



Drawing on plaster by J. Hodge, 1953.

EVOCAION
OF THE
BASIC MOVEMENTS
OF
FRANÇOIS MALKOVSKY

Notated by
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According to interpretations by Suzanne Bodak

Classification of the “basic movements”.

These “*basic movements*” illustrate the fundamentals of Malkovsky’s Free Dance and enable performers to learn the gestural quality of this dance style.

The classification I propose is the outcome of personal research.

I have chosen to group “basic movements” from the repertoire in five sections reflecting Malkovsky’s thinking:

1. The principle of causality
2. The pattern of totality in succession
3. The pattern of scattering and gathering
4. The pattern of alternating laterality
5. The principle of play

Each exercise has its own denomination and, very often, appropriate music. The names given to the exercises do not explain them: they are dynamic images, evocations to fire the imagination before bringing the muscles into play.

The selection of basic movements reflects their diversity, not their convergence. Some images serving as a support for the exercises have been rejected: the winds, the waves, the wheel, extending the hand, sinking into the ground, the wild beast, Saint Francis, the wild geese, the weeping willow, the flames. These could form the subject of a second notation.

The demands made by Malkovsky emanated from his person, his words, his intonation, and not from the precision of his explanations. It was up to the student to construct the connections in his or her body, to understand through observation, and to discover the underlying unity linking the many exercises.

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Suzanne Bodak