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When and how appears the trigger from moving to dancing ?

THE TRIGGER is the feeling of the “right time” when, like in Alice’s in wonderland, we change worlds. We reach an area where the only thing you have to do is to follow and no longer “to find your way”. The story builds itself up and asks us to be wise enough to follow it. Then, more or less easy but rather joyful fittings follow between the fountain of ideas and the other dancers, performers: their triggers, their personalities, and their tracksuits ... our usual deliriums and ...

One of a lot of possibilities to reach this « wonderland » is the concentration on the functional body networks

In order to share this knowledge I base my work on :

-An accurate work on body mechanics and energetical connections, going from deep concentration to musing. Without forcing, you let freely go the fact that serious events can fruitfully alternate with « no matter what », in agreement with Kandinsky who said that « the no matter what is a value ». A tension is created maybe between left and right brain (?)

This process can help to let artistic expression gradually issue from all the functional body networks. In other words, you go to a physical landscape first defined by an analytic knowledge, and when you reach it you live in. What I call « déclic » (trigger) is this moment of passing through. From this point, the trip becomes an artistic relationship between inside and outside us.

-A training to specific qualities of hands and look as preferred mediators of « in-out » passage, then make the whole body enjoy the refinement of these perceptions.

-An experiment on composition initially fed by individual and collective mood that I can perceive and from which I derive some simple propositions which will transform in « instinctive choreography ».

These approach works are my way to develop an imaginative presence in the fields of artistic relationship.

Why and how hands are mediators between brain and center of gravity - thought and physicality ?

It was while studying cranio-sacral osteopathy, in continuation of Contact Improvisation, that I find out some useful tracks. To revise my classes, in a dance studio, I used to visualise the motions of my own bones and try at the same time to train my hands to understand the motions. The skull bones are in relationship with the pelvic bones, and my hands were mediators.

This physical play of theory perception resulted in dances: stiff places of my body suggested quite inventive movements to slip into the action. Then a new type of imagination emerged, issued from the body matter. I was able to short-circuit my habits. I had previously studied and practiced various types of movement analysis, but it was the first time I frankly enjoy that. With my new working pattern, space around became like a huge touchable body, with changing density and geometry, and of which others dancers and musician can be part.

I don't no, when touching people as therapist, comments with images about the cranial movements I can feel, connect with some truth of their life story (or real life experience)?

At the end of a treatment, a patient asked me what I felt about her.

I answer with images closer to what I felt in terms of geometric and matter: a strong line from one ear to the other, like a tiara, hurting a little because very rigid, like a law under which a princess is obliged to comply.

We were very surprise because his father called her Sissi when she was young, he was a judge and she receive a very rigid education....

Conclusion

**Perception as action ?
Passing from system 1 to system 2,
and opening the space for system 3 ?
imagery as a communication between us ?**