

A “HARMONIOUS” DANCE The logic of harmony.

As he challenged the tenets of contemporary classical dance, Malkovsky was seeking for the people of his time a type of movement attuned to the great laws of Nature, a natural dance that brought people into contact with their own beings and the Cosmos.

Malkovsky searches for the logic of movement by observing animals, people’s gestures when they work, nature’s visible movements. What is the secret of these harmonious movements, of harmonious unity?

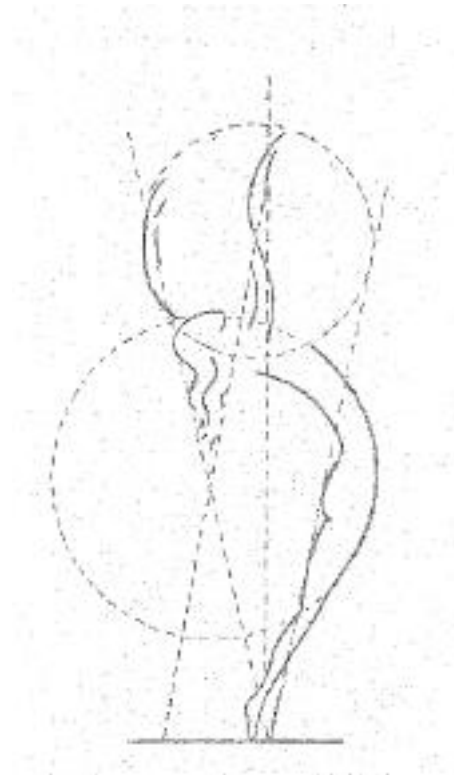
In 1921, he wrote¹: *“The most spontaneous movement must be based on scientific exactitude. It may not be necessary to analyze beauty, but beauty must nevertheless stand up to analysis.”*

The first principle on which Malkovsky based his dance is **walking**.

“The basis of all human movement is walking, a continuous falling quickened or slowed at each step by alternate displacements of our center of gravity. As our shoulders imperceptibly describe a double wheel, they take our arms and legs in the opposite direction and make our spinal column undulate freely. The spinal column, the tree of life for any movement, is transformed into a shock absorber, the spring that protects us from shocks to our nervous system.” According to my own analysis, this basic principle is that of **double laterality**.

The movements of locomotion will be used to support and transport. They take the dancing body, lift it, and set it down along a “line of undulation”². Onto these weight transfer movements is grafted another movement which speaks, communicates, radiates.

Talking about “walking” Malkovsky added this analysis which is the keystone of his dance style:



Drawing by Jan Martel, ca. 1963