

The Limón technique serves as a part of the legacy of Mexican-born American José Arcadio Limón — a highly adaptable form of movement informed by ideas about the dynamics of the body's weight: fall and recovery; rebound and suspension; succession and isolation. The expressive spectrum of an individual is captured in the way that a dancer explores the range of motion between the one extreme (of freedom from gravity) and the other (of falling into it). Think of the moment of suspension just as the body is at the top of a leap, and the moment the body had fallen completely back to the earth. Think of the moment at the bottom of the exhale or the top of the inhale. As a painter, Darby Milbrath draws on her previous experience as a professional contemporary dancer and choreographer. With the charcoal drawings you find here in the 2018 Winter Supplement for the Hart House Review, Milbrath drew inspiration from the natural and expressive gestures of the Limón technique, of bodies holding, dragging, and catching one another. I like to think of the intimate grouping of poets and authors in the Supplement as bodies in a dance, brushing up or supporting one another; gathering to create something new altogether.