

**Release, from Body to Spirit  
Seven Zones of Comprehension  
Coming from the Practice of Dance**

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**Intercession:**

**Swan Lake: In Germany, at Ruth's and Daniel's wedding, I was met by a swan, with two signets. My grey hair, dishevelled and blowing in the wind, appeared to the swan to be her child. She carefully searched my being, stalking slowly toward me on her heavy and dangerous feet. I knelt down, so that my head was at her eye level for her to see I was human, and she appeared unafraid of me. She came dangerously close and then a child ran across the distance between me and the other there who were more cautious than I. I stood up quickly to protect the child, and she opened her powerful wings. I called softly to the swan, and she calmed down, not hurting the child. Then I knelt down again, and the others there drifted back towards the hotel where the ceremony was about to begin. The SWAN'S LAKE was shared by me that day, as I thought of the majesty and power in her strong body, her protective nature as a mother, and her elegance and beauty. My heart soared in the communion with her nature that restored the strength of my lonely heart.**

**The Color Code of the E-Book, Release Seven Zones...**

Each chapter is written on GREEN PAGES.

Background material on GOLD PAGES offers additional information, documentation and illustration for some of the chapters.

Some parts of this writing have been previously published as program information for performances, creating an aesthetic surround for the work of Mary O'DonnellFulkerson as choreographer, teacher and dancer. On the "ROSE PAGES" (appendix) are found biographical information and following this, additional writings on philosophy/aesthetics.

## **Contents: Seven Zones of Comprehension**

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## **APPENDIX**

**Rose Pages: Biographical Information**

**Gold Pages: Post Modern to Deconstructionist Papers**

### **An Early Definition of Release, MOF, 1978**

Release is an open-ended enquiry into the relationship between thinking and moving. Release activity is informed by the on-going feedback process between thought and action where intuition promotes activity and activity influences and develops intuition. The feedback process is in evidence within any of life's activities, since all that we do is a process of image creation and fulfilment. Release is an integrative technique in which mind and body are seen as completing each other.

### **A New York Times Review, excerpt**

Jennifer Dunning

Sunday, April 15, 1984

Miss Fulkerson's connection with the music and its rhythms was intimate—simultaneously systematic and free—as she expanded with the music and darted into it like a needle into smocking. One had the sudden vision of Diagev's strange musical explorations, or of Isadora Duncan's early audiences as they saw her embody music.

### **A Dialog between Foot and Technique**, excerpt from Post Modern Papers:

Foot and Technique, (who have been speaking with each other) run for their lives. They escape temporarily, but are wise enough to realize that future discussions should take into account what is happening in their social and political surround.

Still, they have no idea how they might proceed, dance being re-invented on the streets as they struggle for orientation. (1985)

At this point the dialogue is interrupted by 50 to 60 youths with dyed and plaited hair, who burn down a few buildings. This incident is roughly parallel to the effect of the rest of the world's becoming aware of the cultural hegemony of the West and not being very impressed. (1987).

**“LIFE IS CREATED FROM FANTASY AND DECISION  
MAY MY CHOICES BE INFORMED BY EXHAUSTED  
DREAMS” MOF, 2000**

**Photo Credits, Background**

The photos in this work date back to the early seventies, when the moving body was represented in still and posed photography. It was not until the eighties that the blurred images of the body in movement became acceptable. The pictures show a range from simple Polaroid snaps to photographs by highly professional and well known photographers. One can see evidence of MOF’s aesthetic concerns within the choreographic work represented throughout the book. The earlier photo’s reflect a late-modern aesthetic and the later photo’s reflecting a post-modern aesthetic (mostly group photos), bordering toward the ethical reformation.

**Photo Credits**

**Listed by Photographer, page numbers, Dancers and Name of work**

**\*Kia Ray**

**p. 9—Ayse Orhan**

**p. 63—Marie Goemine, Ayse Orhan, MOF**

**p. 116—Ayse Orhan, Marie Goumine**

**p.125—Ayse Orhan, Marie Goumine**

**p.138—MOF, all of these classroom photos**

**\*Portrait derived from work with Guy Casiers,**

**p. 14—MOF 1988**

**p. 155—MOF 1988**

**\*Hedwig Weimar**

**p. 174—“Bass Tanz” by James Saunders**

**p. 133—two photos, Marcus Grolle, Joao Da Silva, Jr., Catarina Radecke, Eve Mills, “After Eden” 1995-6**

**p. 202—MOF The Master and the Servant, 1996**

p. 266—Catrina Radecki, Eve Mills, Joao Da Silva Jr., MOF,  
“After Eden” 1995-6

p. 327—James Saunders, MOF, Bass Tanz, 1994

**\*Neil Cooper**

p. 96—MOF, publicity photo, 1978

p. 114—MOF, “I’ll Tell the Prime Minister” 1979

**\*Thomas G. Wild**

p. 98—Eve Mills, “Antigone” 1994-6

p. 133—Marcus Grolle, Joao Da Silva Jr. Catrina Radecke, Eve  
Mills, “After Eden” 1995-6

p. 259—James Saunders, Eve Mills, Andrea Pisnik, Joao Da Silva  
Jr., “Antigone, fragments of experience” 1994-6

**\*Cris Crickmay**

p. 119—MOF, “Charger’s Woman,” 1977

p. 163—MOF, “Robin, Fly South” 1974-7

p. 168—MOF, “Charger’s Woman” 1977

p. 104—MOF, “Animal Dances” 1978

p. 203—Miranda Tufnell, Denis Greenwood, MOF, “The Little  
Theatre” 1979

p. 241, 242, 281—Cris Crickmay, MOF, “Field” 1980

**\*Ruth v. Mengersen**

p. 127—MOF, The Master and the Servant, 1996

**\*Catherine Heatherington**

p. 133—three photos, Jackey Lansley, MOF, The Flying Bed 1983

**\*Museum of Modern Art, Stockholm**

p. 166, MOF, “Charger’s Woman” 1979

**\*Oslo Press Syndicate**

p. 178—MOF, “Feminine Psyche in Trouble” 1986

**\*Photo courtesy of the Barton Workshop**

p. 189, MOF, Paganini 1989

**\*Mary O'Donell Fulkerson**

**p. 248, Joao Neno, Ursula Raffalt, "The Thread of the Plot" 1991**

**\*Slovenian touring photos (audience)**

**p. 252, Andreja Pisnik, Marcus Kuchenbuch, Joao Neno, Amelia Bentes, Peter Michael Dietz, MOF, "The Thread of the Plot" 1991**

**\*Nienka Terpsma**

**p. 253, Marcus Grolle, and others. "Faust by Pessoa" 1992**

**\*The Milwaukee Journal,**

**p. 281, MOF, portrait, 1978**

**\*Museum of Modern Art, Melbourne, Australia**

**p. 283. MOF, "Robin, Fly South" 1976**

**\*Audience photo,**

**p. 283, Beverly Sandwith, Jane Hansford, MOF, "Empty Whispers"**

**\*James Fulkerson,**

**p. 339, MOF, "The Master and the Servant" 1995**

**\*Barata**

**p. 390, MOF portrait**

**Concept formation, MOF**

Some of the last works documented reflect the changing aesthetic of our time which Mary has named the "**Ethical Reformation,**" (MOF 1996). This name came as a development after the implementation of the tool for imaginative life and dance creation, "**Responsible Anarchy**" (MOF 1992) and is heralded as expressing the "**Culture of Positive Contamination**" (MOF 2004) typifying cultural and aesthetic perceptions of our new century.

**Excerpt from “An Arthurian Adventure” ( see e-book index)**

**He held out his hand and gave me the stone. It was light and warm. I laughed and asked, “Is this a test?” He also laughed and then he was able to give our drinks order to the busy barman. I said, “Feels like, from this stone, a grassy green place of great beauty and then falling water.”**

**He had been out walking near Tintagel that morning, had picked up this small stone on the grassy cliff above Merlin’s cave, dropped it through a small spring of water over the edge of the cliff into the cave and then, below, he picked it up. He had found it easily and put it in his pocket. And now it was in my hand. I gave it back to him and we carried glasses of wine and beer back to the others at our table.**

**Having lost and found our ancestor’s photos, climbed the cliff, saved a life and heard of the infant’s birth we were beyond amazement. But the star filled night held more...**

## **BELIEF**

**I believe in love.**

**I believe in the dance artist as the soul of humanity, as a reservoir of human achievement, and as the heartland of all cultures.**

## **A Theme Restated**

**To be a dance artist today is to devote one’s creative life to the infinite. There are no definitive answers anymore about how dances should be made. Choreographers search for temporary answers which arise from experience, reflection, imagination and necessity. Creative works, then, exist within the subtle interface of the moment Of their performance, and the projected future of time. As dances, these creative works remain printed forever on the souls of those persons capable of receiving the inscription. Afterwards not a scrap of material remains. The live performance itself has vanished or become transformed by memory, video, or notation into something else.**

**The dance artist creates a mystery, having the reality of flesh and bone.**

A poem

Endless ripples of time  
on the fluid elasticity of matter  
make folded circumstance  
into seeming reality,  
As from nearby a child's high  
voice comes drifting to the  
window, penetrates thick glass  
to be heard...

There must be a musical note  
somewhere which if heard by  
anyone or anything,  
Would be recognized,  
waiting for rescue  
in the fog of forgotten and lost  
dreams and bodies...

Waiting to be constructed by  
recognition, into a life of  
folds and graces, waiting to  
be connected to the existing  
universe,  
As only anyone or anything  
might think existing universes  
should be...

And such a note would carry  
through more than thick glass  
through more than centuries  
of fog, and through more than  
tension of will,  
To be heard simply on the  
clear morning of opposites  
where forgetfulness and  
memory are just now joining  
in a time of expectation...



