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In the series: *Ways of Being a Body*

Body and Performance

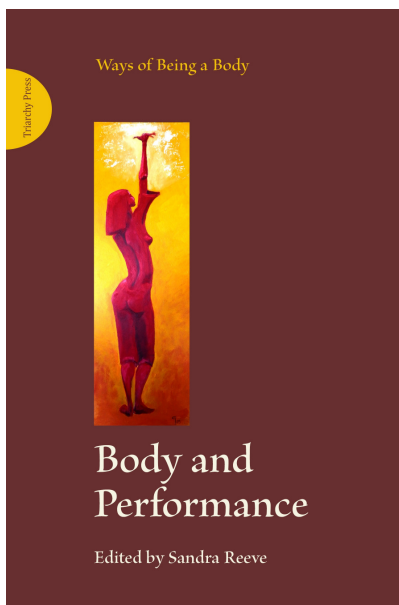
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Body and Performance brings together a wide range of contemporary approaches to the body that are already being used by performers or in the context of performance training.

Students, dancers, performers, singers, musicians, directors and choreographers can locate their own preferred approach(es) to the body-in-performance here. The book will also encourage research and signpost alternative approaches.

The 12 lenses share the notion of 'body as flux', of 'no fixed or determined sense of self'. Each one uses a case study to support the performer as a skilful creative entity, emphasising the intelligence of the body at work.

Source practices, practitioners and theories for these chapters include:

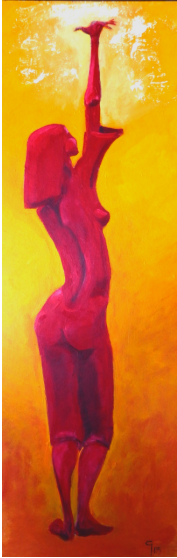
*Alexander Technique ~ Authentic Movement ~ Body-Mind Centering
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Body and Performance

- **The Ontogenetic Body** – makes us aware of developmental processes and gives us a way to embody the forms, mind states and movement patterns of our cellular histories.
- **The Intersubjective Body** – explores the inter-relationship between dancing bodies and the environment in the context of site-responsive performance practice.
- **The Autobiographical Body** – examines somatic performance practices that explore autobiography as a fluid experience based on relationships with other people and places.



- **The Resonant Body** – considers ‘cellular-body-mindfulness’ through site-responsive sound dance improvisation, paying particular attention to temporality.
 - **The Dwelling Body** – sees the practitioner as a conduit: experiencing body and place as continually in process and recognising the vital inter-relationship of place and identity.
 - **The Vocal Body** – moves beyond the idea of the body as a ‘homebase’ of vocal emission and offers an integrative approach to physio-vocal unity.
 - **The Musical Body** – re-interpreting Stockhausen’s *Tierkreis* offers a physical approach to performance where the body is the driving force behind musical interpretation.
 - **The Resilient Body** – through the adaptive capacity of the human body the performer can develop resilience and potential.
 - **The Imaginal Body** – rooted in the Alexander technique, this approach uses anatomical images, specific thinking, touch and visualisations to let go of habitual restrictive patterns and release imaginative potential.
- **The Learnt Body** – proposes a training of the performer’s body that can consciously transcend socially coded habits and movement patterns.
 - **The Kinetic Body** – through *Kudiyattam* dance training, this approach demonstrates how, underpinning the kinetics of breathing, ‘foot’ produces temporality, which is the fundamental source of the presence of the body.
 - **The Cognitive Body** – uses Damasio’s body-minded brain and ‘somatic marker hypothesis’ to articulate methods of physical devising for performance.

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