

## ***Directography* and Dance Curation by Jane Hawley**

*Directography* → written directives for choreography. A method for making dances sourced from written directives scribed by the observer from witnessing *any* selected event within *any* environment. The directives are then interpreted by the performer to create choreography. The same directives can be applied to many different contexts or scenarios for ongoing research.

Hawley writes, *In February of 2002, I became intrigued by the dance-like brotherly interplay I observed between my two- and four-year-old sons. Witnessing, I recognized “the dance” materializing before my eyes. I scribed their spontaneous and collaborative interactions and applied them in various situations as an experimental creative process for dance making. I titled the “brotherly” score, “You Are Not My Enemy” and titled the methodology, “directography” → written directives for choreography.*

Hawley scribed the “You Are Not My Enemy” *directography* into 9 recipe cards and applied it to four separate dance productions entitled, *This Fragile Moment (2003)*, *Necropolis (2004)*, *Who Do You Trust? (2016)* and *Issues of Color: it’s more than black and white (2018)*. The same “You Are Not My Enemy” *directography* has been presented at national and international workshops, residencies, and conferences in Ireland (2010), Germany (2016), Mexico (2018), and the United States (ongoing). Each performance and curated event involved various numbers of duets with uniquely evocative movement patterns interpreted through the performers’ lived experiences.

For Hawley, what becomes intriguing is the source -- the ‘dance-like brotherly interplay’ -- consistently produced spontaneous and unprecedented movement vocabulary, oscillating between undeniable vulnerability and explicit abandonment, while emanating random patterns of wilding and trusting states within the duet form among adults and adolescents. Hawley finds this a fascinating realization on understanding *how* the two toddler brothers played with and felt about one another. In turn, the adult/adolescent duet partners found authentic connectivity and trust over a very short time period and through their embodiment of the directives in relationship with their partner, thus creating and embodied dialogue.

Humans are unique based on color, size, thoughts, religion, culture, and experiences, as evidenced by the duets. Yet, human DNA is 99.9% identical across the human population. What fills the void between our great similarities and our undeniable differences? Where do we learn? How do we become? In this curated *directography* for dancers, the creative process is an embodied dialogue and the bone, sinew, skin, and experience are the medium.

**Jane Hawley | Creator of Movement Fundamentals ®**

Hawley experiences dance as a binding, expressive, and ancient language—traversing the boundaries of verbal, literal, and cultural communication while creating connectivity via the explicit and nuanced moving body. As a dance artist, she notices that much of her inspiration comes from witnessing moving bodies within their environments.

As a dance artist, teacher, and scholar, Jane is deeply curious about renovating dance training through exploring and researching the relationship of self to the body. Her research emphasizes understanding how the body is the realization of self through the continuous experimentation, practice, and development of *Movement Fundamentals*®. Challenges within this research lie in negotiating the boundaries and interplay between movement | dance and art | life.

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