

Excerpt from Margit Galanter's Master's Thesis,
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LISA NELSON'S TUNING SCORES

Writing about tuning scores in a linear essay form is an awkward project. As I am writing, I sense and recognize how so many of the domains of the approach interweave and interact. This has to do with the multidimensional and multisensorial elements of this work. In this writing, I hope to demonstrate the quality of the work- not only in the content of my words, but also in the structure of the writing. I would also like to integrate my experience of this process. Tuning scores traverse that territory. In practicing tuning, one works deeply with the material of the movement, and through composing in a particular way that is unique to it, one experiences structure simultaneously. So, this desire in my own writing is a kind of tuning in to the nature of tuning scores. Writing can be a kind of tuning score, since the work provides a lens for action.

The fact that one can compose, discern, and invent actions, and the situations in which the actions occur, is fundamental to the practice of "tuning." Living is fundamentally dependant communication. One acts for survival- in part, for one's own understanding, and in part in interaction with others. To see and be seen is also a double bid. It is the basis and an analogue for any performative act. This basic intermix is a kind of movement, and a kind of permeability amongst elements in a specific environment.

Lisa Nelson's tuning scores rely on the intricacies that arise because humans are constantly composing themselves. The construction that occurs is explicitly creative and implicitly a process of self-learning. People confront and interact with the animate and inanimate environment of which they are a part. As a learning tool, Nelson's scores integrate the rigor of scientific inquiry and the poetry of creative research. They rely on a willingness to imagine, and both determine and demonstrate what that actually means for each person, and the group collectively.

In the following section of this paper, I will describe specific aspects of the scores that describe some basic elements and practices, thereby orienting the reader to the work. Since the scores are complex and require experiencing to understand them, I begin with the understanding that this is in no way a complete description of the work. My focus is the foundation of my own research in permeability. For this project, I will write about aspects in which the practice elicits permeability. I will draw from my experience of the scores as a way to offer the intricacy in instances of the material to describe the ideas as they emerge. I will also draw from James J. Gibson's perceptual research, as it is a fundamental influence to Lisa Nelson's research in developing the scores.

Incidental Movement:

Every movement of an organism is meaningful. Even "incidental" movement has a place when observed from such a lens. The scores are a way to break down the elements of action so that we can better see the elements and details that incidental action offers. In tuning, the aesthetic

interventions become the way to notice behavior, and their outcome and process are material for the construction of performance. Action is the very way individuals tune into their environment, including the living beings that are a part of the shared space.¹ With this understanding, tuning is an arena for movement possibilities that are often elided. There is permeability between everyday existence and the performative field.

Inversion:

Am I touching you or you me? ...You can invert the point of view. It changes everything. This is also a thrilling thing about the imagination, and semantics depends on the imagination. When you mess around, imagination is ripe and ready to go with it. Instantly in a breath, you're made permeable, made changeable. You can do this with language, and movement.

-(Lisa Nelson, p.c. 2005)

In a recent interview with Lisa Nelson, I had the honor of asking her some questions that were emerging for me in writing and in teaching. To be honest, I am continually floored by Lisa's intelligence and the intelligibility of her work. Again, it was made evident on how many levels the tuning scores operate. She wove a network of descriptions regarding her specific choreographic intentions, the functions of eyes and skin (literally and metaphorically, with penetrating interconnection), radical constructivist philosophy, trends among dancers across the globe, and human behavior, to name some of the material she touched on. In her speaking, the simultaneous intricacy and simplicity illustrates her revolutionary research over decades, evidence to an incredible construction of communication.

At one point, Lisa mentioned her use of inversion as it occurs in the score. It seemed like a key to unlock a mystery around the work, particularly as it relates to permeability. The inversions are a way, through attention, that one can see how vulnerable the "self" and "space" is as a solid entity². These, and some other fundamental aspects of tuning, have served to evoke my felt sense of permeability, through my years of practice with the scores. In the above quote, she mentions the relationship between imagination and semantics. This alludes to the creative role of composing experience, or perceptual construction, that underlies the tuning scores. In the context of tuning, inversion is a kind of poetic device and approach.

In Lisa's description of the underpinnings of tuning scores, she wondered about objects, how they are generally used for their culturally defined functions. How is it that individuals learn not to explore objects freely? When given the opportunity, what arises? In some improvisation, specifically in tuning scores, one develops a skill in investigating objects, which elicits a shift in function through creative flow. On a basic level, when one enters into the space, it changes many of its elements. In an analogous example, when a person touches an object with an attitude of research, the object has a different function than if it was observed at a distance across the room. Here is an opportunity to shift one's basic senses of space, distance, alongside of measuring it.

Herein lies another component of permeability. When objects can change function based on their use, as can the people as they construct action, then there is a kind of permeability that diffuses the fixed identities of the material nature of form. These scores bring in this kind of fluidity, and in this way, expand what "form" is. This is the kind of perceptual construction that

enables a permeability of use and feeling. This is explicit composing and measuring of oneself in relationship to the world.

I will draw one example of this creative construction to show how it links to my own bodily feeling of permeability. During the summer of 2000 in Seattle, Sheri Cohen and I opened an invitation to the movement community and rotated facilitating tuning scores, outdoors, in a variety of public locations. On one particular afternoon, a group of us were in a park by Elliot Bay. The facilitation had an expansive quality to it, and we found ourselves in a group research, spilling around the park, communicating through sparse calls and personal movement exploration.¹ I found myself immersed in Angelina Baldoz' trumpet playing, moving near a signpost, facing the water and the red-hued sun as it was setting. I remember that I could not differentiate between the pole, the music, and my body, nor the series of events that led me there, and at the time, the facts did not matter, because there was a communion through the process. From my view, we were tuned. This is a kind of permeability- I was engaged with my environment, experiencing a lightness and softness in my bodily feel.

The Calls:

In the example of tuning in the park in Seattle, a "hold" call had an affect on my experience of permeability. My experience of approaching the sign was interrupted by a call. In the experience of "hold," in which I became still and engaged with my current experience, and the constellation of the field, I became connected with the sign. This inversion identity with the pole went a step further with the call "replace." It enabled me to imagine I was embodying the sign itself, taking into my body the experience of what I imagined the sign was. "Replace," in this case, was a kind of permeability enactor. Through an example such as this, one aspect that emerges is the effect of the calls on the composition of playing space, and the experience of those in it.

An inversion: Right now, I can organize myself to feel this keyboard through the surface of my fingers, and with a shift of attention, I can use the same contact and feel the surface of my fingers, through the keyboard. As a reader, you can read these words, moving your eyes across the surface, composing an understanding of this very letter, and you can also read, organizing to feel your eyes roll in the sockets, and shift between the possibilities of this pole of action. If you close your eyes, and read, what would you experience?

The following tuning structure shows the use of inversion. I will present it as my memory translates the experience of learning the score, which I have carried into my own teaching. First, we touched our own arm to feel intricacies of the arm, and explored the sensations of our moving hand "reading." Then we switched the perspective, organizing ourselves to bring sensation to the surfaces of our moving hand. Then, we reversed what was stable and what moved. We spent a great deal of time exploring, and then worked with a partner, where the complexity grew exponentially. Once there is contact, the poles of subject and object lose solidity, and one can identify different ways of observing the shared action. It becomes a continuum in the movement and directionality between the two edges of this pole. In a dance of

¹ The particular facilitator for this run was John Dixon. I consider the influence of his approach in sharing the material, and the place where we were located as major elements for my experience of the event. In Seattle, we kept a running commentary that we shared via emails, a tuning log. I wrote a log after this event, included as the Appendix.

touching skin, who is reading and what is being read? Where is the subject and who is the object?

This tuning score is a direct application of James J. Gibson's seminal book, *The Senses Considered as Perceptual Systems*. His observations and spirit of his inquiry, she stated, stimulate translation of his ideas into myriad scores and explorations of dance behavior. Gibson discusses the two poles of experience in his chapter on the sense of touch:

The fact seems to be that in touching a solid object one can attend either to the external resistant thing or to the impression on the skin. The reader should try it. Within limits, you can concentrate either on the edge of the table, say, or on the dent it makes in *you*. It is as if the same stimulating event had two possible poles of experience, one objective and the other subjective. (1966:99)

At the time Gibson wrote the book in 1966, perception and sensation had been considered *representationally*, such that objects are often considered to be "outside" and the brain "registers" them, whereas Gibson put forth an enacted view of perception *as action*.² These scores instantiate Gibson's proposals. They research sensing as a collaboration of systems, through an active research of a person's attention and action. This interaction of attention and touch provide a technique for accessing permeability, in terms of a sense of identity, as well as a bodily feel- through the action, one can enliven, dissolve and bring soft sensation to the edges of one's own body.

Multisensoriality:

There are the main senses, and there are a plethora more, such as proprioception, the haptic sense (or sense of touch), and a sense of balance. Through researching aspects of sensing, one can clarify discern how one chooses to act. The material also tunes someone into unusual and possibly unfamiliar movement. In an introduction to his book, Nelson stated:

Gibson observes the movement of the body and the sensory organs from a functional viewpoint, as both exploratory and performatory. Departing from the dissected physiology of the sense organs, he enters into the physiology of the activities of looking, listening and touching. Through this lens, he revises the basic orienting/vestibular system, auditory system, haptic/somatic system, tasting and smelling, and the visual system.

This particular description of Gibson's research reflects their shared sentiment of the interaction of the senses. Image, image-making, and one's relationship to the environment all are multisensorial. This multisensoriality is key to permeability.

My writing is changing right now. I am experience a density in the ideas. I know that this can lead to a loss of the overarching theme from the perspective of my bodily feel. I will use this

² NB: Current perceptual research, such as Alain Berthoz' *The Brain's Sense of Movement*, or Alva Noe's equally addresses these lines of thinking expressed in Gibson's writings. Somehow, the notion of perception occurring *through* action is still a revolutionary idea. Berthoz states that while perception has been often been defined as an "interpretation of sensory message," (an image outside is represented inside the visual cortex), it is actually a process of "simulation of action," "judgement," and "decision making." Berthoz, p. 9

opportunity of recognition to re-member an aspect of the primary image, in this case, my left leg and spine, since my tenseness seems to organize around that region, and my focus first is drawn there. I retrace to points and make connections. My breathing expands. I find myself being more able to sense my whole self, writing, as I write this.

Permeability comes from an attunement to the sensory experience beyond vision, a predominant system. We take in so much information with our eyes, and the ways we take it in becomes habituated by our own experience, as well as cultural meanings. In practicing tuning scores, one develops tools to understand more deeply about interaction of sensing- the multiple ways humans read, translate and commune with the environment. Gibson makes a distinction with sensing, focusing on the connotation which implies “to detect,” rather than “to have a sensation,” implying the multiple modes of action that collaborate to take in the environment.³ By considering the senses as perceptual systems, the author is showing the interactive nature as the basis for his work. This interaction is also fundamental to the tuning work.

Nelson’s interest in multisensoriality is visible in her early writings, including a review of Jeff Robbins’ article, “Vestibular Integration: Man’s Connection to the Earth,” in *Contact Quarterly*, 1978. The following is an excerpt from his article, which shows the extensive systems mobilized in the activity of a human perceiving the environment.

The “five senses” only make up a small part of sensory input. Other types of sensations are vestibular input (the sense of gravity, acceleration, and equilibrium), kinesthesia (sense of muscle contraction and angulation of a joint), and introception (the senses of respiration, blood pressure, digestion, body temperature, bloodstream chemicals and sexual activity).

Multisensoriality refers to an interaction of more than the primary senses. It is an interaction of all the functions and details that operate, beyond the categories developed that end up reducing the intricacies of human experience. Through the kind of deconstruction that occurs in tuning scores, one can look at individual senses, attempting to isolate its effort, and through this it become evident, through practice, how interlinked they actually are. Through investigating the details of experience, we experience our own linkages and interconnections that occur as we act and interact. These interactions show the permeability of the senses themselves. No wonder it is possible to experience a state of engaged interaction.

One tuning score, called “blind learning,” provides a clear example for the interaction of senses, participatory action, and embodying the images that the environment provides. Through these elements, permeability of experience is enacted. In its most basic form, two participants individually make a movement phrases out of view of one another. One closes his or her eyes, and the other teaches the blind learner, without speaking. Once resolved to the choreographer’s, the partners switch. The task is to develop a way to communicate the material, and a way to communicate teaching and learning. When touching, without vision, one has to induce an image from the localized information that one receives, blind, and mobilize unfamiliar sensory feedback. This develops and cultivates a multisensorial imagination.

Each attempt at this is unique. Having taught this score, I have seen a wide variety of timings, speeds, techniques and approaches to teaching and learning. Some people create new

³ Even this idiom, “to take in” implies permeability through its movement, direction and relation.

languages out of sound or touching techniques. Others can not *not* talk. Others still surprisingly have original phrases that are remarkably similar compared to the others in the group. The actual movement phrase, in this context, has an equal importance with the learning process. The movement phrase is the material around which all the action occurs, and at the same time, so much behavior emerges as meaningful, as an observer and from within the action. Some people move their partner and guides them to specific parts of the action, whereas other teachers let the learner guide his or her own touch. As is true with many of Nelson's scores, they offer a context to observe human behavior- in this case, in teaching and learning material in a non-habitual way.

In many of the tuning scores, eyes closed movement is embedded into the structure. What sensory feedback emerges when the predominant one is removed? How does a person read the space and function? It calls on the engagement and collaboration of the myriad senses. Closing the eyes tunes a person in to a whole other set of stimuli. One main sensory feedback becomes touch, and all of its components. From the scores that I have mentioned so far, the world of imagination and attention that comes with the sense of touch is a primary element in tuning, and is interlinked with eyes closed movement.

In a description of multisensoriality, we come closer to a definition of what an image is, in accordance with the tuning scores. An image is a multisensorial unit. Unlike common conceptions of an image, which err more toward a visual representation, here, the image encompasses one's whole palette of perceptual possibility. In an interview with K.J. Holmes, she offered the following example: She invited me to imagine a river. In my memory, the image included not only a visual component, but also sound, a quality of the light, a sense of location, and a physical sensation. In fact, how this image arose is a construction. I can attach the categories to it, but it was an interactive process, even within a short span of time, it had its own rhythm, timing, and sense of distance. The river was at enough of a distance that I could not touch *it*, yet I could connect to the quality of the environment where it was situated. Something of *it* permeated into my experience. This is somehow in the definition of "image."

A Unit:

A Basic Score, with A Potential Set of References to the Primary Image:

View the space, using all of your senses that you do in this particular moment. Imagine yourself in the image Close your eyes. Enter into your image.

This structure is seemingly quite basic in its description, yet even this brings forth a complex of experiences. It is an analogue to the original schema of the primary image- a point, another point and the connection. In this scenario, however, one has much more stimuli, in the distance traveled. There are the objects and temperatures in the space, the expectation of what it would feel like to enter, perhaps unconscious. *How* would one get to the spot one imagined? What transforms through the experience of enacting single action?

The scores, in some ways, are deconstructing movement to the point of understanding what a single unit of action is. In tuning, we have used calls such as "phrase," to state when a single phrase seems to transition into the next one, as an exercise in noticing individual sense of timing and phrasing. When I've practiced this, there are of course moments that many folks resoundingly say "phrase" under their breath simultaneously, but more often there are disparate sounds in the room. There are variations due to varying points of view, as well as the

time it takes to organize to utter the sound. To even further research a unit, once can use an expression, such as “phase” to mark when one’s attention shifts. What is one’s personal relationship and rhythm between phasing and phrasing? Each person has a different interpretation, which further supports permeability- an ensemble can come to agree at times on a unit of action, share a felt sentiment, but it is not assured what a single unit is.

As I write this thesis, some of my practice with tuning scores has influenced my behavior. Writing is a kind of tuning score. I look at the blank page, and depending on my mood, I enter into the space of writing or not. Here, my speed is only mediated through my own actions- there are not other folks to enter in first and determine if I will write or not. At this stage, there are only imagined audiences and observers. I write a sentence, or even a word. I look at it. I consider- is this a clear, singular idea? Does this paragraph match the initial idea? I delete, reorganize, and on a better day, all of these actions are kinds of internal calls, tuning me in to the basic image and intent. The work has helped me to be cognizant of my timing, rhythms, and my sense of phrasing.

Touch, or the haptic sense:

Gibson refers to touch in *The Senses...*, which he calls the “haptic sense.” His consideration of touch refers to “the sensibility of the individual to the world adjacent to his body by use of his body.” He describes a fascinating account of the sense of touch, and how it got subdivided through the intent for an inventory of the realms, form and function of senses. Since there was no singular organ, how would one categorize the sense of temperature, muscle sense, pressure, pain, and strain, all associated with touch? This is a part of the history that came to isolate senses, instead of investigating their interaction and collaboration. In experiments throughout the past few decades, investigators isolated sensory experience from perceptual ones, by being passive receivers of a stimulus, reporting the object, instead of the experience and sensation. The tuning scores are antidotes to passive scientism, allowing for a bridge between creative exploration and scientific rigor.

In researching touch through tuning scores, the distinctions between skin and environment are not so clear. Skin is radiant, and through heat, we can sense and commune with the world “around” us (or more apt, “of” us). A surface, which in some ways could be considered an edge, also is a kind of entryway. These are facts that support the potentiality of permeability. Through touch, our skin, which is considered the boundary between our selves and the world, makes contact, and is in interaction. Skin, Lisa declared, is a “big imagination blob.”⁴ Skin is on the surfaces of our ears, our eyes, all the places where “other senses” are assumed to take place. Skin is mainly comprised of pores (or space), mainly water. Touch and skin make a case for permeability, and tuning scores offer opportunities to learn vast numbers of details about the experience of touch and skin.

Interaction:

Another aspect of the structure of tuning is the permeability between what is “in” and what is “out.” A major apparatus for this movement between is the participatory element of tuning. As each new entrance begins, the space is redefined. A person from the group chooses to enter. Viewers make calls that have an effect on the whole group, so one is a participant at every step; this collaboration between the group develops tools for communication. Calls accumulate, as

the actions do, as necessity arises. Perhaps there is an action that someone wants to have happen, but none of the previous calls yet seem to offer the possibility, and the person wants to see it, therefore is not willing to go in to make change through action, a new call is born through an utterance from the sidelines. The viewer, too, is invited to be affected and translate the call from that place. One call that easily shows the permeability in “resituate.” It invites the movers to resituate themselves within the space, and can sometimes imply an opportunity for audience members to see the work from a new place, as well. All those present respond in their own understanding of the action and calls as they receive it.

The scores are interactive, with the feedback built into the activity. Through the collaborative process, one begins to understand the particular ways that each person operates, and these properties become known quantities in the compositional rubric. Tuning is a collaborative, collective research. While the work is *deconstructing* composition, it is simultaneously *generating* experience through the actions involved. Therefore, the activity that occurs in movement construction is integrative and necessarily participatory. In response to most group improvisation, the scores provide a way to survive and navigate through the velocity and confusion. They offer tools for seeing the elements of performance and ways to enter in. This comes from the clarity of beginnings, middles, ends, from calls, and from specific scores to focus on when one dances. Through the process of constructing a common language, the scores develop ways to show that each person has a unique point of view. This kind of participation is central to a permeable process and state.

There are a plethora of ways that the score can elicit an interactive and engaged state. One such way is through the process of embodying somebody else’s movement. This is an aspect that is true of any choreography, or learning any movement technique- one has the opportunity to experience another set of moving and phrasing. In tuning scores, there are many kinds of replaying, repeating, and embodying that occur, exemplified in blind learning. These translations place importance on one’s own experience of observing and on showing this. Rather than showing “interpretations,” which are habitual actions for dancers, one is expected to track how one saw something, and show this material. It becomes a dance of memory, tracking, and sensory feedback.

For example, often in tuning scores, there is an opportunity to replay an original proposition of movement. In a replay, so glaringly clear in the world of dance, what a dancer might experience as incidental has the potential to be a viewer’s primary focus. In a replay, perhaps the viewer was tracking the spinal movement of the soloist, but only the final move shined in her memory. Maybe the light hit the wall while the dancer moved in such a way that it created lines across the soloist’s face. The image startled. How would someone replay these details of experience? If another person were writing this, of course the examples would be different. To replay the event of the sun streaks, in the replay, a person enters into the space considering the arc of how s/he saw the whole work. She could start with the original pose, expecting to move to translate the sun streak moment. Perhaps, however, there was a whole constellation of memories of the spinal movement, from entering in and assuming the initial pose. This kind of engagement requires being open to the possibility of what emerges in interaction with memory, receptivity, and embodied action. It is a kind of permeable state, one that begets fluidity between imagination, action, and the environment.

TUNING APPENDIX

*In the email Tuning Logs, from a Tuning Series Outdoors,
organized by Sheri Cohen and myself, facilitated by various Tuners, in Seattle*

7/15/01

Friday night at our second tuning. Enter the park, already warm from a glow of togetherness. The visibility of the moon after a floating Rainier. In its hot pink gaze, John points out the cloud's road. An arrow of atemporal time traces.

We are moving and though begin was never called, it's clear our exploration is en-tuning. More enter.

Something passes through me, wave of alienation or despair. I walk towards the sign, the same brilliant orange of the borrowed sweater on my back. "hold" had been called then and another time later when I see the y emblazoned on the sidewalk, and the p in a circle somehow glowing in the grass. But for now it's orange and the hold serves to hold me into the attention of the sign. I continue. I am melting into the sign. The cement softness. Then "replace," the call that lets me finally feel the silence of this inanimate friend. I embody its heaviness. Leaned at an angle. It has no eyes, no I's. Me, I don't know either these days. I can hide in its un-ness.

Angelina travels by with a trumpet. Towards the water. Something in the noise or the presence of her, or her passage from my right to left. It gave me an orientation and I felt human again. With all the baggage of needs and desires that the signpost seems to never know. No thought or sense of trying/effort. My body involuntarily arches into an extension from my chest, my grasping habit. Somehow that knowing of such an act of wanting-to-know grasping heads me straight to the earth in tears. Desperation of It All. Its brother, RETREAT-INTO-Self. I am scared to ask for what I really want. It changes and changes even before I named it.

We continue to attune ourselves, as the glow of the sun sets.

THESIS ABSTRACT

In this thesis, I will examine specific movement approaches as experiential and embodied research. The details of bodily experience are anchors through which one can learn about ideas, perceptions, and practices. This is because all experience is mediated through the body; individuals learn to make concepts by physically interacting with the environment. They enact and shift through embodied practices. Though not always acknowledged, thinking is necessarily a physical act. Movement research is a vehicle through which one can recognize and cultivate the intricacies that arise from experiencing.

Permeability is one specific physical state. In general terms, it refers to an interaction through surfaces or fields. Like any word, permeability has various associations that are dependent on the experience of the person who uses it. In my own movement research and practice, I have encountered the phenomenon of permeability, which defines an engagement between my whole sense of self and the environment within which I am situated. When I am permeable, I am available to the current situation, rather than being fixed in habitual patterns of action. I am responsive and able to learn. Physical practice offers tools to observe the state. Through this research, I evidence that permeability is a common phenomenon for several people who have specific movement practices. Accessing permeability, therefore, has a valuable potential in a variety of applications, such as learning, composing, and dialogue. This merits investigation.

In the background essay, I will investigate the Feldenkrais Method[®] and “tuning” scores. The Feldenkrais Method is a neuromuscular re-education approach, and tuning scores are a set of compositional and improvisational structures developed by Lisa Nelson. Though the two approaches differ in function, they share essential traits. Feldenkrais and tuning scores both use perceptual research to help practitioners learn about their own physical tendencies *through* movement. They both show the ways people compose experience through action. By practicing these two approaches, one develops tools to recognize the details of physicality and the structures that underlie it. Both Feldenkrais and tuning scores offer skills and a context to invoke a permeable state. I have studied the two forms extensively, and they provide a background for my own first person research. I examine Feldenkrais and tuning scores to determine exactly how they bring about permeability.

In constructing performance, one is developing a context for research through a process of making work. In the artistic thesis, I have constructed my own experiential project. In it, I have investigated permeability through a series of studies and live art events. The project is called **The Whole Whole**. I developed the material for a final showing through a personal rehearsal process, an interactive feedback process from the studies, and a collaboration with singer Jessika Kenney. Through the project, I intended to show aspects of my ideas by presenting a process. In doing this, I hoped to further invoke permeability in the project. I learned about octopuses and their movement, and used this as a basis for making material. The octopuses further taught me about permeability. I developed diagrams, conversations, elemental images, improvisational scores, and performance structures in making this work.

The thesis uses mixed media to provide several perspectives on an embodied research project. It includes a DVD of the live movement research, a mini book, and several essays. Through this compilation, I hope to demonstrate the potential that can come from thinking through action. These different facets of the thesis are a metaphorical set of arms of an octopus. Like an octopus, the thesis is comprised of integrative and dynamic aspects of a whole.

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The research for this chapter was gathered over years of study, research, and laboratories with Lisa Nelson and Image Lab members Karen Nelson, Scott Smith, and K.J. Holmes; personal communication and interviews with Lisa Nelson; and years' practice with various Tuning groups throughout the United States. The following are a few articles cited throughout the chapter:

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