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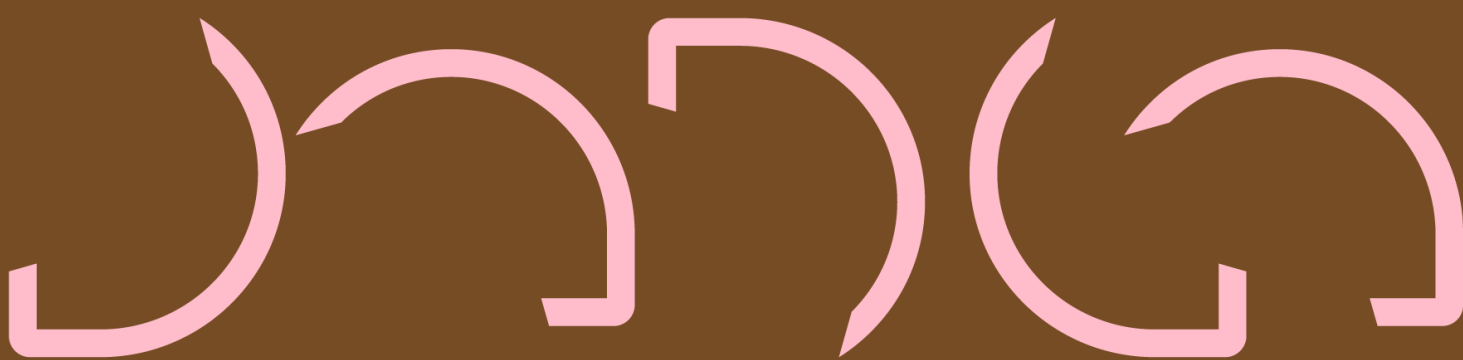


# Shared Kinespheres

From individual to collective space

Vivian Vieira Peçanha Barbosa

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## RESUMO

O presente artigo busca refletir e conceituar a noção de cinesfera partilhada, que vem sendo elaborada pela autora em suas experimentações com o Sistema Laban em ações de ensino, pesquisa e extensão em dança desde 2013. Aborda o conceito de cinesfera advindo da Corêutica labaniana, bem como apresenta e discute seus desdobramentos a partir de estudiosos e artistas como Monica Allende Serra, Ciane Fernandes e William Forsythe, que especificaram formas próprias de uso do conceito em suas investigações e práticas artísticas e pedagógicas. Em seguida, disserta e reflete sobre o compartilhamento de uma esfera comum de movimento entre duas ou mais pessoas, abordando implicações que a imagem e a sensação da cinesfera partilhada pode ter na qualidade de encontros improvisacionais e na criação de outras dinâmicas e tensões espaciais para duplas, trios ou grupos que dançam juntos.

**PALAVRAS-CHAVE** Espaço; Dança; Cinesfera; Sistema Laban

## ABSTRACT

This paper reflects and conceptualises the notion of shared kinesphere, which has been elaborated by the author in her Laban Movement Analysis experiments in dance activities since 2013. It approaches the concept of kinesphere from Labanian Choreutics, as well as presents and discusses its developments from scholars and artists such as Monica Allende Serra, Ciane Fernandes and William Forsythe, who specified singular ways of using the concept in their artistic and pedagogical investigations. Then, it discusses and reflects on the sharing of a common sphere of movement between two or more people, addressing implications that the image and sensation of the shared kinesphere can have on the quality of improvisational encounters and on the creation of other dynamics and spatial tensions for duos, trios or groups that dance together.

**KEYWORDS** Space; Dance; Kinesphere; Laban Movement Analysis

# Shared Kinespheres From individual to collective space

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There are numerous contributions and innovations brought about by the work of Rudolf Laban (1879-1958). This is noticeable, for instance, in the study of the dynamic qualities of movement (Effort Theory or Eukinetics), but also in the understanding of previously unsystematized spatial elements (Theory of Spatial Harmonies or Choreutics). Through his investigations and elaborations, the transformation of the space conception represents a leap in dance perspective. Today this is still useful in the most diverse fields of study that somehow are interested in human movement. In his holistic understanding, which integrated the physical, mental, emotional and spiritual aspects of those who move, Laban also did not see the body and space as separate elements. On the contrary, he emphasized that “Besides the motion of bodies in space, there exists motion of space in bodies.” (LABAN, 1984, p. 23); also, that “Space is a hidden feature of movement and movement is a visible aspect of space.” (LABAN, 2011a, p. 4). In other words, Laban's vision of space is one of this living, dynamic organism that permeates everything, that is both outside and inside the human body.

In doctoral research, completed in 2019, I investigated some documents at Laban Archives at Surrey University (England) in search of some clues about his vision on the connection between body and space and on Effort Theory. (BARBOSA, 2019) I discovered in an unpublished article that Laban explained the existence of an interstitial space between body and environment. He talks about a co-implication between inner and outer space using a metaphor that brings us closer to his perception. In his words,

The empty space within a body is not an entity with a definite boundary, but it is intrinsically the same empty space as that outside the body. The situation can be compared with the water in and around a sponge. It is one uninterrupted mass of water, in which the sponge is inserted, whereby its interstices are filled with water. One can imagine the network of material spark dances inserted in a similar manner in empty space. That means obviously that the empty space within the body participates in all the resiliency acts of the strain of energy also in the empty space outside the body. (s.d., archive L / E/ 5/15, p.13)<sup>1</sup>

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<sup>1</sup> No original: “The empty space within a body is not an entity with a definite boundary, but it is intrinsically the same empty space as that outside the body. The situation can be compared with the water in and around a sponge. It is one uninterrupted mass of water, in which the sponge is inserted, whereby its interstices are filled with water. One can imagine the network of material spark

The metaphor of the sponge immersed in water, with the sponge being the body and the water being the space in which this human body lives - and which lives in it -, brings the idea of porosity and of the inside-outside exchange. That reminds us of the importance that the act of breathing, for example, has in the work of Irmgard Bartenieff - an essential disciple of Laban and a renovator of his theories. The metaphor presented by Laban also refers to the work of Regina Miranda (2008, p. 32) who, interested in the exchanges between body and environment based on Laban and Bartenieff work, emphasizes breathing as the primary support for movement, understanding “body-space” as a relationship. Miranda points to a body whose boundaries become flexible, to a body “soaked of space” (2008, p. 33), just like the sponge immersed in water in which the inside participates in the outside and vice versa.

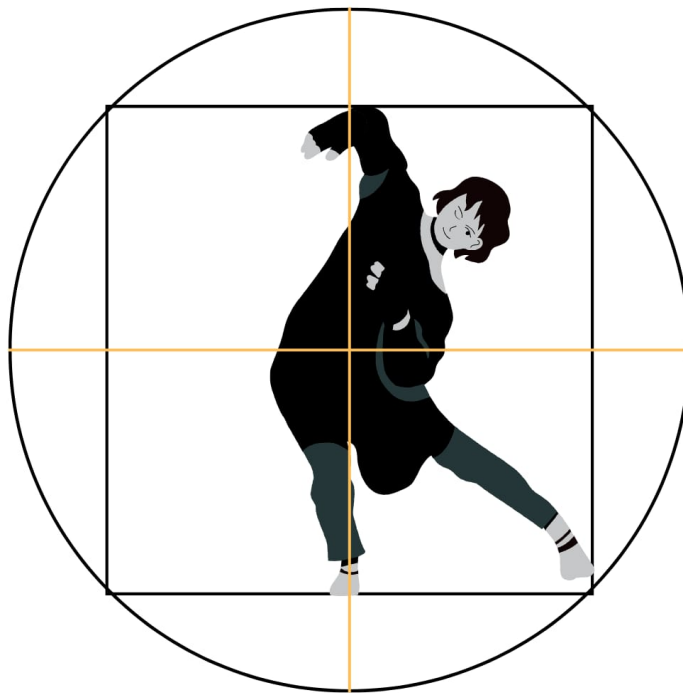
I imagine that Laban’s perception of a relational, pulsating and living space, combined perhaps with a critical view of the common sense that the spatial references of the dancer were outside the body, helped him to place the dancer’s own body as his spatial reference - the inside in relation to the outside, the self in relation to the world. Thus, since this moving body was the primary spatial reference, it became possible to think about and experiment with the specification of 27 directions of movement and the creation of images that expanded the body’s vocabulary. The body, then, could not only bend and stretch, but also twist and spiral, since one of its foundations is, precisely, its three-dimensional feature. This results in an extraordinary capacity to visit the most varied points in space, with the most diverse trajectories. However, Laban’s discoveries also made it possible to think about and experiment with other forms of connection between the dancer and herself, other people, objects and the environment.

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dances inserted in a similar manner in empty space. That means obviously that the empty space within the body participates in all the resiliency acts of the strain of energy also in the empty space outside the body.”

When we pay attention to the way in which Laban saw the body in space in his Choreutics, always within some polyhedron (icosahedron, dodecahedron, octahedron, cube) or within what he called the kinesphere or kinesphere, we observe not only the agent placed in the center of this three-dimensional geometric form, but the center of his body as the center from which movements radiate and from which directions depart. In this way, Laban was interested in the study of individual space by imagining it within a sphere or another regular geometric solid. In Laban's own words, "The kinesphere is the sphere around the body whose periphery can be reached by easily extended limbs without stepping away from the place which is the point of support when standing on one foot, which we shall call the 'stance'." (2011a, p. 10) Laban adds that we can reach and trace the limits of this imaginary sphere with the extremities of our body and states that, even if there is locomotion or displacement through space, we always carry this sphere with us, like an aura. (2011a, p. 10)

Image 1 – Individual kinesphere model



Source: Personal archive. Image by Elisa Quintanilha

I associate the so-called “main effort actions” with the experiential conceptualization of the original Labanian kinesphere, which are gathering and spreading. When we perceive the irradiation of movement, starting from the centre of the body, reaching the surface of the kinesphere and returning, in turn, to the centre of the body, we see that it is about experiencing the most diverse ways of occupying our personal sphere with our movement. Gathering and spreading the body is necessarily linked to the notions of near and far and to the notions of inside and outside, whose understanding is facilitated by the image of the kinesphere. This allows us to experience different sensations of size and spatial trajectories in each gesture we make – mobilizing isolated parts of the body – but also moving the whole body in weight transfers, locomotion, jumps and turns, for example. Furthermore, following the contributions of Laban Dictionary (RENGEL, 2003), the main effort actions - gathering and spreading - can also operate in opposition, that is, one part of the body gathering while another part is spreading, further expanding the creative capacities of the dancer.

With this, Laban's work revolutionized the way we organize and experience body movement. With the activation of just a few principles, it brings an extraordinary creative opening. And we cannot help but think that the very existence of a personal space of movement drives the study of what lies beyond this sphere. So, we start thinking of a general or global space: in summary, of an outside. Because if our skin demarcates a limit and at the same time a porosity of the body-world relationship, the limits of our personal sphere of movement also delimit an individual space and a relationship with the environment. It is by pointing to so many developments and questions that Laban's contributions continued to be revisited and developed. This was no different with the concept of kinesphere.

In a strong connection with psychology, the idea of kinesphere was understood, based on the studies of Monica Allende Serra (apud RENGEL, 2003) as a psychological space from which the individual interacts and moves. The professor and researcher brings the perception of a mobile kinesphere, which expands and

contracts according to the environmental and psychological conditions of the agent; that is, our personal space of movement adapts to the demands that the environment produces and to the way the person feels. This allows us to interact with other kinespheres and different spatial configurations in which we cannot be so expansive, for example. (SERRA apud RENGEL, 2003, p. 33) In Laban Dictionary we find the categorizations proposed by Serra, in which the kinesphere is divided into: external (associated with the elasticity of the skin); internal (associated with the internal structure given by the skeleton) and middle (related to the formality and gestures given by the muscles). Ciane Fernandes (2002) lists three types of kinesphere according to the range demonstrated by the body: small (close range); medium (intermediate range); and large (maximum range, denoting the original kinesphere according to the definition given by Laban himself). I understand that such images and perspective help to organize, didactically, the differences between small, medium and large gestures, but they can also contribute to the construction of the sensation of movement, its intentions and dynamic qualities.

However, it is with William Forsythe's ideas and practices that the notion of sphere of movement becomes more decentralized and shifts more explicitly. His kinesphere can be applied to the most diverse regions of the body. Forsythe's choreographic research, linked to a recreation of classical ballet, destabilizes the premise of Laban's Choreutics that the reference of the kinesphere is the centre of the body. Any region in the body, or even outside it, could become a spatial reference for the American choreographer. In short, Forsythe establishes that there can be the coexistence of several centres of movement and, consequently, of several kinespheres, spreading throughout the body. (CALDAS, 2020)

As a profound connoisseur of Choreutics, Forsythe updates the idea of kinesphere by multiplying it in a single person, which is reflected in creative practices that exercise a strong independence between joints and a non-hierarchization between body parts. This independence and non-hierarchization can be seen on the CD-ROM *Improvisation Technologies*, which demonstrates his creative method. In this 1999 work, Forsythe presents dozens of operations



to invent new movements, in which he infers countless variations from a single idea or principle, transporting these ideas to the most diverse regions of the body and spatial directions, for instance.

Image 2 - "Improvisation Technologies" by William Forsythe (1999)



Source: <https://www.youtube.com/watch?v=Vx0fe9R1D7E>

With Forsythe's work it is established that movements and directions do not necessarily radiate from the centre of the body. The very idea of a "centre" becomes more fluid, allowing a shift in perception that sharpens the creative imagination in other ways. However, in Laban's work we can also come closer, as we will see, to the idea of multiple centres that function as a point from which movements radiate. Let us briefly look at his notation system (labanotation or kinetography).

The development of such a precise notation of movement, in which there were enough synthetic elements to symbolize the complexity of the human body, required the development of specific concepts to deal with the different gestural possibilities. Hence, in labanotation, something basic to be studied is the notion of "attachment point" in which the direction of movement is no longer given by the centre of the body, but by the point of articular origin from which the movement of a given part of the body arises. For example: if I imagine a line radiating from the centre of my body forward, this gives me the direction "front" for my body as a whole; but if I want to point only my left hand forward, I need to have my wrist as a reference (as an attachment point). Thus, we can say that in labanotation there is also an understanding of other centres and references for the irradiation of directions. According to Ann Hutchinson Guest (2005, p. 26),

For gestures of the limbs, trunk, and head, direction and level are determined by the spatial relationship of the extremity (free end) of the limb to the base (point of attachment). A line drawn between the free end and the base indicates to which direction the limb has moved. This is true whether the limb is bent or stretched.<sup>2</sup>

In Dance Fundamentals Theory developed by Helenita Sá Earp (Brazilian professor at Federal University of Rio de Janeiro - UFRJ) a parallel can be drawn when studying the so-called “segmental movements.” In this case, the possibilities of each joint in the body are addressed, and we conceptualize the “root of the segment.” (EARP, 2010; MOTTA, 2006) The idea of the “root of the segment” makes us think about where the movement originates in terms of joints. For example, when moving the arm, it is the humerus that moves within the glenoid cavity; that is, the movement occurs at the glenohumeral joint and, therefore, at the shoulder. Similarly, in labanotation, in TFD, if I move my forearm, the “root of the segment” or the “point of attachment” is my elbow - it is where the movement arises. If I move my thigh, the root of the segment is the hip joint; if I move my leg, the root of the segment is the knee, and so on. Still, the idea of segmenting/fragmenting the body into its parts seems to keep the focus solely on the joints. But what about the other regions of the body? Could they have their own kinesphere and be their own “centre”?

When addressing the body in space and the actions of gathering and spreading (which also appear in his writings as expanding and retracting or contracting), we realize that Laban, in his book *Modern Educational Dance* (1975), considered the possibility of working with “other centres” in the body, not just at the joints. Let’s see:

When influenced by a growing or shrinking tendency in the central area, our arms and legs are enlivened as they strive away from or towards the body centre, but without travelling through space. The movement flow reaches the upper extremities via the shoulder girdle, and the lower ones via the pelvic girdle. In small areas of the body a similar experience can be gained, for example, of fingers around the centre of the palm, or the

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mouth around its centre between the lips, or the eyelids around the centres of the eyeballs. (LABAN, 1975, p. 122).<sup>3</sup>

In other words, it was possible for Laban to have various parts of the body (including joints and other regions) as spatial and sensory-motor references, not just the global centre he used primarily to establish Spatial Harmonies or Choreutics (LABAN, 2011a), with its 27 directions, scales, and associations between spatial locations and dynamic qualities of movement. Therefore, if the palm of the hand can serve as the reference centre for the movement of the fingers, this means that Laban's idea of centre was not so fixed; rather, it was presented more emphatically in a certain way, perhaps to facilitate the understanding of his spatial theory.

Also, in his well-known work *The Mastery of Movement* Laban (2011b) employs an interesting image that makes us think about a decentralization of the spatial focus that migrates to specific regions of the body. By proposing that the chest, the sole of the foot, the pelvis, or the palms of the hands "look" or "point" towards specific spatial directions (LABAN 2011b, p. 54-55), Laban is not only recognizing the autonomy of the body parts but also establishing the idea of movement initiation, where a region leads a spatial trajectory of a segment of the body, multiple segments, or the body as a whole.

Thus, I believe it is consistent to think that, although there is the idea of an individual body centre and a kinesphere as an individual space in *Choreutics* (2011a), in Laban's work there is the perspective that the imagined spaces and their references are unlimited, and their centres are displaceable. This paved the way for other artists, teachers, and researchers to deepen and structure their studies in other discoveries. Laban organizes the space in such a way as to grant greater autonomy and diversity of movements to the dancer, which is a magnificent contribution to this day. This allowed Forsythe, for example, to take advantage of such

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contributions to imagine other spaces of creative support - in the body and outside it. It is at this point that we can think that the core of a kinesphere can be in an “empty space”, outside the body itself. This notion is crucial for us to understand how shared kinesphere can function, as I have been elaborating over the years.

By guiding improvisations in pairs and groups focused on discovering specific dynamic qualities of movement, I began to notice how the imagery references that I brought in my words helped to modify the quality of interactions between undergraduate students. In the disciplines of Movement Analysis, Improvisation, Body Practices and Contemporary Dance: technique and composition – taught by myself for the bachelor’s degree in dance at the Federal University of Uberlândia since 2013 – I was able to process a transition from individual spaces to shared spaces based on the image of the kinesphere. The work carried out at MÖBIUS - Art of Movement Research Group, founded and coordinated by me in 2023, also triggered a series of reflections and experiments. Here are some questions that emerged throughout these processes:

- How is a shared kinesphere defined? When does it occur?
- What implications does the image of the shared kinesphere have on individual perceptions while we dance?
- How is the quality of people’s presence affected by working with the shared kinesphere?
- What spatial qualities can be experienced when the centre of space moves from the centre of the individual body to the centre of a common space?
- What metaphors can be used to operationalize the notion of the shared kinesphere?
- What other principles of movement can be deepened through the practice of the shared kinesphere?

Let us move on to some initial reflections guided by these questions.

In a first sense of the idea of sharing a kinesphere with other people, we can think of circular, symmetrical collective spatial forms, or forms in which people necessarily need to look at each other or even make the same movements. These are common places that

can occur, but they are not a condition for the notion of a shared kinesphere to be embodied. On the contrary, it is more about the idea of sustaining a common space and sustaining a state of collective attention, based on relational and interactional qualities, than about a formal rule that determines the relationship between people who dance together or that predetermines their movements.

In this way, the practice of shared kinesphere comes closer to both the original idea of individual kinesphere, as conceived by Laban, and the quality of attention advocated by the work of his motion factor Space.<sup>4</sup> In other words, thinking about shared kinesphere means to think about the occupation of this common sphere of movement as much as thinking about the attention that bodies give to this shared space, becoming a collective body. But let us return to the original idea of kinesphere.

When the individual body is imbued with carrying its kinesphere like an aura, such an image brings with it an infinity possibility for different movements, directions and principles that diversify movement. There is not a logic of restriction in which the body can only follow certain forms and trajectories. Furthermore, the idea of “carrying” a personal space of movement can provoke sensations that bring with them a possibility of working on the quality of the dancer’s own presence. By a logic of correlation, it can be concluded that the shared kinesphere does not restrict the forms that the dancing group assumes. On the contrary, the sensation of “carrying” a common space allows for the working of varied qualities of space and movement that promote diverse spatial configurations and tensions. Also, by analogy, both the individual and shared kinesphere can operate different qualities of attention and, therefore, qualities of individual and collective presence, given that they are images that activate and integrate psychophysical dimensions of those who move.

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<sup>4</sup> Motion factors have to do with the attitude of the person moving in relation to a given concept, namely: weight, time, flow and space. Space attitudes move between two polarities: 1) direct space and 2) flexible space. These polarities, respectively, relate to bodily attention that 1) narrows or focuses on one point/direction; or that 2) disperses across several points and directions.

Addressing this psychophysical integration, the awareness of oneself and one's surroundings, the establishment of relationships with oneself and with those dancing around one – near or far – goes back to the holistic foundations of Laban's own thought. Since his first published book, *Die Welt des Tänzers* [The Dancer's World], from 1920, Laban had already intuited and identified that a different type of knowledge, peculiar to gestural construction, was implied and implicit in human movements, directly linked to the tensions generated in perception. In this first text, Laban calls dance sense what dancers perceive while dancing, a perception that integrates sensory, emotional and intellectual aspects into a single unit, according to the English translation of the original German text, carried out by Stefanie Sachsenmaier and Dick MacCaw (MCCAW, 2011). What he called dance sense in this 1920 text has to do with the ways in which artists process events based on the countless sensations and tensions that such events generate. Laban thus draws attention to the construction of a sensitivity, to the construction of a knowing-feeling in the act of perceiving-dancing. This means that something remains that is not completely capturable in the movement, something that encompasses more than the visible movement, but an entire internal landscape of impressions that, integrated with the world, would form what the author initially called dance sense and which, in my view, is related to the quality of presence that can and should be developed by the dancer.

Three decades later, in *The Mastery of Movement* (2011b), first published in 1950 as *The Mastery of Movement on the Stage*, Laban named what dancers experience while dancing as “movement-thinking”. Movement-thinking is a particular way of modulating and articulating thought directly linked to doing. The union of the two words, connected by a hyphen, announces a certain intelligence that involves thinking not as the submission of something to a process of reflection or logical reasoning, but that connects interior and exterior movement through impulses, a direct sensitivity of movement in movement.

Movement-thinking could be considered as a gathering of impressions of happenings in one's own mind, for which nomenclature is lacking. This thinking does not, as thinking in words does, serve orientation in external world, but rather it perfect man's orientation in his inner world in which impulses continually surge and seek an outlet in doing, acting and dancing (LABAN, 2011b, p.15).<sup>5</sup>

In other words, movement-thinking is directly related to the intuitive movements of an inner world, creating a practical knowledge that demands openness and attention to the smallest events that, in turn, find outlets in doing, which potentially transform impulses again. It is a thinking that is done in action as action, and which is therefore not the categorizing, descriptive and interpretative thinking of the intellect, but the thinking proper to the dynamics of organs, muscles and bones, of weight, space, flow and time, and which therefore precede or detach themselves from the interpretative chains. The body, following the impulses that Laban evokes, is not the body that submits objects to analysis; "thinking in terms of movement", as Laban says (2011b, p. 17), is linked to the existence of a knowledge of the body that is prior to this submission, as is the case in the pre-reflective consciousness conceived by Merleau-Ponty, for example.

The French philosopher separates reflective consciousness from perceptive consciousness to question this mode, less dependent on intellectualism, from which we know and organize the world and its phenomena. In *Phenomenology of Perception*, Merleau-Ponty (2006) articulates the pre-reflective experience, which is of the order of the body lived before conceptual formulations, typical of perceptive consciousness, just as Laban evokes the dancer's struggle with a kind of non-knowledge, or at least with another type of knowledge, no longer based exclusively on the path of the intellect (what he calls "thinking in words"). Here, the chain of tensions of Laban's dance sense seems to connect with his later "movement-thinking", since

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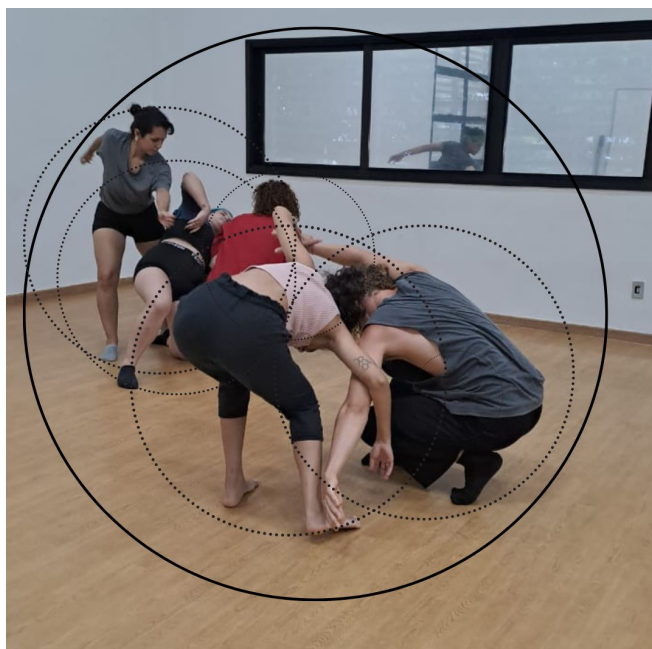
both depend on the exploration of a knowing-feeling that puts attention, perception and bodily movement into dialogue and tension.

By integrating with oneself and with the world, integrating sensory, motor, intellectual and emotional aspects within oneself, by becoming aware of the relationship established with other people, with the ground, the air and objects, all of this leads us to a specific conception of space. It is a space that is not only the demarcation of an “outside” of the body, but that is, above all, the genesis of a relationship. In the case of both the individual kinesphere and the shared kinesphere, it is crucial to understand that if space, in Laban’s thought, is a living, dynamic and permeable thing, the sphere of movement should not be static or motionless either. On the contrary, the malleability and resilience of the kinesphere allows the individual and/or collective body to arrange and shape itself in the most varied ways – always in search of qualities of interaction. In this way, a shared kinesphere builds relationships and, therefore, presence(s).

In terms of movement, a shared kinesphere can accommodate bodies in experimental spatial relationships, of gathering and spreading out, of symmetry and asymmetry, visiting different spatial levels (heights in relation to the ground), and in which collective circular forms (in a circle) are not a rule, as in the following example (Image 3).

**Image 3** - Creation of common space in shared kinesphere





Source: Personal archive. Images from Movement Analysis course. Bachelor's degree in dance from UFU. (Uberlândia, 2023) Illustration: Elisa Quintanilha.

Although more difficult to sustain, a kinesphere shared by bodies that are spatially distant serves as an exercise of great importance, bringing a common bond, a collective connection, even if each person performs different movements, far from the other people and even with their backs to the other people. At this point, the imagination of a nucleus for the shared kinesphere can be a significant strategy. Here, we ask ourselves: if for the individual kinesphere its centre is equivalent to the centre of the dancer's body, where and how can we locate the centre of the shared kinesphere? There is no static answer to this question, given that the kinesphere itself moves with the group. What we can say is that the group invents this common space and, therefore, also invents this shared centre. Furthermore, it is a fact that the collective imaginative intention, by itself, is capable of mobilizing attention in a different way, connecting those who dance regardless of the form, position and trajectory of the movements. This imaginative intention can be the attempt to create a common spatial centre for all people while they dance.

Images 4 to 7 – Shared kinesphere in space and time motion factors experimentations.



Source: Personal archive. Images from Movement Analysis course. Bachelor's degree in dance from UFU. (Uberlândia, 2023)

There is a path, a process to find, connect and sustain this “common place” that I call shared kinesphere and that is under constant investigation, remodelling itself with each encounter, remaking itself with each improvisation. Some key words or expressions have stood out in this practice, and are used when I guide or mediate this work, such as: getting out of oneself/opening up to others; dancing in relation; building body with others; carrying the collective sphere; imagining a common centre for the group; expanding, contracting and occupying the shared kinesphere; sustaining a common space; bringing density to the common space, inhabiting the collective sphere. These are some images or metaphors that help the collective to find connection and to understand, while dancing, that individuality and collectivity are not

in dispute, but in collaboration, in syntony, feeding each other.

Such images or metaphors help in the discovery of other principles already brought by Laban – be they themes or specific elements of understanding movement, space or effort. Let us look at some examples. The idea of the main actions of effort, which, as previously presented in this text, are gathering and spreading, can appear both in reference to the individual body and in that of the collective body. That is, in the same way that a dancer moves parts of the body away from and toward the centre and the periphery of the individual kinesphere, the bodies that compose and sustain a common space can also spread out (move away from this imagined centre) and gather back (approaching this imagined centre). Such actions can also occur in relations of simultaneity – all people gathering and spreading at the same time – and succession – when people turn toward the centre of the shared kinesphere and toward its periphery at different times, one after another. I believe that the words **occupy and inhabit** bring an intensity and malleability to this shared space, diversifying the way the group organizes itself spatially, but with no individual discoveries being lost.

Another interesting example is the investigation of motion factors (weight, time, space and flow) in the shared kinesphere. Obviously, it is important to understand and incorporate the concepts of Eukinetics or Effort Theory into the individual body, since, didactically speaking, this may be too much information for a less experienced group to handle. However, once the movement factors, their polarities and gradations are understood, the group practice with the collective attention that the shared kinesphere demands sharpens other levels of sensitivity to oneself and to others. An intermediate phase, before experimenting with the factors in connection with a large group, is to share a kinesphere in pairs, shifting the emphasis of the body to certain qualities of movement. Whether in pairs or groups, the connection and support of a common space can be reinforced both by the strategies and metaphors already mentioned, as well as by specific guidelines regarding the motion factors and their combinations. Thus, occupying, inhabiting and sustaining a shared kinesphere can be

combined with a contamination strategy of specific qualities of movement, for example, in which people simultaneously transition to one or another polarity of a factor. To be more specific in this last example, let us imagine two dancers that, over the course of an improvisation, transitions their attitude towards time motion factor, entering together into a more urgent time and a more sustained time, successively, either through gradual acceleration and deceleration, or through the sudden change from one polarity of time to another. In this example, we can also begin the improvisation work by instructing people to remain close to each other in the shared kinesphere and gradually experiment moving away without letting the connection be lost.

### **Final considerations**

The purpose of this article was to provide an initial conceptualization of a practical-theoretical investigation that has been developed over the last few years in teaching-learning contexts that are, intrinsically, research contexts. Such contexts are primarily collective and, although the idea of expanding the kinesphere to accommodate more than one person – forming collective kinespheres – came from myself, its development had the collaboration of numerous people, who were or are members of the academic community of the bachelor's degree in dance at the Federal University of Uberlândia, Brazil.

The examples given in the text should not or do not need to be seen as models or formulas to be followed, but rather as possibilities of access, since they are ways of experiencing that were part of this articulation of experiences and, therefore, of embodied knowledge. Therefore, I emphasize that the shared kinesphere is an image that can be experienced in the most diverse ways and serve or assist in the most different contexts and needs, remodelling and adapting itself to people according to their uses and desires and, also, according to the establishment of connections with other references. Even the reference of the individual kinesphere or, even, of the kinespheres sectorized in the parts of the body (as elaborated by Forsythe) can operate in connection with

the notion of the shared kinesphere. With this, it is possible to recognize a political dimension that crosses artistic and educational horizons brought about by the shared kinesphere. This is because, in these experiences, it is important to open oneself to the other while moving, it is important to listen. In this sense, shared kinespheres can be a way of being together, dancing with and dancing for (for myself and for the other) – dancing, in short, as a collective and living organism, as a community. Shared kinespheres can therefore help people find connection and understand, while dancing, that individuality can only flourish through strengthening and paying attention to the collective.

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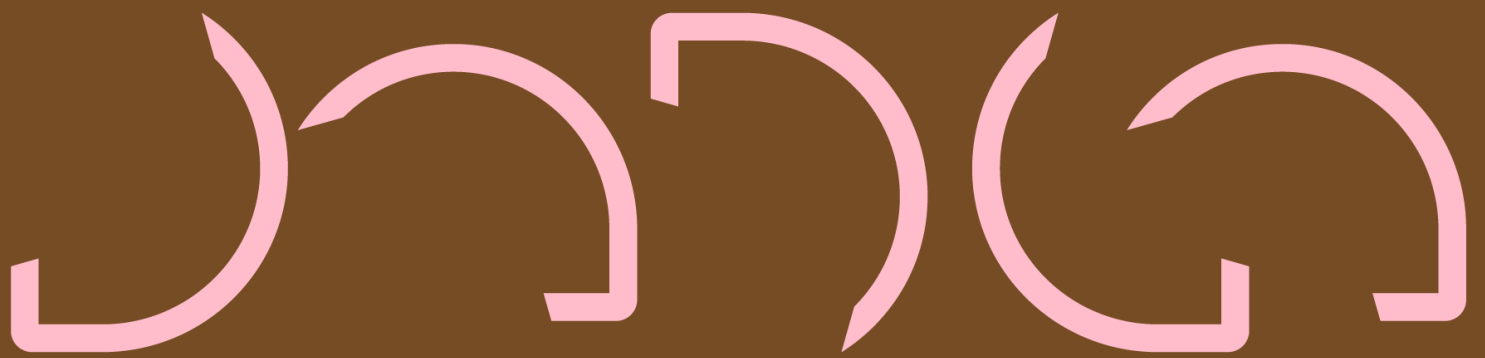
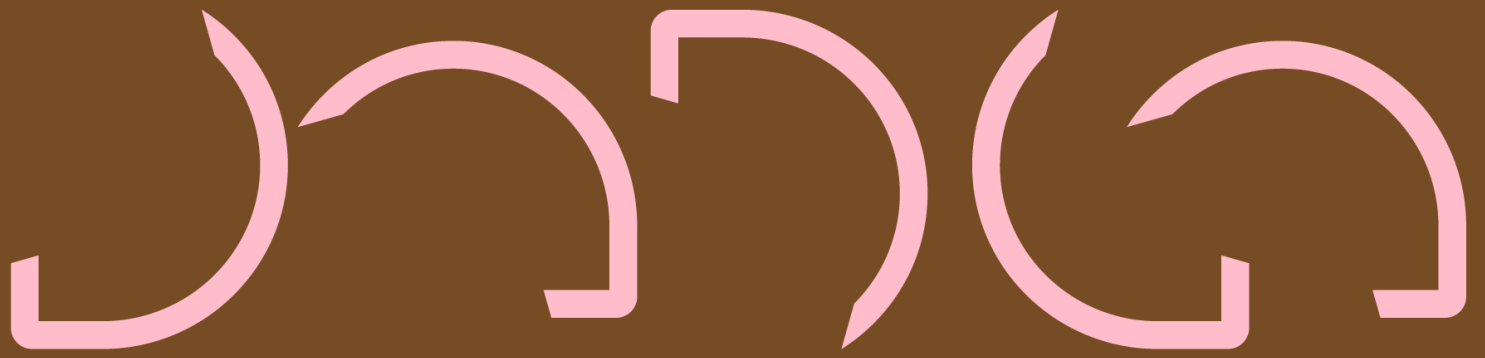
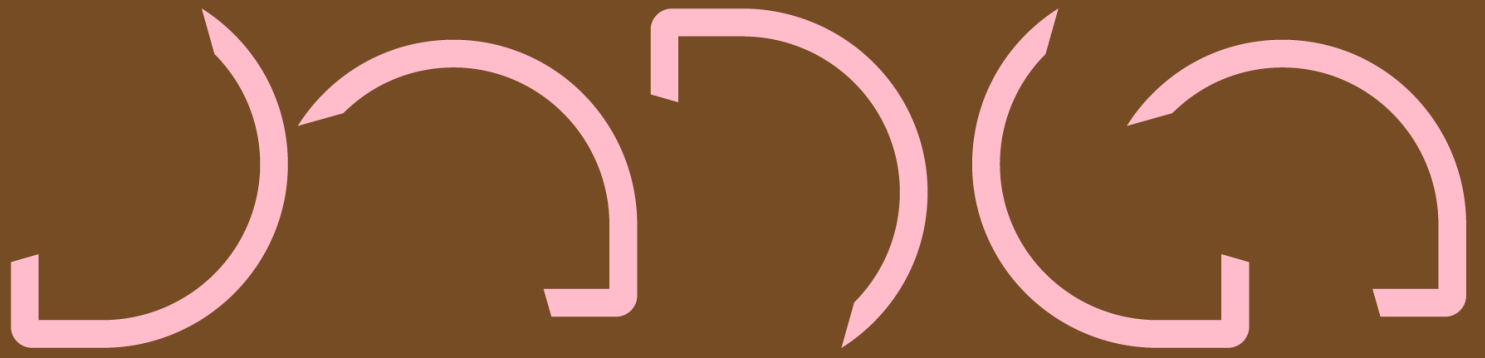
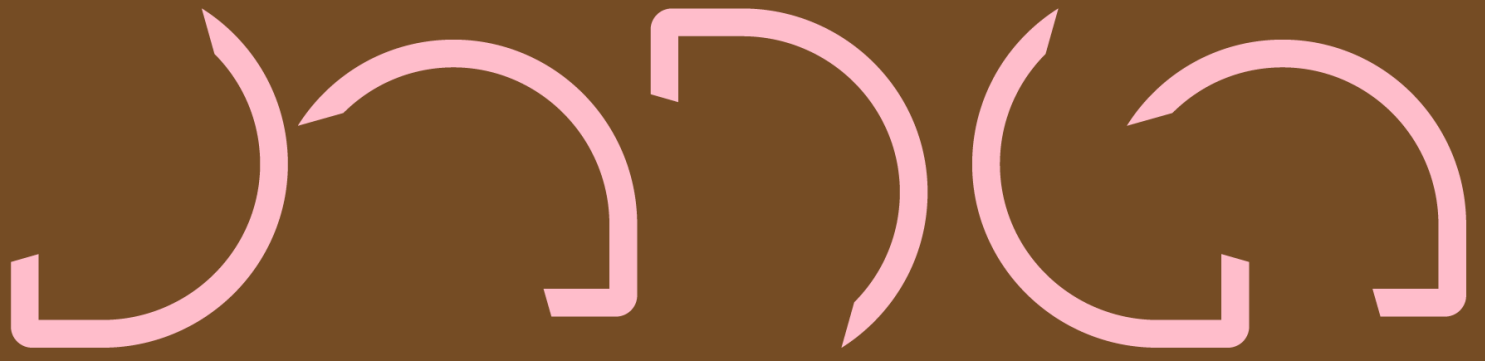
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