, the documentation and annotation of dance has been a feature of choreographic process since records began. For centuries, artists have investigating the nature of dance and how to reveal the inner structure of movement.

Rudolf Laban (1879-1958) was one such artist who is best know for his dance notation system originally published in 1928. Labanotation is one of the most comprehensive attempts at recording movement to date. It is able to notate not only dance but all kinds of movement, as demonstrated through the notation of the 1978 world cup winning goal scored by Scotland's Archie Gemmill.



Laban's lesser known theories of space and movement dynamics have influenced fields such as psychotherapy, sociology, anthropology, as well as dance. His attempts to understand the inner structure of movement has significantly contributed to the way that we engage with, analyse and interpret dance today.

This research considers how the contributions of movement pioneers, such as Laban, have influenced the way we understand and analyse movement. It will consider the why there has been no universally adopted approach to documentation, and what idiosyncratic annotations (as seen in the panel to the left) tell us about choreographic work. Fundamentally I will consider these annotations have in common with each other, what they they reveal about dance, and how they influence (positively or negatively) our understanding as audiences.



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The Platonic Solid the Icosahedron (above) is an important image in the analysis of movement and dance. Movement pioneer Rudolf Laban used it in the development of his theories of space, effort and in the development of his movement notation system.

