

A DANCE WHICH SPEAKS TO "ALL OF US". Basic movements and their value system.

Malkovsky believed that *“The most wonderful of all languages, the most subtle and powerful, the language that speaks to people of every colour under every latitude, is human movement in all its harmony.”* He never sought a strange, curious movement, nor to surprise, but a movement that sounded in the kinesphere of the other - unexplained, spontaneous.

Such movement must have the qualities already evoked: its logic makes it *“genuine”*, its presence makes it *“true”*, and the simplicity of the vocabulary makes it universal. The vocabulary alone does not generate meaning. To be significant, form is released in space by an organic movement. *“It is in the gesture itself that the production of meaning is organized”*.¹ Malkovsky used to say: *“You have spoken well, my child, but you said nothing.”*

The simplicity of the vocabulary, on the basis of my own analysis, has several foundations.

Locomotion movements such as walking, running, hopping, jumping, crouching, lying, standing, stretching, or rocking, used by Malkovsky as starting points, originate in bilateralism and form a first level of vocabulary. *“Whether he likes it or not, Man is a double-sided being and when he expresses himself as a whole he balances his expression according to the shape of his body. If Man expresses himself in a balanced manner, it is because he has two symmetrical sides. We will never be able to escape this living law of the human body.”*²

Malkovsky’s teaching was founded on this self-evident truth. This vital fact was never defied for the sake of original or virtuoso research.



Malkovsky photo J. and J. Martel