



Compagnie Shōnen, *Forme(s) de Vie* © Shōnen

The social artistic ART + CARE research trajectory highlights the relationship between art and care practices. The work of ICK Associate Artist Éric Minh Cuong Castaing is the central focus.

In his choreographic work Éric explores the representation and perception of the human body. He interrogates the dualisms of reality and fiction, nature and culture, the organic and artificial. Eric Minh is interested in unique bodies and interpersonal relationships. He works not only with trained dancers, but also with amateurs, people with movement limitations and with (physically challenged) children. Eric Minh's projects are developed in France and the Netherlands, in collaboration with local care institutions, interested individuals and with special education. For each project, the ICK Academy organizes a workshop program where local participants are part of a creative process and get to know the working methods of Éric and his team. These workshops

are documented so that through a combination of artistic and scientific research, the working methodology can be widely shared with other care institutions and caregivers. This creates meaningful encounters between the participants and the (care) institutions on the one hand, and with the art world on the other. The common goal is to learn from each other and to enrich the life experience of the participants with mobility impairment. The result can be both an aesthetic and functional broadening of their movement possibilities.



For the documentation of the Forme(s) de Vie workshops at local care center Cordaan, the ICK documentation model for performing arts (developed in the context of the [Inside Movement Knowledge](#) research project) was used and adapted as part of the research trajectory.

Documentation Model for ICK Dans Amsterdam (2010)

Developed in collaboration with AHK, University Utrecht Media and Culture Studies, NIMK (Netherlands Media Art Institute Montevideo/Time Based Arts), EG | PC

Interface to be filled in during the creative process with the purpose of documenting and notating the main aims and goals of the performance. It is not to be used as a support for the choreographer assistant neither to collect all the creative process but just parts of it mainly the moments in which main decisions are taken place in relation to the creative process. Beginning, middle and end a linear timeline to follow the process and compare, share and question decisions.

Preparatory phase (the artists and intentions)

1. CONTEXT

1.1 The company

1.1.1 institutional structures

1.1.2 other relevant aspects

1.2 the artist

1.2.1 Biographies and background

1.3 Artistic Team

1.4 Important concepts-artistic intend

1.5 Perspective on the performance and artistic scene

2. THE WORK (title specific art work)

2.1 Description of the work

2.1.1 synopsis and communication texts

2.1.2 Title

Middle phase (the work in progress/choice making)

2. THE WORK (title specific art work)

2.2 Structure of performance

2.2.1 Score (elements inter-relate)

2.2.1.1 space

2.2.1.2 time

2.2.1.3 movement description

2.2.1.4 parts of structure

2.2.1.5 STAGING/scenography

5.1 Stage

5.2 Cues

5.3 Light

5.4 Sound

5.5 Computer/Software

5.6 costumes

2.3 Meanings of the work

Last phase (presentation and touring)

3. PARAMETERS OF CHANGE

3.1. Dancers

3.2 Space

3.3 Time

3.4 Audience

4. PRE REQUISITES for reconstruction

4.1 final score

4.2 Training methods

Involved researchers IMK documentation model:

Gaby Wijers (director LIMA Living Media Art), Dr. Annet Dekker, Dr. Vivian van Saaze

ICK Documentation Model adapted to Forme(s) de Vie (2020)

INTRODUCTION

Forme(s) de Vie at ICK Dans Amsterdam

Art + Care: Forme(s) de Vie

Forme(s) de Vie workshops in NL

Documentation as research

1. CONTEXT

1.1. The companies

ICK Dans Amsterdam

Compagnie Shōnen

Eric Minh Cuong Castaing Associate Artist ICK Academy

1.1.1. Institutional structures

1.1.2. Other relevant aspects: in situ socius

1.2 The artist: Eric Minh Cuong Castaing

1.3 Artistic team

1.4 Research team

1.5 Places and dates of workshops and encounters

1.6 Important Concepts: Artistic Core intents

1.6.1 Themes from interviews with the FdV dancers before and during the workshops (27/28.6.2022)

1.6.2 About choreographic choices (interview Nans Pierson 31.8.6.2022)
Space for Dance Art

1.6.3 Interview with Eric Minh about the choreographic process

1.7 Perspective on the performance and artistic scene

2. THE WORK: Forme(s) de Vie

3. WORKSHOPS Forme(s) de Vie: new knowledge gained and transmission

3.1 Training Methods

- 3.1.1. Meeting the participants: general approach
- 3.1.2 Approach to the first physical meeting
- 3.1.3 Workshop content (exercises, tools, skills and themes)
- 3.1.4 Physical tools used by the artist (observation)
- 3.2 Themes of encounter
- 3.3 Experiences participants
- 3.4 Experiences caretakers in center (interview)

4. Functional aspects of movement

- 4.1 Patterns of movement
- 4.2 Analysis of movements (rhythm, space, effort, metaphors, images, kinaesthetic sensing, etc.)
- 4.3 Procedural aspects of movement
- 4.4 Intangible but palpable aspects of movement (affective, ethical, meaningful)
- 4.5 Participant's perspective
- 4.6 Dancer's perspective
- 4.7 Artist perspective and goals
- 4.8 Module development for care professionals

Analysis of the Documentation of the Forme(s) de Vie workshops at Care Center Cordaan:

Choreographic key concepts, related movement ideas, movement materials and participants' related experiences. (C: choreographer; D: dancer; GD: guest dancer; O: observer).

Choreographic Key Concept	Exoskeleton
Related Movement Idea	A professional dancer takes the role of exoskeleton to support a person with movement limitations towards a new movement potential.
Examples of Related Movement Material	The professional dancer moves the body or body parts of the guest dancer by using their own body to support the other, for example, by carrying the body or body parts of the other person. A body-to-body relationship is built. In this encounter both, the guest dancers and the dancers who act as an exoskeleton enable and inform each other's movement. The dancers are moving from the perceived (inner) movements of the GDs and support and guide the unfoldment of the GD's movement potentials
Examples of Participants' Related Experiences, Thoughts, Comments	C: the maker intends to translate a technological construct into an intersubjective encounter between abled and disabled bodies. D: being the (loco)motor for a person with limited movement abilities, searching for movement potential. GD: giving into passive weight, trusting the other. O: moving as one body

Choreographic Key Concept	Augmentation
Related Movement Idea	The limitation of the moving body as a movement resource. Movement as an invitation to a challenge.
Examples of Related Movement Material	Exploration of reach space (how far can the moving dance partners stretch their body actions into space). Exploration of transitioning the body into space (for example, being transported from the wheelchair to the ground).
Examples of Participants' Related Experiences, Thoughts, Comments	C: Augmentation aims to create new movement experiences and uncover hidden movement potentials between movers with diverse abilities. The augmentation can happen in functional, relational, and spiritual regard. D: exploring reach space, sensitivity to potential or hidden movement capacities of the partner; working in nature to extend movement into space without limitations of buildings. GD: being moved beyond personal reach space; reflections on being taken care of and the role of being touched. O: the dancers continuously search for consensual movement during improvisation.

Choreographic Key Concept	Trust
Related Movement Idea	Trust is built through body and movement experience – a non-verbal approach towards the participants.
Examples of Related Movement Material	Through bodily contact and body-to-body movement experiences. Skin-to-skin contact (for example, strokes, tapping, touch). Weight engagement, for instance, a skilled dancer taking the weight of body parts or the whole body of the participant, who, in a state of passive weight, is being moved by the active dancer.
Examples of Participants' Related Experiences, Thoughts, Comments	C: the dancers act as a bridge to transition and understand the atypical body into the dance process. D: from their kinaesthetic experience, dancers know how to move the dancer with the passive weight. GD: the floor in the care institution is usually experienced only through falling, now as support for passive weight transition. O: the GD's giving purposefully into passive weight during dance improvisations as a marker of trust.

Choreographic Key Concept	Pleasure
Related Movement Idea	Opening new movement possibilities that counterplay the lived experience of physical limitations. Professional dancers explore the limitation of the dance partner as a source to move from.

Examples of Related Movement Material	Building new movement material and sequences from the shared movement experience/dance. For the professional dancer: creating movement material within the capacities of the guest dancer. For the guest dancer experiencing new movement, for example, being moved through the air or being moved over the ground
Examples of Participants' Related Experiences, Thoughts, Comments	C: pleasure as a powerful tool to activate agency in people with limited movement capacities D: creation of new movement material, finding challenges to develop mutuality between the dancers GD: experience of new movement qualities, such as feeling like travelling through the air, like flying. O: being touched by observing, for example seeing the person being lifted from the wheelchair and being guided towards the ground.

Choreographic Key Concept	Body/Movement Memory
Related Movement Idea	Moving with augmentation may touch upon movement memory of previous experiences when the person could still move (fully).
Examples of Related Movement Material	Depending on the personal movement history. During one workshop and connected performance, one participant had been moving from memories of dancing in her early life. During the workshops, specific arm gestures were recovered and used.
Examples of Participants' Related Experiences, Thoughts, Comments	C: Deconstruct the current movement concept of limitation, change towards potential, and reconnect to what the person has been able to do earlier in life. D: Use shared movement experiences to build new movement language – reconnect to biographical (positive) movement experiences GD: Start spontaneously talking about personal experiences after the movement experience. O: Moments that movement touches upon inner experiences GDs start spontaneous narratives, memories, and images; the stories are often related to freedom, childhood, aspects of loving relations, and care relations.

Choreographic Key Concept	The Power of Stage/Performativity
Related Movement Idea	The experience of being on stage, performing, and being watched by an audience offers a strong holding for immersive movement engagement.
Examples of Related Movement Material	Entering stage experiences during workshop presentations. Project movement intention far beyond reach space, address the audience space.
Examples of Participants' Related Experiences, Thoughts, Comments	C: The stage as a “court du miracle”. D: Feeling empowered, nourished by the gaze of the audience. Feeling immersed in the aesthetic scenery of the presentation.

	GD: Move with momentum into a space that wasn't accessible before/without the support of the other dancers. O: two worlds, that of art and that of care being connected.
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Choreographic Key Concept	The Potential of Changing the Environment
Related Movement Idea	The change of space, bringing participants in nature, outside spaces, and new environments, contributes to a new or renewed perception of the body in relation to the environment (feeling the wind on the skin, feeling earth underneath etc).
Examples of Related Movement Material	Bringing GD to the floor in the care centre and in the park. Working with the floor as a supportive surface for movement, rather than avoiding coming too close to the floor, like falling.
Examples of Participants' Related Experiences, Thoughts, Comments	C: affording change in spatial perception D: Bringing GDs into spaces other than the care centre also contributes to fresh sensory experiences, for example, the wind on the skin, the sound of leaves in the wind, etc. GD: hadn't been in open/outside space for a long time; being on the ground in the grass is very unusual and provides a new perspective on how one can be outside. O: bringing GDs to the floor in the care centre brought a complete shift of perception of the environment towards its creative potential, which was, till that moment, only seen in view of the care providing organisation.

Overarching themes in the movement encounter and related movement structures and procedures as described by the observers:

Themes in the Movement Encounter/Shared Dance	Presence
Related Movement Structures	The dancers bring an attentive non-judgemental attitude to the shared movement situation/verbal explanation of what they are doing in movement. Together, the dancers enact a state of shared presence through the mutually experienced actualization of movement potentials.
Related Movement Procedures/Activities	Rather low voice; breathing together; augmenting breathing movement into the whole body; moving into the vertical space: looking up and down involving the whole spine. Extending the movement focus beyond the individual body towards the shared movement situation and the capacities of the partner.

Themes in the Movement Encounter/Shared Dance	Touch
Related Movement Structures	Light touch/rubbing/tapping/stroking -> awakening sensations/warming up/access to weight engagement.

Related Movement Procedures/Activities	Meeting hands; sensing touching hands; tapping shoulder, neck arms and head with fingertips, with the use of the image of raindrops or shower. Gently massaging/rubbing/whipping off body parts. Softly moving the head between the hands. Developing weight engagement through leading and following each other's arm and hand movements. Gentle pushing hands into different directions.
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Themes in the Movement Encounter/Shared Dance	Trust/Control
Related Movement Structures	Push & pull/surrender/giving into passive weight/being carried] [dance techniques from contact improv; especially use of own body to carry the weight of a partner and create momentum using the shared weight; develop towards reciprocity in movement lead.
Related Movement Procedures/Activities	Exercises with shifting the weight of the guest dancer, for example by carrying them, or transitioning them from the wheelchair to the ground. Two dancers build with their bodies an external holding structure to carry and move the body of the GD. On the side of the GD experience of being carried in a non-instrumental way, experiencing momentum that has been created through another person's movement, as it arises from shared weight between the dancers it can also be experienced as own.

Themes in the Movement Encounter/Shared Dance	Body Ecology
Related Movement Structures	Functional body vs creative body/body image. Building kinetic melodies.
Related movement Related Movement Procedures/Activities	The GD's experience of being moved by nurses (instrumental) and by dancers (experiential). This seems to be connected to the way the choreographer and dancers challenged the movement regulation of the GD, for example by inviting them to give direction to their movement within the physical holding of the dancers.

Themes in the Movement Encounter/Shared Dance	Freeing the Body
Related Movement Structures	Developing movement capacities/freeing the limited body into larger use of space/private space – public space – shared space/improvisation with non-goal-oriented movement – aesthetics.
Related Movement Procedures/Activities	Lifting the limited body out of the wheelchair. Walking together, the dancer's bodies building a holding structure for the guest dancer's body. Finding a position, that allows for the guest dancer to initiate movement. Related to experiencing space in a new way, for example, the guest dancer's body being "surfed" through the air.

Themes in the Movement	Creation
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Encounter/Shared Dance	
Related Movement Structures	Creation of new movement material on the side of the professional dancer by accepting the challenge to move from the limitation of the guest dancer.
Related movement Related Movement Procedures/Activities	Opening new movement possibilities also creates new experiential content (for example the feeling of flying when being carried in a horizontal position through space by two dancers. Another example is the shift of spatial layers, such as moving on the floor, which provoked a new feeling about personal (movement) capabilities.

Themes in the Movement Encounter/Shared Dance	Body Memory
Related Movement Structures	Release after the physical experience/observed need for verbal sharing about the experience/movement is connected to inner experience/activation of slumbering body memories from previous activities (such as boxing, dancing, gardening).
Related Movement Procedures/Activities	During and after the movement activity, participants report spontaneously on emotions, thoughts and memories. They report the movement experience as being meaningful, telling (life) stories after the movement experience. New body memory is being built from the dance experiences, broadening the horizon of movement potentials.

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