

# An Interpretation of Modern Dance Technique

## – While re-reading some renowned references on the topic –

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### 序 (Introduction)

今となれば、かなり長いことダンス(舞踊)の世界にかかわってきたことになる。その現場としては、コンクール審査、国内外の関連学会運営、公演企画、批評などを中心としたが、実は恥じらいもなく若い時分には英米の国際ダンスフェスティバルにおいて「板」の上にも立たせていただいた。その間に師として、友人・同僚として、または学生・生徒として知遇を得たひとたちの数も多く、また喜ばしいことにその中にはまことに立派な仕事を斯界にて成し遂げた方、また今もって成し遂げつつある方も少なくない。そうした知人たちは、たとえば秋の公演シーズンなどにはあちこちで邂逅の機会に恵まれている。そして、舞台を見終えてのかれらの定番的なつぶやきに、「上手いし、正確なんだけど、なんか刺さってこないんだよね。ダンステクニクっていったい全体、どうとらえたらいいのだろうか?!」的な発露があり、それは今も顕在である。技術はあるが何も訴えかけてこない動き、またはその逆に控えめながら突き刺さるように表現性が強く、観客に強い印象を残す動き。この言説を超えた不可解かつ不条理な現象は、まさに旧くて新しく、そして易しいようで、なんとも底の見えない疑問として関係の者のあいだに在りつづけている。

ダンスにおいてテクニクの習得というものが、たとえばクラス(レッスン)においてインストラクターの動きを機械的に模写する、いわば身体的かつ定量的レベルでのスキルの獲得にとどまるものではないということを理解し賛同していただける向きは少なくないであろうと推断できる。なぜならば、世に数ある習い事の、その修練の過程でも同様に、先に述べたスキル習得を超えたその先に、到達を暗に拒絶するような技巧なり技芸、すなわち「テクニク」の修得の遠のきを実感する経験を持つ方が多いとおもえるからである。別言すれば、他者に訴求し、他者を感動させるなにか、それすなわちテクニクの修得の厄介さを痛感することが常であるとおもえるからである。長いプラトー(学習停滞)から抜け出すことはとてもつらく、かつきびしく、そして相当な辛抱を強いるものである。(補足事項として、上記スキルとテクニクということばの定義のしかたにおいては相反する見解をもつ方々がいることも事実である。参考までに、その一例として日本のラグビー界を一気に陽の当たる場所へと導き、いまや斯界のレジェンドともいわれる現イングランドチームのヘッドコーチであるエディー・ジョーンズなどは、スキルをテクニクの上位概念と捉えている。参照『Prepare to Win 勝つための準備』Eddie Jones & Masanori Mochida, 講談社, 2017, pp.14-17)

今回故あって標記テーマについて考えてみたいとおもい、「研究ノート」という枠のなかでの記述を許していただくこととなった。今冬に予定されているある会合にて当該テーマに係る発表に向け、この時期に自分なりの考えの基部を固めておく必要性を感じ、その実行の機会とさせていただくこととした。ついでには、モダンダンスの世界で自己の名前を冠するテクニクを系統的に編み出し、いわばコード化された「○○○テクニクなり○○○スタイル」として世界的に広く学ばれるいくつかの流派(M. グラハム、M. カニングハム、M. ヴィグマン、S. レーダーなど)の特徴などの確認を改めておこなうと同時に、舞台演劇の演出家たちが考える「テクニク」というものに対するいくつかの意見なども適宜まじえながら、先の命題に向けてささやかな論考を試みることにした。

なお、今回の論考の事前作業としての典拠の整理とそれらの読み直しを経て、その末に筆者なりに重要と評価するにいたった関連資料については英文のものが主となり、またそのほとんどが今や「準古典」に属し、かつ邦訳もされていないものがほとんどであった。そうした諸事情を勘案し、今回この機における引用文を拙訳でお示しすることを通じて仮に誤解を導くようなことがあってはならないし、またそうしたことは是が非でも忌避しなくてはならない考え、結果、ハードルははなはだ高いと重々承知のうえ、以下の本論では英文での記述に挑戦しようと考えた次第です。

### **What on earth should we grasp the notion of Modern Dance Technique?**

What dance technique is, at least to me, “a physique-soul-alchemy: a transformation of inner and outer.”<sup>1)</sup> The point is therefore how to bridge this deep gulf between the two, because, as we (those who are familiar with dance) all know basically enough, “from earliest times it has been instinctively recognized that the results of bodily activity are not necessarily confined to the physical, but may extend also to the mental, emotional, and spiritual aspects of human nature. This is because movement is a process concerned not only with outward action but, since it has its roots in the psyche, with thinking and feeling as well,”<sup>2)</sup> and what is more, “through dance we arrive at the core of our own individuality. As we gain the control and mastery of the movements our physical body is capable of making, our body become the vehicle for the expression of our true self. Dance is affirmative, the positive and dynamic statement of who and what we really are.”<sup>3)</sup> I would like to start developing this paper out of this point.

Technique, from the Greek word *Techne* meaning “knowledge of the kind which is capable of precise formulation, as contrasted with non-specifiable ‘know-how’ ”<sup>4)</sup> should imply, in any dance class, far more than a set of skills. Instead one seeks an understanding of the principles underlying those skills; the result is a knowledge which is equally physical, intellectual, and emotional. Technique is broadly defined by Margaret H’Doublor<sup>5)</sup> to encompass “the whole process, mental and physical, which enables the dancer to embody aesthetic experience in a composition, as well as the skill to execute it,”<sup>6)</sup> and Jerzy Grotowski<sup>7)</sup> says, as a theatre director, “In our opinion, the conditions essential to the art of acting are following, and should be made the object of a methodical investigation: (a) To stimulate a process of self-revelation. Going back as far as the subconscious yet canalizing this stimulus in order to obtain the required reaction. (b) To be able to articulate this process, discipline it and convert it into signs. In concrete terms, this means to construct a score whose notes are tiny elements of contact, reactions to the stimulus of the outside world; what we call ‘give and take.’ (c) To eliminate from the creative process the resistances and obstacles caused by one’s own organism, both spiritual and physical (the two forming a whole).”<sup>8)</sup>

There is in fact a connection, a circuit, between the physical and the mental activity, which is almost analogous to the flow of an electric current. The dancer knows when he is ‘on’ ; this knowledge is immediate and, again, it is equally physical, intellectual and emotional. To undertake a study of dance technique should be to explore this general process; to undertake a study of dance without including technique is to remain ignorant of the essential nature of dance, which lies only in “the lived experience.”<sup>9)</sup> For dance, which uses the body as its instrument, can only be essentially of breathing, living, doing nature. “Isn’t it vitality above all? It is the strength of living. I don’t know what else to call it.”<sup>10)</sup> An observer can appreciate, be moved, even be transported by dance, but to truly know dance it must be danced. “Proper dancing is affirmation • • • It is the joy of existing. Therefore, to sweat in training is something marvelous. Who would go through it unless one really affirms this?”<sup>11)</sup>

A dancer can know the vital integrity of movement; can know when he is completely connected, physically and mentally, when doing even the most basic exercises. As mentioned above, he knows when he is ‘on’ . When he is fully involved in execution, for example, a *plié*, the absorption of all his capacities in the activity accomplishes far more than the warming-up of the muscles. In addition, there is an energizing effect from the sensation of self moving wholly at one with the movement from the complete

understanding, or knowing, of the movement. If this total absorption, this concentration of self in the activity is missing, the circuit is broken, and the flow of energy is dissipated. For example, if a dancer about to execute a pirouette has sufficient body training and knowledge of the mechanics of the movement, but fails to provide the connective link of concentration, the pirouette will not work . . . ” one of the dangerous things in this process of working mechanically in a class, working from habit, is that you are not working as a total person, being totally in the movement and totally aware of the sensation of what your body is doing and what the expression of the particular thing you are doing contains within it.”<sup>12)</sup> Technique, then, must be defined as much more than mechanics.

The body structure and function are, however, of increasing importance today as more emphasis is being placed on developing techniques that grow naturally out of the body structure, rather than techniques developed for visual appearance alone. To consider the study of classical ballet technique in the light of the issues mentioned above raises some questions. On the one hand there is that complete absorption of the dancer in the movements; on the other, though, is the unnaturalness of ballet movements to the human body so that learning can become a rigid, straining, repetitive imitation wherein the quality of the student’s absorption turns to cramping, mindless, numbness rather than energizing vitality. “One must not clamp down on energy. I think that is the worst thing about class, by its very nature it has a tendency to clamp down on it. In dance training one must open out so that one can be flexible. I don’t mean to dismiss skills or anything like that, but flexibility is most important. I think that dance training must help you to be aware.”<sup>13)</sup> Although very limited personal experience with ballet training has left me with very mixed feeling towards it. Yet, various modern dance techniques have illuminated for me something of the nature of technique.



Fig.1 Barre-work in a classical ballet class. Photo by the author

One lesson learned has been that the acquirement of technique is not dependent on mechanical drill but on intelligence and purpose which translates into motor intelligence. Consciousness is vital. The technique class is ideally a dialogue, not necessarily verbal, between student and teacher between mind and body, that the student acquires knowledge of action and effect rather than simply know-how. Valentina Lituinoff, known as a characteristic dance researcher, says, “Work on inner self-awareness seeks to intensity and classify natural human tendencies toward reactivity, sensitivity, and awareness of

manifestations of life and environment. Work on outer self-awareness seeks to transfuse this unique and individual awareness.”<sup>14)</sup> And H'Doubler speaks of dancer's goal in the training of the body as an instrument as twofold: first, to “train the mind to use the body and to reflect its conditions, for the primary concern of dance is the feeling tones of physical origin”<sup>15)</sup>, second, to “train the body to be responsive to the expressive mind.”<sup>16)</sup> The power of emotion to motivate muscle activity is seated in the mind so that to speak of expression in dance is to imply the intelligence of and communication between mind and body. “Each success will contribute to the strength of your image. As you learn the craft of modern dance, you will be better able to speak the language of dance.”<sup>17)</sup> A dancer develops a movement sense which interprets, consciously or automatically, the messages received through the sense organs stimulated by activity in the muscles, joints and tendons. With the refinement of this kinesthetic sense through training the dancer is able to aware of muscular tensions themselves rather than to note the result of muscular activity. “Learn to feel the technique, sensing the way the muscles function and what lines are produced as a result of the action.”<sup>18)</sup>

Study of technique should encompass consideration of the anatomical structure that sets the mechanical limits for motor response; the physiological mechanism that is based on the neuromuscular pathways that are educated by doing; and the psychological factors that operate through the association between kinesthetic sensations and mental states. “It is only with the body's mastery of technique will there be the integration between the body's performance and mind's enrichment, and the maturation of muscular memory.”<sup>19)</sup>

To develop a motor technique and a discriminating kinesthetic sense to control it is the aim. The technique is developed in order to serve the dance, so that developing technique means directing and changing unstrained movement patterns into their related art form is so far removed from natural body movement that the results can be various. For a gifted dancer, well-trained, the essential aspects of the moving body, flow, rhythm, balance, coordination, alignment, withstand the distortions the technique and are exalted into the classically beautiful form in which the illusion of lightness is created with great strength. “Moves in ballet concentrate highly on height in movement not length in movement as in modern dance.”<sup>20)</sup> However the technical training can go the other way, if it takes the form of cramped muscular straining and repetition, so that the energy flow and the integrity of moving body are lost and one is no longer dancing.

In modern dance technique that remain closer to the body structure and function it is easier to discover that oneness of the body and movement. My first encounter to a modern dance was, I must say, Sigurd Leeder<sup>21)</sup> Technique, which is very much based upon Rudolf Laban's<sup>22)</sup> analysis of movement in terms of Body, Space, Effort (Dynamics) and Relationship. It was a revelation to discover a technique which gives into gravity, or weight, and which makes use of the natural rhythms on tension and relaxation and bound and free flow. And in terms of breathing, which is equally important to ‘centering’ and placing in the dance technique, the Leeder Technique the rhythm of breath phrases parallel with movement phrases becomes natural. For me the most difficult aspect to grasp had been the lability and the stability, for one must know how to use the floor, trust one's weight to it, in order to throw them that weight off balance into labile movement. Jane Winearls<sup>23)</sup> leads me to describe Martha Graham's<sup>24)</sup> Technique with her

description of Leeder's Technique. Which is as follows: "The artist will always go to Nature in order to find once again the vitality of rhythm balance. He must then try to equate what he has been and felt, with the discipline of reasoned thinking. The dancer must also learn to find a balance between the spontaneous movement-free child, and thoughtful self-controlled adult. By starting with a study of movement, we can develop and become aware of our own natural rhythm and then consciously regulate all our actions by it. Over-prolonged effort can cause strain, but a time-balance between effort and rest can release greater vitality. The study of Tension and Relaxation can be established as the starting-point in the study of movement principle."<sup>25)</sup>

Martha Graham, who "took dance away from the sociologists and gave it to the psychologists . . . especially the exploration of the mind by Freud and Jung,"<sup>26)</sup> also employs the principle of tension ('contraction') and release ('relaxation'). "The major instrument of her art has been the succession of contraction and release. The dancer pulls his body in on itself, then opens by thrusting his chest forward and elevating his head. The spine and the pelvis are the axes of Graham Technique; arms and legs do not function separately from the spine but move in concert with the rest of the body."<sup>27)</sup> But, I think, the release in this case not really relaxation, a loss of the cramp of tension, but just a lengthening out of the tension. Phrasing of contraction and release according to the phrases of breathing is fundamental. "Graham, like Isadora Duncan<sup>28)</sup> and Doris Humphrey,<sup>29)</sup> studied the function of her body; the changes in the organism produced by breathing led her to develop the sequence of contraction and release. She studied the relationship of the moving body to space, and began to use the dance floor not as a launching pad for balletic leaps but as a foundation for more earthy movement, understanding that a tree draws energy through its roots as well as through its leaves."<sup>30)</sup> For me Graham Technique is far less natural than the Leeder because I find that bound flow predominates over free, thus disturbing the rhythmical phrasing. I, of course, understand that "time is the dominant dimension of Graham's dance, as space was in the works of Humphrey."<sup>31)</sup> However there is a basic concept which is particularly significant to me; that is that movement begins in the body center, not in the extremities, and then flows outward.

"A classical dancer is trained to observe and follow every detail of a movement that he is given. He has trained his body to obey, his technique is his servant, so that instead of being wrapped up in the making of the movement he can let the movement unfold in intimate company with the unfolding of the music. Merce Cunningham's dancers, who are highly trained, use their discipline to be more aware the fine currents that flow within a movement as it unfolds for the first time —and their technique enables them to follow this fine prompting, freed from the clumsiness of the untrained man. When they improve —as notions are born and flow between them, never repeating themselves, always in movement—the intervals have shape, so that the rhythms can be sensed as just and the proportion as true: all is spontaneous and yet there is order. In silence there are many potentialities; chaos or order, muddle or pattern, all lie fallow—the invisible-made-visible is of sacred nature."<sup>33)</sup> Cunningham, who is "the only choreographer working outside the ballet who has found a way to move with security of experience at great speed. Where classical ballet has its resources of air-work, its effects of batteries, Cunningham is able to substitute incredibly rapid shifts of weight and direction, and packed staccato changes of pace on the ground."<sup>34)</sup> In Cunningham Technique there is much less flow within the body. The body tends to

move in a piece, or else the parts move in isolated manner. “One outstanding thing Cunningham did was to recognize the spatial distribution of movement. . . . The most revolutionary features of this organization(spatial) are its open-endedness, pushing out the proscenium frame so that the frame becomes a kind of arbitrary necessity—it doesn’t really exist. And the all-over, open-field situation which so often obtains when the dancers are moving independently about the space. This all-over situation means two things—that the space is de-focused and the value are equalized. This frame idea, the de-focused idea, the value equity idea —all being related.”<sup>35)</sup> Cunningham Technique rarely moves on the body diagonal, that is, diagonal movement retaining a body front facing. This body diagonal, I guess, often used by the Leeder Technique, leads readily to ‘lability’ and ‘free’ and ‘by, ound flow’. “Cunningham has remained devoted to ‘dance movement’—to training the body to move with speed, flexibility, and control; to move with the sustained control of ‘slow-motion’; to move free of any particular style. This devotion is perhaps most easily defined as a commitment to energy—not to ideas, to intellection, or even to perception, but to physical energy, expressed through the body moving (or skill) in time and space.”<sup>36)</sup>

### Closing remarks

Whatever the technique pursued, it is essential that it becomes the dancer’s own, an integral part of his body. There are the different ways of doing similar things that have seemingly contributions —each has contributed to the enrichment of dance as an art. For instance, “Mary Wigman<sup>37)</sup> had developed a technique of contraction and release, as Graham was to do, but their methods had different purposes: Wigman tried to create a universal style of moving: Graham invented a technique to express her own emotions.”<sup>38)</sup> It is a knowledge which must become intuitive “so that the artistic expression . . . seems to be the inevitable product of spontaneous impulses.”<sup>39)</sup> This illusion of inevitability is most easily achieved when the movement forms of a technique are based on “the laws of bodily motion, and the study of motion should include movement in all the forms characteristic of human responses.”<sup>40)</sup> This connection between movement and emotional response is vital, for if technique is to serve the art form of dance, it must transform the dancer’s experience into the form of its expression. H’Doubler’s outstanding definition makes the connection: “Dance technique is the dancer’s integrity working through his nerves and muscles.”<sup>41)</sup>



Fig.2 Modern Dance Class. Photo by the author



Fig.3 Relevé / Top of the toe. Photo by the author



Fig.4 “Talking bodies” . Photo by the author

And Lituinoff says, “when the dancer begins to understand — through sheer neuro-psycho-physical experience — what this kind eloquence is; when he begins to know in physical terms the meaning of clarity and economy, he is on the way to becoming a performing artist.”<sup>342)</sup> Before closing this short paper, I would like to cite what Grotowski, as a theatre director, says relating to this context . . . . “I mean the very crux of the actor’s art: that what the actor achieves should be (let’s not be afraid of the name) a total act, that he does whatever he does with his entire being and not just one mechanical (and therefore rigid) gesture of arm or leg, not any grimace, helped by a logical inflection and a thought. No thought can guide the entire organism of an actor in any living way. It must stimulate him, and that is all it really can do. Without commitment, his organism stops living, his impulses grow superficial. Between a total reaction guided by a thought there is the same difference as between a tree and a plant. In the final result we are speaking of the impossibility of separating spiritual and physical. The actor should not use his organism to illustrate a ‘movement of the soul’; he should accomplish this movement with his organism.”<sup>343)</sup>

Notes:

- 1) Richards, Caroline M. (1964) *Centering*, Wesleyan University Press, Connecticut, p.4.
- 2) Redfern, Betty. (1965) *Introducing Laban Art of Movement*, Macdonald & Evans LTD, London, p.3.
- 3) Pease, Esther E. (1966) *Modern Dance*, Wm. C. Brown Company, Iowa p.3.
- 4) Redfern, Betty. (1973) *Concepts in Modern Educational Dance*, Henry Kimpton Publishers, London, p.131.
- 5) H'Doubler, Margaret. (1889-1982) is the pioneering dance educator who established the first dance major in higher education at the University of Wisconsin-Madison in 1926. Her contributions to the historic record, and an extraordinary resource she has left for dance scholars, educators and students are enormous. (John M. Wilson & Mary Alice Brennan (2006) *Margaret H'Doubler: The Legacy of America's Dance Education Pioneer* , Cambria Press, NY, p. iii )
- 6) H'Doubler, Margaret. (1940) *Dance, A Creative Art Experience*, The University of Wisconsin Press, Wisconsin, p.147.
- 7) Grotowski, Jerzy. (born August 11, 1933, Rzeszów, Poland—died January 14, 1999, Pontedera, Italy),

international leader of the experimental theatre who became famous in the 1960s as the director of productions staged by the Polish Laboratory Theatre of Wrocław. A leading exponent of audience involvement, he set up emotional confrontations between a limited group of spectators and the actors; the performers were disciplined masters of bodily and vocal contortions.

Peter Brook writes in preface of *Towards a Poor Theatre* written by Grotowski: He is unique. Why? Because no one else in the world, to my knowledge, no one since Stanislavski, has investigated the nature of acting, its phenomenon, its meaning, the nature and science of its mental-physical-emotional processes as deeply and completely as Grotowski. He is considered to have been one of the greatest reformers of 20th century theatre.

(Grotowski, Jerzy. (1975) *Towards a Poor Theatre*, Eyre Methuen LTD, London, written on the back cover.)

- 8) Grotowski, Jerzy. (1975) *Towards a Poor Theatre*, Eyre Methuen LTD, London, p.96.
- 9) Sheets, Maxine. (1966) *The Phenomenology of Dance*, The University of Wisconsin Press, Wisconsin, p.4
- 10) Rambert, Marie. in Foster, Ruth. (1976) *Knowing in My Bones*, Adam & Charles Black, London, p.28
- 11) Joose, Kurt. in Foster, Ruth., op. cit., p.44
- 12) Dudley, Jane. in Foster, Ruth., op. cit., p.43
- 13) Cunningham, Merce. in Foster, Ruth., op. cit., p.43
- 14) Lituinoff, Valentina. (1972) *The Use of Stanislavsky within Modern Dance*, American dance Guild Inc. New York, p.34
- 15) H'Doubler, Margret. op. cit., p.70
- 16) *ibid.*, p.70
- 17) Pease, Esther, E. op. cit., p.37
- 18) *ibid.*, p.36
- 19) Armitagi, Merle. (1966) *Martha Graham*, Dance Horizon Inc. New York, p.106
- 20) Brown, Caroline., *Dance Perspectives*, vol34(1964) p.37
- 21) Leeder, Sigurd. (1902-1981) — was born in Hamburg, Germany, and his studies began at the Kunstgewerbeschule for Arts and Crafts. Simultaneously he took Acting and Movement classes. He became an actor at Hamburg's Avant-Garde Theatre—The Kammerspiele, appearing in plays by Wedekind and Toller. He first studied Modern Dance with a pupil of Rudolf Laban. He performed as a soloist in the Municher-Tanz Gruppe of Jutta von Collande —a modern dance group. In 1924 Leeder met Kurt Jooss who had studied with Laban and had joined the Tanzbuhne Laban.  
(Hutchinson-Guest, Ann. (2017) *The Sigurd Leeder Heritage*, The Noverre Press, Hampshire, p.4)
- 22) Laban, Rudolf von. (1879-1958)—the Hungarian pioneer of modern dance theory and notation technique—may yet prove the most influential dance figure of the 20th century. If he had been just choreographer, or theorist, or movement notation inventor, or designer, or author, definitive books would already have been written about him, but as he combines something of all these attributes and more it has taken time and much detailed research to begin to come to terms with his importance.

- (John Hodgson & Valerie Preston-Dunlop. (1990) *Rudolf Laban* –An introduction to his work & influence, Northcote House Publishers, written on the back cover)
- 23) Winearls, Jane. (1908-2001)— was Britain's first full-time university lecturer in dance. Her long and fascinating career embraced dance legends such as Rudolf Laban, Kurt Jooss and Sigurd Leeder. Fusing the work of those three men with that of F Matthias Alexander, she forged a modern dance training method that anticipated many of the philosophies and practices now common in European contemporary dance. She was driven by an almost spiritual passion. Through her teaching, writing, choreography and notation, documented central European modern dance, demonstrating how its language may be studied and transmitted using notation. Retrieved August 11, 2020, from <https://www.theguardian.com/news/2001/nov/16/guardianobituaries.highereducation1>
- 24) Martha Graham (1894-1991) —was an American dancer, teacher, choreographer, and company director; one of the founders of modern dance in the USA. Her works were intended to “reveal the inner man.” Over more than 50 years she created more than 180 works, from solos to large-scale works, in most of which she herself danced. She gave modern dance new depth as a vehicle for the intense and forceful expression of primal emotions. (Clarke, Mary.& Vaughan, David.(1977) *The Encyclopedia of Dance & Ballet*, Pitman, London, pp.156-158 also partly cited from <https://www.britannica.com/biography/Martha-Graham>, retrieved August 11, 2020)
- 25) Winearls, Jane. (1958) *Modern Dance*, Adams & Charles Black LTD, London, p.18
- 26) Mazo, Joseph, H. (1977) *Prime Movers*, William Morro & Company LTD. New York, pp.154-156
- 27) *ibid.*, p.156
- 28) Duncan, Isadora. (1877–1927) was a trailblazing dancer and instructor whose emphasis on freer forms of movement was a precursor to modern dance techniques. She developed an approach to dance that emphasized naturalistic movement. She was a hit in Europe as a performer to classical music and opened schools that integrated dance with other types of learning. She later faced immense tragedy with the death of her children and spouse's suicide.  
Retrieved August 11, 2020, from <https://www.biography.com/performer/isadora-duncan>
- 29) Humphrey, Doris. (1895–1958)—is known in dance history for being a productive choreographer of the so called American modern dance trend. The creation of more than 100 choreographies between 1920 and 1957, together with a constant teaching activity, allow her to develop a gestural language, technical principles for dance and a system of ideas about choreography and its compositional method. Retrieved August 11, 2020, from <https://www.contemporary-dance.org/doris-humphrey.html>
- 30) Mazo, Joseph, H. *op. cit.*, pp.156-157
- 31) *ibid.*, p.184
- 32) Cunningham, Merce. (1919—2009)—was an American dancer and choreographer who was at the forefront of American modern dance for more than 50 years. He was notable for frequent collaboration with artists of other disciplines, including musicians John Cage, David Tudor, Brian Eno, and graphic artists Robert Rauschenberg, Bruce Nauman, Andy Warhol, Roy Lichtenstein, Frank Stella, and Jasper Johns; and fashion designer Rei Kawakubo. Works that he produced with these artists had a profound impact on avant-garde art beyond the world of dance.

Retrieved August 11, 2020, from [https://en.wikipedia.org/wiki/Merce\\_Cunningham](https://en.wikipedia.org/wiki/Merce_Cunningham)

33) Brook, Peter. (1972) *The Empty Space*, Penguin Books, London, p.64

34) Croce, Arlene. *Dance perspectives* vol.34 (1964) p.25

35) Johnston, Jill. *Dance perspectives* vol.34 (1964) p.21

36) Brown, Caroline. op. cit., p.32

37) Wigman, Mary. (1886-1973)—original name Marie Wiegmann, was a German dancer, a pioneer of the modern expressive dance as developed in central Europe. A pupil of Émile Jaques-Dalcroze and Rudolf von Laban, she subsequently formulated her own theories of movement, often dancing without music or to percussion only. Although she made her debut as a dancer in 1914, her triumphant career as dancer-innovator-choreographer began after World War I. Her impact on dance throughout central Europe changed the course of dance history.

Retrieved August 11, 2020, from <https://www.britannica.com/biography/Mary-Wigman>

38) Mazo, Joseph H. op. cit., p.166

39) H'Doubler, Margret. op. cit., p.95

40) *ibid.*, p.65

41) *ibid.*

42) Lituinoff, Valentina. op. cit., p.38

43) Grotowski, Jerzy. op. cit., p.91