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Identity in Flux:
A Theoretical and Choreographic Enquiry into the
Identity of The Open Dance Work

by

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for the Degree of Doctor of Philosophy

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Abstract

This thesis presents a work of practical scholarship which re-examines issues of identity in the context of the open dance work. The debate takes the form of a symbiotic philosophical and choreographic enquiry into the identity of the open dance work. The philosophical enquiry examines the adequacy to the open work of theories of identity derived from two distinctive strands of philosophical theory, the first from the analytic tradition, the second from contemporary French philosophy. The choreographic processes which led to the creation of two open dance works constituted a central strand of the debate. Each work interrogates the adequacy of these theories of identity to the artistic theories which underpin open dance works. The first work, *Intimate Memories*, problematised theories of identity which were developed by analytic philosophers in the 1970s and 80s, and subsequently adopted by dance theorists, through an examination of their applicability to the open dance work. This strand of choreographic research revealed that, although these theories allowed open dance works to be individuated, they did not fully account for the particularities of the processual character of the open dance work. This interim conclusion led to an examination of the pertinence of Deleuze and Guattari's ontology of the event to questions concerning identity raised by the open dance work. The second dance work, *Halo in Performance*, which was developed in the context of a collaborative engagement between choreographic and interactive digital arts practices, is an embodiment of Deleuze and Guattari's process-oriented ontology of the event. This work indicates that theories of identity and/or individuation which are grounded in an ontology of flux are a more appropriate model to apply to the open dance work than those grounded in an ontology of substance.

TABLE OF CONTENTS	page
Table of contents	3
Table of figures	5
Documentation	5
Author declarations	6
Acknowledgements	6
Chapter 1: Forward	7
SECTION I	
Chapter 2: Philosophical Context	17
Chapter 3: Choreographic Context 1	
The Open Work I	32
The Open Work in Music	38
The Open Work in Dance	42
Chapter 4. <i>Intimate Memories</i>: A Poietic Analysis	55
Introduction	55
<i>Intimate Memories</i>	58
<i>Choreographic Process Stage I</i>	59
Precompositional Stages	60
Compositional Stages	61
<i>Choreographic Process: Stage II: Transformations of the Work-in-progress</i>	64
The Transformation of <i>Intimate Memories</i> from duet to trio.	66
The Theoretical Context for the Transformation of <i>Intimate Memories</i> into an Open Work	68
Transforming <i>Intimate Memories</i> into an Open Work	80
<i>Choreographic Stage III: Directorial Stages</i>	85
Directorial Stage 1: Author as Director	85
<i>Intimate Memories (i)</i>	86
The Directorial Process: Production 1	86
Commentary on Production 1	88
<i>Intimate Memories (ii)</i>	89
The Directorial Process: Production 2	90
Commentary Productions 1 and 2	95
Directorial stage 2: Independent Directors	96
<i>Intimate Memories (iii).</i>	97
The Directorial Process: Production 3	97
Commentary on Production 3	101
<i>Intimate Memories (iv)</i>	104
The Directorial Process: Production 4	105
Commentary on Production 4	108

SECTION II

Chapter 5: Open Dance Works and Identity Theory	112
Artistic Issues raised by the transformation of Intimate Memories into an Open Work	112
Identity Theory and Intimate Memories	116
The Open Work and Ontologies of Flux	124

SECTION III

Chapter 6. Choreographic Context 2: The Open Work II: Interactive Art	147
Introduction	147
Interactive artworks	150
Types of Interactive Artwork	154
Types of Interactive System	158
Modes of Interactivity	162
Interactive Systems and Dance	166
 Chapter 7: <i>Halo in Performance: A Poietic Analysis</i>	171
Introduction	171
The Artistic Research	174
<i>Phase 1: Preliminary Research: 3over9</i>	174
Phase 1: Stage 1: Pre-compositional Stage	176
Choreographic Microstructures: Movement Material	177
Phase 1: Stage 2: Compositional Stage (1)	179
Generating the Interactive Systems	179
The Interactive Systems	179
Visual Environment and Interactive System	180
Sonic Environment and Interactive System	182
Phase 1: Stage 3: Compositional Stage (2)	185
Generating the Choreographic Interactive System:	185
The Choreographic Interactive System	188
Choreographic Micro-structures: Movement Material.	188
Choreographic Macro-structures: Pathways in Space	190
Choreographic Improvisational Framework	196
Directorial Stage: 3over9	200
Commentary on Phase 1 (3over9)	201
 <i>Phases 2 & 3 Halo and Halo in Performance</i>	204
Phase 2: <i>Halo</i> : The Installation	205
Phase 3: <i>Halo in Performance</i>	210
Choreographing <i>Halo in Performance</i>	212
Pre- Compositional Stage:	213
Thematic Content	213
Movement Material	214
Compositional Stage	214
Generating the Choreographic Interactive System	214
The Choreographic Interactive System	216
Choreographic Macro-structures: Pathways in Space	216
Choreographic Micro-structures: Improvisation Templates	218
Directorial Stage: <i>Halo in Performance</i>	219
Commentary on <i>Halo in Performance</i>	222
 Chapter 8. Conclusion	227

Appendices (text)	
Written Performance Directives: <i>Intimate Memories</i> (Appendix 1)	238
Page references for CDRom (Appendix 4)	240

Bibliography, references and Choreochronicle	
Bibliography and References	241
Choreochronicle	257

<u>Table of figures</u>	
Figure 1. <i>3over9</i> : Visual System: Interactive Co-ordinates:	181
Figure 2. <i>3over9</i> : Example of BigEye regions	182
Figure 3. <i>3over9</i> : Architecture for BigEye Sound-worlds	183
Figure 4. <i>3over9</i> : BigEye map of Sound-world I	192
Figure 5. <i>3over9</i> : BigEye map of Sound-world II	194
Figure 6. <i>3over9</i> : BigEye map of Sound-world III	195
Figure 7. <i>3over9</i> : BigEye map of Sound-world IV	196
Figure 8. <i>Halo</i> : Spatial features of interactive framework in 'real-space'	208
Figure 9. <i>Halo in Performance</i> : Cartographic Framework of Choreographic Map	217

Appendices (Documentation) Bound under separate cover

Appendix 1: *Performance Directives* for *Intimate Memories* (Chapter 4)
a) Video Documentation of Movement text: *Video tape*
b) Written Performance Directives

Appendix 2: *Video Documentation* of performances of the four extant productions of *Intimate Memories* (Chapter 4): *Video Tape*

Appendix 3: *Video Documentation* of performances of *3over9* and *Halo in Performance* (Chapter 7): *Video Tape*

Appendix 4: *CD-Rom* documentation containing video clips of features of *Intimate Memories*, *3over9* and *Halo in Performance* referenced in the text. *CDRom*

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Author Declaration

1. During the period of registered study in which this dissertation was prepared the author has not been registered for any other academic award or qualification.
2. The material included in this dissertation has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

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Chapter 1: Forward

Paul Thom (1994) argues that

...part of the concept of any given work is that it is generated by a particular mode of production. To mistake a work's mode of production [and the tradition to which it belongs] ...is to make a mistake about its identity (Thom 1994: p.25).

In this thesis I examine the notion that mapping an ontology of the work which was developed in the context of closed dance works onto open dance works, which not only have a very different mode of production but also differ significantly in the way they are conceptualised as works, is to mistake the identity of latter. The research has taken the form of an extended symbiotic dialogue between theory and choreographic practice. This dialogue led to the development of two choreographic works which directly addressed the issues raised by the research question, and to a reconsideration of theories of identity which have been used to address questions of the identity of dance works.

In this thesis, as an artist my central interest is in the malleability inherent in open dance works, and in the plurality of the material forms of expression which can be produced from a single work. As a theorist my interest lies in the means through which that which gives rise to a plurality of forms of expression can be accounted for adequately through theory. Richard Wollheim argues that it is "...a necessary condition upon the adequacy of an aesthetic theory that it should, where appropriate, reconstruct the relevant artist's theory" (1978a, p.38). In this thesis my aim has been to interrogate theories of identity which have been invoked in the context of theatre dance, most of which are which have been grounded in an ontology of substance, and test their adequacy with respect to the artistic theories which underpin open dance works, which are necessarily in flux.

An open work, sometimes called an open form work (Earle Brown 1966: p.6), is a work which, by design, does not exhibit a stable temporal progression and/or material form from instantiation to instantiation. The open work necessarily eschews closure, inasmuch as it is composed to accommodate, indeed requires, changes in its multiple material traces if it is to be manifested as a work. Works which exhibit a substantially stable form from instantiation to instantiation are considered as 'closed' works for the purposes of discussion in this thesis. In this thesis it is acknowledged that any work is open to a multiplicity of interpretations (Umberto Eco: 1962; trans. 1989; Roland Barthes 1971; trans. Heath 1977), and that performances of 'closed' performance works, however 'faithful' to the score, differ to a greater or lesser degree in details of performance. As such they could be considered, justifiably, to be 'open' works. However, 'closed' performance works, in particular those developed within the context of modern dance,

lean towards the negative pole of the continuum of openness upon which performance works lie¹. Whilst the issues raised with respect to the relative openness of such performance works are important to discussions of identity of the closed dance work, they are tangential to this thesis, which focuses specifically on works which are explicitly designed to exhibit sometimes substantial material differences from instantiation to instantiation.

The open work had its genesis as a designated genre of arts practice in the late 1950s². It constitutes the artistic manifestation of a debate which has held a dominant place in philosophical discourse during the second half of the twentieth century. That debate was advanced substantially by philosophers from France such as Jacques Derrida (1966) and Michel Foucault (1972) through their interrogations of the underlying metaphysical and epistemological beliefs which guided Western conceptions of what counts as knowledge. One of the results of these interrogations has been a gradual move in certain quarters (for example continental philosophy and certain schools of literary criticism) away from essentialism and a focus on an ontology of substance, and towards relativism and investigations into an ontology of flux. In parallel with this debate groups of artists from all disciplines, including dance, have engaged in a mode of art making which expressed these notions in material form. The central concern of many artists in the latter half of the twentieth century has been the production of artefacts (including open works) which rather than having stable forms and relatively stable denotational content, had protean forms, and/or were intentionally polysemic in character. Just as philosophers such as Derrida and Foucault destabilised central tenets of philosophy, so these artists destabilised central tenets of art. The artists' work demanded that the conditions under which artefacts became art 'objects', and the principles underlying the individuation of the art work, were re-examined³. My research addressed the implication of the work of these artists to theories of identity from both a theoretical and a choreographic perspective. As the research progressed, it was found that the theories of identity in which discussions of identity in dance have been grounded were of less value in the context of the open dance work than theories concerning identity which were derived from an ontology of flux.

¹ For the purposes of this thesis 'closed' works are taken to be those which are intended to retain a constancy in the content and nexus of the strands of the dance medium from performance to performance.

² Prototypes of the open work existed prior to this time inasmuch as many non-western musical forms and many musical 'works' composed in the West prior to and in the eighteenth century had certain characteristics which are present in open form works. For example, many non-western musical and dance forms use, and continue to use, improvisational techniques as a part of their performance strategy, and structural alterations, elaboration of motifs or musical themes by performers were permitted, even expected, by eighteenth century composers. Handel's operas, for example, resemble the results of contemporary aleatoric modes of composition (Goehr 1992: p.250). Strictly, however, these examples do not count as exemplars of the open work, although they may fall under that concept retrospectively, for they were created in the context of artistic practices which were not founded on the concept of the 'work'. The concept of the musical work as 'work' only became current in Western culture in the late eighteenth/early nineteenth century, when art works came to be seen as the intentional, personal expression of the *individual* artist (Goehr 1992).

³ In this they were reviving the principles underlying Dadaism, and other such practices.

The research which underpins this thesis took the form of a debate which invoked both theoretical and choreographic strategies. I have taken the line, in common with Gilles Deleuze, that theory "...does not take on a representational function but rather an active practical one" (Timothy Murphy 1998: p.213), and thus that theory is not merely *about* practice but implicated *in* practice. As a result my research constitutes a work of practical dance scholarship, the results of which are articulated both through the choreographic process and the works it gave rise to, and a rigorously conducted theoretical debate. Both elements of the thesis have made independent contributions to the body of knowledge which constitutes dance practice. On the one hand the second strand of choreographic research embarked upon in this thesis, which constituted a dialogue between choreography and interactive digital arts practice, explores a new context for choreographic experimentation which saw its emergence in Britain in the mid-1990s⁴. On the other hand the theoretical work advances the debate which surrounds issues of identity in dance by introducing into that debate a previously under investigated ontological theory, which is grounded in contemporary French philosophy. Finally the research methodology itself constitutes a contribution to practice-based research. The artistic works were utilised as an integral part of the debate itself, inasmuch as the questions raised by the theoretical discussions were actively investigated in the choreographic research and are embodied in the works it produced. Further, the issues the latter brought to light served to advance the theoretical discussion, rendering them more than mere illustrations of a particular theoretical perspective. The works are accorded an explicit role in the debate through a detailed description of the choreographic, and other aspects of the poietic processes, through which the debate was conducted (Chapters 4 and 7).

Research Methodology

The research process comprises a double-edged enquiry into issues of identity and individuation in relation to dance works. Each mode of investigation, the choreographic and the theoretical, constitutes one side of a dialogue around the topic with which the thesis is concerned. The research process I adopted to address those questions has a precedent in the work of artists such as Simon Waters. Waters maintains unequivocally that artistic work has a,

... central role as a laboratory or playground for experiment with ideas, as an instrument for testing analyses and intuitions about the world, and as a site of resistance to received wisdoms and of nurture for new modes of...engagement (Waters 1996: p.8).

⁴ The first Digital Dancing choreographic laboratory took place in the Lilian Baylis Theatre in the Sadlers Wells Theatre complex in 1995. Subsequent Digital Dancing laboratories gave rise to a nascent choreographic practice which involved interactive technologies which developed through experimentation by British choreographers such as Ruth Gibson (with Bruno Martelli), Susan Kozel (with Kirk Woolford), Richard Lord, and myself (with Tim Diggins and Garry Hill), and Simon Biggs and Stuart Jones. Others developing work in the field included Jools Gilson Ellis, with Richard Povall. (See Chapter 6.pp168/9)

This thesis, taking a lead from Waters, works on the premise that choreography is a valid means of researching into, and also of initiating, intuitions and analyses concerning the art of dance, some of which may be philosophical in nature. The body of works submitted in this thesis constitute a single choreographic project, although each work approaches that project from a very different perspective. The common focus of each of the works is the thematisation of openness as a *property* of the work, the problematisation of the distinction between the poietic and esthetic dimensions of the work⁵, and the implications of these to the ontological status of the 'work'. Inasmuch as the debate moves from an examination of theories of identity which are grounded in an ontology of substance to theories which are grounded in an ontology of flux, each work offers an investigation of different facets of the central debate. The first addresses extant theories of identity which concern themselves with the identity of the dance work. The second explores the artistic relevance of theories developed by Deleuze and Felix Guattari which question the value of theories of identity which are grounded in an ontology of substance.

The methods I selected to research the adequacy of ontological positions with respect to open dance works were grounded in Action Research which "...emphasise[s] the systematic testing of theory in live-action contexts" (Peter Reason 1994: p.333) and is characterised by a symbiotic relationship between theory and practice. For this reason it has frequently been adopted by researchers undertaking practice-based doctoral studies in the arts (e.g. Timothy Steiner, 1992; Anne Douglas, 1992; Beryl Graham, 1997; Christopher Bannerman, 1998). Action Research, as a research methodology, allows the practitioner to give his or her practical knowledge full weight in the debate in which they are engaged. This is of particular value in the arts, which, as Howard Gardner (1993) and Andrew Harrison (1978) point out, employ other modes of intelligence than that which lies at the heart of theoretical enquiry. As a research methodology action research integrates theory and practice, without privileging either. It allows the theory to guide practice and, concomitantly, for practice to guide the direction of the theoretical debate. The research procedure, which comprises three main stages, progresses broadly on a cyclical model. The stages are 1) *observing*, gathering and defining/ describing data derived from a given 'action' situation; 2) *reflecting* upon, analysing, interpreting and evaluating that data, which inevitably entails the use of theory (the latter may constitute a pre-existing theoretical framework, or may be suggested by the results of the action situation); 3) designing and implementing some form of *action* in response to those reflections (it may be designed to test either the ideas developed in stage 2 or new questions precipitated by stage 1, or to confirm the evaluations and/or conclusions reached in stage 1). Stages 1 and 2 are then revisited, for the new 'action' situation is observed and its effects evaluated. Stage 3 thus merges seamlessly into stage 1 as the cycle recommences.

⁵ The poietic dimension is the creative phase, the esthetic dimension, the reader's reception of the work.

The point of entry for an Action Research project can be at stage 1, stage 2 or stage 3. The stages do not necessarily follow the linear pattern outlined above. Rather, researchers

...find themselves working backward and through routines, repeating processes, revising procedures, rethinking interpretations, leapfrogging stages and sometimes making radical changes in directions (Ernest Stringer 1996; p.17).

A defining characteristic of research methods such as Action Research is the interactivity between the different stages of the process. During the research process the researcher engages in a continuous interplay between strategies of data collection and analysis. As data collection proceeds, analysis proceeds. The nature of the data collected may change in response to the results of the analysis, the analytic focus may shift its direction in response to the data uncovered⁶. Each stage of action research thus acts upon and affects the direction of its companion stages. It frequently demands a continual reassessment of decisions made and of conclusions reached in previous cycles of action, and, where necessary, a reformulation of the research question or the original goal of the enquiry. Indeed as the research progresses the questions underlying the original research question become increasingly apparent, and with it the specificity of the focus of the research. As such it echoes the creative processes through which artworks are generated.

Action research is an heuristic research methodology. Clark Moustakas (1990), Peter Reason (1994) and Stringer (1996) note that heuristic research projects are often initiated by a relatively open research concern. The research which lies at the heart of this thesis is no exception. The research concern which initiated the project centred around the relevance of extant theories of identity in dance to the open dance work. However, no precise research question, or hypothesis, had been formulated when the research began. Rather, a period of theoretical reflection on the implications raised by the theories of identity adopted by dance theorists initiated the research process. At a certain point in this period of theoretical reflection it became apparent that the theoretical debate could be advanced substantially through practice. Theorists tend to contemplate the implications of theory to pre-existent works, looking at artistic practice from the outside. They use these works to illustrate their theoretical positions. The works themselves are not participants in the debate. As a practising artist I became aware that my own work had the potential to be a productive arena for active engagement in the debate upon which I had embarked, and a means of advancing the debate beyond the confines of the theoretical perspectives which dance theory had tended to adopt when discussing the identity of the dance work. In order to advance my research enquiry, I devised a practical intervention into the theoretical debate in which I was engaged, which was designed to address certain issues

⁶ In practice-based arts research the 'data' collected is embodied in the artwork and the processes through which it is generated.

and questions which had arisen during the initial theoretical reflections. That intervention served to deflect the direction which had been established in the theoretical debate. The new theoretical perspectives which it invited in turn shifted the direction of my choreographic practice, and in doing so opened the door to a new context for choreographic work.

In common with heuristic research projects in general, the design of the research process was not determined prior to the commencement of the research but emerged as the enquiry proceeded. The research in which I was involved was embedded in a particular mode of artistic practice, and a particular way of thinking about the work of art. As such I considered that, just as it is

...fruitless to develop the criteria for the making of [artworks] by means of a set of rules or a code of practice which is true for all occasions...[inasmuch as] the process of making [artworks] is a process of thinking and doing which is highly structured, but by each individual differently (Douglas 1992: p.54),

so it would be fruitless to employ a pre-formed research methodology for a project which is dependent on the nature of the artistic thinking it addresses. The particular model of theoretico-practical research developed for this project, and the manner in which the results of the debate have been presented, were found to be the most productive means of tracking the *particular* dialogue between theory and practice which lies at the heart of this thesis. The responsive nature of the interaction between the theoretical enquiry and the choreographic practice enabled a free-flowing, yet coherent debate to be conducted, which exploited not only thinking *about* the issues, but also the thinking *of* the issues which took place in the making of the work.

The progression of the research project exhibits a classic pattern of heuristic research. Both the practical and the theoretical research proceeded through a recurrent cycle of action; observation; reflection and analysis; evaluation and/or interpretation of the effects of the action phase on the research question; the reformulation of the research question if appropriate; the implementation of further action to interrogate the results of the previous cycle. Interactivity between stages, and between research modes was evident throughout the research process. The theoretical debate fed into, and affected the character of the choreographic work which was produced⁷. Concomitantly the insights provided by the practical research led to new directions of enquiry in the theoretical research. Further, the application of a research method which combined theory (reflection) and practice (action) allowed the research to proceed in such a way as to accommodate the leaps of imagination inherent in the artistic process and the

⁷ Mark Palmer (1999), an interactive installation artist, also argues that his theoretical research necessarily informed his practice. "If I consider my practice to be primarily concerned with space and time, the ways in which I think of its possibilities are formed by the means in which they are thought." (p.4)

inconclusive nature of the open work. It also allowed a focused, dialectic engagement between theory and practice which served to illuminate many of the concerns of the research question.

The dominant mode of analysis used to articulate the progression of the research process, namely an analysis of the poietic dimension of the artistic works, was selected to accommodate both the nature of the choreographic practice which lay at the heart of the enquiry and the heuristic research process used to accomplish its aims. Both the choreographic practice and the heuristic research process involve "...an attention that interpenetrates the territories of intuitive purposes, intellectual strategy, behavioural expression, and the outside world" (Reason 1994: p.333), and a commitment to an open-ended process of enquiry. An analysis of the poietic dimension of the works, which necessarily incorporates the theoretical enquiry, thus simultaneously allowed for the development of an understanding of the nature of the open work and accommodated the open-ended character of Action Research.

The analytic model adopted for this research project was derived from the work of Jean-Jacques Nattiez (1990). Nattiez argues that the work of art, as object (or event), comprises three distinctive dimensions, or phases, the poietic, the material trace (the immanent art object), and the esthetic. The *material trace* is the art object, and/or the score from which performances flow. The *poietic dimension* is concerned with the processes through which the material trace came into being and includes not only compositional processes but all other influences on the development of the work, including any theoretical considerations which are brought to bear on it. The *esthetic dimension* concerns the reception of the work by a viewer or listener. The three dimensions of a work differ in kind. Each dimension gives rise to three different modes of analysis, poietic and esthetic analyses, and analysis of the immanent trace. The poietic and esthetic dimensions of a work of art are processes. The trace, or the neutral level, takes a material form. In the performing arts this may be either individual performances/productions of the work, a score or script, or video or sound recordings of an unscored, unscripted performance work. The material trace is the easiest dimension of a performance work to access and as a result has been used extensively as the focus of dance analysis, as evidenced in the seminal work edited by Janet Adshead, et al (1981: 2nd ed.1988). Here the dance work as artefact is analysed, its properties isolated and analysed individually and in combination, and described. The poietic and esthetic dimensions, however, are not susceptible to the kind of analysis to which one can subject a material trace, there being no physical properties to analyse. The analysis of the poietic and esthetic dimensions is explicative, that is it explains the work from the perspective of the processes through which a work was created and/or understood as a work (Nattiez 1990: p.32).

However, Nattiez also suggests that the esthetic process and the poietic process are frequently difficult to separate (1990: p.75). Indeed in the performing arts the poietic process is often

overtly contiguous with the esthetic process both in the case of the originating author and the performer and/or director/conductor. In the performing arts, interpretation (the esthetic dimension) takes place at two junctures, those of performance and audience reception, the former necessarily preceding the latter. The material traces of any dance work which has no written score, and these are in the majority, are thus mediated through performance interpretation. The structures of the esthetic dimension of a performance work may be complicated further by the involvement of a director, who formulates his/her own interpretation of the work, which is then used to mediate performers' interpretations of their roles. Consequently, both director and performer clearly constitute a central part of the continuum of the poietic dimension of the performance work, inasmuch as s/he constitutes one stage in the process of manifesting the 'work for performance', that is, the object created for an audience to interpret, in the public domain⁸. However, at the same time that they are engaged in the poietic process both performer and director engage simultaneously in the esthetic process, inasmuch as they are required to formulate a 'reading', or interpretation, of the work as they produce it. The same overlap of poietic and esthetic dimensions, of course, applies to the position of the originating artist, who alternates between the poietic and esthetic dimension throughout the making of the work, as Valerie Preston Dunlop and Ana Sanchez Colberg (2000), amongst others, point out.

Whilst the poietic and esthetic dimensions are difficult to separate in the performing arts, they are *impossible* to separate in the open work, indeed they are part of its very constitution. Douglas (1992) notes, as do Henry Sayre (1992) and Andrew Benjamin (1994), that it is a common conceit in the arts that the process of creation in art-making does not stop at the object itself, but persists into the dialogue between the artwork and the viewer. The open work takes this conceit one step further, inasmuch as it requires the activation of actual, materially manifested, creative endeavour on the part of those who bring its instantiations to being. Not only must the performer/director/conductor interpret the work, they must also compose original configurations of the materials from which they are made. As a result the 'reader' becomes 'co-author' of the work's material traces. This compounding of the poietic and esthetic process is part of what the open work is, is part of its identity as a work.

It is notable that the theories propounded by Barthes in *The Death of the Author* (1968: trans. 1977) and *From Work to Text* (1971: trans 1977) and by Foucault in *What is an Author* (1969; trans. 1984), which propose that the reader is as much an author of a text as the originating author, also construe the esthetic dimension of an artwork as an aspect of the poietic dimension⁹. For example, Barthes's 'scriptor' (also called a 'writerly reader') 'writes' the text in his or her reading of the text (Barthes 1977a). The position Barthes takes finds an echo in the work of Foucault, who argues that the act of writing (and by extension making artworks)

⁸ Paul Thom (1994) distinguishes a 'work for performance' from a performance *of* a work for performance. I will use the term 'performance work' to make the same distinction.

..unfolds like a game that invariably goes beyond its own rules and transgresses its limits. In writing the point is not to manifest or exalt the act of writing, nor is it to pin a subject within language: it is rather, a question of creating a space in which a writing subject constantly disappears. (Foucault 1984: p.102)

In the arts adoption of this tenet has led inexorably to an extension of the attribution of the status of author from that of the originating author alone to directors and/or performers and, in the case of interactive artworks, to audience members.

The design of the written thesis has been formulated in the light of a) the original research questions, b) the modes of investigation employed during the research process, one of which is art making, and c) the artistic genre which served as the focus of the research. In a research project which focuses on works in which the poietic dimension is deliberately, and ineliminably, extended beyond the making of the *work*, only a poietic analysis of the works will suffice. As the poietic dimension of the works presented for this thesis necessarily incorporates not only the choreographic process but also the theoretical enquiry, an extended poietic analysis of the two works presented as part of the thesis has been undertaken. The poietic dimension of each work comprises at least three distinctive strands: 1) previous artistic investigations into the particular kind of open work developed in each strand of choreographic research, 2) the choreographic process itself and 3) theories concerning the identity and/or ontology of art works which impacted on the choreographic research process. Each of these processes fed directly into the manner in which the choreographic research was conducted and thus into the works themselves. For these reasons a contextualisation of the choreographic practices in which each of the works presented in the portfolio are sited, a detailed explication of the compositional processes used to produce them, and an extended theoretical discussion of the questions, both artistic and philosophical, raised in and through the works are presented in this thesis.

Outline of Thesis

The thesis is divided into three major sections, two of which use as their focus one of the two strands of choreographic research which formed the heart of the choreographic debate. Because the poietic dimension of these two works incorporated the philosophical thinking which informed their development, the description of the choreographic process is, where appropriate, interwoven with the philosophical discussions which were embodied in or interrogated by the choreographic works and which ran alongside it. *Section 1* opens with an overview of the theoretical and choreographic context for the first strand of choreographic research (*Chapter 2*). Here the theoretical issues which initiated this stage of the research project are examined, focusing in particular on the philosophical positions taken with respect to the identity of the

⁹ *The Death of the Author* is referred to as - Barthes, 1977a; *From Work to Text* as - Barthes, 1977b, and the Foucault text as - Foucault, 1984 in this document.

dance work which had guided theorising in the field in the 1980s and 1990s. In *Chapter 3* early developments in the open work are outlined, and located within the philosophical frameworks which guided the artistic theories which underpin it. *Chapter 4* constitutes a poietic analysis of an open dance work, *Intimate Memories* (1994), elucidating both the specific theoretical issues which gave rise to the work and the choreographic processes through which these issues were addressed in practice. *Section II* constitutes a single chapter (*Chapter 5*). This chapter presents a reflection upon the implications *Intimate Memories* generated for the application of the theoretical positions discussed in previous chapters to the open dance work. It marks the site of the transition in the theoretical focus of the enquiry. Here the debate commenced in Chapter 2 is advanced into a new theoretical domain with the introduction of a discussion of Deleuze and Guattari's ontology of the event and its relation to the ontology of the open dance work.

Section III outlines the second strand of choreographic research, which transferred the choreographic enquiry to the domain of digital arts practice. This strand of choreographic research constituted a practical exploration of Deleuze and Guattari's ontology of the event and culminated in the development of an interactive dance work, *Halo in Performance* (1998). It saw the commencement of an artistic dialogue with interactive digital artists, who have revisited the open work as a genre of arts practice in the light of developments in digital technology. In *Chapter 7* the second strand of choreographic research, which emerged concurrently with the shift in the theoretical focus outlined in Chapter 5, is contextualised through an examination of the work of interactive artists from the visual arts, music and dance. *Chapter 8* constitutes a detailed poietic analysis of *Halo in Performance*. *Halo in Performance* serves as an artistic actualisation of the debate with which this thesis is concerned. Through a poietic analysis of *Halo in Performance* this chapter elucidates the claims made for *Halo in Performance* as the embodiment of Deleuze and Guattari's ontology of the event. The thesis concludes with a recapitulation of the implications raised by the choreographic research for identity theory in the domain of the open dance work, and suggestions for further theoretical and choreographic research in this field of enquiry (*Chapter 9*).

The thesis incorporates appendices which take the form of:

- Performance Directives for *Intimate Memories*. These constitute written directives and video documentation
- Video documentation of performances of the four versions of *Intimate Memories* presented in this thesis
- Video documentation of performances of *3over9* and *Halo in Performance* in performance
- An interactive CD-Rom containing excerpts of the works to illustrate points being made in the written text. The excerpts are referenced in the written text to enable readers to access relevant illustrative materials as they engage with the arguments presented in this thesis.

Section I

Chapter 2: Philosophical Context

The focus of the debate undertaken in this thesis concerns the question of the identity of open dance works. In the first strand of research certain philosophical positions which have been held with respect to the identity of the dance work are interrogated through their application to an open dance work. In this chapter, an outline of the philosophical debate which is subjected to that interrogation is presented.

The Theoretical context for the Choreographic Research

A vigorous debate concerning the nature of the identity and individuation of works of art was conducted by aestheticians in the 1970s and 1980s. Both philosophers and arts theorists were much exercised by the difficulties they encountered when attempting to delineate the means through which music, dance and theatre works could be individuated, that is in determining precisely what it was for *x* performance to be a performance of *y* work. A central concern of philosophers such as Nelson Goodman (1966 [2nd ed. 1976¹];1978), Nicholas Wolterstorff (1980), Joseph Margolis (1977;1980;1981), Wollheim (1978; 1980), Arthur Danto (1981), Roman Ingarden (1986), and Thom (1994), who participated in this debate, was the clarification of the concept of numerical identity², that is, of what criteria of identity could be formulated to facilitate the individuation of specific works of art. Although few professional aestheticians addressed the implications of their theories to dance directly, Margolis (1981) and Francis Sparshott (1988; 1990) being honourable exceptions, the debate concerning concepts of identity and the artwork had an impact on dance theory through the work of Adina Armelagos and Mary Sirridge (1977; 1978).

An analysis of the concept of the 'work of art' was central to the identity debate. Any such analysis must address both the ontology and the individuation of the work of art. The distinction is an important one. Theories which address the ontology of the work of art are concerned with establishing what *kind* of entity works of art are. Their focus is on 'work of art' as a generic concept, rather than as particular works of art. Many of the discussions taking place in analytic philosophy, for example those by Goodman (1966), Wolterstorff (1980), Margolis (1977;1981) and Wollheim (1978; 1980), addressed the implications to the ontological status of works of art which were raised by the differences which obtained between the different kinds works of art, particularly works which

¹ Hereinafter referred to as Goodman (1966) in the text.

² Determining the numerical identity of an object enables us to say that the object observed at different times and in different contexts is one and the same object, or two performances observed at different times are performances of one and the same work.

were presented as performances and works of art such as paintings and sculptures which took the form of objects. The individuation of an artwork requires the establishment of criteria of identity specific to the *kind* of artwork it is, so that instances of *individual* art works can be identified. The first must address the ontological status of the art work, the last its ontic status³, or numerical identity. The two aspects of theories of identity (individuation and the ontology of the work) are not entirely independent of each other. Rather, proposals concerning conditions of identity are grounded in principles of individuation, which are in turn dependent upon the ontological position which has been adopted by those proposing these conditions (Wollheim, 1978). A question which exercised philosophers in the 1970s with respect to the individuation of artworks was whether generalisable criteria of identity could be shared by works of art in general, or whether works of art from different art forms (e.g. the performing arts and the plastic arts) operate under different principles of individuation (Goodman, 1966; Margolis, 1977; Wollheim, 1978 and 1980; Wolterstorff, 1980).

The conclusion they drew was that the performing arts and the plastic arts did indeed operate under different ontological frameworks, and thus under different principles of individuation. Various proposals were forwarded with respect to the ontological status of works of the performing arts. Ingarden (1986), whose analysis focused specifically on musical works, suggests that the latter tend to be conceived in three, ontologically distinct, ways, which are frequently confounded. The musical work is seen a) as an 'artistic formation', intentionally determined by a musical score, b) as an 'ideal aesthetic object' and c) as a 'concrete aesthetic object' (Ingarden 1986: p.138)⁴. Each of these has a different status. The score is an authored 'schematic product', from which performances of works are generated. Although the work can be individuated through the score, it is much more than the score, which merely determines the minimal structural features of the musical work, its general design. The 'concrete aesthetic object' constitutes the multiplicity of univocal, but varied, performances which are generated from the score, but which never exhaust it. Each of these is an instance of the work, but is not the work itself. The work lies beyond these two material elements. There is, however, no 'ideal aesthetic object', which exhibits the 'true' nature of the work. By definition the 'ideal aesthetic object' can never be heard/seen, or realised in its entirety, and thus cannot be accessed, or used as a means of identifying the work. Nor is what might be taken to be the 'ideal aesthetic object' independent of cultural and historical factors, the composer's original 'ideal aesthetic object' being replaced by an 'ideal aesthetic object' which is coloured by the cultural conditions of the time. However, the musical work has, in one sense, a mode of existence. For Ingarden the musical work is a purely intensional 'entity'. Unlike its

³ The ontic status of the work concerns the particularity of the existence of the work as an artefact. Its ontological status concerns the nature of the work in the abstract, what kind of entity it is, that is its Being.

⁴ The terms used by Ingarden render explicit the distinction he makes between the material and non-material manifestations of the musical work, and by extension other types of allographic work. Other philosophers use different terms. For example, Margolis; 1981 uses the term instantiations, whereas as Deleuze and Guattari

performances it is not "...a spatially and temporally individuated object...[rather it] is a supraindividual and supratemporal structure, its individuality being purely qualitative." (Ingarden 1986: p.120). Further it is "...neither the purely perceptual experience it is given nor an experience that creatively designates the object...it is solely something to which these experiences refer" (ibid. p.120-121). Thus musical, and by extension dance, works are, in this sense, abstract, not material, entities.

Wollheim (1980) and Margolis (1980) posit an analogous distinction. They too argue that a work of art as such is not its material instantiations, neither score nor performance, although it must be instantiated, or embodied, in these concrete particulars. Like Ingarden they argue that the work is a product of human invention, and that it is not identical with the objects which result from that invention. They posit that the work of art is a type (an 'abstract particular') which is instantiated by instances (physical objects). With respect to a performance work, the token can be a score *or* a performance of a work, or both. The type-work, unlike Wolterstorff's natural kind, cannot exist "...except as instantiated in its proper token" (Margolis 1980: p.19) ⁵. It is not, however, collapsible into a class of such entities. That is it is distinct from (not identical with) the object/s in which it is embodied. If the type is embodied in the token a certain systematic relation holds between them. Consequently the work of art (the type) and the physical object in which it is instantiated (the token) are ontologically dependent. The recognition that a work of art is instantiated in a physical object is important for accessing its numerical identity, however, it does not facilitate individuation of the *work* of art, which is far more than the physical object in which it is embodied. Indeed, Margolis argues that the work of art is not perceivable as such, inasmuch as it is an abstract culturally emergent entity. Consequently it is susceptible to being reconfigured from one socio-historical and/or cultural context to another. Thus, like Ingarden, Wollheim and Margolis make a clear distinction between the work of art and the physical object in which it is embodied. Works of art exhibit properties which the physical objects which constitute their instantiation (tokens) cannot. These secondary properties include style, representational and expressive properties. The physical object merely exhibits extensional properties which are not sufficient conditions of workhood, although they might be necessary conditions of the 'work'. The art object exhibits secondary aesthetic properties that are not accessible solely through direct perception, as are the properties of the physical token, but only through interpretation.

Danto (1981, p.124) also assigns interpretation a central role in assigning workhood, claiming that it "...is analytical to the concept of an artwork that there has to be an interpretation". He argues

(1987) prefer the term 'actualisation'. Each of these terms is selected from within, and expresses the parameters of a specific philosophical context. They are used in this thesis accordingly.

⁵ Wolterstorff (1980) takes a quasi-Platonist (modified idealist) position. He argues that "...music works exist everlastingly. What a composer does must be understood as consisting in bringing about that a pre-existent kind becomes a work - specifically a work of his (sic)" (p89) Whilst he acknowledges that the work of art is

that to seek a non-interpreted description of a work is to see the work as a mere thing, whereas to see the work as an art work is to enter a realm where meaning is constitutive of a work. Danto argues that the very structure of the artwork, as opposed to the 'mere thing', is determined by the viewer, not by the artist, and goes so far as to claim that

...in art every new interpretation is a Copernican revolution, in the sense that each interpretation constitutes a new work, even if the object differently interpreted remains invariant under transformation. (ibid. p.125)

The very structure of the work, through which the work (as distinct from the physical object), thus "...undergoes a transformation in accordance with differences in interpretation" (ibid. p120, *my italics*). The invocation of interpretation by Margolis and Danto introduces a relativist dimension to the identity conditions of artworks, inasmuch as they acknowledge that cultural and historical factors, which change over time, are significant factors in the process of identifying the work. If this is so, then the 'identity', or nature, of the work (as distinct from the physical object which constitutes its token/s) may be subject to change over time. Under the auspices of a strictly applied ontology of substance, Danto's theory is subject to the objection that the 'object' which gives rise to these interpretations cannot be claimed as an art work. Rather the 'art object', the object of interpretation, is created anew each time it is viewed. However, this argument can only be conceded if the work is taken as having an unchangeable nature. If the work is seen as being malleable, as it is by Danto and Margolis, then this argument does not stand up to scrutiny. As will be seen, Danto's theory in particular echoes certain aspects of the work of poststructuralist theorists such as Barthes (1977b) who suggest that the 'work', when conceived of as a Text is reconfigured by the reader/observer at every viewing, and thus hints at the possibility of reconceiving the notion of the 'work'.

A commonality amongst the philosophers cited above is that the general identity conditions for instantiations of works of the performing arts are very open. All claim that occurrences of works which are numerically identified as being instantiations of the work by scripts and scores could differ radically in a variety of ways (including material features) and still be claimed as occurrences of the works they are purported to instantiate. Further, it is recognised by these theoreticians that scores, or performance directives⁶ can take a variety of forms, from the loosest of instructions to the most detailed notation of notes, steps, or words. No generalisable criteria derived from the notion of the score are proposed by the theorists, rather it is left open as to what identity conditions apply to what works. Thus, to an extent, each work, through the medium of its score, determines what its conditions of identity are.

composed or constructed by an artist, "...to compose is not to bring into existence what one composes, it is to bring about something which *becomes* a work" (p.88. *my italics*).

That said, in general it is posited by all the philosophers cited above that the work as 'work of art', rather than as particular work, must meet certain requirements. These constitute the ontological conditions for works of art in general. Commonly cited conditions of workhood in the arts are, variously, that the artwork is enduring in some way (that is, exists over time); that it is artefactual (a product of human action and thought); that it is created to be perceived in a certain way (it is an interpretative rather than a functional object); that it is a coherent, unified phenomenon (coherence and unity being local to the work); that (if a musical, or performance work) it has a well defined temporal course. Not all philosophers demand all of these conditions, although the first three (artefactuality, durability over time, interpretivity) tend to appear in all accounts⁷.

Because the *works* of music, dance or theatre are articulated through multiple, variant, performances, and have more than one mode of existence (as 'work' and as performances) the debate concerning the nature of the work of the performing arts was particularly vigorous. Music tended to be used as the central paradigm of the performing arts (Goodman, 1966; Margolis, 1980; Wollheim, 1980; Ingarden, 1986; Thom, 1994) in the debate. Further, the paradigm of music used to justify arguments concerning the ontology of the performance work was western classical and/or romantic music. As a consequence, it was proposed by many theoreticians that performance works, in order to be works, must meet most, if not all, the conditions cited above. The condition of endurance (through reproducibility) was met through the existence of a script, score, or score-like set of instructions of some kind. This condition gave rise to theses of notationality. Goehr (1994), however, suggests that the notationality condition of identity is problematic, on the grounds that philosophical writings on the identity of the musical work frequently confounded the *nature* of the musical work with certain *ideals* of practice, specifically those associated with nineteenth century concert music⁸. These include particular attitudes to the related concepts of composition and its resultant score, which require that performances of a musical work are compliant with the score which embodies the composition. Ideals of practice such as this simply guide action in a normative practice such as music or dance, and carry a different theoretical weight to identity conditions. Identity conditions demand to be met, ideals of practice do not. The ideals of practice of 'classical' music are not necessarily applicable across all forms of music, or to other performing arts.

By virtue of this the identity conditions through which works in the 'classical' music system are individuated may be inappropriate as conditions of identity for other forms of musical practice, or indeed for other performing arts practices, including dance. The notion of the 'score', however, because it is central to the ideal of reproducibility, and thus the endurance of the work, has

⁶ The term used by Wolterstorff (1980) to identify the instructions for performance (and/or production) given by the originating author of a text.

⁷ These are a compilation of overlapping conditions of identity outlined in Broeckz, 1979; Danto, 1981; Ingarden, 1986; Margolis, 1981; Thom, 1994; Wollheim, 1980.

remained as a central condition of identity for the performing arts. In order for it to maintain that centrality it was necessary that marginal examples of performing arts practice (e.g. dances and/or theatre works which are not produced through the generation of scores or scripts) were brought into the fold of the 'work' by rendering them identifiable through a 'score'. In order to achieve this the defining conditions of scores have been subject to continual modification. Ingarden (1986) and Goodman (1966) required that, if a work of the performing arts is to count as a work, the score must be written, or presented using some system of graphic symbols. Wolterstorff and Thom, conversely, argued that scores need not be written but may be held in the mind of composers, directors and/or performers and communicated through speech, gesture, or demonstration. Wolterstorff (1980) posited that the director's instructions, even if verbal or gestural, count as a 'directive for performance' (p.96). Thom (1994) similarly accepted a performer's instructions to another performer as an adequate 'performance directive' for the recovery of a work, and thus its endurability (p.46)⁹. However, both argued that these 'scores' must persist if the condition of endurability is to be met. When there is no extant score either as an artefact or as memories in the mind of an individual, there is no 'work'. The consequence of this is that improvised performances which are executed without reference to prior instructions are normally not included under the concept of the work (Goodman, 1966: Thom, 1994).

The applicability of Goodman's notationality condition to dance was questioned by dance theorists such as Armelagos and Sirridge (1978). Goodman's work *The Languages of Art* (1966) had a particular influence on theories of identity in dance at that time. Goodman makes a distinction between autographic and allographic arts and suggests that the conditions of identity which obtained with respect to each differ accordingly. Autographic arts, such as painting and sculpture, cannot be identified without reference to their history of production. The work can only be identified as *that* work if the marks the work exhibits on its canvas, stone, clay, are made by the hand of the author to whom the work is attributed. Autographic works normally do not have more than a single instantiation (a painting is a unique artefact, as is a carved sculpture). Conversely, instantiations or tokens of allographic arts such as the performing arts, literature and etching, are multiples, and are reproducible without the direct intervention of the author's 'mark' on instantiations of the tokens through which the work is accessed¹⁰. These works are not therefore dependent upon their history of production in the same way as a painting or sculpture is. As will be seen, it is uncertain as to whether dance is an allographic or an autographic art form (Armelagos and Sirridge, 1978; Margolis, 1981).

⁸ This term is, strictly, applied to European concert music created in the eighteenth and early nineteenth centuries. In general parlance it has come to be used to refer to any serious concert music. In the context of this thesis I shall be using the term 'classical' in its strict musical sense.

⁹ I will adopt the term 'performance directive' to refer to a score in this thesis

Goodman forwarded a generalisable condition of identity for works of the performing arts. Goodman's position was that, contra Margolis and Wollheim, works in general do not exist as some abstract particular which is instantiated in occurrences which bear more or less relationship to that particular. Rather, he posited that performance works are defined extensionally as classes of performances-of-a-work¹¹. To designate something a 'work' is merely a convenient way of referring to a group of particulars which bear certain similarities to each other. As such the 'work' has no special status. It follows from this that we can only know what a particular performance work is through reference to a group of performances which resemble each other in important ways. The issue, as with any other attempt to determine what falls under a particular concept, is what constitutes 'important' in a given work. If we can only identify a work extensionally from performances we must have some way of knowing what that 'work' is beyond the variability of its individual performances, that is what is essential to the work. Goodman's claim is that, inasmuch as a performance work is an intentional object, what is essential to the work is determined by the author through the instructions for performance s/he leaves in a notated score. Goodman uses the conventional Western musical score as his model in his argument, and thus relies on a model of artistic practice which sees the score as necessarily *prior* to any performance of the work. The score, although indeterminate to a greater or lesser extent, constitutes, for Goodman, an accurate record of authorial intention, and thus the means through which instances of a work can be identified. Any performance which does not follow the performance of the notated score to the note (or letter, or step) is not strictly a performance of the work because the score "...has as a primary function, the authoritative identification of the work from performance to performance." (Goodman 1966: p.128)¹².

Whilst Goodman's model suits certain kinds of music and scripted theatre, it does not, generally, suit dance, for here a score *describes* movements and structures already composed by a choreographer, rather than *prescribes* a set of, as yet unactualised, kinetic structures. It was the difficulties of applying this theory to dance practice which led to Armelagos and Sirridge's influential discussions on identity and individuation in dance in 1978. Goodman discounted the 'aesthetic' properties such as dynamics, tempo, and other properties which give a performance its expressive qualities as relevant criteria of identity (or individuation). Whilst he acknowledges that a 'correct' performance (one in which the constitutive features of the work, as prescribed in the score, are produced) is not necessarily a "...better, or more aesthetically rewarding, performance than a deviant, or incorrect, performance" (ibid. p.119), he argues unequivocally that any such claim is not

¹⁰ Other art forms, such as printmaking, etching, etc. are also multiples. They complicate the distinction between the autographic and the allographic, however, inasmuch as they are both autographic (the plate is by the hand of the artist) and allographic (the prints/etchings made from it are not).

¹¹ Goodman argues from a nominalist position, which works on the principle that there are no independent accessible things or concepts to which any term refers. Rather, we can only reach an understanding of any concept through reference to those things to which it applies.

theoretically relevant, because it is grounded in an evaluation of aesthetic properties¹³. This, Armelagos and Sirridge argued, did not accord with the way choreographers and philosophers understood dance as an art form, and by extension with the particular nature of dances as works of art.

Taking as a starting point Goodman's suggestion that, in principle if not in practice, dance was a candidate for inclusion in the allographic arts, Armelagos and Sirridge argued that his condition of notatability as a means of individuating dance works did not stand up to scrutiny. Goodman's implied definition of choreography at this time was that it is a plan of *movement*, its notation the notation of steps in a specified arrangement. He goes on to suggest that these, following his notational conditions for music, constitute the essential, or constitutive, features of a dance. If they are present in a performance the performance is a performance of *that* dance. If they are not, it is not a performance of the dance, but of another dance. Armelagos and Sirridge (1978, 1983, 1984) rejected this claim, arguing that on two counts, the very features which Goodman rejects as being of theoretical relevance, may be central conditions of identity in dance. And these, they claim, may not be notatable. On the one hand, using mainstream modern dance as their paradigm, they argued that the identity of a dance work, is closely tied to its originary kinetic impulse, and thus implicitly to the original expressive intentions of its author¹⁴. On the other they argued that music and design elements, in some dances, are integral conditions of identity, and that a notation of movement alone cannot serve as a necessary and sufficient condition of identity. It is to the first that they paid greatest attention, however. Armelagos and Sirridge (1978) proposed that the movement style specified by a choreographer with respect to a dance is a central condition of identity of that dance¹⁵. They argue that a performance of a work which deviates substantially from the originating choreographer's movement style, rather than the objective details of the combination of movement units from which it is composed, is not a performance of the work, but a performance of another work¹⁶. (They failed to acknowledge explicitly that what is judged to be 'substantial' deviation is affected by the cultural and historical conditions which obtain at the time at which that judgement is made.) Armelagos and Sirridge thus replaced Goodman's proposed necessary condition of identity, a work's written notation, with another, equally strict condition, arguing that whereas

¹² Whilst he acknowledges that some scores serve as instructions for activating a system, and may not include details of pre-determined material features, his model remains the work whose composed material features are constitutive of the work.

¹³ Goodman's interest lay in constructing an internally coherent theory of identity, through which individual performances of a work can be identified as being *of* that work, not in its application in the messy world of human performance.

¹⁴ Armelagos and Sirridge list a number of exceptions to this rule, in particular the work of certain postmodernist dance artists, thus betraying the fact that their central condition of identity is not universalisable across dance practice.

¹⁵ They make a distinction between style¹ (a choreographer's general movement style) and style² (a personal rendering of style¹ by a performer).

¹⁶ They go so far as to suggest that a performance of José Limón's *The Moor's Pavane* by Rudolph Nureyev and Margot Fonteyn should have been retitled "...given that they destroyed its distinctive style" (Armelagos and Sirridge 1978 p.131).

... the expressiveness of a pianist, is something which may vary widely without affecting the integrity of the work. It is simply too obvious a fact of the dance world that a performance which is stylistically deviant because wrongly motivated...is not just sub-optimal, but fails to be a performance of the work (Armelagos and Sirridge 1978: p.133).

Their argument betrays a commitment to a conception of the work which is grounded in the artistic principles which underpinned mainstream modern dance practice in the USA at the time of the development of their theory, and a confusion between ideals of practice and conditions of identity (van Camp 1981: p.166). The condition of identity they proposed is historicised, and partial, and (as they acknowledge) applicable only to certain types, or genres, of dance work. It is thus an ideal of practice not a condition of identity. This notwithstanding, as will be seen, Armelagos and Sirridge later present it as a generalisable condition of identity in modern theatre dance in their paper.

The identity debate in dance theory initiated by Goodman and taken up by Armelagos and Sirridge, was progressed by Margolis (1980), and by critics, notators and dance directors such as van Camp (1981), Jack Anderson (1983), Sheila Marion (1988; 1989), John Giffin (1992) and Shelley Berg (1993). Various positions have been posited by these and other dance theorists regarding the manner in which a performance of a work can be said to be an authentic performance of, and thus instantiate, that work. Broadly they can be divided into two camps, those Anderson identifies as the materialist and the idealist positions. The materialist considers that the dance work is "...an assemblage of specific steps (or instructions)...from which ideas or effects may be derived" (Anderson 1980: p.410), the idealist that the work is "...the incarnation in movement of ideas or effects." (ibid.)¹⁷. Any requirement that a performance of a work merely accurately produces the choreographed materials produced by the choreographer is, Anderson argues, a materialist position. Conversely, the requirement that the performance reveals the ideas which underpin the work is an 'idealist' position. A third position obtains in dance theory, to which Armelagos and Sirridge can be aligned, which argues that performances of the work must replicate not its material features, but the style of the original performances. This could be taken as a modified 'idealist' position, with a stylistic, and thus expressive, 'ideal' (as generated by the originating author) being taken to be the measure of the authenticity of a performance of a work.

Anderson's models, however, cannot serve as an adequate theoretical basis for ascertaining the identity of, or individuating the dance work. The distinction he makes, whilst it might be artistically relevant is theoretically inconsistent, in part because the criterion he proposes for the 'idealist' position constitutes a description of a particular form of practice common to all artists, namely the taking of a theme, narrative, or musical score as a starting point for a dance work. This has no theoretical weight with respect to workhood, for it describes a process of making, not an ontological

¹⁷ Anderson is aware that this is not, strictly, an idealist position, for this would entail recapturing the 'ideal' performance of the work, generally considered to be the ideal performance as envisaged by the composer.

condition. A second level of theoretical inconsistency with respect to his argument is located in the fact that he contrasts the use of a stimulus as the starting point for a work it with the requirements used in the process of re-presenting, reviving or reconstructing a work which has already been produced by a choreographer. This too is theoretically deficient, inasmuch as Anderson is not using like practices as exemplars to support his position, and can be given little weight with respect to the discussion in which this thesis is engaged.

Nevertheless, these distinctive attitudes to the re-presentation of the dance work find an echo in the long-running debate concerning conditions of authenticity of performances of musical and theatre works which took place in the 1980s. Musicologists Stephen Davies (1987), Goehr (1989), William Crutchfield (1988), Robert Morgan (1988), conductor Raymond Leppard (1988), theatre directors Peter Brook (1998), Jonathon Miller (1986) Stephen Orgel (1988) and Robert Sarlós (1984) were also concerned with identifying appropriate grounds through which non-identical performances of a performance work could be identified as being *authentic* performances of that work. These writers between them identified, or advocated, a variety of positions with respect to the nature of the performance work. Some argued that authenticity is achieved through fidelity to the spirit of the work or to its organising principle. These are identified by interpreters who mediate their performances/productions of the work through contemporary artistic sensibilities tempered by historical research to produce "...the clearest possible revelation of that music so that its intrinsic qualities, vitality and value are presented again as vividly as they may conceivably ever have been" (Leppard 1988: p.73). This is a version of Anderson's 'idealist' position. It is upheld by Crutchfield (1988) and Miller (1981). Davies (1987) argues that authenticity is dependent upon accurately reproducing the organisation of notes as laid out by the composer in a notated score. When this is coupled with the replication in performance of the music's original conditions of production (instrumentation, etc), the historicist position held by Sarlós (1984), and by other advocates of the authentic or historical performance movement, results. It is, of course, not possible to fulfil the goal of accurately reproducing the sound and/or style of performance of the original performances of a given work, for it is not possible to identify the original properties of these immaterial features of music or movement in works which were made prior to the advent of audio or video recording. Nor is it possible to escape the sensibilities of the time in which the current 'authentic' performance is executed even with the most rigorous of historical research, inasmuch as there is "... no way to re-establish that fundamental, inimitable psychological and physiological relationship to the performer to a language that he has not learned but [has] absorbed unconsciously." (Morgan 1988: p. 70). Further, a contemporary audience would not hear the 'same' piece, however accurately it was reproduced for "...the original world of the work vanishes with the first public" (Baugh 1988: p.477). These arguments have equal relevance to dance as to theatre or music.

However, it is invoked by writers such as Marion (1987) in her discussions of authenticity in dance

Recognising the difficulties of using ideals of practice as a means of individuating a dance work, van Camp (1981) holds herself aloof from the materialist/idealist debate. She notes the differences in the degree of variation tolerated by different dance genres, and of the importance of different media (movement, music, etc.) in establishing identity, and thus highlights that multiple 'conditions of identity' can be proposed using the implicit theories of identity underlying *actual* dance practices as the measure of identity of dance works. In an attempt to resolve this she reverts to a modified notationality condition of identity, arguing that

...identity in dance is best understood as a matter of both (1) a written notation which provides an ideal or absolute benchmark for identity, and (2) agreements among ordinary observers of dance at a particular time and with regard to particular types of works regarding the necessary sort of compliance with the notation (p.189).

She puts particular reliance on the *recognition*, by ordinary observers, of 'substantial similarities' from production to production as a measure of identity for dance works¹⁸. She acknowledges that this 'ordinary observer' must be well enough versed in the art form to be in a position to recognise *relevant* samenesses for the type of work they are identifying, pointing out, for example, that

...the mere presence of standardised movements, in itself, does not constitute similarity or identity, but a recognisable movement phrase, analogous to a melody line in music, does contribute to finding similarity. (ibid. p.90).

Indeed, the degree *and particularity* of relevant sameness is likely to vary from one dance genre to another, and even from one work to another. With respect to some open dance works *perceived* samenesses might not count as conditions of identity at all. Further, reliance on ordinary observer's recognition of sameness in a performance situation as a central test of identity lays her position open to serious objections, for observation is not entirely objective. Rather it is mediated through particular perspectives concerning what counts as relevant, and thus becomes worthy of notice by the observer.

A second major feature of the debate concerned the identity of dance works centred around judgements as to whether dance was an autographic or allographic art form. In spite of their disclaimers Armelagos and Sirridge (1978: p.135) posit a very clear autographic criterion of identity for the dance work as work, namely that the movement style of the originating author is central to the identity of the dance work. Margolis (1981) argues that dance is autographic with some notational conveniences because "...the theory of dance cannot be completely formulated without attention to the deeply intentional, ultimately autographic, features of expression and significance of

reconstruction.

¹⁸ Van Camp (p.170 ff.) uses the discussions undertaken in the mid-1970s by the U.S Government with respect to the modification of the Federal Copyright Law (1976) to incorporate the copyright of choreographic works as the foundation of this argument. The modifications to the Law were sanctioned by Congress in 1976. It's main concern is to provide legal protection for the author of a choreographic work from plagiarism by identifying similarities between one work and another ostensibly created by different choreographers.

bodily movement itself" (p.423). His argument is that bodily movement is culturally contingent, and as such the choreographer's personal style of movement, through which works are identified, is inextricable from the culture and society from which it emerged. The identity of the work is thus anchored in its history of production, and thus could be claimed to be autographic, albeit with "...some notational conveniences" (ibid. p426).

As noted, Goodman, Armelagos and Sirridge, and Margolis all argue from the basis of a very specific form of dance practice, that is, mainstream modern dance as practiced in the USA in the central decades of the twentieth century. However, the work of many contemporary choreographers has extended considerably beyond the principles which underpin this form of practice. The number of acknowledged exceptions to the arguments which were cited in discussions of identity in dance in the 1970s and 1980s indicate that there are deficiencies in this approach in the context of an art form which is, by its very nature, processual¹⁹.

The work of Goodman and Armelagos and Sirridge, and many of the writers cited above, founded as it was in the Anglo-American tradition of conceptual analysis, was at variance with developments in philosophy and art theory which were taking place in continental Europe. These developments, which had their genesis in the 1960s, were by the 1980s significantly affecting the way in which both thinkers and artists were approaching the notion of the 'work'. However, the work of philosophers from continental Europe did not make a mark on discussions of identity in dance. Indeed, as late as the mid-1990s Graham McFee (1994) and Sparshott (1995) were discussing notions of identity in dance without full acknowledgement of the problems raised by contemporary philosophers such as Foucault, Barthes and Derrida with respect to the concept of identity. These philosophers were re-examining the very notions which lay at the heart of the identity debate. Each in his different way questioned the epistemology, which was characterised by its leanings towards essentialism, upon which that debate had been grounded.

Derrida in particular challenged the logic of Western thought. Derrida's arguments were that the foundations underpinning Western thought, namely a logic of identity deriving from Aristotle which is based on the notions that nothing can both be and not be (the law of non-contradiction) and that everything must either *be* or *not* be (the law of excluded middle), were flawed (1967, trans. 1978). Under such a structure, entities can only be identified through essential properties which made them a *this* and not a *that*. In order to challenge the primacy of these laws in thought, he embarked on a deconstruction of central binary oppositions, in particular speech and writing. He initiated an examination of language which severed the direct correspondence between the text and that which it purported to represent, between signifier and signified. He argued that, far from being neutral,

¹⁹ Although Armelagos and Sirridge (1978) acknowledge the processual nature of dance works, indeed use this as a starting point for their analysis (p.130), their insistence on identifying one major property as a

language embodies the presuppositions and assumptions of the tradition in which it is grounded. It is affected by context (including the context of the reader/speaker). Thus, for Derrida, meaning is not tied to a pre-existing thought which produced the expression (the text). Rather the latter initiates a process in which a *play* of meaning takes place. Meaning is constantly deferred, although not denied. The text is not identical with itself, rather, each reading of the text, and the utterances within it, are subject to intertextual references which subvert their originary meanings, and gave rise to new meanings. The text becomes not a unified totality which gives rise to an originary meaning, but a network of possible meanings, linked to an infinitude of other texts.

Foucault's analysis of discursive practices explores similar terrain. Foucault argues that such practices, whether they concern punishment, madness, or knowledge itself, are not self-evident, but are conditioned by history, by the themes of interest and by the concerns of a time²⁰. These interests and concerns (normally those of the dominant classes) are implicated in different practices (including history itself) and reveal the power relations which operate within a society. However, because such interests change from time to time, so too do the frameworks of knowledge and modes of understanding which characterise a discursive practice. The *nature* of discourses therefore change over time, and with them our way of understanding the ideas they embody, the world, and the entities to which those discourses refer. An analysis of any discursive practice reveals that what are taken to be self-evident truths are contingent, and that its regulating concepts are provisional. (Goehr's analysis of the work concept (Goehr:1994) takes a Foucauldian line.) Consequently, for Foucault, as for Derrida, there can be no essential meaning to things, to events, to works, to language. Further, Foucault argues that thought is found

...not only in theoretical formulations such as those of philosophy or science: it can and must be analysed in every manner of speaking, doing or behaving in which the individual appears and acts as subject of learning...as subject conscious of himself and others. (Foucault 1984: pp.334-5)

Barthes (1977a; 1977b) also offered a critique of the status quo with respect to language, and other forms of communication. He argued too that language does not transmit, or represent, pre-existing thoughts, but that it creates thought. Like Foucault he argued that thought is embodied in a multitude of communication systems, but that the languages they embody are context bound. Works are opaque, open to interpretation and reinterpretation, and subject to the vagaries of the context in which they are read. Barthes argued that any object of communication constitutes a Text, and that a Text constitutes a network of signifiers (words, or other signifying images) which is reconfigured from one reading to another. They are, in short, not unities, but are subject to being

generalisable condition of identity for dance works resulted in a failure to accommodate the particularities of open works in their arguments.

²⁰ *Discipline and Punish: The Birth of the Prison* (1976, trans. 1979), *Madness and Civilisation: A History of Insanity on the Age of Reason* (1961, trans. 1973); *The Archaeology of Knowledge* (1969 trans. 1972).

configured as discontinuous formations, which are not, for Barthes, constrained by the work as constructed by the author.

These writers all questioned the conceptions of authorship and the work, and of expression, representation and interpretation which guided the debates on identity discussed earlier. They replaced the model of the work as unified totality, which informed the debates on identity in dance, with an alternative model which posited that entities are characterised by multiplicity, diversity, plurality, fragmentation, and indeterminacy. They argued that any term, and thus concept, was located in a network of meanings, unstable, subject to readings and re-readings, and thus to changes in its meaning. They challenged the primacy of the author in the production of meaning, and posited language, and by extension other systems of communication, as being inherently intertextual (Barthes, 1977; 1975; Julia Kristeva, 1980; Derrida, 1967). Under the terms of this mode of philosophical analysis the underlying fluidity of the signified was privileged over the apparent stability of the signifier.

In literary theory reader-response theories (Iser, 1989; Jauss, 1982), which acknowledged the instability of meaning and the importance of the horizon of the reader in ascribing such meanings to the text, became increasingly influential. These theories posited that meaning, and thus works, were historicised, rather than autonomous, ahistoricised entities. Certain claims in reader-response theory concerning the instability of the text, as has been seen, were echoed in the thought of Danto (1981) in his argument that the very structure of the artwork (as opposed to the 'mere thing' which embodies it) is determined by the viewer, not by the artist, and in the thought of Wollheim (1980;1987) and Margolis (1981) through their invocation of the historicity and polysemic nature of the work of art, and the role the viewer plays in the identification of the work. None of these writers, however, go so far as to present the work itself as susceptible to a change in its *material* manifestations as a result of the action of the viewer/observer. Rather, the work is assumed to be a stable written text which is subject to reinterpretation, and through this its content open to reconfiguration.

The tensions between the two philosophical and analytical traditions were echoed in my own artistic practices as they obtained at the time of the commencement of the research project. My choreographic work straddled two contemporary artistic traditions, the reductionist 'analytic postmodern dance' tradition (Banes, 1987), which favours an approach to dance-making which privileges formal manipulations of movement material over expression, and a modified version of a choreographic tradition which operates on the principle that dance is primarily a medium for the expression of human feeling, or the human condition (Best, 1985; McFee, 1992). Further, there was an undeniable tension between my perceptions of the nature of the dance work as, on the one hand a practitioner and on the other a theoretician. As an artist, I made works which had a clear direction of salience. That is, as a practitioner I implicitly aligned myself to the notion that the expressive

features of a dance work were part of its identity. I constructed nuanced performance works which were characterised by the detailed attention I paid to the qualities of the movement, and to the expressive dimensions of proximity when preparing a work for performance. Whilst there was no precise, articulatable 'meaning', the work was replete with a meaning which drove me to make increasingly refining artistic choices as the work developed into an Ingardean 'concrete aesthetic object'. As a theorist, however, I had adopted unequivocally the positions forwarded by writers such as Barthes (1977) and Foucault (1972) concerning the nature of the 'work' as 'Text'. I felt that if I was to be justified in adopting this position, I should be making works which allowed for a multiplicity of forms of expression to be generated, not only in the viewer's minds, but also in performance. My works at that time did not accommodate this.

I conjectured that I might be able to resolve the tension which obtained between the conflicting positions I took as a theoretician and a practitioner, and at the same time advance discussions of identity in dance, by generating an open work and using it as a means of interrogating theories of identity as they had been applied to dance works. Open works allowed me to conflate the two choreographic agendas with which my work was concerned, and accommodate the two theoretical positions discussed above. That is, they allow choreographers simultaneously to generate works which emulate the Barthean model of the Text, and at the same time, if they adopt the position of director of a production of their work, to produce nuanced 'concrete aesthetic objects' which articulate their own artistic readings of that work. As will be seen the generation, and multiple presentations, of an open dance work proved to be a fertile ground for debating issues of identity with respect to the open dance work.

Chapter 3: Choreographic Context

The Open Work

In this chapter the compositional strategies which form the artistic framework for the first strand of choreographic research, and the artistic context in which they developed, are outlined. The choreographic interrogation of theories of identity which underpins this thesis took place in the context of the open work. The open work is a form of artistic production which was developed in the 1950s in music and the 1960s in dance. The compositional practices which lead to the generation of open works favour the development of (more, or less) open-ended systems in which the director/performer is given the opportunity to reconfigure specified parameters of the authored work¹. Directors/performers are permitted by the author to co-author instantiations of the work, rather than merely to present interpretations of their pre-configured works. These compositional practices have coloured my own working practices as a choreographer and form an underlying framework both for my works, and for my thinking about the dance work as work.

My working practices as a choreographer saw their genesis in the late 1970s and early 1980s, during the heyday of the experimentations of 'new dance' practitioners in Britain. The latter were strongly influenced by postmodern dance artists, who in turn drew on the working practices of visual artists and composers, many of whom were experimenting with modes of compositional practice which led to the construction of open works. The work of postmodern dance artists can be divided into two strands, the analytic and the metaphoric (Banes, 1987; Levin 1990). The artistic agenda of the analytic tradition of postmodern dance is informed by that of late modernism, in particular minimalism. The mathematical models used by composers of contemporary concert music (see Paul Griffiths, 1995) were adopted by postmodern dance artists such as Twyla Tharp, Brown and Lucinda Childs. Their choreographic focus was on the investigation of movement and structuring devices, denuded of overt expressive content and narrative (Rainer, 1974). Trisha Brown's *Opal Loop* (1980) and *Son of Gone Fishing* (1981) and Lucinda Childs's *Radial Courses* (1976) exemplify this strand of postmodern dance practice. The agenda of the metaphoric strand was more aligned with the work of artists such as the later Robert Rauschenberg, Jasper Johns and John Cage, who favoured intertextual references and collage techniques, and leant towards the transgression of the boundaries between art forms. Meredith Monk's *Quarry: An Opera* (1976) and Grand Union's performance events exemplify the metaphoric strand of postmodern dance practice. Both strands, in spite of their very real differences, shared a fundamental approach to the construction of dance works, that of aleatorism, a compositional strategy devised to undermine the primacy of authorial intention in the creation of artistic works, and a fundamental principle of the compositional practices which lead to the development of open works.

¹ The exception being free improvisation which is authored extemporaneously in performance

As an artist one strand of my choreographic practice has consistently leant towards a (modified) analytic 'postmodern dance' agenda, exhibiting a preference for a formal exploration of choreographic problems, concepts and procedures, and making extensive use of aleatoric compositional practices. This notwithstanding, my work in this sphere generally has traces of narrativity, understated, intimated, but detectable². This sheen of narrativity is never established prior to the commencement of the choreographic process, rather it emerges during it, eventually becoming a thematic direction which guides the final stages of the work's development.

The processes through which my works, and their themes, emerge are consonant with much of twentieth century arts practice. As with many artists my artistic process commences with only a minimal artistic intention, often a formal compositional problem. Movement material is developed in the studio in response to that problem, and is formed first into independent units (e.g. motifs, phrases, sections) and eventually into a fully composed work. When the work on the work begins there is often no preconceived notion, however nebulous, of what it might look or sound like when it is finished, or even what it might be '*about*'. Rather the focus of the work, its 'direction of salience' (Harrison; in Cooper 1992: p.405), emerges during its making. Harrison describes a direction of salience as that which is

...central to that response to a work that the artist demands of us.....When an artist achieves this kind of authority our responses flow, as it were, in the direction the work demands ... not merely at what our whim as beholders, audience, or readers dictates (ibid.).

The direction of salience, which may have little to do with precise expressive meanings, but everything to do with ideas, is achieved through the manifested through an increasing refinement of the interrelation of the forms and secondary aesthetic qualities which constitute the work.

Harrison's notion of 'direction of salience' bears similarities to the Richard Wollheim's concept of 'thematisation' (Wollheim 1987: pp.19-26), that is, the process through which an artist develops the themes (and thematics) which underpin, and thus characterise, or identify, the work. Thematisation occurs when the artist

...abstracts some hitherto unconsidered, hence unintentional, aspect of what he is doing or what he is working on, *and makes the thought of this feature contribute to guiding his future activity* (ibid. p.20, *my italics*).

It takes place at more than one juncture in the compositional process. The formation of motifs, the formulation of the semantic content of the work and the establishment of the artistic thematics which

² e.g. *Fragments* (1986) Pickup company of Manchester Youth Dancers:
Meeting Point (1990) Sarah Rubidge Pickup Company
(in collaboration with composer Alistair McDonald)
Horizons (1990) North Kent Youth Dance Company;
(in collaboration with composer Simon Waters and choreographer Sue Hawksley)
Loyalties (1993) Sadlers Wells Senior Citizens Dance Company:

drive the work, are all examples of thematisation. Like Harrison, Wollheim emphasises that thematisation is not necessarily synonymous with the overt meaning content of a work. It may equally be to do with broader artistic foci or interests, such as colour, space, texture and/or time. This notwithstanding, Wollheim argues that "...thematization is by and large pursued so as to endow the resultant surface with meaning" (ibid. p.22). My works, in general, have been thematised in this way.

The open-ended compositional process both Wollheim and Harrison describe, which emphasises a clear artistic focus yet accommodates openness to change at any stage in the process, maps neatly onto the compositional processes I favour, and onto those of artists such as Siobhan Davies, who had, at the start of this research project, influenced my more recent choreographic work. However, in spite of the open-endedness of the compositional processes used in developing the movement or musical material, I, as did Davies, favoured the development of works which had a fixed, even if slightly malleable, form. Further, although it is common for choreographers such as Davies to alter their work from production to production it is less common for them to authorise directors and/or performers to alter works in subsequent productions³. A Wollheimian thematisation is, it seems, implicated in their works. By virtue of this, this type of dance practice tends to tie the choreographer ineliminably to the works s/he produces, and aligns itself with a modernist/humanist perspective of the author/work relation, even in the context of postmodernist works. (It consequently accords with Armelagos and Sirridge's proposals concerning the conditions of identity of the dance work.)

My own work, prior to the commencement of this research project, operated under a similar artistic framework with respect to revivals of my works. Initially the first strand of choreographic research presented in this thesis retained traces of this mode of practice, even whilst adopting a choreographic framework grounded in the compositional procedures developed for the production of open works. However, as the research progressed the more general principles underpinning open works began to gain ascendancy. In order to provide a framework for the compositional approach adopted in the first strand of choreographic research, the compositional processes and artistic theories which underpinned the first body of experimentation in the open work (which took place in the 1960s, and continued into the 1970s and 80s) will be outlined in this chapter.

The 'open work' made its appearance as a named mode of presentation in Western contemporary art in the middle of the twentieth century. It was noted in Chapter 1 that, to some extent all works of art are 'open'. Each reception and interpretation of the work, by virtue of a variety of factors, including those pertaining to the framing of the work (for example, the venue in which the work is presented, the placement of the spectator in the auditorium or gallery) and the personal history of the spectator differs. The effect these factors have on the viewer's perception and conceptual

³ Examples include Siobhan Davies's recent revivals of works such as *Plainsong* (1981; revived 1988), which saw Davies's solo re-worked for the new performer, *White Man Sleeps* (1988; revived 1997) and

framework, and thus the way they structure their perception and their understanding of the work, is different (Danto, 1981). The viewer thus controls the precise structure a work takes in his/her mind. An artwork is not, therefore, perceived identically by individual viewers, and consequently never achieves a state of closure. For the purposes of this thesis, however, an open work, or open form work⁴, is taken as being one in which a composer/choreographer/author proposes in the directives from which performances of a work are generated, a multiplicity of possible realisations of various indicated parameters in the work, these being endowed, explicitly or implicitly, with specifications for variation and/or development. No single performance generated from these instructions even begins to address the possibilities the open work embodies. As a result, there can, necessarily, be no 'ideal' performance of the work, for the work is *defined* by the multiple possibilities available with respect to its concrete aesthetic objects⁵.

The understanding of the structure of the 'work' which underpins open works draws implicitly on the theories forwarded by Danto (1981), Barthes (1977a and 1977b), Foucault (1969) and other writers which proffer the concept of the 'work' as 'Text'. Barthes (1977a: p.158) makes a distinction between the work, which "closes on a signified" and the Text, which "...practices the infinite deferment of the signified" (ibid.). He takes a narrow conceptualisation of the work as his paradigm in constructing this dichotomy. This narrow conception of the work locates it not only as a product of the author's *work*, but also locates its meaning firmly in the realm of the author's intention. Barthes suggests that, although work and Text are linked, whilst the work is "...a fragment of substance,...the Text is a methodological field...a process of demonstration...[it] only exists in the moment of discourse ...[and] is experienced only in an activity of production" (Barthes 1977a: pp.156-7). Further, Barthes argues that whereas the metaphor for the work is that of "...an organism which grows by 'development'...; the metaphor for the Text is that of the network; if the Text extends itself it is as a result of a combinatory system" (ibid. p.161). The Text is realised in the reader's mind but

...realised not according to an organic process of maturation...but, rather, *according to a serial movement of disconnections, overlapping, variations. [with] a regulating logic* which is...metonymic; the activity of associations, contiguities [of the text] coincide with a liberation of symbolic energy ... a work conceived, perceived and received in its integrally symbolic nature is a text (ibid. pp.158-9 *my italics*).

Winsborough Cotton Blues (1992 revived 1998), both of which saw substantial modifications to the movement material in the revival.

⁴ In musical writings the term 'open form work' is frequently substituted for 'open work' (Brown, 1966: Wolff, 1984: Jameaux, 1991). That this is so reveals a central focus of the poetics of the open work namely the indeterminacy of structural form.

⁵ This notwithstanding, Stockhausen, one of the progenitors of the open work in music, found it necessary to notate precisely one of his works after he found it impossible to elicit a 'correct' performance from the musicians (Kurtz 1992: p.103).

The open work is a deliberate artistic extrapolation of the inherent openness, the 'textuality' of all works of art, indeed of any culturally emergent entity, and as such could be said to actualise, the 'Text'.

From at least the 1950s artists have experimented with works in which the accepted role of the author as sole determinant of the form the work takes in performance is deliberately undermined, and in which the actual enactment of the 'work of the work' becomes its *raison d'être*⁶. However, rather than limiting the openness of the work to the realms of spectator experience and performer interpretation, many artists extended the notion of openness to include variability not only in the semiotic but also in the organisational structure of the work itself. In doing so they actualised the notion of the work of art as being a becoming-object, giving it a life as 'a work in movement' (Eco 1989: p.14).

A central feature of any open work is its indeterminacy. However, not all works which employ indeterminacy in their making lead to open works⁷. Indeterminacy can take place at several junctures in the realisation of an artistic work (Bennitez, 1978 pp.69-71). When indeterminacy occurs at the juncture of the relationship between score or script and performer, the latter being given choices by the originating artist within a given set of parameters, the work is an open work⁸. Instructions for performance may include allowance for improvisation; for modifications of pre-existing materials using one or more musical or choreographic parameters; for the omission of sections of pre-composed materials, and so on. Performers interpret these instructions, using their professional skills and understanding of music and/or dance to do so. The instructions may be given in the form of conventional notation, graphic images (e.g. John Cage's *Concerto for Piano and Orchestra* 1958) or written texts (e.g. Yvonne Rainer's *Terrain* 1963; Stockhausen's *Aus den Sieben Tagen* 1968-70). At this juncture indeterminacy can occur at several different stages, for example, including the

⁶ Andrew Benjamin (1994) argues that the modern art work is defined by the work it undertakes. He uses the term 'work of the work' extensively in the text *Object.Painting*.

⁷ The use of chance, or aleatoric procedures and the condition of indeterminacy, and thus openness, in a work are sometimes confounded. The relationship between chance and indeterminacy in artworks is not symmetrical. That is, although chance procedures depend upon indeterminacy, indeterminacy, as a feature of an art work, does not depend upon the use of chance procedures as a compositional process. For example, indeterminacy is a condition of the presentation of a performance art work, inasmuch as every score or script is under-determined, and thus allows for differences in the material forms taken by the instantiations of the work. Works in which the degree of indeterminacy does not result in a radical alteration of the form or surface features of the work, are normally taken to be 'closed' works, that is, works which lean more towards closure than to openness. Conversely, the use of chance procedures in the composition of the work at the level of the generation of the materials from which the work will be constituted, that is at the juncture of the relationship between originating artist and the work, do not necessarily lead to open works. Frequently the structures and/or materials generated by chance procedures are fixed by the choreographer into an immutable pattern or sequence, which becomes the form the work takes. In this case the work is a 'closed' work. Many of Merce Cunningham's pre-1963 works lie in this category (Banes 1994: p.103).

⁸ I include in the term 'performer' both conductor and dance director. The parameters may relate to macro structures (e.g. sequential organisation of blocks of material), or micro-structures (e.g. changes in tempo, dynamics, sonic/kinetic detail), or both (wherein the performer is free to select both macro and micro structural features, along with sonic or kinetic materials).

rehearsal process, the results of the indeterminacies introduced therein being fixed prior to any performance, or during performances themselves.

The degree of choice open to the performers differs from work to work. The originating artist might, for example, maintain strict control over the material, with only specified parameters open to modification by performers (limited aleatorism), for example, Yvonne Rainer's *Trio A* (1966). Or the originating artist might retain control over the general structure of the work (even when limited aleatorism is brought into play) but relinquish control over the musical/kinetic content (extended aleatorism). Structured improvisations such as Rainer's *Terrain* (1963), Steve Paxton's *Proxy* (1961) or Trisha Brown's *Opal Loop* (1980), exemplify this approach. Originating artists who retain control over only one broad parameter of the compositions, for instance duration, all other elements, including the sonorous/kinetic surface of the work, being open to chance (e.g. John Cage's *4'33"* (1952)) are engaging in what might be called unlimited aleatorism. 'Free', or 'open', improvisation, in which the composition is normally constructed in all its parameters as the piece is performed, would be an extreme example of this approach. This approach is exemplified in performances by Grand Union or Steve Paxton (Banes, 1983), and by Julyen Hamilton (Lycouris, 1996).

Indeterminacy can also occur at the juncture between the work and its audience. This may take several forms and operates on a continuum from an 'open' reading, that is an interpretation of a work by a reader, viewer or listener, to physical interactivity between the viewer/listener and the work. In works which court the latter the spectator is given the freedom to intervene in the progression of a realisation of a work, and thus takes on a degree of responsibility for the authorship of that instantiation of the work. With the advent of new technologies this type of interaction between work and audience is becoming an increasingly common occurrence.

There have been two major thrusts of experimentation around practices which lead to the 'open work' in the performing arts in the twentieth century. The first major body of experimentation took place in the 1950s and 60s, these experiments being consolidated, but not extended radically in the 1970s, 80s and 90s. The second major body of experimentation, which elaborates on the first, is in process at the time of writing, and makes extensive use of interactive digital technologies. Although the second body of experimentation in the open work is closely related to the first in terms of compositional strategy, the use of interactive digital technologies have led to new modes of practice which have extended the parameters of openness in performing arts works. This chapter will outline the work of the first group of artists. The second body of experimentation into the open work will be discussed in Chapter 7 of this thesis, as it directly relates to the second strand of choreographic research.

The Open Work from the 1950s to the 1970s

The Open Work in Music

The first wave of experimentation with the open work had its genesis in music, and can trace its roots to Mallarmé's *Livre* (1883). This work had a powerful influence on composer Pierre Boulez, one of the founders of 'open' compositional practice in the 1950s, and its principles underpin the framework of the open performance work. *Livre* is one of the first examples of a radically open work. This (uncompleted) work was conceived as a poetic project in which the "...writing itself refers to an infinity which needs to be expressed in a form which corresponds" (Dominique Jameaux: 1990. p.93)⁹. In order to achieve such an aim Mallarmé developed a form which was suited to a content which had no bounded form. The conventional linear ordering of the narrative progression of a book, the contents of which have a fixed progression, was inappropriate for Mallarmé's purposes. In order to fulfil his artistic intentions Mallarmé developed a means of allowing the constituent materials of his book (the pages, phrases, words) to be moved around freely within the boundaries of *Livre* itself. He composed a book of moveable sheets, which could be read in any order, from left to right or from right to left, omitted or repeated. Each element of the book was meticulously planned, including the thickness of the book, the distribution of chapters, the ordering of symbols on the page. Freedom to read the written material in this way provided a multiplicity of permutations, and turned a fixed number of elements into an almost infinite number of possible linear arrangements. Mallarmé stipulated that *Livre* should be read in public, thus introducing a performative element to the realisation of the work. This work of literature thus became fluid, mobile, a work with no end. *Livre* was a prototype 'hypertext', a non-linear form of writing which has developed alongside digital computer technologies which allows for the instantaneous non-linear accessing of textual materials.

In the 1950s and 60s composers and choreographers picked up Mallarmé's challenge and began to develop 'open' works, in which the aesthetic value of the instability of form is a pivotal aesthetic focus of the work, not merely an incidental feature of a work of the performing arts. A central aesthetic value of the open work, consequently, lies in its inherent indeterminacy, its potential not merely for multiple realisations, but for a necessary, and radical, variability in its concrete realisations. This is the *work* of the work. The open form work, then, as Jameaux (1991: p.86) suggests, "...indicates less a technique than an attitude of mind, less a result than an approach, less an aesthetic of a work than its compositional ethic"¹⁰.

The ideas, and compositional procedures underpinning the open work are complex and various. The initiators of the genre were predominantly formalist composers and (later) choreographers

⁹ The work was literally uncompleted, that is Mallarmé did not consider that he had created all the materials of which the work was to be constructed.

¹⁰ The use of the term 'ethic' is significant, for one of the defining features of the open work is that a degree of the authorship of individual instantiations of the work is delegated to others. The work becomes subject to the beliefs and values concerning ownership which typified a societal ethos which was current amongst the young in the 1960s and 1970s.

working in the mid-twentieth century. In music composers were reacting against high modernism, exemplified by the formalist rigours of the total twelve-tone system, in which the composer strictly prescribed every element of the musical work, from tone and pitch, through timbre and rhythm, by constructing strict systems, founded on mathematical premises, which determined the incidence and character of each element of the work. Choreographers who began to explore the open work, conversely, were reacting against a different, although equally constraining tradition, that of the traditional modern dancers, exemplified by Martha Graham, whose works were aligned with expressionism, rather than high, or late, modernism¹¹.

In the 1960s members of both groups of artists chose to introduce indeterminacy into their compositional practices. In doing so, however, they were not only reacting to artistic constraints but also saw themselves as reflecting the thinking underpinning contemporary scientific thought. (Eco, 1967; Wolff, 1987). The latter was exemplified by the work of scientists who were developing an increasingly complex model of the material world which eschewed the use of determinism as a meta-narrative for science, and were operating in a context in which Einstein's Theory of Relativity and quantum mechanics served as their conceptual foundation. Wolff also notes that religious thought such as Zen Buddhism, along with social movements such as anarchic individualism, influenced American composers. Banes (1993) notes that similar sources obtained with respect to the use of indeterminacy amongst choreographers of the Judson Dance Theatre collective.

The rationale behind the creation of open works varied from artist to artist, as did the procedures they used in making the work. Boulez, for example, saw the open work as a means of composing which exploited chance, but which left the control of the forms the works could take in the hands of the composer (Jameaux, 1991). His work operates on the principles of limited aleatorism. Boulez exploited the relationship between the performer and the score, but kept a strict control over the materials which were played. His instructions to the conductor/performer were precise and referred to various strictly proscribed parameters for the modulation of pre-composed materials. In the *Third Sonata* (1961), for instance, the score was strictly notated. However, the performer was given a choice as to whether to play sections of material or not, as to the order in which the notes were played (the performer was given the choice of reading sections from left to right or from right to left), and the order in which the sections were played during the course of a performance. Although the permutations were probably inexhaustible by a generation of performers, and some possibilities may not have been foreseen by the composer, they were statistically finite. In *Domaines* (1968), a work for soloist and six groups of instrumentalists, Boulez extended the role of the performer, allowing a certain level of expressive freedom to the soloist, although not the groups of instrumentalists, as well as giving him or her the power to determine the order in which the sections are played in the first

¹¹ By 'high' or late modernism, I am referring to modernist art which moved away from a focus on expressionism to an emphasis on the 'pure' materials of the respective art forms (sound, movement, colour,

section of the work. Chance was a minor player in the construction of Boulez's work. Rather, he saw the work as

... a 'labyrinth' adopting a number of possible itineraries in which, *with the aid of an extremely precise plan of action*, chance can play the part of a last minute shunting device (Boulez quoted in Jameaux 1991: p.95. my italics).

Boulez's works could be seen as sonic analogies to the mobiles produced by Alexander Calder, which comprised a collection of pre-formed, individual flat metal plates, which were suspended from rods formed into a flexible structure. The plates were subject to displacement either through human contact or through the movement of the air, but remained within the structural framework determined by the pivotal connections of the rods.

Boulez's approach was taken up by Stockhausen in *Kontakte* and *Zyklus* (both 1959) and *Carré* (1960). Stockhausen's oeuvre is not unitary, but incorporates two distinct realms of openness, one following Boulez's lead, the other a more radical approach to openness. Stockhausen's early works are a clear contrast to the more laissez faire attitude of some of his own later works and those of many American composers working in this mode of compositional practice. In some works (e.g. *Zyklus*) he followed a strictly musical line, allowing performers to manipulate clearly defined elements of a notated score. In others, for example the text compositions exemplified by *Aus den Sieben Tagen* (1968-70), Stockhausen allowed the performers considerably more freedom. The scores for the text works did not specify the sounds the performers were to play, nor indeed a sound-world envisaged by the composer. Rather they gave instructions which were intended to induce a mental and physical state in which sound could emerge from a voice or an instrument, unmediated by musical thoughts. (It is this kind of work that can be traced to the influence of Zen philosophy.)

The score for *Richtige Dauern* (part of *Aus den Sieben Tagen*), for example, includes the instructions:

1	2
<p>play a sound play it for so long until you feel that you should stop</p> <p>again play a sound play it for so long until you feel that you should stop</p> <p>and so on</p>	<p>stop when you feel that you should stop whether you play or stop keep listening to the others</p> <p>at best play when people are listening</p> <p>do not rehearse (Kurtz: 1992: p.161)</p>

line, volume). It is exemplified by the work of artists who used systems (such as the 12 tone system, grids, accumulative systems, and so on) as a framework for the structures of their work.

Stockhausen called this mode of playing "intuitive playing". It constitutes a form of unlimited aleatorism.

In this category of Stockhausen's works, as in some of John Cage's works, the musical content, indeed all conventional parameters of authored works, are indeterminate¹². This raises questions as to the nature of the authorship to which Stockhausen can lay claim. When challenged as to ownership of such a piece, as he was by one performer (Kurtz 1992: p.174), Stockhausen argued that, as the text sets the framework for the formal course of the piece, he was justified in claiming authorship, even though the specific sonic content of the work or the detail of its structural interrelationships were not composed by him.

The aim of Cage's radical use of indeterminacy was the elimination of composer intention from the composition of the sounds and structure of the musical work. Like Stockhausen, he made works such as *4' 33"* (1952) and *Imaginary Landscape No 4*. (1951), in which the sonic content was not pre-determined by Cage prior to performance. However, in those works where sound was specified, he made an extensive use of indeterminacy in the selection of the sonic materials from which a work was to be made, and the way in which they were ordered. This allowed him to eliminate the intervention of personal, artistic preferences with respect to sound qualities to colour his work. His renowned use of the *I Ching* to determine the specific parameters of a sound event found their way into dance practice in the 1960s via Merce Cunningham, with whom Cage had had a close collaboration since the early 1950s. Further, composers who had worked with Cage were intimately involved in the Judson Dance Theatre, which was the major site of experimentation in dance at that time. Both of these factors led to a parallel exploration of aleatorism in dance and music in the 1960s.

The composer Earle Brown may also have had an effect on developments in dance¹³. Brown composed open works, but was not altogether convinced that all works which were indeterminate were, in fact, open works. Indeed, he counselled wariness in ascribing the term 'work' to musical performances which are a response to a set of loose instructions couched as, for example, text or graphic symbols, which could be realised sonorously in a multitude of ways. Such performances Brown (1966) considered should be called "musical activities", citing realisations of his own *December 1952* and *Folio* (1952) as exemplars of this mode of musical practice. In asserting this, unlike the philosophers discussed in Chapter 2, Brown declines to extend the parameters of the concept of the 'work'. Rather he argues that the nature of certain of the artefacts produced by his compositional endeavours are a different kind of artefact from the 'work', that is, their ontological status differs from the ontological status of 'works'. Thom's (1994) position is similar to that of Brown.

¹² Like Cage, Stockhausen was interested in Eastern spiritual practices, many of which advocate the surrender of the will, the dictates of the conscious mind, to deeper intuitive responses, exploring these in relation to the compositional process.

He argues, for example, that free improvisations are not works. Rather they are events or processes which do not endure, but can be experienced *only* once, and only at the moment of performance. The performance is not considered to be a work for similar reasons, as it too is an event. These examples indicate that the ontological status of a 'musical activity' lies in its process of coming into being as a token, not in the forms those tokens take. As will be seen, this position has some bearing on the development of the enquiry into the ontology of the open work which lies at the heart of this thesis.

The Open Work in Dance

As noted earlier, the development of the open work as an intentional choreographic project in dance has its roots in the choreographic practices Merce Cunningham was developing in the 1950s. Cunningham, who developed a working relationship with Cage at the start of his career, began to explore the possibilities of using chance procedures in his composition *Sixteen Dances for Soloist and Company* in 1951. This piece made use of devices previously developed by composers, namely the use of chance operations to determine the order in which the separate dances which made up the piece as a whole would be performed and, in one section, the use of charts to determine the character of the parameters from which the pieces were made¹⁴. Cunningham's charts itemised the specific choreographic parameters with which he was concerned in the penultimate section of this work, the quartet. The specific characteristics of each parameter were determined by the toss of three coins. Cunningham, however, was more cautious in his use of chance procedures than Cage, maintaining, like Boulez a strict authorial control of the performance variables he built into his work once they had been set. In *Galaxy* (1952) for instance, which was performed to Earle Brown's open form work *Four Systems* (1952) the overall form of the dance piece was strictly controlled by Cunningham prior to its performance¹⁵. The movement material was pre-choreographed and set both in terms of spatial and durational features. Dancer Marianne Preger Simon, recalls that "...the movement must be exactly the way it was supposed to look, fitted into a precise time frame, dynamics and timing were very precise" (Kostelanetz 1992: p.55). The performers in *Galaxy* were given only one element of choice; they were allowed to choose their own entrances. Whilst such a freedom inevitably affected the relationships between the performers, and thus the formal architecture of the piece, rendering it an open-form work, *Galaxy* exemplifies a strictly controlled use of indeterminacy in performance.

¹³ Brown was married to Carolyn Brown, a founder member of the Merce Cunningham Dance Company.

¹⁴ Both Cage and Boulez made extensive use of charts when developing their early work. However, whereas Boulez used them as an aid to total serialisation, Cage used them as a means of attaining "non-intention" (Griffiths 1995: p.24).

¹⁵ *Four Systems* used devices and scores similar to the extremely open scores of *December 1952* and *Folio*, the sound world and structure produced thus differing from performance to performance.

Of the works of that time, *Story* and *Field Dance* (both 1963) were the most radically open works made by Cunningham¹⁶. *Story* was a complex work, a paradigm of the 'constructivist' open work in performance¹⁷. Indeterminacy was present at every stage in the process. It comprised eighteen sections, solos, duets, trios and larger groups, the temporal order of which was changeable from performance to performance. (The number of sections to be performed and the order in which they were performed was decided immediately prior to each performance using chance procedures.) As a result the piece, could, theoretically, involve one performer, all the performers or any number in between. Within each section the movements given to particular performers could change in space and time, as could the order in which those movements occurred. Some sections were fully improvised, using task-based choreography. In addition to the temporal structure and movement content, many other elements of the piece were indeterminate in performance. For example, the costumes were selected from bags placed at the side of the stage; the lighting changed from performance to performance (whatever lights there were at hand in a venue were used for that show). The set, conceived by Rauschenberg, comprised found objects collected in and around the theatre and, on at least one occasion in the absence of anything else, included 'live decor'. (Rauschenberg and Alex Hay executed various everyday actions on stage whilst the dance was performed.) The music was an open form composition by Toshi Ichiyanagi, and thus changed from performance to performance. However, in spite of the fact that Cunningham tried to relinquish a considerable level of authorial control in *Story*, the performers did not have as much control over the indeterminate elements as they had understood they were to have. Carolyn Brown remembers that in one performance of the piece the dancers realised that Cunningham was implicitly limiting their freedom to choose timing. "In one situation each of us had our own phrase to do and one of our members stayed [on stage] too long, and he didn't like that at all. He picked her up bodily and walked her off the stage" (Kostelanetz 1992: p.106).

In spite of using a range of 'game' devices for structuring works, Cunningham's open works tended to be based on the constructivist model established by Cage, Brown, Stockhausen and Boulez in the 1950s, wherein the structural parameters might change but the kinetic elements remain relatively constant¹⁸. Other works had fewer indeterminate elements written into them, although those elements that were present rendered them open form works. As such, Cunningham betrays a preference for limited, rather than unlimited aleatorism in his compositional method. In this he is aligned more with Boulez than with Cage, who frequently allowed greater freedom as to the nature of the sonorous materials which comprised performances of his works.

¹⁶ It is perhaps significant that *Story* and *Field Dances* were choreographed after the experiments with indeterminacy in performance by the Judson Dance Theatre had taken place.

¹⁷ A term used by Earle Brown to identify a particular compositional approach to form "...the generating of a rational distribution of units, aggregates, densities and qualities of sound elements; the numerical manipulation of micro-elements or structures of musical materials to obtain a rational evolution and generation of a macro-form as a quasi-organic 'growth' process". (Brown 1966: p.57)

Cunningham's 'Events', however, constitute a more radical approach to the open dance works than the works from which their materials are derived. A Cunningham Event is not a work as such but a

...collage of dances culled from the Cunningham oeuvre as a whole lasting for approximately 90 minutes...[they] often comprise twenty or more theoretically distinct dances taking place in the same time span (Sayre 1992: p.108)¹⁹.

Through the Events Cunningham implies that each of his works, although self-sufficient as an entity, will allow sections to be re-sited without damage to their identity. The movement material and its organisation which is central to, indeed partially individuates each individual work, is taken to be context independent²⁰. The Events are evidence that Cunningham's understanding of his works is that they are 'fluid' entities rather than invariable objects. Nevertheless, these works are, simultaneously, works in their own right which endure in their original form, even after being plundered to be used in the Events. Whether the Events are open *works*, however, could be open to question. It would seem that, if we take the conditions of identity outlined in Chapter 2 as our guide, individual events are not open works *per se*. There is no intention for any single Event to be repeated. The individual events are thus not enduring artefacts. The "Event" as a concept, as a framework for the composition of performance events, however, *could*, at a stretch, be taken to be an open work. The framework, it could be argued, constitutes broad, if minimal, performance directives (e.g. the selection of sections from previous works, the instruction to place them in a temporal order for each performance). These are brought to bear on the individual events, which are thus instantiations of the 'work' "Event". This is stretching the parameters of the concept of the work, but perhaps no more so than many of the extensions of the concept effected by the philosophers cited in Chapter 2.

The Judson Dance Theatre collective, although drawing on Cunningham's practices, took the investigation of the open work in dance a step further. In a series of concerts they presented works which were radical explorations of the use of openness in a choreographic context²¹. They abandoned the strict parameters to which Cunningham adhered and entered what has been described by Jameaux (1991) as the more 'laissez faire' domain pioneered by Cage and the Happenings²². Rather than fixing the work for performance they actively pursued a wide range of

¹⁸ Few of Cunningham's works were genuinely open. Rather, most of his works are closed works, wherein indeterminacy is used only as a means of generating movement materials and structures, not as a means of generating variable performance events from a bank of materials.

¹⁹ Sayre misleads his readers here, inasmuch as the Events are not a collage of *dances*, but a collage of *sections* of dances.

²⁰ Yvonne Rainer also used this device in "Performance Demonstration" (alternative titles, "Performance Fractions" and "Composite") the first version of which took place in 1968.

²¹ Presented at Judson Church in New York between 1962 and 1964.

²² Stockhausen was an early author of what came to be known as 'Happenings', an approach to making works which was strongly influenced by his working relationship with Mary Bauermeister, a visual artist who he met in 1959. With Bauermeister and other artists Stockhausen began to explore the realms of music-theatre in 1961. *Originale*, 1961, a commission by the city of Cologne, bore all the hallmarks of the Happenings which

strategies for producing open works, many of which were derived from musical practices²³. Yvonne Rainer's work exemplifies this approach. Rainer was a core member of the Judson Dance Theatre. Her oeuvre exemplifies several approaches to the open work, both choreographic and conceptual. She notes in *California Dreaming* (1970) that

I...seem to be about variety, changes and multiplicity. Not necessarily contrast, but rather a spectrum, of possibilities in terms of spatial density, types of performance (rehearsal, marking, run-thru', teaching etc.), and perhaps most important of all, duration and sequence (Rainer 1974: p.151).

In contrast to Cunningham, Rainer's focus was on performer intervention as a means of effecting openness in a work. However, she notes that she, as a choreographer, has a "concise and orderly way of arranging things" (ibid. p150). Although she wishes to allow the performers freedom to make choices within the performance, she also wants to ensure a degree of order and that her imagery be seen clearly. She muses that, after a particular performance of *Continuous Project - Altered Daily*,

What I would like to try next time is a system which would produce both the unevenness and diffusion of the Amherst performance [of *Continuous Project*] and the concentration and tight focus of a lot of my imagery (Rainer 1974: p.150).

In this, Rainer is articulating the tension between authorial control and interpretative freedom which lies at the heart of the open work, and of the research undertaken in this thesis.

Rainer's work offers a rich resource with respect to the open dance work. In *Terrain*, a seminal work with regard to the use of indeterminacy in dance, Rainer uses several strategies, each of which would be a sufficient criterion of openness in a work if used alone. Together they offer a framework for a taxonomy of compositional strategies employed in generating open dance works. Most are in use by choreographers today, either as a means of developing movement material and structures for composed dance works, or of generating movement material and/or organising the shape of improvised performances.

Each procedure used by Rainer contributes to the theory and practice of the open dance work. Sections 2 and 3 of *Terrain*, for example, illustrate a use both of limited and extended aleatorism²⁴. They both contained pre-choreographed solos, which were reproduced by the performers as

had been taking place in New York since 1959. Stockhausen organised the overall form of the music-theatre event, eighteen scenes organised into seven structures, with the passage of time determined by the length of a performance of *Kontakte*. The 'originals' of the titles, artists living and working in Cologne, including Nam June Paik and members of Stockhausen's social circle, appeared as visual inserts within this structure. The large stage available to Stockhausen for the performance ensured that more than one structure could occur at the same time. *Originale* also had a New York performance in 1963. Directed by Allan Kaprow, Charlotte Boorman with help from Bauermeister, the cast of the New York performances, which took place at the Judson Hall, included Allen Ginsberg.

²³ Composer Robert Dunn ran the series of choreographic workshops which culminated in the establishment of the Judson Dance Theatre collective. Members of the latter drew extensively on the devices introduced by Dunn.

choreographed, in order that the movement material choreographed by Rainer was presented in full. However, they also included solos in which the movement elements could be re-ordered at the behest of the performer. Here it was by no means certain that all the movement material choreographed by Rainer would be performed²⁵. The formal organisation of Section 5 takes us further down that choreographic avenue. Although this Section was highly structured in terms of spatial and temporal organisation (the dancers were given pre-set material²⁶, which they were required to perform in a pre-set sequence, and in a pre-set pathway) each performer's movement material at each performance was selected by aleatoric means. The movement content of Section 5 was thus subject to radical alteration from performance to performance, and the selection of material was given over to chance.

Sections 1 and 4 of *Terrain* were the most complex in terms of organisation, and show how the intersection of patterns of rules can generate extremely open-ended works. One part of Section 4 constituted a complex, nested, game, in which several rules of behaviour operated simultaneously²⁷. The performers had a designated set of actions which they could perform on the basis of individual decisions²⁸. However, an 'initiator', or caller, also gave each performer instructions during the performance, which they had to obey – unless they were already engaged in an activity which was designated as having priority over others²⁹. Section 1 also uses intersecting systems of rules (for the 'Diagonal' Section and the 'Passing and Jostling' Section respectively) each of which, individually, were highly determined and, if performed independently, would produce a clearly defined movement structure. These systems included: the calling of directions for the sequencing of movement material from the audience (Diagonal Section) according to; rules for initiating the performance of one of two group of movement materials (the individual movements in each group were identified respectively by number and letter), and rules for creating spontaneous yet controlled group patternings (Jostling Section). The two individual sets of rules were executed simultaneously. When combined, the interaction between the two rule-systems succeeded in subverting the individual structures generated by each system, replacing them with a highly complex network of behaviours which saw performers constantly shifted from one system to another³⁰.

The prioritisation of particular materials in various sections of the piece (the solos in sections 2, 3 and the prioritisation of certain material in Section 4, for example) is an indication of Rainer's position

²⁴ A full description of *Terrain*, and instructions for performance can be found in Rainer 1974: pp.14-42.

²⁵ Section 2 also included open improvised sections (which went under the names of 'palsy' and 'wrestling').

²⁶ Selected from 67 phrases of movement drawn from the Sections 2, 3, and 4, plus a substantial number of the travelling movements from the Diagonal unit of Section 1.

²⁷ Section 4 included a rule-based event and a choreographed duet

²⁸ *Play* comprised eleven designated units of material (e.g. game; stop; jump; fast; ball; rest) each with its own rules which governed specific parameters (e.g. number of performers, duration, sequence, etc.).

²⁹ For example, two activities ('ball' and 'rest') had priority over the others (inasmuch as if a performer was engaged in either one they were not obligated to obey a 'call' to join in another unit) with the exception of 'slow' which had priority over every other unit.

regarding authorship. Her interpolation of her own preferences as a choreographer into the structure of a work which gives the performers so much freedom of choice, makes it clear that she is not interested in relinquishing authorial control over her material or structures entirely. She indicates that she was fully aware of this, noting of Section 4 that

...the reasoning behind the rules was elliptical to say the least. 'Ball' and 'Rest' were long drawn out combinations of material that I wished to have seen in their entirety whenever they began. With other units of material I did not have such strong feelings against interruption (Rainer 1974 p.24).

Of Section 3 she noted that the reason she determined that only one 'Spencer Holst' solo would be performed at any one time was that she wanted each accompanying 'essay' to be heard clearly (ibid. p.18)³¹. Rainer noted that the use of indeterminacy in her compositional process was frequently

...used to change the sequentialness - either phrases or longer sections - of a work, or to permute the details of a work. It has also been used with respect to timing. Where the duration of separate simultaneous events is not prescribed exactly, variations in the relationships occur. (Rainer 1974: p.68)

It was this very controlled aleatorism which exhibits another facet of openness in performance/dance works which is still used by contemporary choreographers today. In pieces such as *Trio A* (1966), the performer has control over the precise form a work takes from performance to performance, although the material is strictly choreographed³². Openness in the piece *Trio A* took place at both the micro- and the macro-levels. In the first instance minor changes were designed to take place from performance to performance within a robust structural framework. The temporal progression of the individual sequences of movement material which constituted *Trio A* was fixed by Rainer. The duration of the individual movement events within that progression, however, was not prescribed but was individually determined by the performers. Changes in duration of materials by individual performers from performance to performance led to structural variations in the overarching form of the piece and in its micro-structures in each performance. At the macro level, a further degree of openness was effected by Rainer's willingness to teach *Trio A* to anybody who wanted to learn it, whether or not they had a dance training. She also gave "tacit" permission for anyone who wanted to teach it to other performers to do so (Rainer, 1974). The possibility for mutation of the movement materials as the piece passed from performer to performer, each of whose interpretation of the material and memory of its temporal and spatial progression was subject to differences, is progressively increased as each successive person is taught the piece from memory³³.

³⁰ The complex interlocking structure developed for the second strand of choreographic research (Section III of this thesis) has its genesis in this approach.

³¹ The two 'Spencer Holst' solos were accompanied by spoken essays by the poet of that name. Rainer specified that only one 'Spencer Holst' solo could be performed at any one time.

³² A version of this procedure was used in developing the third version of *Intimate Memories*.

³³ *Trio A* was made at a time when video cameras were not used extensively by choreographers, small companies or performers as a means of documenting performances of their work. *Trio A* has since been

Rainer's body of work, as has been seen, incorporates several models for achieving formal openness in a dance work, some of which are shared with musical practice, some of which are specific to dance or performance practice. These include:

- **Structuring systems and rules.* Movement material is pre-choreographed, but the order in which it appears along a temporal continuum is determined by a system - as in the "Diagonal" from *Terrain* in which the system was that of 'calls'.
- **A pre-determined system of rules for the generation of movement material.* An example of a rule would be "...if x occurs, then the behavioural response is y", as used in the "Passing and Jostling" section of *Terrain*.
- **Performer choice with regard to particular parameters.* For example, the performer is given the freedom to choose which materials to perform in which order (*Terrain* Sections 2 and 3) or the freedom to choose the duration of any of the movements in a sequence (*Trio A*).
- **Task-based instructions,* wherein the performer is instructed to perform a particular task, the manner in which it is performed being left open to the performer to decide. (*Terrain* Section 4)
- **Choreographer determined modification to particular parameters,* for example the style in which a particular movement section is to be performed (*Trio A* in the context of *The Mind is a Muscle*).

More significantly, Rainer's choreographic work was a contribution to the contemporaneous debate concerning conditions of identity for dance works. In *Trio A* Rainer tests the reliability of the oral tradition, which dominates as a means of reproducing dance works, with regard to its ability to maintain the 'identity' of a dance work through stylistic authenticity and accurate reproduction of its formal structures. In allowing reproducers of the work the freedom to pass the work on to others, and have them pass it on to others complete with the inevitable slippages which occur during such a process, she allowed authorial control over the instantiations of the piece to be gradually eroded. In many ways this was a more radical departure from choreographic practice, in the context of modern dance, than *Terrain*, and closely linked to the political aims of the Judson Dance Theatre, which was to counter the elitism of mainstream modern dance practice. Rainer notes that

...I envisaged myself as a postmodern dance evangelist bringing dance to the masses, watching with Will Rogers-like benignity the slow, inevitable evisceration of my elitist creation (Rainer 1974: p.77).

Philosophically the positions put into question by Rainer's experiment are those aligned with Goodman (1976), whose conditions of identity with regard to performance works were constructed so as to circumvent the erosion of the identity of a performance work over its performance history. His implicit contention is that changes to even one element of a piece would accumulate progressively and in doing so transform a piece into a different piece over a period of time³⁴. Rainer,

notated in Labanotation and is available for reconstruction. The slippage inherent in the early revivals of *Trio A* is consequently diminished.

³⁴ This is in direct contrast to the classic philosophical paradox of the ship of Theseus, in which the materials from which the ship is constructed the nails, planks, sails, and so on, are progressively replaced by new planks, nails sails etc., each of which is an exact model of the element it was replacing. In doing so even though the materials from which the ship has been made are not the same, the form of it is. It is still the ship of Theseus. In Goodman's example the elements which replace the old ones are modifications of the elements. Over time the form of the ship would change until it becomes unrecognisable as the original ship, that is it is a new design.

working from a different epistemological base, tested that attitude. She assumed a different perspective on the issue than Goodman, one more in line with Jonathan Miller's topographical interpretation of sameness. Miller argued that, whilst a work might take on a shape which deviates in detail from the original form, the topographical relations between the parts of the piece, remain stable (Miller, 1981). The structure underlying the work remains, even though it differs in detail, and serves to individuate the work. Even though Rainer finally met a performance of *Trio A* that she did not like in a fifth generation version of the piece (Rainer 1974: p.77) she did not consider the performance to be of a different piece.

The development of *The Mind is a Muscle* (1966 –68), the piece for which *Trio A* was originally made, exhibits an even more radical extension of openness, namely that of the work-in-progress. *The Mind is a Muscle* developed with each performance, as do many dance works. However, the development of this work was not the increasing refinement of its form, but the addition of new sections from performance to performance. The first performance, in January 1966, comprised a performance of *Trio A*. In May 1966 *The Mind is a Muscle* comprised, *Trio A*, "Trio B", "Horses", and "Lecture". The final performance (April 1968) included these and four other sections, "Film", "Stairs", "Mat", "Act" and *Trio A*¹, along with nine 'interludes' (a six minute silence (interlude 5), a conversation (interlude 1 and 7), the playing of popular music (interludes 2, 3, 4, 6, and 9), and the recitation of a pornographic poem (interlude 8)). None of these versions of *The Mind is a Muscle* is presented, or remembered, as the definitive version, indicating that the concept of a definitive version is redundant in the context of this work.

Rainer then took another radical step in her challenge to the concept of the dance work as an enduring artefact. She recycled sections of the works described above, along with other works, presenting them as a series of presentations under the names, *Performance Demonstration* (1968), *Rose Fractions* (1969) and *Connecticut Composite* (1969)³⁵. In contrast with Cunningham's Events, however, which used a similar device, the source works from which these new pieces were created, were not performed again as independent works. Rather their role, their function was transformed. Their existence as 'works' was curtailed, abandoned. Instead they became merely elements of a larger whole. *Performance Demonstration* itself later transmogrified into *Continuous Project - Altered Daily* (presented in 1969 and 1970) .

As with previous works, for *Continuous Project*... copious notes regarding the detail of the performance, the order in which the sections were to come, the sequences of material to be performed in each sequence, etc. were given to performers prior to performances. The structures within which their 'spontaneous' responses could take place were thus rigorously designed by a single author. Although giving the performers certain freedoms in this work Rainer clearly wanted to

exert control over the performances of 'her' piece. In a letter to Barbara Dilley and Steve Paxton (1969), she allows that she has "trepidations" about allowing people to alter her material or introduce their own, but gives them permission to do so on the understanding that such introductions can be vetoed by either Rainer or other performers (Rainer 1974: p.149). She then goes on to argue that whilst the performers must be true to their responses in performance they must "...bear in mind the natural precedence and priority of my material" (ibid.). She is clearly torn between wanting to maintain and release her authorial control on the work she had set in motion.

Between the 1969 and the 1970 performances of *Continuous Project - Altered Daily* Rainer continued to grapple with the notions of authorship, vacillating between wanting to open options up to performers and to close them down. The position with respect to authorship, which tended to be held by many artists at this time, leant towards the incorporation of democratic social structures into the creative process. (Rainer suggests that it was a "moral imperative" of artistic practice in the 1960s (ibid. p.128).) This led to the lessening of the authority of the author in a piece which s/he might have conceived, but had developed in collaboration with other artists. For many this became an ideal of artistic practice. In the programme note to the 1970 Whitney Museum presentation of *Continuous Project - Altered Daily* she noted

...the beginning of a realisation on my part that various controls that I have clung to are becoming obsolete: such as determining sequence of events and the precise manner in which to do everything. Most significant is that my decisions have become increasingly influenced by the responses of the individual members (ibid. p.129).

Eventually the process Rainer had initiated in *Continuous Project*... led to the performers taking more control over the process of structuring the work during the performance. They progressively extended the parameters laid out by Rainer in the original performance directives, until they could no longer be attributed to the originating author. The status of the performers consequently altered. They became genuine co-authors, rather than performers allowed certain proscribed roles in the authoring process. By March 1970 Rainer was handing over the authorial role to the group. The performers slowly began to substitute their own materials for Rainer's, who by then was merely a member of a collective, and with respect to this piece merely "...supported and participated in a process of erosion and reconstruction as the group slowly abandoned the definitive *Continuous Project*" (ibid. p.125). Six months later Trisha Brown was invited to join a newly formed collective which went under the name 'Grand Union'. The work *Continuous Project - Altered Daily* had been transformed into a performance group.

By virtue of the way Rainer's works were transformed over the course of their history the very concept of the performance work presented in Chapter 2 was challenged. Individual works became elements of new composite works. More significantly one such work, *Continuous Project*, as a result

³⁵ A complete list of the pieces in which the various sections of Rainer's works appeared can be found in

of the progressive loosening of the rigour of instructions for performance, was transformed into an entity of a different *kind*. It became a performance group. Goodman's fears that without recourse to notation a work would be gradually transformed into a different work, seem to be vindicated. However, Rainer's experimentation went even further than Goodman was able to envisage by transforming a work not merely into a new work but into a different *kind* of entity.

Before concluding this chapter attention must be paid to the role improvisation plays in the context of the open dance work. Improvisation is an important mode of practice, and one which intrinsically leads to the generation of open dance works. In a choreographic context improvisation can take place at two junctures, at the juncture of generating and organising original movement material spontaneously in performance in real-time, and at the juncture of organising and or modifying pre-existing materials into a unique form in performance. The latter takes the form of either free, or what has become known as 'structured improvisation'. Structured improvisation in dance, a device used extensively by Rainer and other postmodern dance artists, bears resemblances to the works produced by Boulez and Stockhausen. A framework, which can be more or less detailed, is set up by the choreographer/composer of the work. This is then used by performers as a foundation for their choreographic or musical explorations. Structured improvisation operates on a continuum of practice, from the highly controlled (limited aleatorism) to the loosely controlled (extended aleatorism). Many choreographers engaged in experimenting with the open work employ structured improvisation as a choreographic method, using different degrees of indeterminacy in different works³⁶. Structured improvisations constitute 'authored' open works, that is works which are generated from pre-determined instructions to performers for their realisation of a musical or dance, or even visual idea. These instructions may be more, or less, determined. Stockhausen's *Aus den Sieben Tagen* constitutes an underdetermined work³⁷. It is not however an uncomposed work. Hugh Davies, referring to this piece, notes that,

...performing such a piece...one is conscious of playing a definite composition...one remains aware of the composer influencing the performance at a distance through the score (quoted in Bailey 1992: p.80).

Rainer's *Trio A* constitutes a highly determined structured improvisation.

If the notions of the 'score' forwarded by Thom (1994) and Wolterstorff (1980) are employed as the means of individuating works, there are few difficulties in incorporating structured improvisations into

Rainer 1974 p.333.

³⁶ In Britain Rosemary Butcher, Sue MacLennan and Laurie Booth, all of whom acknowledge the influence on their work of artists from the Judson Church Dance Theatre, continued with an exploration of openness of this kind in their choreographic practice. The work of these artists is discussed in greater detail on pp. 72 .of this thesis.

³⁷ Claims by performers that they author the performances they realise from those instructions, and are therefore at least co-authors of the works, do not challenge the notion that the performances are performances of a work.

the realms of 'workhood'. However, at the other end of the improvisational continuum lies what is known as 'free improvisation', (Derek Bailey, 1992)³⁸. Performances produced through free improvisation are more difficult to accommodate as works using the conditions imposed by the philosophers discussed in Chapter 2. Free improvisation comes under the aegis of unlimited aleatorism. However, although to an improvising performer "...it is as if one makes [a sound/movement] with no gap between decision and action" (Revell, quoted in Bailey 1992: p.170), like any improvisation free improvisation is "... an exceptionally difficult and precise technique, and very different from the generalised idea of a spontaneous happening" (Peter Brook 1988: p.112). Rather, it is a form of composition, for even free improvisation

... involves the generation of [a] cluster [of sound or movement] on the basis of previous events, the referent, a set of current goals, and long term memory...Decision making can extend back in time and slightly into the future (Pressing 1988: p.152).

It is a rational process of decision-making, which is based on prediction as well as spontaneous response to immediate stimuli. Improvisers use a "...forward looking imagination which, while [they are] mainly concerned with the moment, will prepare for later possibilities" (Bailey 1992: p.111). Whilst the attention of the improviser to the present moment provides much of the data upon which decisions are made (Lycouris 1996: p.87; Paxton quoted in Banes 1979: p.21), it is the decisions as to what to perform when which constitutes the composition of the 'work'.

There has been considerable discussion as to whether performances generated through free improvisation) constitute works of art (Thom, 1993; Broeckx, 1978). Thom argues that, whilst free improvisation might meet certain necessary conditions of workhood (e.g. it is an artefact, it is an interpretable entity created to be perceived by an audience), it either does not meet them fully, or does not meet other, necessary, conditions of workhood³⁹. Thom argues, contra Philip Alperson (1984, quoted in Thom 1993: p.62), that the production of sound is not a sufficient condition of making musical *works*, although it may produce an event which is designed to be the subject of aesthetic contemplation. The last factor is not a sufficient condition of workhood, however, as not all objects of aesthetic contemplation are works of art. More significantly, Thom argues that a performance which constitutes a free improvisation cannot be a work as has no score, and is therefore unreproducible, and consequently cannot endure. (It will be remembered that endurability is one of the central conditions of identity [Chapter 2].) However, it could be argued, under Thom's own extension of the parameters of the form notation can take (Chapter 2), that free improvisation has a 'score', albeit an implicit score which may, at its most radical, "...define nothing more precise

³⁸ In dance 'free improvisation' has been employed by artists such as Katie Duck, Steve Paxton, Julyen Hamilton and Kirstie Simpson, Laurie Booth and Dana Reitz. Many of these improvisers use open improvisational processes as a means of generating performances. Those who privilege this type of improvisation in their practice follow the approach to improvisation developed by pioneers such as Joan Skinner, Mary Fulkerson, Paxton, and Bonnie Bainbridge.

³⁹ There is, however, as was noted in Chapter 2, disagreement as to what constitutes necessary conditions of identity.

than areas of choice" (Lycouris 1996: p.122), or at the most, "...possibilities at all sorts of levels, together with a more or less shadowy set of strategies for changing one's mind about any of them" (Sparshott 1995: p.393). If those areas of choice and/or strategies are recallable, that improvisation is, in principle, able to be performed again, albeit necessarily differently, and thus could count as a work. This is, however, as laboured an extension of the parameters of extant 'conditions' of workhood as some of those produced by the philosophers discussed earlier. Rather than proving a point, it merely serves to highlight the difficulties which arise when attempting to account for more radical open works under the aegis of an ontology of substance, with its reliance on necessary and sufficient conditions of identity.

As has been seen the open works discussed in this chapter operate on a continuum of openness, from limited aleatorism to free improvisation. They may be rigorously controlled by the originating author, or might be the result of performer interpretation of a loose set of instructions which merely outline the processual structure of the work, or a spontaneous response to movement/sound stimuli. Most open works are, however, authored works, albeit works which require further authorial activity to bring them to some form of expression. The conditions of identity of an open work may vary from a set of rigorously constructed procedures for performance, as provided by Boulez, to a set of malleable movement or sound materials, as proposed by Rainer, to simply a title under which a free improvisation is performed, as evidenced in the works of free improvisers such as Hamilton and Lycouris (Lycouris, 1996).

It was noted earlier that Rainer, as an artist, recognised the tension which obtains when attempting to accommodate certain conflicting practical and theoretical positions with respect to authorship. This bears echoes of Goehr's contention that the theory and practice of the arts are not easily reconcilable, indeed that it may not be possible to balance philosophical theory and art practice, "...only to point out the traces of each which impinge on the other." (1994: p.20). I would suggest that the tension between the two modes of enquiry Goehr identifies is clearly visible in the tensions which obtain between the theories of the analytic philosophers, with their search for stabilising conditions of identity, and the practice of those choreographers whose works are deliberately, materially "in process" (for example, those who use improvisation as a central mode of practice). However, a similar, although inverse, tension also obtains between the theories of the philosophers such as Foucault and Barthes, with their destabilisation of the concepts of 'the work' and 'authorship', and the practice of choreographers such as myself who, although interested in creating works with fluctuating boundaries, and in acknowledging the multi-authorial nature of the production of those works, seek to claim primary authorship of the works they produce. With respect to this research enquiry, the tensions which I sensed obtained between the open dance work and theories of identity as they had been applied to dance, which were dominated by theories derived from an ontology of substance, seemed to be irreconcilable through appeal to theory alone. It was clear that these theories accommodated most open dance work at the level of their ontic status, but I sensed

that they did not fully accommodate them at the level of their ontological status. In an attempt to resolve this tension I embarked on a practical investigation of the issues raised by the debate. In order to test my intuition that there was a mismatch between the theories of identity which had been applied to dance and certain forms of dance practice I introduced my own choreographic work into the debate.

As noted earlier, the first strand of choreographic research presented in this thesis has its roots in the modes of practice discussed above, and in the artistic theories which underpin the open work. The compositional approach I used initially borrowed from the principles laid down by composers such as Boulez, who engaged in a strictly limited aleatorism. It later drew on the more open approaches used by Stockhausen and postmodern choreographers such as Rainer. *Intimate Memories* thus continues the interrogation of workhood embodied in the work of the postmodern dance artists. However, it resituates that interrogation, placing it in a very different artistic context. Rather than focusing solely on a formalist mode of practice as postmodern dance artists did, it used the procedures developed by those artists to generate an open work which has its roots in a modified expressive agenda. Unlike *Terrain*, or *The Mind is a Muscle*, *Intimate Memories* is intended to articulate subtle emotional resonances, to express, if you like, an emotional world. As such it retains some form of choreographic connection to, and residues of, the dance-specific artistic theories which gave rise to Armelagos and Sirridge's proposed conditions of identity for dance works. However, because the author-generated productions of *Intimate Memories* are recognised as constituting only a small proportion of the meanings the work can support, *Intimate Memories* is also underpinned by poststructuralist theories of the text, which are at variance with Armelagos and Sirridge's position. Consequently, the positions held by Armelagos and Sirridge are interrogated directly through the choreographic work *Intimate Memories*.

f Chapter 4. *Intimate Memories*: A Poietic Analysis

Introduction

Intimate Memories (1994-1997) was the first of a series of open works created in order to interrogate some of the tensions between theory and artistic practice identified in Chapters 2 and 3. In particular it was initiated in order to interrogate the positions regarding the nature of the dance work espoused by dance theorists such as Armelagos and Sirridge (1978) and philosophers such as early Margolis (1978;1981) and Goodman (1976). Although it has inherent within it the possibility of being presented in at least two other media (film or video, and interactive CD-Rom), *Intimate Memories* is, at the time of writing, a stage work. It was noted earlier that my work as a choreographer was grounded in a practice which resulted in stable forms which did not have as one of their organising principles, or indeed their intentional logic, openness to change from production to production¹. It was within this context that *Intimate Memories* was originally conceived. The original intention was that it would constitute a dance work with a stable plan of movement through which repeated performances could be clearly identified as performances of the same work. Before its first performance, however, in part as a result of the dialogue between theory and practice which took place during its making, it had been transformed into an open work. This transformation took place in acknowledgement of the tensions I felt between my theoretical position with respect to the nature of the dance work, which conceived it as an open-ended processual entity, and my practice as a choreographer which favoured the development of nuanced and precisely rendered performance events. *Intimate Memories*' 'plan of movement' was rendered protean in terms of temporal progression, as was any consistency across productions in its eukinetic features, costume, and musical score². I subsequently used it as a means of exploring, and further debating, the notions concerning the identity of open dance works I was encountering in the theoretical debate which underpins this thesis. By virtue of this *Intimate Memories* became an open work, a work in *process*, and as such a concretisation of the notion of the dance work as a 'becoming object' (Kemp 1996). As an open work *Intimate Memories* differs from the works discussed in Chapter 3, inasmuch as the process of actualising the work requires attention not only to the manipulation of formal compositional elements but also of the expressive/representative qualities of the work. Although on the surface its instantiations resemble those of a relatively conventional theatre dance work (in appearance, they lean towards the poetic representation³ of emotional or feeling states), the 'work' *Intimate Memories*, encompasses far

¹ The detail of works developed within the context of this type of choreographic practice frequently changes from production to production. However, this is not part of the intentional logic of the work, but part of the history of practice in contemporary choreography which accepts the fact that choreographers alter movement material to suit new performers, and or to 'make the work better', to cite a phrase used by Siobhan Davies (Personal communications 1981-1997).

² Eukinetics "...is the theory of dynamics through which the dynamic structure of movement can be determined." (Maletic 1987; p.97). Its focus is on the temporal dimension and qualitative aspects of movement.

³ Insofar as the term 'representation' can be used in this context.

more than is exhibited in the surface properties of its individual productions. Indeed, I would go so far as to claim that, if conceptual art is

...an object producing, though not object based practice which [privileges] the effects of self-regulating systems of rules for decision making about the production of objects out of preformed materials ...[in which] the idea or concept is the most important part of the work (Osborne 1999 p.52/3),

then, in spite of its appearances, *Intimate Memories* is a conceptual artwork.

Here, a clear distinction is being made between the *work Intimate Memories*, and productions of that work. Productions of *Intimate Memories* are not the *work*, as such, but a directorial *reading/interpretation* of a) the collection of materials developed by the choreographer, and b) the performance directives⁴. These readings, to adopt Wolterstorff's terminology, constitute production-works (Wolterstorff, 1980). As a *work Intimate Memories* constitutes a) a set of movement materials with mutable eukinetic features, and b) a set of authored instructions concerning permissible manipulations to the parameters both of that material, and of other strands of the dance medium. These constituted the performance directives from which tokens (productions) of the work would be generated. Henceforth they will be known collectively as performance directives. The role of the originating choreographer of the *work Intimate Memories*, like the role of the originating composer of an open work of music, becomes increasingly tenuous as the esthetic process is brought into play first by the director, then by the performers, and finally by the audience members. In each case a process of interpretation is taking place. The director interprets the work, the performers build on that interpretation, the audience members build an interpretation of that interpretation. Nevertheless, as will be seen, even though 'absent' the originating choreographer remains firmly implicated in each of the productions.

Although *Intimate Memories* differs from the open dance works discussed in Chapter 2 by virtue of its expressive surface, its guiding intentions and some of the compositional strategies used in its development were similar. With respect to the latter I drew extensively on the compositional devices developed by those choreographers discussed in Chapter 3 who explicitly explored the parameters of the open work in generating both the instructions for performance and the compositional units from which the work was constructed. For example, the simultaneous execution of two independently composed strands of movement material, which was used as a performative device in works such as Rainer's *Terrain* and Brown's *Opal Loop*, was used in *Intimate Memories* as a means of developing the structure of the duets. Further, the artistic intentions which guided the work are aligned with the artistic goals of the choreographers discussed in Chapter 3. These choreographers were concerned directly with interrogating the concepts and ideas, including theoretical ideas such as the notion of the 'work', which regulated

⁴ As will be seen the performance directives themselves became subject to interpretation, and thus constituted a further juncture of the openness of this work.

modern dance practice. The aim of *Intimate Memories* similarly was the exploration of certain theoretical ideas (in this case those which related to the ontological status of the open work) *through* the work. This work explores, *in practice*, the distinctions between the 'work' and the 'Text' posited by contemporary philosophers such as Barthes (1977), Foucault (1979) and Derrida (1966). The progressive textualisation⁵ of *Intimate Memories*, which characterised the first stage of the research project, was a response to the tension which I had detected between the commonly held position that the dance work must emulate the movement style of its maker to be considered to be an instantiation of the work⁶, and the ideas presented by certain philosophers from both the analytic (Danto, 1981; Margolis, 1981;1995a;1995b) and contemporary French philosophical traditions (Barthes, 1977a;1977b; Foucault, 1969) regarding the nature of the work of art as an open text, or a 'becoming object'.

The use of the term 'text' could be contested in the context of dance practice. However, even though the term was originally developed in the context of an analysis of language, it has come to be used generically to refer to a variety of cultural artefacts, including films (Metz, 1974a; Stam et al., 1992) and performances (Schechner,1988). The remit of the term 'text', like that of the term 'work', has also been extended by scholars and others in fields such as theatre analysis and performance theory to include the concept of the 'performance text'. Schechner (1988) coined this term to distinguish performances of plays from the playscript from which they were derived (which he called the dramatic text) and from their production texts (by which he means the specificities of the *mis en scène* which characterise particular productions of the dramatic text)⁷. Each of these texts is distinct from the dramatic *work* which is embodied by all of them. Margolis also uses the term 'text' in its extended sense, arguing that "... 'texts' include any and all culturally constituted entities" (Margolis 1995b: p.45), naming not only literary, but also visual and musical artefacts and 'ballet' [*sic*] as exemplars of 'texts'. A text, then, is that which possesses either "...linguistic, language-like, semiotic, symbolic, representational, expressive, rhetorical, intentional or similar properties" (ibid. p.27). It is in this extended sense that I shall employ the term 'text' in the context of my discussion of *Intimate Memories*.

The use of the term 'text' in the context of this thesis is also intended to acknowledge the exploitation of the principles underpinning certain theoretical discussions concerning the nature of the work/text and discourse by artists who create open works. Poststructuralist analyses of the

⁵ The term 'textualisation' refers to the transformation of a stable authored 'work' to an open 'text'.

⁶ In spite of the claims by theorists and practioners that the dance work is necessarily in flux (Marion, 1987; Palfy et al., 1992), great store is placed by audience members, performers and critics on the maintenance, in performance, of a stylistic congruence with the original (early) performances in revivals of modern dance works. The complaint that revivals of many modern dance works are "not the same work" as the original production, because the performers deviate too far from the original movement style, can still be heard in theatres.

Text, and of the nature of discourse and of concepts, have been invoked implicitly in the manner in which these works are structured as networks, and in their extension of the authorial role to the reader. Barthes's definition of the term 'text' makes explicit the distinction between the Text and the work, and the relevance of the application of this analysis of the work to the artist engaged in making open works. Whereas the metaphor for the work is that of "...an organism which grows by 'development'...; the metaphor for the Text is that of the network; if the Text extends itself it is as a result of a combinatory system" (ibid. p.161)⁸. That Barthes had the open work in mind as one exemplar of the Text is evident, for he makes an explicit analogy between the post-serial musical score and the Text. The post-serial musical score is that in which the interpreter "...is called on to be in some sort the co-author of the score, completing it rather than giving it 'expression'. The Text is very much a score of this new kind..." (ibid. p.163). I have built upon this insight in the choreographic works which underpin my arguments in this thesis.

Intimate Memories

The development of the framework of *Intimate Memories* took over a year from the first rehearsal to the first performance of the first production. Although a contingent factor this is not an insignificant factor of the poietic process, for it allowed for the interaction which took place between theory and practice during the making of the work to impinge significantly upon its development. Ultimately, the conceptualisations articulated in the philosophical writings became part of the matrix of the work. In order to make the latter evident, in this chapter I will present an outline of the poietic dimension of *Intimate Memories*, both in its theoretical and choreographic guises. Because the research process is characterised by the interpenetration of the theoretical and choreographic enquiries this will constitute an analysis of the work which describes key moments in the poietic process which were of significance to the development of the work as work. These necessarily include a discussion of the theoretical readings which both precipitated the questions which lay at the base of, and informed, the choreographic enquiry.

Intimate Memories was originally conceived as an independent dance work, unconnected with the research project with which this thesis is concerned. It was initiated as a conventional 'closed' work, that is a work which would exhibit a stable form, and constant *mis en scène*⁹, from performance to performance. The work was transformed into an open work during the choreographic process as a result of the intervention of the theoretical investigation which was taking place alongside it. *Intimate Memories* became incorporated into the research project, serving as a field of investigation in which the implications of certain theoretical perspectives with respect to determining the identity of the open dance work could be explored. During this process

⁷ Schechner (1988) made a distinction between the performance text and the dramatic text of a dramatic work (e.g. a play). The latter is the written text or score from which productions flow, the former, the performed interpretation of that text.

⁸ Specifically Barthean uses of the term will be distinguished in this thesis by capitalisation (i.e. Text).

it became apparent that the processes of individuating instantiations of an open dance work and ascertaining the nature, or mode of being, of the open dance work constituted different, although related, philosophical enquiries.

Choreographic Process

Choreographic Process: Stage I

The choreographic processes which led to the production of the work entailed

- a) *the establishment of a choreographic intention (or starting point)*
- b) *a 'pre-compositional stage', during which the foundational movement materials (e.g. phrases, motifs) from which the work is constructed were created*
- c) *the subjection of those materials to development and/or variation using various compositional processes*
- d) *the organisation of those materials into independent compositional units (duets, trios, solos, quartets, etc.)*¹⁰
- e) *the development of the qualitative characteristics (eukinetic features) of those materials*
- f) *the organisation of those compositional units in relation to each other in space and time*
- g) *the selection of the sound accompaniment*
- h) *the development of a visual setting for the performance of the dance work, and performers' costumes.*¹¹

These processes are not normally grouped into distinctive choreographic stages. However, for the purposes of this thesis stages *a - h* will be designated as follows: *a* and *b* count as pre-compositional stages¹²; *c* and *d* as compositional stages; and *e, f, g* and *h* as directorial stages. The choreographic process is complex. The stages outlined above do not necessarily follow one another in the progression given, indeed many are revisited during the course of the choreographic process and some may run concurrently from time to time¹³. The choreographer generally takes the role of both generator of the score or movement-text¹⁴ and director of the productions and/or performances through which the work is actualised. However, in different circumstances the same stage could be categorised as either choreographic or directorial, or both.

In the context of the works generated for this thesis it is not only possible, but necessary, to isolate the compositional and directorial stages. If stages *e-g* are mistakenly designated as compositional

⁹ That is, any variation in the performances were intended to be minimal and related to performer interpretation.

¹⁰ These are analogous to Barthes' *lexia* (Barthes 1975).

¹¹ If subjected to medium-specific modifications the broad thrust of these stages is shared by most arts practices.

¹² Here I am appropriating a term used by many composers to refer to the stage of composition at which they construct the musical phrases which form the 'raw material' which will be subjected to compositional manipulations. Siobhan Davies refers to this stage as making the 'clay' from which the dance work is to be made. (Private communications with Davies 1982 – 1997)

¹³ In this sense the choreographic process is similar to the processes used in action research.

¹⁴ In this thesis the term 'movement-text' will be used to refer to the movement material alone. When the term dance-text is used it will refer to both movement material and directions for organising and manipulating that material.

stages when discussing an open work, confusion concerning the nature of the work as work (as distinct from productions and/or performances of productions) will ensue, leading to confusion concerning the nature of the identity of the work as a work. I will distinguish each of these in the discussion of the development of *Intimate Memories* which follows.

Precompositional Stages

Stage (a): Choreographic Starting Point

The originating impulse for the work which became Intimate Memories was simply to make a 'single profile'¹⁵ duet for two men, more specifically, a duet for two men in which the suggestion of a sexual relationship was eschewed. This choreographic impulse (which constitutes something more than a minimal artistic intention, but considerably less than a fully developed artistic intention) served as an underlying direction of salience throughout the making of the first production of the work.¹⁶

Although the choreographic intention was to construct a stable (closed) choreographic work, the compositional process used in its making was open-ended. Closure was resisted consistently in the early stages of the choreographic process through preventing the establishment of a thematic focus for several rehearsals in order to keep open the multitude of potential directions for development, both choreographic and semiotic, inherent in the movement materials. The temporal progression of the compositional units was also kept open until the final stages of rehearsal. This choreographic process is analogous to the compositional format which characterises the open work as a work, that is as a work which is in a constant process of change from production to production. However, my intention at this stage was to close down those stages so as to construct a 'closed' work.

From the minimal authorial intentions proposed at the start of the choreographic process (stage a) *Intimate Memories* was developed in the following manner.

Stage (b): Generation of Movement Materials

The compositional starting point for the work constituted three simple movement tasks, each using different images to initiate the process of generating individual strands of movement material. These were given to each of the two male performers by the choreographer.

The first starting point was derived from a re-telling of a 'significant event' in the performers' lives. Two short sequences of movement material which articulated the progression of these small narratives were developed by each performer.

The second starting point constituted the generation of fifteen postures (poses) which indicated pensiveness and loneliness (five were generated by each of the performers and five by me as choreographer). Each performer independently designated a location in the studio space for each position. The latter were then linked organically into a long phrase of movement. The 'mapping'

¹⁵ That is a work which was articulated as a single production-work. Ingarden (1986) uses the term 'profile' in place of 'token'.

¹⁶ As will be seen, its centrality as an artistic intention diminished to such an extent that, in the revival of this production, one of the male roles was taken by a female performer. (Appendix 2.)

of the space arising from the above ensured that a virtual architecture of the performance space which formed a network of intersecting pathways could emerge from these phrases.

These phrases constituted the raw materials (the 'clay') from which the work was constructed.

Compositional Stages

Stage (c): the subjection of the movement material to development and/or variation

During this stage the movement phrases developed in stage (b) were individually subjected to various manipulations with respect to their phrasing and eukinetic qualities¹⁷. As choreographer I guided this stage of the process in order to imbue the movement material with a certain range of dynamic qualities. I worked with the performers in order to develop the qualities of movement and/or nuances of phrasing I felt were suited to this developing 'work'. I also inserted repetitions of fragments of the movement phrase at various points in its progression, modifications to the micro-choreutic details of the movement materials¹⁸ and added gestural detail.

These modifications were grounded in the movement material and performative qualities brought to the movement by the performers. Throughout the rehearsal period the performers were invited to bring their 'dance intelligence' to bear both on the developing themes of the movement (formal and semiotic) which had been detected by the choreographer, and on the movement material as it was being modified¹⁹. A dialogic relationship thus obtained between the performers and the choreographer during the early stages of choreographic process, although the authorial role of the performers was constrained by the author. Specifically, the decisions which led the overarching structure of the phrases, and the general eukinetic framework were in the hands of the choreographer, rather than the performers.

Stage (d): the organisation of the materials developed in stage (c) into independent compositional units (duets, trios, solos, quartets, etc.).

The four performer-generated movement sequences developed during stage (b) served both as independent solos and as the raw material from which a series of duets were developed. Following a choreographic strategy used extensively by artists such as Siobhan Davies and Richard Alston, I observed the simultaneous performance of two independent solo movement sequences, modifying them in accord with choreographic thoughts which were brought to mind when certain spatial and temporal rhythms and counterpoints emerged²⁰. These were refined and/or elaborated through choreographic interventions I felt to be appropriate to the developing direction of salience of the 'work'. Further, when the proximity of the two performers became

¹⁷ Here the compositional and directorial processes are confounded..

¹⁸ Choreutics constitutes "...the study of the spatial organisation of the kinesphere and the way in which the logical forms therefrom materialise in movements of the body.". (Preston Dunlop 1981 p25) The remit of choreutics to include not only kinespheric, or personal, space but also shared space (e.g. the performance space).

¹⁹ Howard Gardner (1993) forwards the notion that every individual can access multiple intelligences (spatial, linguistic, musical, logical-mathematical, bodily-kinaesthetic, personal) each of which allows us to access a different way of understanding, or making sense of the world. Extrapolating from that I am positing a 'dance' intelligence (analogous to musical intelligence, which includes a knowledge of formal configurations of tone phrasing and rhythm). A dance intelligence constitutes more than a simple bodily-kinaesthetic intelligence, and is gained through experience of performing in, and watching, choreographed dances. This 'dance intelligence' is likely to include inter-and intra-personal intelligences, as well as invoke some of the other intelligences. An experienced performer will be able to apply his or her dance intelligence intuitively in a studio context.

²⁰ A long-term professional relationship with these artists has exerted a significant influence on my choreographic practice and therefore forms part of the intertextuality of any work I make.

close enough for physical contact to occur during the course of their performance of their solo material, I set up the conditions for new movement material to be introduced. Although the new material was developed initially through improvisation by the performers. I manipulated, modified, moulded and addended the improvised material, shaping it and refining it as I deemed choreographically appropriate. The new material was inserted in the ongoing temporal progression of the composite duet sequence. The performers recommenced their solo movement sequences from the point at which they had deviated from them prior to the insertion of the new material. In this way complex duets were built up which exploited chance encounters.

From an esthetic perspective I noted that the introduction of intimate physical contact into the progression of the two coexistent spatially expansive solo movement sequences presented an image of two individuals oscillating between distancing themselves from one another and moving towards each other to engage in moments of intimacy. In order to thematise this developing image I modified the spatial proximity and spatial orientations of the performers in relation to each other, along with the detail of the rhythmic progressions of the movement material, in such a way as to emphasise certain details of the proxemic relationships which obtained in the nascent duets. (CD-ROM: Clip 1)

Our use of general space "...is neither casual nor merely functional but represents a semiotically loaded choice subject to powerful rules which generate a range of (connotative) cultural units." (Keir Elam 1980: p.62). Indeed, in a theatrical context "...the arrangement of the actors' bodies in the stage space constitutes the externalisation of the psychodynamic of the scene" (Elaine Aston and George Savona 1991: p.128). Proxemics, as a mode of analysis, focuses on the analysis of spatial proximity in social relations (E.T. Hall, 1959). It serves as a dominant semiotic code in contemporary theatre practice (Elam, 1980; Patrice Pavis 1982; Aston and Savona, 1991). Proxemic analysis identifies three major proxemic systems – fixed feature, semi-fixed feature and informal (Hall, 1959)²¹. The informal proxemic system has particular relevance to dance practice, inasmuch as it comprises the constantly changing relations of proximity between individuals in the space and between individual performers and both fixed and semi-fixed features of the performance setting. It is the most dynamic of the systems, and is central to the interpretation of the social 'meanings' of dance performances, even where such performances (e.g. the work of Merce Cunningham) do not have such meanings intentionally built into them.

The 'informal proxemic continuum' is determined by the boundaries of the individual's personal space. Implicative social relationships are revealed through the distance which obtains between one individual and another. Hall suggests four degrees of distance, 'intimate', 'personal', 'social' and 'public'. In a public situation intimate distance comprises relational positions between two individuals and or individual and object which entail either physical contact or positions in which two individuals are almost touching each other. (The distinction between the two, actual physical contact and near-physical contact is a powerful tool for communicating nuances of expression in a theatrical context). Gradations of 'near' and 'far' in each of the proxemic categories facilitates detailed nuances of

²¹ In the context of the theatre the fixed feature system comprises static spatial configurations, that is the architecture of the performance space itself. The semi-fixed feature system includes elements of the *mis en scène* such as the spatial organisation of props, stage furniture, lighting, and of the audience in relation to performing area.

interpretation for the choreographer. The changes in the space between individuals when they move towards or away from each other also constitute proxemic codes, as does the orientation of the performers to each other. For example, different relationships are implied if two people engage with each other face to face, with their backs to each other, if they are oriented at an oblique angle to each other facing either towards or away from the partner or group. Such nuances of spatial relationship communicate subtle gradations of social relations, and, in a dance context, can be used to generate narrative implications in non-narrative movement forms.

Theatre directors and choreographers implicitly or explicitly use proxemic codes in order to portray or indicate the character of the relationships between performers, whether these are fictive relationships or poetic hints regarding the range of human relationships which may be inherent in a particular stage behaviour. In the context of a dance performance the choreographer's use of the codes operates at a poetic level, formal choices regarding the placement of performers with respect to their spatial relations to each other implicitly bearing traces of everyday social relations. Such features provide the material from which spectators' interpretations (or readings) of a series of non-verbal relationships emerge. (CD-Rom: IM: Clip1)

Any interpretations derived from proxemic relations alone are extremely ambiguous. The reading of proxemic signifiers is, like speech, affected by context, and by the interplay with other semiotic codes. As such it is inherently indeterminate. For example, closeness and/or physical contact may signify attack as well as intimacy, the meaning being mediated through the eukinetic characteristics of the movement. Similarly, aggressive physical contact may constitute, in certain contexts, a form of intimacy. (These notions were explored in the second production of *Intimate Memories*.) One person turning to move away from another may imply rejection, or an invitation to follow. By virtue of the affect the interplay between theatrical semiotic codes and the context from which the interpreter approaches the dance 'text' has on the interpretation of proxemic relations, the authorial intentions which give rise to the movement configurations may have no bearing on the interpretations devised by viewers from their perceptions of the movement. Because, as a choreographer, I have long embraced the polysemy of the dance text, I tend to exploit the ambiguity inherent in proxemic relations consciously in my work. The choreographic decisions taken at this stage of the development of this work entailed more than close attention to proxemic relations, however. Although many decisions were taken on the grounds of satisfying and consolidating a semiotic possibility glimpsed by the choreographer in an accidental proxemic relation, others were predominantly formal decisions.

For example, if a particular progression of the movements of the two performers in the duet proved to be formally satisfying in relation to other elements of the duet, I 'set' it. I also modified sequences of movement material in response to changes to the formal balance of the duet as a whole which had been generated by the introduction of new materials. These decisions were concerned with formal balance within, and to an extent between, the compositional units. (The

choreographic intentions at this stage were focused towards developing a carefully composed, stable, concrete aesthetic object.)

Choreographic Process Stage II: Transformations of the work-in-progress

Two major choreographic transformations occurred towards the end of these first stages of the choreographic process (a – c), each of which impacted on the developing work. The first constituted the addition of a third performer to the cast. Consequently the work, originally intended as a duet, became a trio. After the addition of the third performer, stages b and c of the compositional process were revisited in order to develop strands of individual movement material for that performer, and subsequently to develop duets between the two original performers and the new performer.

The second transformation initiated a major generic shift in the nature of the work as work. The intended 'closed' work became an 'open' work by virtue of a shift in my conception of the choreographer's role in controlling the semiotic field of the developing piece. At this point in the choreographic process the very nature of the 'piece' I was making, and my role as choreographer were modified. Whereas I had been engaged in choreographing a conventional dance work with relatively stable surface characteristics, after the transformation, the work became an open work, and my choreographic role became a bipartite role. That is, I became on the one hand the choreographer of the open work *Intimate Memories*, and on the other assumed the role of director of a *version* of that work which was developed from the 'score' I had constructed. The two roles, choreographer and director, were distinct. As choreographer I was responsible for developing the form/s of the compositional units which comprised the work *Intimate Memories*, and specifying the parameters of the work which were open to modification from production to production. As director I was responsible for taking those raw units and performance directives, and developing an interpretation of the relationships embedded in the duets by arranging the duet materials into a temporal progression, formulating the spatial and motional relationships between the three performers and developing detailed eukinetic characteristics to emphasise my interpretation of the roles.

Both of the alterations to the direction the work was taking were effected for different reasons. In tandem they embody not only the tensions between theories about the arts and choreographic practice outlined earlier, but also a tension within my own choreographic practice which had been generated by certain theoretical readings concerning the authorial role. The first transformation of the work (the addition of a third performer) was instigated so as to retain authorial control over the thematic focus of the developing work. I felt that I was in danger of relinquishing authorial control to the performers with respect to the thematic development of the work. They had begun to develop an interpretation of the movement material which went against my initial choreographic intentions (which were to make a duet which favoured connotations of companionship over connotations of a

sexual relationship²²). I was not prepared to relinquish authorial control at this stage in the process and consequently made a claim for authorial privilege over the broad semiotic field of what I felt to be the work at that time. As such I was denying my adoption of a poststructuralist theory of the text. The second transformation of the work (from a closed to an open work) was made only a little later in the process and for antithetical reasons. My reason for effecting the transformation of *Intimate Memories* into an open work was to allow me to relinquish, rather than retain, authorial control over the semiotic field of the work's subsequent performances, and thus open the work to other, non-authorial, interpretations. As such I was affirming a commitment to a poststructuralist theory of the text. These two artistic intentions are in conflict, and articulate with considerable clarity the tension between my artistic practice as it stood at that time and the theories developed by Barthes and Foucault to which I was inclined to subscribe with respect to the nature of the work/author relationship.

It was at this juncture that this work became the site of a choreographic enquiry designed to interrogate, through practice, the tension between contemporary theories of the text, which challenge the primacy of authorial intentions with respect to the meanings of a work, and a certain form of choreographic practice, in which the choreographer generates a dance *work* which is intended to articulate a certain, relatively narrow, range of meanings. (It is, of course, neither possible to communicate specific meanings, nor to control the viewers' interpretations of the work. Nevertheless, the construction and refinement of the nexus of the strands and sub-strands of the dance medium, the former being performer, movement, sound and space, is generally used by the choreographer to guide the viewer towards perceiving a certain range of ideas concerning the subject matter of the dance work (Preston Dunlop and Sanchez Colberg: 2000 p.19))

I shall examine each of these two transformations separately as each raises different issues and has a different place in the research as a whole. The first transformation, although it served to highlight the tensions which existed between my choreographic practice and my theoretical inclinations, and gave rise to the process through which the choreographic enquiry was conducted, was of lesser significance to the subject with which the research project as a whole is concerned. The second transformation is crucial to the research project, for it served as the first, tentative, stages of a practical interrogation of issues which were raised when applying the conditions of identity and individuation generated by dance theorists to the open work.

²² At this stage the 'main' duet relationship was still between two men.

The Transformation of Intimate Memories from duet to trio.

During the rehearsal process the two male performers began to develop a mode of performance which exhibited a veneer of sexual attraction²³. In order to retain my original authorial focus, and to subvert the unintentional narrative resonance that was developing as the rehearsal period progressed, a female performer was introduced into the work in order to re-direct the developing semiotic field. The intention was to moderate the narrative resonances which were becoming a part of the male duets, to render them implicative of a potential manifestation of social male-male relationships, rather than a (relatively) overt expression of a sexually driven male-male relationship. Other factors contributed tangentially to this transformation of this work from a duet to a trio, and thus form part of the poietic dimension of the work. One such factor was a photograph by Louis Gonzalez Palma²⁴. The photograph was one of a series of portraits of native Guatemalans. The photograph was of a male, and was processed in sepia tints. (This subsequently informed design choices for the first production of *Intimate Memories*.) The portrait was not, however, merely a photographic representation of the man. Rather, it was multi-layered art work, which incorporated several disparate images into the same portrait through the application of collage techniques. The main portrait was printed on transparent sepia tinted film and filled the frame. This created a semi-transparent image of the subject of the photograph. Behind this were mounted small objects (hand-written letters, pressed leaves, snapshots of women, of children, of landscapes). This work was entitled "*Intimate Memories*".

My reading of Palma's "*Intimate Memories*" became a significant element of the poietic dimension of the work I was engaged in making (and thus became a significant, and traceable, intertextual component). It influenced the thematic focus of the work (shifting the focus from mere duets to memories of couple relationships). At the same time it served as a subliminal instigator in the decision to add a third performer as a means of resolving the choreographic dilemma I had found myself confronted with. It also affected the formal organisation of the relations between the three dancers in the first two productions (by introducing the possibility of figure/ground relationships). The formal structure of the photographic work (the imposition of multiple images under a transparent surface) became a structural feature of the first production.

In spite of the addition of a third performer, I decided to retain the duet form as a overarching structuring device, and thus sustain the second minimal authorial intention (to create a duet) rather than to exploit the third figure by developing trio material. The work became 'a duet for three'²⁵. The introduction of a third dancer resulted in the addition of a further solo and two further duets (between the third dancer and each of the two men) to the compositional units from which the

²³ An inference confirmed in conversations with the performers.

²⁴ Palma is a Guatemalan photographer. His work was exhibited at the Royal Festival Hall, London, in January 1994.

²⁵ 'A duet for three' was used as a subtitle for the work in its first two productions. It was not used for the third and fourth productions, by default rather than intention.

*piece would be constructed*²⁶. References to and/or direct quotations from the male-male duets were inserted into the new male/female duets. This both intensified the structural coherence of the piece and highlighted the different inflections and connotations the change in gender created²⁷. The possibility of using one of the performers as a foil for the active duet was also introduced. Greater complexity and variety in the duet material was facilitated by the introduction of the third performer both at a formal and at a semiotic level.

The ambiguity of the meaning of the same set of movements generated by changing the gender identity of the protagonists in the duets was thematised in the first production, and became part of the semiotic matrix. More significantly, it proved to be the conceptual germ which led to the second major shift in the choreographic focus, the transformation of *Intimate Memories* from a closed to an open work. My recognition of the different nuances of meaning generated by the performance of the same materials by, on the one hand, two male performers and on the other, male and female performers, served as the stimulus for rendering other parameters of the work open to modification from production to production. My artistic intentions began to undergo a significant transformation. I began to toy with the idea of not only allowing revivals of the work to support the polysemanticism which would unavoidably be generated by shifts in the balance between and within the strands of the dance medium (Preston Dunlop and Sanchez Colberg, 2000) but also to deliberately *exploit* that polysemanticism as a compositional device in the work. Nevertheless, with the introduction of the third performer, and the invocation of Palma's "*Intimate Memories*", the direction of salience, and intertextuality, of both the work and its first production (which were at this point one and the same thing and were developing concomitantly) were becoming increasingly firmly established. At this stage in the process, one of the male performers had to be replaced. This brought another authorial 'strand' into the equation. The new performer learned the extant male-male duets, the relevant male solo and the male-female duet, which had been choreographed with the previous male performer²⁸. A third and final duet was developed for him and the original male performer, using the strategies used to develop the previous duets, but exploiting the particularity of his personal movement style.

²⁶ The same devices were employed as those used to generate the two male duets in order to sustain choreographic consistency.

²⁷ The repetition by a male/female couple of material originally constructed on an all-male couple introduced different inflections to the material by virtue of the change in gender of the performers (e.g. one man catching another man, dropping him to the floor and sitting on his back, takes on different connotative values, or expressive resonances, when the protagonist in the duet is a small woman manipulating the movement of a taller man, or conversely a man manipulating the movement of a small woman. Different social and socio-political connotations are brought out through the use of such devices.)

²⁸ The new male performer was versed in the general movement style of his predecessor, but imbued the material developed by the latter with a very different personal movement style, which was characterised by more of an emphasis on strength and power. This notwithstanding, the fluidity of the original movement was retained.

The work at this stage (when stages *a – d* of the compositional process had been completed) comprised three major duets for the two men, two duets between the woman and the two men. and three extended sequences of solo material. The main strands of the dance medium which were in place at this stage in the choreographic process were the micro-and macro-choreutic elements of the duets, but not the large scale choreutic shaping of the trio of performers. The movement exhibited certain eukinetic features; for example, a generalised tendency towards free-flow, continuity of movement, a released (light) attitude to the weight factor, a tendency towards a non-metric (breath) rhythm. The detail of the eukinetic characteristics, however, had not been refined. They merely comprised a generalised 'kinaesthetic motivation', that is, on the part of the dancer "...a sense of the pattern of the movement flow" and on the part of the viewer a general sense "...of the quality and direction of movement thus produced" (Armelagos and Sirridge 1978: p.131). The duets had not been organised into a linear temporal progression, rather they existed as independent units. No sound components had been selected at this stage, the duets having been developed in silence so as to allow the phrasing of the movement to emerge independently of the influence of external phrasal structures.

At this stage the major compositional activity had been completed, the themes with which the work was concerned had become firmly established and, in recognition of this, the piece had acquired the working title *Intimate Memories*. The major work left to do, apart from ordering the temporal progression of the compositional units and constructing transitions between them, under the outline proposed earlier, constituted directorial activity.

The Theoretical Context for the Transformation of *Intimate Memories* into an Open Work

At this stage in the choreographic process my interpretation of the movement materials was shaping the way in which the 'world' of the work was emerging. However, although becoming increasingly committed to my interpretation of the 'work'²⁹, I began to question whether my authorial interpretation was the only one which could be formed from the compositional units which had been developed during the first stages of the choreographic process. Aware that I was creating a work which was inherently ambiguous in its narrative/poetic thrust (and thus having acknowledged that audience interpretations of the material would be various and could never be under the control of the author), I hypothesised that a compositional intervention by another choreographer on the movement materials I had developed for *Intimate Memories* could result in a very different 'work' being developed from the same material. As part of his or her esthetic/poietic activity, this hypothetical choreographer would privilege different expressive possibilities inherent

²⁹ At this stage the 'work' constituted only the movement material. There was no sound accompaniment, no design. The 'work' constituted nothing more than a collection of unconnected units of movement material.

in the materials according to his or her own training and aesthetic dispositions, interests and preferences. Although an obvious claim this is by no means a trivial one in the context of a research project which is concerned with an interrogation of the nature of identity of dance works. Indeed acknowledgement of, and an investigation into, the theoretical implications of this apparently trivial hypothesis served to push my enquiry into new domains, both theoretically and artistically.

As noted, the first stage of the choreographic enquiry into the identity of the open work was driven by the tensions generated by my acceptance of two apparently incompatible choreographic positions with respect to the work I was making. As an artist I acknowledged on the one hand that I was committed to generating a performance event, which, when formed, would exhibit a particular balance in the configuration of its elements, and manner of articulation of those elements. This would lead to the production of a performance with a very specific poetic surface, and accompanying range of potential significances. On the other hand, I wished to demonstrate the range of expressive possibilities a group of compositional units could produce if the configuration between them and the nexus of the various strands of the dance medium were laid open to a variety of modifications and/or transpositions.

Although at this point in the choreographic process I had begun to transpose my reading of Palma's *"Intimate Memories"* onto my own work, and thus develop a narrative framework, paradoxically my interest in the multiplicity of possibilities generated by the movement material I was producing increased. I recognised that if I continued to generate my directorial reading of the movement material I would limit the number of interpretative possibilities available to any hypothetical director charged with producing the work for performance at another time. Conversely, if I pursued my interest in developing a work which would allow multiple interpretations in performance, I would be denied the satisfaction of developing my own interpretation of that material. Faced with this disparity I found myself setting up a situation which would allow me not only to fulfil my authorial intentions with regard to the interpretation of the movement materials that I was favouring, but also to generate a more open choreographic 'text', one analogous to a dramatic text, or a musical score, both of which exhibit considerable indeterminacies with respect to the manner of articulation of their sonic and/or verbal content. In short, as 'author' of the movement-text I wished both to realise my own reading of the text and to encourage the interpretation of the work by the viewer from a variety of perspectives³⁰. However, I found that, increasingly, I wished to frame the performance directives in such a way that the work was

³⁰ I make a distinction in this thesis between the movement-text, taken as being the movement material alone, and the dance-text, which incorporates the movement-text and the performance directives.

constituted as a network comprising a selection of movement units and unspecified potential relations between those units.

The thrust of the choreographic research investigation at this stage was initiated by two factors. On the one hand, the theoretical positions taken by writers such as the later Margolis (1995a; 1995b)³¹, Barthes (1977a; 1977b; 1975), Foucault (1972) with regard to the nature of cultural entities such as the work of art (see Chapter 2), and/or forms of discourse, were having an effect both on my thinking *in*, and my thinking *about*, *Intimate Memories*³². These writers, in their different ways, explored the notion that the identity of a work could not be accessed through its perceptible features, although the identification of such features might be necessary to *individuate* instances of the work. Thus, whilst isolating criteria for the individuation of a work of any kind allows one to individuate *instances* of a work, it does not account for the *identity* of the work *as a work*. The latter is more to do with accounting for what it is for a work to be a particular kind of work, rather than with determining what it is for an entity or event to be an instance of a given, numerically identified work. The broader reach of the philosophical enquiries undertaken by these writers was of relevance to me with respect to the scope of my own enquiry, inasmuch as I was interested in the latter rather than the former.

Secondly, the investigation of the open work, which was grounded in such theories and which was running concurrently with my readings of these authors, had led to a re-awakening of the possibilities this genre offered to me as a dance artist. In the first stages of the choreographic enquiry the openness with which I was concerned was semiotic openness, that is the variety of meanings a dance unit can communicate if a different nexus of strands and sub-strands of the dance medium obtained. As such I was not directly concerned with the radical openness of the open works produced by composers and choreographers in the 1960s and 70s (outlined in Chapter 3). Nevertheless, it constituted a significant departure from the choreographic practice within which I was rooted, which favoured the generation of works which had not only a clearly defined form with a stable temporal progression, but also a clearly defined, and highly nuanced, intentional expressive ambience.

This practice results in the making of dance works, the performances of which must exhibit specific perceptible characteristics within a multiplicity of signifying systems (e.g. movement, sound,

³¹ Margolis's publications of the 1990s mark a significant shift in his philosophical position. In order to distinguish Margolis's two philosophical phases, in this thesis I will from henceforth use the term 'early Margolis' to refer to the position he took in the 1970s and 80s, and the term 'later Margolis' to refer to the position he has taken since the mid-1990s.

³² Here I am using the notion of 'thinking in the work' to refer to the thematisation of those elements of the work which articulate *in* the work the ideas which drive it.

décor/costume, etc.), and a particular nexus of those systems, if they are to be counted as (individuated as) performances of the works. As such they operate within the tradition which served as the foundation of the postulates forwarded by Armelagos and Sirridge concerning the criteria of identity of the dance work (e.g. stylistic compliance and the specific nature of the interrelationships of the strands and sub-strands of the dance medium with respect to particular works). Although recognising that these conditions of identity were relevant for certain types of work, including my own to that date, my readings in contemporary critical theory concerning the nature of the cultural formations, led me to hypothesise that it was possible that these generalisable conditions of identity could be flouted without endangering the identity of the dance work. That is, I hypothesised that it was possible that dance works, which on the surface resembled the kind of works used by Armelagos and Sirridge as their paradigm, could be subjected to a reworking of the style of movement, and/or of several strands of the dance medium (décor, costume, sound), and/or of the temporal progression of the work from production to production, yet still be counted as the same work.

This was something of a departure from practices which led to open dance works at that time. Since the 1970s, whilst choreographers in both Britain and America have continued to generate open dance works, generally in the form of open and/or structured improvisations, few major modifications of the practices devised by the artists working in the 1960s and 70s were evident. In Britain artists such as Rosemary Butcher, Sue MacLennan and Laurie Booth continued to explore the choreographic devices developed by Rainer and members of the Judson Church Dance Theatre. In their works, following the compositional strategies developed by artists such as Rainer, Brown and Paxton, the structural relationships and, in some works specific movements, changed from performance to performance. In Butcher's *Pause and Loss* and *Catch5, Catch 6* (both 1978), for example, Butcher gave rules to the performers which allowed them to determine the order in which set sequences might be presented in any one performance. In works such as *Spaces 4* (1981) and *The Site* (1983) performers were allowed to introduce new movement, within a given set of parameters, as well as determine the order in which the material would be presented. Butcher, however, increasingly began to set her works after the mid-1980s. MacLennan, who performed with Butcher in the late 1970s/early 1980s, also uses improvisation in performance. MacLennan favours the inclusion of short improvised sections in pieces which are predominantly set, rather than the use of improvisation as a structuring device for the entire performance. *Venus Hurtle* (1991) and *The Heat Exchange* (1993) exemplify this practice. Rare examples of fully or predominantly improvised works are *Catching Light* (1993), an open improvisation, executed by four dancers (including MacLennan) and two musicians, *The Entropy Catalogue* (1996), which featured an open improvisation framed by two sections of structured improvisation, and *Time Lapses: An*

Archaeology of the Present (1999)³³ for Rosie Lee, which “...relied heavily on improvisation”³⁴. Booth, a student of Steve Paxton during the early 1980s, adopted Paxton’s ‘free improvisation’ approach for his solo performances but used structured improvisation extensively in groups works such as *Completely Birdland* (1991: for Rambert Dance Company) and, for his own company, *New Text/New Kingdom* (1991) and *ACT/ual f/ACT/ual* (1997). The degree of control ranges from the highly structured *Completely Birdland* to the more open structures used in works created for his own company.

The artistic focus of these artists, however, all of whom lean towards formalism, was on *in situ* modifications to movement material and its structuring in space and time, not on changes to the décor, musical score and/or broad expressive and stylistic features of the movement, or on generating new readings of narrative materials. *Intimate Memories* was designed to explore this last domain of openness in the open work. In each new production of *Intimate Memories* pre-choreographed materials were reinterpreted and reconfigured by directors, and framed by new settings, costume and music. Although in recent years revisionist versions of works from the classical ballet repertoire have become commonplace, for example, *Swan Lake* (Matthew Bourne, 1995; Mats Ek, 1999), *Giselle* (*I, Giselle*, Fergus Early and Jacky Lansley, 1978; *Giselle*, Mats Ek, 1992), *The Nutcracker* (Matthew Bourne, 1994; and Mark Morris [under the title *The Hard Nut*], 1991), the use of radical directorial modifications to the multiple signifying systems which make up a theatrical performance from production to production is, and remains, rare in the type of modern dance practice with which I had been engaged when generating *Intimate Memories*. Modified versions of the works of modern dance artists (from Martha Graham to Pina Bausch), even at the level of modification of décor and costume, are not common. These works are generally taken to be autonomous, symbolic forms, complete in and of themselves, and inextricably tied to the originating choreographer’s intentions. Radical modification of such works would be considered to constitute the generation of a *new* work, not merely a new reading of the work. In subjecting what appeared to be a conventional modern dance work to modifications in movement style, décor, sound accompaniment, therefore, I was mounting a direct challenge to the ‘common sense’ contention that the dance work could not accommodate radical modification to these features of the work and remain the same work.

My dissatisfaction with Armelagos and Sirridge’s claim for ‘stylistic compliance’ as a condition of identity served as the starting point for the transformation of the work *Intimate Memories* to a polysemic work³⁵. My questioning of Armelagos and Sirridge’s position concerning the intimate link they propose between the ‘inherent’ representational force of a work and the choreographer’s

³³ This was a piece for a solo dancer.

³⁴ Private communication: September 2000

³⁵ Preston Dunlop and Sanchez Colberg (2000) use the term polysemantic. I take the two terms to be synonymous for the purposes of this discussion.

artistic intentions, and their implicitly global application of this to works with an expressive surface in general (Armелagos and Sirridge 1978), had led me to revisit reader-response theory (Fish, 1980; Jauss, 1982; Iser, 1989a; 1989b), and the work of Barthes (1977a;1977b;1975), Derrida (1967;1972) and Foucault (1969;1972). These writers' interrogation and reconfiguration of the concepts authorship and the work (see Chapter 2 & 3) led me to posit a widening, rather than a narrowing, of the semiotic and/or thematic possibilities afforded by the materials from which this dance work was made.

Armелagos and Sirridge's central claim in *The Identity Crisis in Dance* (1978) is that the identity of (certain kinds of) dance works is closely tied with its originary kinetic impulse and thus implicitly with its original expressive, and consequently representational, intentions. This condition of identity was developed to counter Goodman's construal of choreography as the specification of a sequence of movements (Goodman, 1976). They argue that this condition is too narrow for dance, for "... choreography construed as a plan of the work often includes as integral, elements [such as movement style, lighting, musical accompaniment, costume] which on the proposed criterion would be ruled incidental" (Armелagos and Sirridge 1978: p.129). Armелagos and Sirridge argue that, whereas "...[a] painting in darkness is still the painting it was; a dance performance with a change in one of the alleged "incidentals" may not be a performance of the work at all" (ibid. p.132)³⁶. As such they argue that the supposed 'incidental' components of a work may be *necessary* conditions of identity of a dance work. Their main claim, however, is that the general movement style which characterised the first (choreographer-directed) performances of the work is a necessary condition of identity³⁷.

Admittedly Armелagos and Sirridge allow exceptions to their claim, for example, the works of Anna Halprin, for whom the movement performed is not a relevant feature of the dance works, and qualify the claim with terms such as "may be" and "often", and with exceptions to which the claim might not apply. (This is a necessity at a time when dance as a contemporary art form was exhibiting increasingly numerous modes of practice, and, in common with many other art forms, was engaged in challenging what had been the 'givens' of theatre dance.) However, in spite of these qualifications, Armелagos and Sirridge come down unequivocally on the side of (movement) style as a general condition of identity, arguing that

³⁶ The identity of the authority to whom appeal is made to determine which is an 'integral' and which an 'incidental' element is not specified by Armелagos and Sirridge. Close reading of the article gives one to understand that it is either the author him or herself, or the 'expert' viewer.

³⁷ For Armелagos and Sirridge "...dance style is a two level phenomenon" (ibid. p.131) incorporating general movement style (style₁) a "...spatial vocabulary and a distinctive pattern of kinaesthetic motivation." (ibid.) and personal movement style (style₂). The "...dancer's individual manner of execution at the level of performance...[and] is both an articulation and a further development of style₁," (ibid.). Anita Donaldson (1993) has extended the notion of style in dance to include a broader choreographic style (recurrences of certain compositional focuses, which she argues can also be taken as an individuating feature of a dance work.

It remains clear that style, construed as a spatial vocabulary *and characteristic kinaesthetic motivation*, is an important determinant of identity in the dance work of art [and further that]...*it is unlikely that style will ever be considered incidental, given the tight connection between stylistic compliance and authenticity* (ibid. p.138 *my italics*).

This claim complies with one of the most dominant beliefs concerning the nature of theatre dances as entities. As such it cannot be dismissed lightly. Both the strong claims regarding the role of general movement style and mood and tempo in the individuation of the work, *and* the weaker claims regarding incidentals such as décor, musical accompaniment, lighting and so on, were contested in the first two productions of *Intimate Memories*.

The position Armelagos and Sirridge take is derived from the examples they invoke as paradigms of the 'dance work'. These examples are drawn from what constituted 'mainstream' modern dance at the time this seminal article was written (e.g. works by artists such as Martha Graham and José Limon). The aim of these artists was to communicate their ideas with as little ambiguity as possible. Whereas Armelagos and Sirridge's claims hold good for such works inasmuch as the latter are, in many respects, 'autographic', when they are applied to other types of work the claims become restrictive and render works which are potentially open to interpretation, subject to premature 'closure'. In spite of the fact that Armelagos and Sirridge maintain that dance is a processual art they forward two strong claims which work against that assertion. They argue that , because

...slight differences in kinaesthetic motivation make a great deal of difference in the quality of movement produced ... [m]ovement wrongly motivated will be, and look, wrong, i.e. inaccurate. Even rightly motivated movement may fall short of the ideals of the dance form and style....*Wrongly motivated movement is considered inaccurate, not just inadequate...* (ibid. p.133 *my italics*).

Taking their cue from Goodman, for whom strict compliance between the performance of the (notated) materials of a work is a condition of identity, they go on to claim that, although movement material can change without endangering the identity of the work, if the movement style is executed inaccurately a performance is disqualified from being a performance of the work in question. "Ordinarily...style₁ constraints are crucial to [a work's] identity" (ibid. p.131). Related to this is their claim, that the violation of *mood*, *tempo* and general stylistic convention is not deviant in a nonessential way in dance as it is in music, rather it is "... stylistically deviant because wrongly motivated...is not just sub-optimal, *but fails to be a performance of the work.*" (ibid. p.133, *my italics*). Under Armelagos and Sirridge's claims, interpretation in dance must be strictly constrained by author-designated mood and stylistic characteristics if performances are to count as performances of a work³⁸. If these two conditions are adopted then a modern dance becomes comparable to the product of an autographic art form, inasmuch as its identity as a work is

³⁸ They note that these moods and stylistic characteristics may be developed in collaboration with the dancers, and that this impacts on the identity of the work. I would suggest that, although the performers may be

inextricably tied to the presence of the marks of the author (here, the stylistic characteristics of the movement) on the work³⁹.

Margolis (1981) took up, and challenged, Armelagos and Sirridge's argument. Taking a lead from music and theatre practice, he submitted that, although not all dances might accommodate divergent styles of performance, a stylistically deviant performance of any work would, *in principle*, still be a performance of the work, for "...it is not essential that token instances of the same (type) composition agree in all aesthetically relevant features." (Margolis 1981: p.78). That is, the work-type may not have style as an aesthetically relevant feature, and consequently there is no reason to preclude a classical rendition of a modern dance work. Any failure in that rendition would be due to specific faults in the performance, not because it is, in principle, impossible for a work to be articulated in a different general movement style. Margolis diminishes the force of this argument, however, by going on to argue that dance is a predominantly autographic art form (with some notational facilities) rather than an allographic art form, for "...it is difficult to see how the choreography of a particular artist can fail to anchor the very features of a work...in features of personal style" (ibid.p.80). It would follow from this that it is not possible to free the notion of stylistic authenticity from biographical reference to specific choreographers. However, Margolis also claims that,

...once we give up the notational constraint on the reidentification of a dance from performance to performance, there is no logical necessity or advantage in holding that ... considerations of style₁ are fixed notational constraints on the identity of a dance. (ibid. p.79)

The tension between theory and practice is evident in these two statements. One of my aims in *Intimate Memories* was to interrogate the dance 'philosopheme' which gives rise to the first belief. 'Philosophemes' are the unspoken premises which have become so embedded in discursive practices that it is taken to be 'common sense'. Both Foucault and Derrida argue that the forms of discourse through which the world is mediated in Western culture are dominated by uninterrogated epistemes (Foucault) or philosophemes (Derrida). They colour the way in which we think about the contents of those discursive practices, and thus guide our thinking both in and about a discourse. The notion that style is a condition of identity in dance has been, and to an extent remains, one such philosopheme in dance discourses, and thus is open to interrogation.

Armelagos and Sirridge's arguments concerning the identity of the dance work, which support this philosopheme, are grounded a limited understanding of the 'work'. They take the position that a work "...represents what it denotes and express[es], what it metaphorically exemplifies" (Armelagos and Sirridge 1978:p.86). In dance the work achieves this through the specific details of the

implicated authors, their contribution only impacts on the identity of the work if the position is taken that any performance of the work must emulate its primary production in performative as well as other details.

³⁹ This position is at the root of the Dance Notation Bureau's policy of giving choreographers full control over performances of their work from notated scores, and thus power of veto over deviant performances.

movement style in which the dance was first couched. For Armelagos and Sirridge, differences in general style are not only a kinaesthetic phenomenon but also generate "...a characteristic difference in representation" (ibid.). Taken in conjunction with their claim that deviations in style serve to disqualify a performance from being a performance of a work, the unavoidable implication of their claim is that denotational or representational force is inextricably tied up with the identity of a work. This indicates that they are basing their arguments on a nineteenth century work concept which favoured the concept of art as representation.

This work concept, however, has been subject to considerable modification since the introduction of the 'work' as a regulative concept in music and the arts in the late eighteenth century, and is beginning to lose its regulatory force in the context of the contemporary arts practice. As each artistic challenge to accepted understandings of the 'work of art' is accommodated into the conceptual framework which regulates arts practice, the boundaries of the work concept are extended. Concomitantly, as the criteria of identity which identify a work as a work are extended to accommodate new genres of practice, new identity conditions are established to accommodate their idiosyncrasies. The criteria which enable us to recognise different instantiations of a work as being *of* that work become simultaneously increasingly broad (for example the type-token theory of identity) and increasingly genre-specific (particular criteria of identity, such as a stable temporal organisation (Ingarden 1986) are taken to apply only to particular types of work)⁴⁰. Consequently the very concept of the work itself is "in process" and, as such, generalisable conditions of identity across all genres of arts practices and all practices within artistic disciplines are an unobtainable ideal.

Armelagos and Sirridge's claims, then, can be seen as being historicised, inasmuch as they are rooted in genre-specific circumstances which arose at a particular time in the history of dance practice. The close connection that they identify between the work's meaning and the author is merely a circumstance of the history of practice in modern dance. The genre they use as a paradigm in their argument, 'traditional' modern dance, is (or has been) predominantly an oral tradition. In order to avoid slippage of a dance work's material content it became normative practice to aim for the iteration rather than reinterpretation, of modern dance works in subsequent productions. The identity of the work, consequently, is taken as being intimately tied up with details of performative style and with the nexus between the strands of the dance medium as originally choreographed. The consequence of this is that, with respect to many modern dance works, the 'author', does not 'die' when the work has been released into the public domain, nor even 'revisit

⁴⁰ This highlights the difficulty of establishing necessary and sufficient conditions of identity when dealing with open concepts. It is possible to accommodate flexibility in such conditions when applying them to a genre of practice, by advocating the 'family resemblance' condition forwarded by Wittgenstein (1953), for example. It is much less possible when applying the generalisable conditions to particular cases of an open concept, which necessarily extend the central cases, and conditions, through which the concept is identified.

as a guest' (Barthes, 1977a). Rather s/he remains constantly in control of the career⁴¹ of that work, supervising subsequent reconstructions or revivals, or appointing surrogates to fulfil this function. In contrast to this, with respect to my choreographic role in *Intimate Memories* I was interested in assuming a similar role to that taken by composers and playwrights, namely as the generator of a 'score' or set of performance directives which were put into the public domain, and which were free from subsequent interference from the originating choreographer.

When this research project commenced, Armelagos and Sirridge's position, although it had been subjected to theoretical questioning (particularly by Margolis (1978)), had not been contested overtly in practice. In order to further my research into issues of identity with respect to the open dance work I determined to use the emerging work *Intimate Memories* as a site for researching my intuitions that a dance work of this kind *could* be liberated from over vigorous authorial control⁴². As noted earlier, superficially *Intimate Memories* resembles the kind of work which would easily be accommodated by Armelagos and Sirridge's identity conditions. The production of the work I (thought I) was engaged in making had an expressive resonance which invited audience members to identify 'meaning', representational force, a 'narrative' thread. Even so, I acknowledged that 'readers' (i.e. audience members) would not necessarily construct the same meaning from the piece as either choreographer or performers, but would mediate any nascent narrative content through the framework of their own personal histories and interests. With respect to *Intimate Memories* my intention was to extend the site of that polysemy from that of audience reception to directorial interpretation. In the first stages of this exploration I adopted the practices of theatre by opening the movement 'text' of the dance work to alternative interpretations with respect to its 'emotional' content. I also incorporated the possibility of multiple temporal progressions of those units in any production of the work (a device used extensively by composers and choreographers when generating open works). In doing so I was inviting directors a) to interpret any emotional force they detected in the movement in their own way, and b) to generate a specific danced 'discourse' from the compositional units I had provided⁴³. I also opened the *mis en scène* to alternative renderings, thus rupturing the nexial connection which are generally assumed to obtain between these elements and the movement image in the context of modern dance practice.

⁴¹ The later Margolis (1995a: p.137) suggests that, just as a person has a career, which goes through certain phases, so too a work could be said to have a career. It is this that is its 'nature', insofar as it can be said to have a nature. Regardless of the differences in the phases it passes during its career the work remains the same work in each and every phase.

⁴² Although I did not achieve this at one level in the first two productions, inasmuch as I directed both of those productions, I did at another level, inasmuch as I changed the function I, as an individual, took with respect to *Intimate Memories*. As subject I remained the same *person*, but, because I fulfilled an entirely different function when taking the role of originating choreographer and director respectively, I became different in *kind*.

⁴³ I am using the term discourse here in the sense used by Genette (cited in Leistel, 1994). In his discussions of narrative, Genette makes a distinction between discourse and story. Discourse is the order of the telling of a narrative (the narrative could as easily be a philosophical text as a work of fiction), the story constitutes the 'events' which go to make up the narrative.

The notion that the author's reading is neither a privileged reading, nor one through which a 'work' could be accessed, which guides both the poststructuralist agenda and reader-response theory, had been part of the conceptual framework of my choreographic work for some time. It was clear to me that the centrality generally accorded to the author in the interpretation of dance works did not reflect the situation which obtained when a 'reader' (viewer, or performer) engaged with a work. Indeed, Barthes' claim that the author merely provides the "...network with a thousand entrances" (Barthes 1975: p.12) from which readings of works emanate had long underpinned my choreographic practice. However, although I undoubtedly had been creating 'writerly' dance works prior to *Intimate Memories*, that is, works which were deliberately left open to multiple readings, I had, at the same time, been creating products which, for all their openness at the level of signification, were by virtue of their structures and presentational forms 'closed' works⁴⁴.

I wished to make my work a Text. Barthes characterises the Text as a "perpetual present" which, unlike the work cannot be fixed, closed, or "...plasticised by some singular system, (of ideology, genus, criticism)" (ibid. p.12). He also makes the claim, reiterated in the work of Foucault (1969) and Derrida (1966), that the Text is made up of fragments, of voices from other texts, of other codes, all of which interact with each other and with the reader's perspective on the text. The reader, in taking a perspective on a 'text', whether it is articulated in written form or uses non-verbal signifying systems, forms a horizon for that 'text' which is ceaselessly pushed back, opened by the act of 'reading' or reception. This notwithstanding, the material form which embodies the postulated poststructuralist 'text' does not change from reading to reading as it does in the performing arts. The paradigm of the text central to the work of these writers was the written work (literary and/or philosophical). This is a stable artefact, whose written components generally do not change their order from one reading to another⁴⁵. (The analogous text in dance, or indeed any performing art, to the paradigm used by these writers would be the performance-text, that is, the *concretisation* of the score, rather than the score, script, or 'movement-text'.) The signifiers from which such texts are constructed are ordered in a fixed temporal progression, and are open to the 'writerly reading' of the viewer, but not (normally) to physical intervention. As a result, any transformation of the text referred to by these writers takes place in the esthetic dimension, at the juncture between work and reader, and therefore generally in the mind of the reader rather than in the form of the text itself.

⁴⁴ A 'writerly' dance work would be one which encourages the active re-reading and mental re-configuration of the balance of the semiotic elements of the work. Garner Jr (1994), Pavis (1980), Preston Dunlop and Sanchez Colberg (2000) rightly suggest that all performance works are 'writerly', inasmuch as they are dynamic entities which require that audience member engages with the shifting relationships between individuals and strand which are played out on the stage before them.

⁴⁵ Where the reader does read chapters in a different order to that in which they are presented, they are generally aware that they are reading, say, the 'end' of the story before the middle.

Nevertheless, the ideas forwarded by these writers concerning the nature of the work as text accorded with my understanding of the nascent *Intimate Memories* which, as a work, seemed to be more implicative than any work I had made. Its individual movement images⁴⁶ (duets and solos) were such that it offered to the reader a potentially narrative field, which comprised a group of events and incidents. However, at this point in the development of the work these events could be organised into any temporal order, and thus into a number of different narrative discourses. The designated events (duets and solos) were subject in and of themselves to several potential interpretations, each of which could be accorded some validity inasmuch as they would arise directly from a reading, or interpretation, of the movement-text.

This notwithstanding, like any author, when creating a work, I had to make a commitment to a theme, and to an interpretation of that theme, if that work was to be realised. If taken literally, the theoretical positions regarding the reception of a work to which I adhere (that is that the work is open to a multiplicity of readings) suggested that such a commitment was a futile exercise, as any theme formulated by the author would necessarily be rewritten by audience members when it was released into the public domain. Because, as both a choreographer and a reader, I accepted the latter as a condition of the esthetic dimension of a work, yet as a choreographer I needed, both psychologically and artistically, to retain some sense of authorship of the work which was to be subjected to writerly readings, I found myself on what seemed to me, as an artist, to be the horns of an artistic dilemma. This dilemma was generated by the tension between the respective positions taken by the author and each independent reader with respect to the (superficial) subject matter of the dance work⁴⁷. These positions are generated by the stance an individual takes with respect to a work, and incorporate the belief and/or value systems which are brought to bear on any interpretation of the work in question. If the stance taken by each individual is different and the position taken by the author to his/her work is not considered to be privileged over that of the reader, then any author's (readerly) understanding of his or her work is but one amongst many. However, without the author taking such a position a work cannot be made.

I confronted the tension I was experiencing between my theoretical position and my choreographic practice in *Intimate Memories* by placing myself, as an author, in a position which destabilised, but did not nullify, any claims to authorship I might like to make with regard to the work. The choreographic 'experiment' upon which I embarked with *Intimate Memories* takes the form of a materialised philosophical 'thought experiment', rather than an empirical experiment. In such experiments a disputed concept is tested through imagining the application of a variety of unusual, even extreme, circumstances to the concept and the consequences of that action to the claims

⁴⁶ The term movement image is here taken to refer to the choreographed embodied movement form. These can be of any size.

⁴⁷ I use the term 'superficial' subject matter to point up that the main subject matter of this work is its interrogation of openness.

made regarding the definition of that concept (e.g. identity concepts)⁴⁸. Because it comprised only a group of signifying units (the duets and solos) and had not achieved closure in any level (material or semiotic), I proposed to use my own developing dance work as the site of an actualised thought experiment, in order to explore the tensions between theory and practice identified above.

Transforming *Intimate Memories* into an Open Work.

I brought my (primary) authorial activity on the work *Intimate Memories* to a close at this point in the compositional process. This placed me in a position wherein I could examine the relevance the questions raised by Barthes' and Foucault's interrogation of the work concept held for the identity of a work which bore a resemblance to those used as paradigms by Armelagos and Sirridge, I also formulated, in my mind, provisional performance directives which would guide the development of any subsequent productions of this, now open, work. These comprised:

- *the formulation of the eukinetic characteristics of the movement material which are appropriate to the directorial interpretation*
- *the ordering the duets and solos into a temporal progression*
- *the construction of a mis en scène and sound accompaniment which would articulate the directorial reading of the work*⁴⁹.

The work was, as a consequence, laid open to poietic (creative) processes which were enacted in the directorial, and thus esthetic (or interpretative), dimension. As a result the poietic and esthetic dimensions of this authored work became contemporaneous dimensions of the post-authorial (that is, directorial) activity which gave rise to a range of performative readings .

The 'work' as work now comprised:

- i) its major compositional units (the duets and solos), or dance 'lexia' (this constituted the movement-text) and
- ii) a set of directives for performance which specified the parameters open to directorial modification.

It was from these two strands of the performance directives that future productions of the work would be generated. At this point *Intimate Memories* became an open work, comprising an unorganised collection of movement materials, and a set of instructions for manipulating those

⁴⁸ One of the thought experiments applied to the concept of personal identity, for example, is to imagine that a head transplant from one twin with a paralysed body to the body of his identical twin who is dying of a brain disease is conducted and then to ponder upon what the identity of the composite person is, the twin who donated the head, or the twin who donated the body (Parfitt 1995). Interestingly, Parfitt concludes that the answer to this question is not dependent upon any facts, but on the conceptual scheme through which the question is viewed.

⁴⁹ I use the term 'reading' here in preference to 'interpretation', as it implies an activity which resolves into a meaning, rather than the end result of interpretative activity

materials, and generating the other strands of the dance medium.⁵⁰ The work, although it could only be actualised in productions which were realised in and through performances, was thus distinct from those productions and performances. Indeed it constituted only the 'makings' of the productions. This is clearly counter-intuitive in the context of dance practice wherein the performance is frequently seen as being in some way conterminous with the work. "In dance, it is the performance that is the primary work" (Armelagos and Sirridge 1977: p.137). Whilst it is indisputable that a performance work of any kind is not actualised until performed, the performance and the work are, whilst inextricably interrelated, not synonymous. With respect to *Intimate Memories* the work was a collection of materials and instructions for performance. The former had no predetermined temporal progression and no predetermined kinaesthetic motivation. As such, its movement content was not a movement 'text' to be realised in an author-given order and an author-given style. Rather the work was a pre-performative entity, with no form, and no affective qualities. As such it was not merely pre-signifying, rather it was asignifying, that is, prior to the formulation of semiotic significance⁵¹.

Directors responsible for bringing the work *Intimate Memories* to being in and through their productions were invited to impose a structure on the open universe of possible worlds which are implicated in the dance work as a collection of asignifying materials⁵². The intention in leaving the form and dynamic dimension of the work unorganised was to facilitate the generation of a multiplicity of productions which would each constitute one "...enunciation of the many 'worlds of the work'" (Pavis 1980: p.135). The directors' role was to form the movement materials from which the work is constructed into a stabilised form, a unique temporal progression and dynamic shape which constitutes their reading/s of the work. Central to the performance directives, at this stage, was the requirement that the choreutic features of the compositional units (the duets and solos) would remain stable. Various features (eukinetic qualities of the movement, décor, music) were, however, open to modification by the directors. These features were thus designated incidental, contingent features of the work. (This brought not only stages 'f' and 'g', but also stage 'd' of the compositional process into the esthetic/poietic process.) With the formulation of these directives

⁵⁰ These performance directives were available in the form of video documentation of the movement, and written directions. The video footage constituted the duets and solo materials performed with no musical accompaniment by the cast of the first production.

⁵¹ Longstaff (1999) uses the term pre-signifying to refer to dance works which are complete symbols in themselves. The term asignifying is invoked by Deleuze and Guattari (1987).

⁵² As such directors were engaged in what Julia Kristeva would call the symbolic phase of the signifying process, that is the phase in which the semiotic modality is transformed into an 'utterance'. The semiotic modality in Kristeva's system is pre-symbolic. It is where "...what could be called the materiality of the symbolic; the voice as rhythm and timbre, the body as movement, gesture and rhythm" lie (Kristeva 1986 p.129). Kristeva's use of the term semiotic is very particular, and bears little resemblance to the notions of the semiotic as a system of signs. She derived the term from the Greek, semiotic meaning "...distinctive mark, trace, index, precursory sign, figuration" (Oliver 197 p.35) The semiotic modality articulates what she calls "pre-symbolic significance" rather than the symbolic utterances which are the characteristic of the symbolic stage. The semiotic phase "...has no thesis, no position...but is nevertheless subject to a regulating process" (Kristeva 1997 p.36). As such the open work could be considered to be articulated in a Kristevian semiotic modality.

for performance I ‘completed’ the authoring of the (open) work *Intimate Memories*. As a result *Intimate Memories*, the work, became literally “...a galaxy of signifiers, not a structure of signifieds” (Barthes 1975: p.5), that is a genuinely, rather than a metaphorically, ‘writerly’ text.

At this stage it should be acknowledged that video documentation of movement material as a means of generating open works is far from ideal. Because video documentation of movement material records not only the objective features of movement (e.g. spatial features) but also specific performance interpretations of the dynamic qualities of the movement, video footage as a ‘score’ constitutes overdetermined instructions for performance (Hodes, 1992). For Hodes this constitutes a problem because the video ‘score’ leaves little room for performer interpretation. (He also acknowledges that such interpretation might jeopardise the survival of the choreographer’s work if allowed to flow from one revival to another.) For other reconstructors the video might serve as preserver of the choreographic movement style in which the work was couched⁵³. In the context of this study a similar problem occurs. Here also, the overdetermination of the video documentation leads to the danger that the work will become inappropriately fixed into a particular kinetic framework. The problem here, however, goes beyond that of raising difficulties for the performers, rather the use of video documentation could prove to be in direct conflict with the choreographic intentions of this work, which are to generate the conditions through which, potentially radically, different productions of the work could be produced from a single body of movement materials.

For this reason, an underdetermined performance directive such as a notated score, which is relatively neutral, and thus allows for a multiplicity of interpretations of the pre-choreographed movement forms, might have been a more appropriate form of documentation. Such a score was not created, in part because no notators were available as the movement material was being generated. However, it could be argued that, even had a notated score been available, such a score would also have presented problems if neutrality of the movement score was considered to be a pre-requisite for the viability of research of this kind. No movement score is neutral with respect to the expressive content of the movement, inasmuch as all movement notation systems record the duration of the movement elements notated (Hutchinson Guest 1984)⁵⁴. The duration of the movements from which a movement phrase is composed is an expressive device, inasmuch as it imbues a phrase with one aspect of its expressive content. Inasmuch as the eukinetic features of the movement for *Intimate Memories*, including the duration of the movement, were included in the parameters which were open to change from production to production, any notated score which recorded the duration of the movement as it was originally choreographed would have

⁵³ The advantages and/or disadvantages of using video documentation to reconstruct (or revive) extant ‘closed’ dance works is not my concern in this thesis. I will not therefore reiterate a debate which has been addressed at several conferences over the last ten years, including “Dance ReConstructed: Modern Dance Art, Past, Present and Future” held at Rutgers University in 1992 (Palfy et al., 1992), and “Preservation Politics”, held at Roehampton Institute in 1998 (Jordan, 2000).

⁵⁴ Although Labanotation has symbols which accommodate fluctuating timing it is difficult to envisage a whole score written which makes no reference to the duration of movements.

compromised the goals of the project. Consequently, extant forms of notation might not be a suitable means of recording works such as *Intimate Memories*.

Nevertheless it could still be argued, and with some validity, that the use of video footage as the source of the performance directives for the movement material in my first choreographic exploration of the open work compromises the viability of the investigation I was undertaking, in particular with respect to the challenge I wished to make to Armelagos and Sirridge's position concerning the identity conditions of dance works (i.e. movement style). Because video footage is necessarily a record of an interpretation of the movement materials, and replete with eukinetic features which are particular to the performers' interpretation of the movement material, and because movement is learned through emulation from visual sources such as video, the broad eukinetic features of the movement are likely to be absorbed into the performers' physical articulations of the movement concurrently with its more objective spatial features. Under these circumstances, it could be argued that the research question with which I was concerned could not be addressed adequately using the facilities at my disposal. I acknowledge the validity of the argument. However, in the interests of taking my research into the appropriateness of applying extant theories of identity to open dance works forward, I decided to pursue my intentions and to initiate a practical research enquiry which, I anticipated, would allow the issues with which I was concerned to be debated thoroughly in the very medium to which they were to be applied.

The nature of the research enquiry itself, and of the research methodologies used, permitted me to take this course of action without radically compromising the aims of the research. As noted in the forward to this thesis, the aim of the choreographic research was emphatically not to prove or disprove a theory. Rather, it was seen as constituting an alternative way of interrogating issues of identity with respect to the open dance work. The central aims of the research, following the models developed in the context of heuristic research methodologies, were a) to interrogate extant theories concerning the identity of the dance work using open dance works, which directly challenged the premises upon which those theories were grounded and b) to use the results of the choreographic interrogations as a point of departure for further investigations into issues of identity and the open dance work. The purpose of the enquiry was not to provide the answer to a previously formulated hypothesis concerning the validity of those positions. Rather it was to explore issues or problems presented by the open work when the theories of identity outlined in Chapter 2 were applied to it, and to see where these explorations might lead. As will be seen, the value of the decision to pursue this line of enquiry, in spite of the difficulties the conditions in which it was conducted presented with respect to the viability of the exploration as evidence, has been upheld⁵⁵. Consequently, I would suggest that any claim that the validity of the research is compromised by the use of video footage as the performance directives for the movement-text, while it must be taken seriously, has less authority in the context of this research investigation than

it would in a project which designed to prove or disprove a hypothesis using conventional experimental research strategies.

This notwithstanding, I acknowledged that due attention needed to be paid to the problems inherent in using video documentation as a source for the reproduction of the movement material if a successful interrogation through practice of Armelagos and Sirridge's claims was to be achieved. Two strategies were set in motion to overcome the problems inherent in the use of video documentation in this research project. On the one hand instructions were given in the written performance directives which specifically required directors to take a position with respect to the eukinetic elements of the movement as exhibited in the video 'score'⁵⁶. On the other hand, because the performance directives I had proposed implicitly challenged a long-standing tradition of modern dance practice, namely that modifications of the expressive features of a movement change the identity of the movement because they change its expressive force, I determined to direct not only the first but also the second production of the work myself. Under a longstanding convention in modern dance practice, and indeed in other performing arts, it is permissible for the originating choreographer to deliberately alter substantial details of his/her work from one instantiation to another. Directors are rarely given this opportunity by living choreographers⁵⁷. By virtue of this feature of the history of the practice, I was in a better position to modify the eukinetic features of the movement than an independent director, and thus to confront this particular challenge presented by the performance directives. My intention in taking on the directorial role with respect to the first two productions was to ensure on the one hand that the research question which initiated the research project was explored satisfactorily, and on the other that the research project could be set in motion, in spite of the problems caused by having no written score. Although the problems raised by modes of documentation with respect to the first strand of choreographic research were not entirely dispelled, they were diminished by taking this action.

The problems were also lessened by virtue of the fact that the movement was not the only strand of the dance medium which was open to change. A central site of 'writerly play' in *Intimate Memories* was the *mis en scène*. The *mis en scène* here is understood not only as the ensemble of staging devices (props, décor, etc.) employed in the production of theatre works, each of which constitutes an independent semiotic code, it is also understood as "... the function involving the elaboration and the spatial and temporal arrangement of those [devices] in order to interpret a dramatic work or theme" (Vienstein, 1976 [quoted in Pavis 1980: p.136]). The elements from which the *mis en scène* is constructed engage in a constant dialectic. They intersect, coincide and

⁵⁵ To reiterate, *Intimate Memories* was not an experiment, but an interrogation of a theoretical issue.

⁵⁶ Instruction 2, which states that directors should modify eukinetic characteristics of the movement units as dictated by the directorial interpretation of the collection of movement materials.

⁵⁷ Dance directors who revive works which have no score may make minor changes to the movement material. However, major changes, which might change the original expressive intentions of the work are rarely considered to be permissible.

oppose and/or confirm each other during the course of a production. In many modern dance works the nature of the *mis en scène*, even if the design and music are developed by other artists, is under the control of the choreographer (even if they only reserve the role of vetoing designs or scores presented by collaborating artists). Under such circumstances the choreographer is normally acknowledged by artists collaborating on a work as the primary author, and thus acquiesced to with respect to final decisions concerning design⁵⁸. As such the *mis en scène* may be taken as an integral, or necessary, element of the work, part of its unity as an artwork, and thus unalterable in subsequent performances. (This is the case in works such as Martha Graham's *Cave of the Heart* (1946) and *Embattled Garden* (1958), Antonio Tudor's *Dark Elegies* (1932) and *Lilac Garden* (1939), and many other contemporary works wherein the design is understood to be part of what the work is.)

In *Intimate Memories*, the *mis en scène* was designated as a site for intervention by subsequent directors in their construction of an interpretation or reading (production) of the work. The *mis en scène* thus became one of the means through which differing production-texts, derived from the same score, could be generated. The manipulation of eukinetic features of the work were a second major site of intervention for the director. In using the *mis en scène* and eukinetic features in this way the generalisability of Armelagos and Sirridge's conditions of identity was placed in a precarious position in this work, inasmuch as such changes necessarily led to a modification of the representational force of the work.

Choreographic Stage III: The Directorial stages

Directorial Stage 1: Author as Director

Although the authoring of the work *Intimate Memories* had been completed I continued to develop the production of the work upon which I had been engaged prior to the rupture in the choreographic process which had transformed the work-in-progress into an autonomous open work. At this juncture I transformed my role (or function) from that of choreographer to that of director. In this role I was able to pursue simultaneously the reading of *Intimate Memories* to which I had become committed during the early stages of the choreographic process, whilst accommodating the desire to allow the dance-text to be re-written in subsequent productions. I thus resolved at a stroke the tensions I was encountering between my theoretical stance and my practice, for I was able to both retain my emerging authorial interpretation of the work, *and* release my authorial control on the subsequent performances of the work.

⁵⁸ In some modes of practice, of course, in particular those developed by Merce Cunningham, the choreographer may relinquish control over the particular strand with which a collaborating artist is concerned to that artist.

Intimate Memories (i)⁵⁹

Director: Sarah Rubidge

Music: Bessie Smith ("That Man of Mine"; "I've been Mistreated"; "Jazbo Brown of Memphis Town")

Design: Sarah Rubidge, Lighting: Mickie Mannion

Performers: Brenton Surgenor; Athina Vahla; Dean Xavier⁶⁰

First Performance: The Bonnie Bird Theatre, The Laban Centre London, April 14th 1994

The Directorial Process: Production 1

The directorial process involved in generating the first production of *Intimate Memories* entailed: refining the eukinetik and choreutic qualities of the movement; organising them in the stage space; ordering the duets and solos which comprised *Intimate Memories* into a particular temporal progression; developing and setting transitions between the duets and solos; selecting music; designing the *mis en scène*. (Stages e-h of the choreographic process.)

Eukinetik qualities (Stage e)

The eukinetik qualities of the movement material as it stood at this point in the choreographic process were enhanced and refined. In general these were characterised by a tendency towards a predominantly yielding attitude to time, weight and flow, with continuity being a central feature of the control of the flow of energy. (CD-Rom: IM Clip 1)

Temporal progression (Stage f)

In this production the duets and solos were ordered as follows.

Male/male: duet 1.

Male solo 1.

Male/male: duet 2

Male solo 2

Male/male: duet 3

Female solo

Male/female: duet 3

Male/female: duet 5

Male/male: duet 6

The two male/female duets were thus 'framed' by two sets of male duets.

The production commenced with a prologue, a section of text, spoken by one of the male performers, in which he recounted memories of events, places, and people he had encountered in the past. (See Appendix 2.) This was generated only two weeks before the first performance of the production. As director, I suggested the topics for the performer to improvise around. I selected sections from the improvised text and devised a script from those sections. Fragments of spoken text were also embedded periodically in the progression of the duets and solos.

The prologue served to frame this production of the work, and emphasised the significance of memory of past relationships as an instigating factor of the production text.

⁵⁹ Video recordings of *Intimate Memories* (i) – (iv) are presented in the video tape which constitutes Appendix II.

⁶⁰ In the early stages of developing the work (up to and beyond the introduction of the female performer) Ben Wright, at that time dancing with London Contemporary Dance Theatre, was a member of the cast. He was replaced by Brenton Surgenor soon after the female solos and duets were constructed. This first version of the work was revived (dir. Sarah Rubidge) in 1998. Performers: Ana Carsen, Jemima Hadley, Will Thorburn.

Transitions

The transitions between one duet and the next were achieved using a simple 'replacement' device. The solo performer, who was constantly present on the stage, stood, walked slowly towards the duet couple as one of the members of the duet moved away from their partner. The (new) solo performer took a seated position in the performance space, generating a new semi-fixed proxemic structure. The spatial location of the solo performer for each duet section was selected in order to set up an inherently ambiguous emotional resonance in, and/or psychodynamic of, the performance space. (CD-Rom: IM Clip 2) It could be read variously as a space for watching, waiting, meditating, recollecting or one of many other mental states.

Music (Stage g)

*In common with many other choreographers who developed their working practices in a choreographic environment influenced by postmodern dance practice, the movement material from which the piece was formed was developed in silence. The selection of musical accompaniment was left open until very late in the directorial process. The music eventually selected as the score for the first version of *Intimate Memories* constituted a selection of songs sung by blues singer Bessie Smith. The songs were selected partly in response to the performers, who found that the particular kind of physicality the music invoked was consonant with their reading of the material; partly because the music was compatible with the narrative threads which had been developing as the directorial process progressed; and partly because it was found that accidental connections between phrases in the songs and elements of the duets added a further semantic dimension to some of the incipient narrative lines (and thus a further level of intertextuality). Once the music had been selected minor adjustments were made to the phrasing of the movement to draw out further interpretative nuances in the 'dramatic text'.*

Décor/Costume/Lighting (Stage f)

The décor saw the stage space divided by three gauze banners, each placed at different points of the downstage/upstage and stageleft/stageright axis. This gave the performance space circumscribed areas which appeared to be 'in front of' or 'behind' other areas, thus allowing for the clear delineation of separate areas in the performance space and, being semi-formal proxemic features, adding a further dimension to the proxemic texture formed by the informal proxemic structures⁶¹.

*The costumes were in sepia tones (as were the gauzes and small artefacts which were placed along the front of the stage). The decision to use sepia tones was an oblique intertextual reference to Palma's photographic work "*Intimate Memories*". So as not to emphasise gender differentiation, the costumes comprised trousers and silk shirts.*

The lighting intensified the sepia tones of the costumes. The main duet was lit with a brighter light than the peripheral areas of the stage, or those areas occupied by the solo performer. Being in semi-darkness, the solo performer was visible, but his or her outline undefined. This enhanced the ambiguity of the position taken by the three protagonists with regard to their 'memories'.

⁶¹ From a certain point in the rehearsal process I worked on the piece in a rehearsal studio in a church conversion. The studio was divided by two arches, the apse of one of the vaulted arches of the church architecture. The structure was used to frame the duets, and were an influence on the macro-choreutic shaping of each.

Commentary on Production 1

This production, *Intimate Memories (i)*, was distinct from, but at the same time, an instantiation of the dance work *Intimate Memories*. That is, it constituted a rendition of the work but, although it articulated the original authorial intentions (the development of a duet for two men which underplayed homosexual connotations) which had driven the choreographic process from its inception, it was not identical with the work, which now had a different intentional logic⁶². The intentional logic of the *work* included the malleability of its constituent parts and a multiplicity of thematic directions of salience, whereas the intentional logic of the *production* was focused towards a limited thematic direction of salience and relative stability of the constituent parts. At this time *Intimate Memories (i)* was the sole production of the work. As an intentionally constructed narrative framework derived from the 'dance-text' this production constituted a single reading, or profile, of that 'text' (and as such simultaneously constituted both poietic and esthetic dimensions of the work). This production-text was, in turn, open to the esthetic processes of audience members.

The directorial choices outlined above were selected in order to enhance the directorial reading of the work which was inherent in the production-work⁶³. The performers' interpretations were rigorously rehearsed so that they stayed within the relatively narrow direction of salience this production had taken on. As such this production-work (as distinct from the work) and the means through which it was brought to being, bears considerable similarities to the works used as paradigms by Armelagos and Sirridge in the construction of their generalisable conditions of identity. Any subsequent performances of the first production-work *Intimate Memories* would need to conform to those features which distinguish it from other productions of *Intimate Memories*. As such the conditions of identity advocated by Goodman and Armelagos and Sirridge would apply to subsequent productions of *Intimate Memories*. They would individuate only the production, however, and not the work.

The first production of *Intimate Memories*, then, was simply one of several potential directorial interpretations of the movement materials from which productions of the (newly designated) open work would flow, not a primary token of a choreographic 'type'. For this reason, although generated by the initiating author under the framework of the original authorial impulse, or thematic intentions, it could not serve as a measure against which subsequent productions could be compared in order to establish their status as instantiations of the work. This is in contradistinction

⁶² Contra the conventional use of the term in philosophical logic, Andrew Benjamin (1993) uses the term 'intentional logic' to mean "...that task that a specific text, or painting, sets out to enact. The object is, within this logic, envisaged as the site, as well as itself being the manifestation of the task as enacted." (p.13-14) It is in this sense that I will be using the term in this thesis.

⁶³ Wolterstorff (1980) uses the term 'dramatic production-work' to indicate that each production is an independently conceived, carefully contrived, concretely articulated reading of the work, which becomes available for further interpretation. As such it accords the directors' activities due artistic weight, whilst retaining the primacy of the author in generating the work text.

to the standard position taken in modern dance, as evidenced in Armelagos and Sirridge's discussion, where they imply that the first production of a modern dance work is, to all intents and purposes, the prime token of the work itself, that is the measure of the work's identity.

Intimate Memories (ii)

Director: Sarah Rubidge

Music: "Échanges" (1989) by Iannis Xenakis

Lighting: Steve Munn

Performers: Linda Birkendal, Rebecca Lunn, David McCormick

First Performance: The Place Theatre, London, February 15th 1996

The authorial claim being made with respect to *Intimate Memories* was that, in spite of appearances, performances of the work could not be individuated through reference to the traces of material features actualised its first production. Although this position was not controversial under the conditions of identity which obtain with respect to an open work, it was counter-intuitive with regard to conventional dance practice. As noted, Armelagos and Sirridge's claim is that a work "...represents what it denotes" and that differences in general styles generate "...a characteristic difference in representation" (1978: p.86), and thus of denotation. It follows from their claim that the surface features of productions of a work, through which its meanings are articulated, should be retained if performances are to be validated as performances of the same work. Inasmuch as I was challenging this claim in *Intimate Memories*, the next stage in the choreographic interrogation of these ideas constituted the construction of a second production of the work. So as to destabilise any sense that the first production somehow embodied the identity of the work, the focus of the second production of *Intimate Memories* was on the reinscription of the surface properties exhibited in the material traces of the compositional units evidenced in the first production, both in terms of movement and *mis en scène*.

I directed the second production of *Intimate Memories* myself in order to ensure that my choreographic interrogation of the theoretical debates concerning the work concept, undertaken by Armelagos and Sirridge on the one hand, and by Barthes and Foucault on the other, could be set into motion⁶⁴. The focus of this stage of the choreographic debate was on the degree to which a work such as *Intimate Memories* could be subjected to modifications in its surface and structural properties and still be considered to be the same work.

⁶⁴ The choreographic research I wished to undertake would have required that directors went against deeply rooted understandings of the nature of the modern dance work, namely that the movement style of a modern dance work, which is closely linked to a characteristic eukinetic framework, and the range of its expressive properties, are *intrinsic* properties of such works. In order to do this they would be required to work counter to both the conceptual and intuitive frameworks through which much of current dance practice and choreographic discourse is mediated. Under the conditions in which I was working it proved not to be possible to locate a dance director willing to undertake such a task.

It had been part of my choreographic intention from the moment that the work was identified as an *open* work, to render the eukinetic properties of the movement materials from which it was constructed open to modification. This was an uncommon approach to take to a modern dance work, and its outcome with respect to the questions which lie at the heart of this thesis (which centre around issues concerning the individuation and identity of open dance works) not at all certain. I was able to overcome the problems an independent director might have faced concerning the modification of parameters of the movement which are generally considered to be intrinsic qualities of choreographed movement for two reasons⁶⁵. Firstly, because I had defined the parameters of the movement-text I had not subliminally interpreted the qualitative aspects of the movement material as being intrinsic properties of the choreography, as would be the temptation for a director whose training, artistic environment and underlying aesthetic position accepted the notion that movement style was a measure of identity of the dance work. Secondly, I had not performed in the piece and therefore did not have a kinaesthetic memory of the eukinetic quality of the movement. By virtue of these two factors I was able to override any preferred performative interpretation of the movement which lay too close to the kinaesthetic impulse which characterised the movement style of the first production. I was therefore able to direct the performers to execute the movement material using an entirely different kinaesthetic impulse to that exhibited in the video footage.

As director, then, I approached the second production of *Intimate Memories* with the specific intention of articulating a very different narrative field to that exhibited in the first production. My intention was to return to the choreographed movement material and rewrite its eukinetic features so as to expose a different set of connotations to that exhibited in the kinaesthetic motivations which had resulted from the original choreographic impulse. As such I was reshaping the nexus of sub-strands of the movement strand of the dance medium within the movement form, using the choreutic dimension of the movement as the measure of sameness.

The Directorial Process: Production 2

The loose performance directives which had been formulated for Intimate Memories (i) were refined and clarified.

The directives for performance for Intimate Memories (ii), were that the director was to generate a version of the work by:

- reconstructing the spatial (micro-choreutic) characteristics of five pre-composed duets, and three pre-composed solos from video footage of the movement-text. (It was permitted to change the details of the spatial characteristics of the duets if it proved technically impossible for the cast members to perform a given action (e.g. a lift) with the proviso that any modification must follow the broad spatial character of the particular movement (e.g. its trajectory through space, its directional emphasis, its proxemic characteristics) in order to retain a sense of the shaping of the movement unit.*

⁶⁵ As productions (iii) & (iv) demonstrate independent directors did indeed face such problems.

- *modifying any other feature of these movement units (e.g. eukinetic characteristics) as the directorial interpretation dictated*
- *arranging the spatial configurations/relationships of the three performers in general space*
- *ordering the duets and solos into a temporal progression and constructing transitions to between compositional units*
- *constructing a mis en scène and sound accompaniment which would articulate the directorial reading (interpretation) of the work.*

Whilst 1, 2 and 3 and 5 require predominantly directorial activity, 4 requires compositional as well as directorial activity, inasmuch as new transitions between compositional units would need to be composed if the temporal progression differed from that of the first production.

Directorial Intentions

Before commencing the compositional/directorial process, certain specifically directorial intentions were formulated. My aim was to construct a different narrative flow and emotional context for the events from which the work was constructed to that evidenced in the first production. To this end I focused on reinscribing the eukinetic qualities of the movement, so as to impose a new interpretation onto the movement material. A second intention was to generate a new temporal progression of the duets, taking each duet and solo as a single, independent unit.

The guideline for formulating the first artistic intention lay in my contention that the authorial interpretation of a movement 'text' was simply one interpretation amongst many, and that the stylistic qualities of the movement (both general and personal) which arose from such an interpretation were incidental, not integral, features of this dance-text. It was this aspect of openness which was the focus of the choreographic debate at this stage in the work's 'career'. Laban (1966) notes that "...the actor or mime can represent character and circumstance if he knows enough about their inherent effort [in this context eukinetic] characteristics." (p.10) The expressive qualities of movement, those which articulate nuances of feeling, attitudes towards others, and other 'mental states', also exhibit broadly identifiable eukinetic characteristics. Just as theatre directors exploit the fact that a slight change in the phrasing, inflection and intonation of words will change the nuance of meaning of a vocalised phrase or sentence, and musicians vary the timbres and phrasing of the sonic materials elicited from their instruments in order to achieve changes in the interpretation of musical material, so a choreographer will exploit the fact that a change in one or more eukinetic factors will alter the expressive nuance of a movement. In this production I adopted the strategy of radically altering the eukinetic features of the movement materials exhibited in the first production in order to suggest a different emotional quality in the relationships between the performers. (It will be remembered that the expressive qualities inherent in the first production had emerged during the generation of the movement-text from which the work was composed.) In the original production the flow of energy was not disrupted by sharp changes in quality, rather, the movement materials (as documented in the movement 'score') the eukinetic features of the movement had tended towards the 'yielding' edge of the eukinetic continuum. In order to demonstrate the inherent polyvocality of the movement-text I determined to modify the eukinetic qualities of the duet materials in such a way as to present the material so that it exhibited opposite qualities to those of the first production. This drew out a completely different

set of narrative connotations from the original movement material. I deliberately took this approach in order to debate the issues raised by Armelagos and Sirridge's assertion that a work is identified by its representational force.

Casting

The cast comprised one man and two women. (When the work had been transformed into an open work the initiating choreographic intention (to make a duet for two men) became production specific, and was therefore only relevant to the first production.⁶⁶)

Reconstructing the movement material

Using video footage of the duets and solos executed by the original cast, the performers reconstructed the choreutic features of the movement material under my direction.

Eukinetic Features (Stage e)

The eukinetic characteristics of the movement material were modified, under my direction, so that they were in direct opposition to the eukinetic characteristics of the movement material as presented in the first production of the work. The emotional nuances of the second version of Intimate Memories were also effected through radical changes to the shaping of the movement phrases from which the duets and solos were constructed. The intensity of the accents and/or climaxes which defined the shape of a phrase were modified and/or they were re-sited. This resulted in the redefinition of the beginning and the end of the phrases of movement material, and created a series of ruptures in the organic flow of energy which characterised the documented movement. For example, in the first production the first male solo exhibited a relatively uninterrupted expenditure of energy, the movements flowing organically from one movement to the next through out the solo (CD-Rom: IM Clip 3). In the second production of the work the flow of energy was continually arrested, and held, before being resumed. Further, where the flow of energy had been free in the documented movement, in the second production it was contained, held in. The movements in the second version were frequently faster, and predominantly stronger (fighting against the weight factor) than in the previous version. The rhythm of the phrases remained non-metric, but no longer constituted an organic breath rhythm. The movement assumed more impactive qualities and tension in its phrasing. (CD-Rom: IM Clip4)

By virtue of the modifications to the eukinetic features of the work, in direct contrast to the first production, which emphasised the release of tension, the overriding characteristic of the second production was one of held tension. The control of the flow of energy (that is the character of its flow (free or bound) and the manner in which a movement starts or finishes, for example, with sudden attack; with an impulse of energy and a gradual increase in energy flow; a sudden cessation or a gradual diminishment in energy to stillness; a continuous ebb and flow without ever quite reaching stillness) and thus the broader characteristics of the phrasing of the movement are important factors in the establishment of an expressive frame of reference of movement. The placement of accents and/or climaxes in the progression of a phrase generate a characteristic 'shape' which led Susanne Langer (1953) to claim that the shape of a musical (and movement) phrase mapped the ebb and flow of human emotion, and it was in this way that music, and by extension movement, were able to articulate emotional, or feeling states.. Although philosophically

⁶⁶ Because the development of the work and of the first production proceeded concurrently I had to make decisions at various stages of the process as to which exhibited features were specific to the production and which were part of the work. The original choreographic intention noted above and the eukinetic features of the work were deemed to be production specific when the work became an open work.

Langer's theory has been superseded, there is no doubt that performance practitioners from all disciplines exploit phrasing to articulate nuances of expression⁶⁷.

Temporal organisation of the compositional units (Stage f)

When the stage was reached for the re-organisation of the temporal progressions of the duets, in spite of the fact that my intention had been to change that progression from that of the first production, I decided to retain the temporal progression devised for the first production.

There was no overt reason for this decision, rather I found myself unable to formulate a choreographic rationale for reordering the progression of the duets and solos. As such the temporal progression of the compositional units was a common feature in the first two productions, although the temporal progression exhibited in these productions was not a fixed feature of the work itself.

Arranging the spatial configurations of the three performers

The relationship which obtained between the three performers was subjected to modification. The spatial arrangement of the three performers retained the structure evidenced in the first production (that is, a series of duets and solos, which were "framed" by careful placement of the figure of the other performer/s in the space). However, the character of that framing, and thus of the framework for reading the dialogue between the solo figure and the duet differed in the second production. Whereas in the first production the third dancer was a barely perceptible figure, or a very slowly moving underlit figure in the background, in the second production, during each duet the solo dancer slowly traversed the space. S/he either walked around the periphery of the space, thus enclosing the performance area, or crossed through the space, disrupting the 'ownership' of the space claimed by a duet by perpetually shifting the proxemic relations between the three performers and between performers and the performance space. This constantly destabilised any 'reading' a viewer might have with respect to the balance of the relationships between the three characters. As a counter to this the eye focus of the solo performer was constantly on the two dancers performing the duet throughout the 'promenade'. This emphasised the spatial tensions being created and simultaneously dissipated as the performer walked past and/or around the duet. Further, one or other of the performers in the duet would periodically establish eye contact with the third performer, thus emphasising the proxemic connections and spatial tensions which obtained between duet and solo performers (CD-Rom: IM Clip 5)

Transitions

The transitions from active engagement with one duet as outsider, and protagonist in a duet took place without an overt signal, the 'active' locomotion seamlessly transforming into a transition between two duets. Thus the pathways of locomotion taken by the solo performer were used as a medium not only to 'shape' the stage space, and to articulate the dynamic character of the relations between the three 'characters' but also to effect transitions from one section to another.

The shape of the stage space had been relatively stable in the first production of *Intimate Memories* by virtue of the fixed décor, and the stillness of other semi-formal proxemic features. The placement of the third performer, and their (relative) immobility ensured that each duet and solo was framed by a stable stage environment. In the second production of *Intimate Memories*,

⁶⁷ Langer's work is based on the positions forwarded by Wittgenstein's in the *Tractatus* (1922) in which he proposed a Picture Theory of Meaning; which claims that the construction of sentences such as "The cat sat on the mat" constitute a logical map of states of affairs in the world. This position regarding meaning has long been superseded, not least by the later Wittgenstein in *Philosophical Investigations* (1953).

however, the performance space was an 'open field', uninterrupted by décor or props. Further, the space within which the duet took place became a space of shifting centres, never stable, subject to constant slippage from any set proxemic relationships established between the performers. In addition, the third dancer, by constantly traversing the space using a neutral walking motion, perpetually modulated the shape of the stage space requiring constant perceptual, and interpretative, re-orientations from the viewer as his or her trajectories moved in and out of a multiplicity of spatial configurations in relation to the duet. (CD-Rom: IM Clip 5) Although this kind of reorientation was evident in *Intimate Memories (i)*, because the solo performer was stationary the effect was less radical. The use of eye focus further served to foreground the spatial tensions established between the duet and the solo performer. The result was a dynamic, polysemic environment, which bore a resemblance to a Deleuzian 'smooth space', that is to a space which was not characterised by a stable geometry, but which was ".....a space of distances rather than measures and properties" (Deleuze and Guattari 1987: p479)⁶⁸.

Music (Stage g)

The narrative field articulated through the modified movement materials was reinforced by using Xenakis's dissonant and turbulent work Échanges (1989) as the musical score. Xenakis's music is densely textured, structurally complex, characterised by a non-metric, asymmetric rhythmic framework, and favours a harsh timbral range, characterised by tensions in the harmonic structuring. This suited the second production of Intimate Memories which favoured eukinetic resistance and a quality of tension in the movement, and, like Échanges, was characterised by asymmetric rhythmic structures.

As with the first version of Intimate Memories, I settled on the musical score fairly late in the rehearsal process. When the movement and the music were brought together a dialogic relationship between the musical forms and the movement-text was developed. At certain points subtle changes in the duration of phrases and sections of the movement material were made to engender either consonance with or tensions between the phrasing of the movement and the phrasing of the music.

Décor and costume (Stage h)

There was no décor for this version of Intimate Memories the intention being that the lighting alone would provide the environment in which the piece was to take place. The lighting design for the first version created a warm light through the use of straw gels. In the second version 'steel' gels were used to create a harsh light in which the dancers' bodies were clearly defined. In contrast to the first production the lighting in the second production did not differentiate between the main duet and the solo performer. This heightened the effect of the shifting spatial dynamic of the piece.

As in the first version of Intimate Memories the performers were not differentiated by gender. The costumes were uniformly black, and comprised trousers and sweatshirts or t-shirts, and boots.

Text

The text section which framed the first version of Intimate Memories was omitted from the second version as it did not seem relevant to the theme which had developed. This element was therefore specific to the first production of Intimate Memories

⁶⁸ Deleuzian conceptions of space will be addressed in more detail within the context of the second strand of choreographic research.

All these modifications to the strands of the dance medium resulted in an expressive surface and narrative range quite different from that which was evident in the first version of the piece, and thus a different 'denotational force'. The identity of the *work*, however, remained intact.

Commentary Productions 1 and 2

In generating these two productions of *Intimate Memories* only a small step was taken towards the transformation of *Intimate Memories* into a genuinely open work. At this stage the treatment of *Intimate Memories* was analogous to that undertaken by directors with text-based theatre works, and under these terms would not constitute a radical departure from general theatre practice. However, in modern dance, it does constitute a departure from general practice. By laying the dance work open to directorial intervention at the level of the *mis en scène* and eukinetic features, the dance materials became interpretable with respect to the semiotic significance of the dance work, not only with respect to performance interpretation of roles. Although, as noted, dance-texts from the classical ballet tradition have been subjected to such treatment extensively this has not occurred with any frequency within the context of modern dance. More significantly, the moves I made as director of the two productions, in conjunction with the theoretical texts with which I was engaging as I developed those productions (mainly texts by reader-response theorists and writers such as Iser, Barthes and Foucault), led me to the edge of new possibilities regarding the boundaries of the work, and thus to new speculations as to what the work could *be*.

As a result of processing these readings, soon after the completion of the second production of *Intimate Memories*, it became apparent that it would be of some value to extend my choreographic exploration of the possibilities this work presented more deliberately into the domain of the Text. As noted, in the first two productions I had failed to subject the compositional units from which the work was constructed to reconfiguration with respect to their temporal progression from one production to another. As such the order of the events which took place remained the same across both productions. I was interested in seeing what other kinds of narrative discourse could be constructed from the same set of events were their temporal progression to be changed. To this end I located two independent directors whose task it was to confront the 'raw' dance-text (performance directives) and reconfigure in the light of their own interpretation of the movement events from which the work was constructed.

Directorial Stage 2: Independent Directors

Intimate Memories became the site of a second set of choreographic experiments into the open dance work in 1998. Whereas in productions 1 and 2 of the work the dominating feature of the

directorial activity lay in interpreting a movement text, in productions 3 and 4 the aim was that directors would take on a semi-authorial role as part of their directorial role, that is become secondary authors, with a direct input into the shaping of the forms and structures of the work as it appears in performance. They were asked to determine the nature of the formal manipulations to which that material will be subjected and to formulate a direction of salience for their productions by combining the original movement ideas into an ordered temporal progression with a specific expressive surface, that is creating a 'world' for the work. Although this composite directorial role has been prevalent in music for several decades, as has been seen in Chapter 3, it has been rare in the context of modern dance performance (or indeed contemporary ballet, cf. Anderson, 1986). Here the directorial role has leant towards the reconstruction and/or limited interpretation of the themes of a pre-conceived, pre-arranged dance work, rather than the development of radical new readings of the work.

It was not easy to find directors able to take on this role. By virtue of the directorial requirements I had specified, the directors I sought had to possess choreographic skills and inclinations, *and* the reconstruction and rehearsal director skills which would enable them to reproduce accurately the movement framework from which any production of the work would be generated. In addition, they had to be willing to work creatively on previously composed material, and thus to subsume their own choreographic inclinations under those of another choreographer. The willingness to take on such a role in an area of the art form which stresses primary creativity is not encountered frequently. Two directors were eventually located who were willing to take on the task of directing new productions of *Intimate Memories*. Both directors (and performers) were familiar with the initial choreographic context from which *Intimate Memories* had emerged, and thus with the working processes used to generate the movement materials, and with the choreographic context from which the performance directives were derived⁶⁹. Their two productions were developed at approximately the same time, with no reference to each other. The directors were each furnished with the performance directives formulated for *Intimate Memories* (ii). Each of the two directors approached *Intimate Memories* from a different context, one as a dance director with no prior knowledge of any productions of the work, the other from the perspective of a sometime performer in one of the productions of the work (*Intimate Memories* (i)). These constituted only two possible points of entry to a 'text' "...with a thousand entries" (Barthes 1975: p.12).

⁶⁹ That is a mode of choreographic practice developed during the 1980s and 90s which drew on a movement vocabulary developed from the principles underpinning release techniques, and compositional principles which were initially derived from the work of post modern dance artists such as Rainer and Brown, using open improvisational processes to develop and structure movement materials, but setting the materials prior to performance. This notwithstanding *Intimate Memories* could be generated from the performance directives by directors who did not share the choreographer's dance background.

Intimate Memories (iii).

Director: Kate Thorngren

Music: excerpts from "Atlas" (1991) by Meredith Monk

Design: Kate Thorngren

Performers: Karoline Schjerve, Trude Jegstad, Pierre Akerström

First Performance: The Bonnie Bird Theatre, The Laban Centre, May 31st 1998

Kate Thorngren, the entirely independent director, had both the choreographic experience and had specialised in the documentation and reconstruction of dance works in her postgraduate studies⁷⁰. The latter had led her to acquire an understanding of the practical and theoretical issues which surrounded the re-presentation of dance works. This was necessary in the case of the generation of a production of a work from video footage of rehearsals of a previous production⁷¹. Under such circumstances a director must actively assess the degree to which, in their opinion, the eukinetic qualities of the movement material as performed on the video footage are integral features of the movement, and to what degree they are incidental features. (The written performance directives made it clear that, choreographically, such qualities were incidental inasmuch as they state specifically that the eukinetic qualities of the movement are one of the parameters open to modification by directors.) Thorngren had seen neither of the previous productions of *Intimate Memories*, and thus had no 'model production' to affect her reading of the work.

The directives for performance given to Thorngren constituted the directives formulated for *Intimate Memories (ii)*, namely:

i) the title "*Intimate Memories*" was to be retained

ii) the director was to:

- reconstruct the choreutic (spatial) features of the movement material: changes to the spatial characteristics of the duets. If it proved impossible for the cast members to perform a given action (e.g. a lift) it was permitted to change the action with the proviso that any modification followed the broad spatial character of the particular movement (e.g. its trajectory through space, its directional emphasis, its proxemic characteristics).
- reinterpret the eukinetic (qualitative) features of the movement material in accord with her interpretation of the material and/or the work;
- arrange the duets in general space in accord with her interpretation of the work;
- organise the compositional units into a defined temporal progression;
- construct a *mis en scène* appropriate to the interpretation which emerged during this process

The 'movement score'⁷² from which the director worked presented the duets and solos in a random order in order to diminish the possibility of adherence to the temporal progression of these materials which obtained in both the first and second productions of *Intimate Memories*⁷³.

⁷⁰ Thorngren had recently completed an MA in Dance Studies at the Laban Centre in which she had specialised in Dance Documentation and Reconstruction.

⁷¹ As noted earlier, in the early stages of making *Intimate Memories* work and production were confounded.

⁷² As distinct from the full score, which includes directives for performance of the work.

⁷³ Because certain mistakes in the choreutic shaping of the material which had been made by the performers during the recording of the movement material, Thorngren was supplied with supplementary recordings which demonstrated correct performance of the movement material. Where there was some difficulty in reconstructing a lift (some of which were very complex in terms of the balance of weight between the partners, and, incidentally, would have been extremely difficult to notate in existing notation systems) I was available to give advice as to technical details of weight distribution between the partners. The interpretation

I reiterated (verbally) several times that Thorngren should focus on the choreutic features of the movement in developing the base for her production, and use her readings of those features to develop an interpretation of the movement material, and subsequently of the work. She was further asked to aim actively to subvert the movement style (that is, the eukinetic features, the kinaesthetic impulses, and the phrasing of the movement) presented in the video footage in pursuit of an independent interpretation of the material⁷⁴.

The Directorial Process: Production 3

Reconstructing the Movement Material

Using the video footage Thorngren analysed the duet and solo materials in detail prior to commencing rehearsal, noting the choreutic features of the duets, their choreographic structures, repetitions of material which occurred across the duets and so on. During this period she began to develop a nascent interpretation of the piece. She then selected a cast of performers, one male and two female dancers.

The director and performers reconstructed the spatial features of the duets and solos from the video footage and rehearsed these until the spatial characteristics became embedded in the performers' body memory. (Inevitably the broad eukinetic framework of the movement as represented on the video was also absorbed into the body memory of the performers at this stage in the process. Thorngren accommodated this factor of the reconstruction process in her directorial process.)

Directorial Intentions

As a result of her analysis of the movement materials and the process of reconstructing one of the series of duets in the studio, Thorngren had interpreted the relationship between the three performers as that of siblings. She founded this interpretation on her reading of the duets performed by the male performer and female performer:1, which she had used as the starting point for her reconstruction of the movement materials.

Selection and Modification of Compositional Units (New Stage: d¹)

*During early rehearsals Thorngren made a directorial decision to omit some of the pre-choreographed material (specifically the first male solo presented in *Intimate Memories* (i), and *Intimate Memories* (ii)). The reason that was offered for this decision by Thorngren was that it did not seem to be necessary for the interpretation she had formulated⁷⁵. She conceived the duets as having a 'playful nature', which was interpreted by Thorngren as giving a "...sense of a sibling relationship...a more platonic relationship than yours"⁷⁶.*

This decision went beyond the detail of the directives given by the choreographer as no mention had been included in the performance directives that any material could be omitted from this production. However, as no specific directions had been given that all the material must be included in any one production, Thorngren cannot be said to have deviated from the performance directives.

of all other movements was left in the hands of the director, I considered that any slippage which occurred during the process of reconstructing the material to be an acceptable part of the process of generating a production of this work.

⁷⁴ It was recognised by the author that this would be difficult to achieve. However, it was felt to be worthwhile pursuing this choreographic experiment. These supplementary verbal instructions were incorporated into the written instructions.

⁷⁵ Post-production discussion with the author, May 1998.

Thorngren made further choreographic decisions which had not been envisaged by the author when formulating the directives for performance. For example,

1) She and one of her performers constructed a new solo for inclusion in her production, using choreographed movement phrases already present in the solos and/or duets from which the work was constructed. (CD-Rom: IM Clip 6)

Although introducing a new compositional unit, and thus adding to the original set of units from which the first two productions of the work had been constructed, inasmuch as no new movement materials were added the 'new' solo did not violate, but constituted an imaginative response to, the performance directives. Further, because the director emulated the choreographic devices used during the production of the original framework for *Intimate Memories* (of which Thorngren was aware), namely the use and re-use of existent movement material to develop new compositional units, this interpretation of the performance directives constituted a continuance of the original compositional process during the extended poietic process⁷⁷.

2) The 'new' solo, 'assembled' by the performer, was performed simultaneously with one of the pre-existing duets. (CD-Rom: IM Clip 6)

This too was a departure from the original authorial 'vision' of the piece, which at no time included the three performers executing fully developed compositional units simultaneously. The original authorial intention was that one performer would always remain a shadow, a foil, a semi-fixed proxemic feature, against which the duets were set. Thorngren transformed the solo performer into an informal proxemic feature.

3) Duet 2 (CD-Rom : IM Clip 7) became a trio: All three performers executed the material during the course of the duet. One dancer (the male dancer) remained a stable feature of the duet, the second member of the duet at any one time continuously being replaced by another performer in a cyclical structure, (CD-Rom: IM Clip 8) Because two performers only performed the movement material at any one time, the 'non-performing' dancer walking, or running around the performing dancers in order to position him or herself for the next entrance into the duet material, the duet thus retained its dyadic form, in spite of being performed by three dancers.

Within the context of this trio the instruction to follow the choreutic shape of the duet was followed rigorously. However, it was interpreted in a way not envisaged by the originating author. An echo of the large scale proxemic structures of the second production (which Thorngren had not seen) was evident in this structuring device⁷⁸. By virtue of the cyclical replacement of one partner for another in the duet material, the trio-duet was consonant with an implicit structural feature of the work. That is, just as in each of the duets from which the work is constructed one performer is

⁷⁶ Thorngren, in dialogue with the author, *Intimate Memories* Research Seminar, Laban Centre, June 1998.

⁷⁷ Each new production constituted a part of the continuing poietic dimension, or 'career', of the work.

⁷⁸ In production (ii) one performer circled the perimeter of, and/or traversed, the performance space whilst the duet was being performed, waiting for the moment at which s/he would replace one of the current partners in the duet. (p.92)

replaced by another, in this trio-duet one performer was replaced by another within the durational boundaries and existing choreutic framework of what was originally a duet. (CD-Rom: IM Clip 8) As such the "trio-duet" was a microcosmic rendering of the macrostructure of the work, and in keeping with the choreographic direction of salience.

I deemed it admissible for a director to make decisions which modified the original intentions of the performance directives for this strategy was in accord with the philosophical themes which were embodied in the work (that is, that original authorial intentions are themselves open to change as a result of other minds acting subsequently on the work)⁷⁹.

Eukinetic Features (Stage e)

The eukinetic features the movement remained substantially within the range articulated in Intimate Memories (i), that is the emphasis was on a yielding approach to time, space, and weight. The movement style was slightly different to that of the Intimate Memories (i), the emphasis on the kinaesthetic initiation being different, but fell within the broad stylistic range which was articulated in the video footage.

Temporal Progression (Stage f)

Having developed the individual duets and solos, Thorngren then organised the temporal progression of the piece. The duets were organised thus

•Duet A: (Male performer and female performer 1) This constituted a compilation of sections from several duets:

End of duet 3⁸⁰:

followed immediately by short section from duet 4;

followed by end of duet 6 ;

followed by beginning of duet 2;

followed by first few moments of duet 3.

•Trio 1: (Female performers 1 & 2 and male performer)

Duet 4) and 'new' male solo

In the second section of this duet the male dancer enters and performs a short solo in counterpoint to the duet. The solo was a compilation of segments of the two male solos, but did not include all the material in these solos.

•Trio 2: (Male Performer and female performers 1 & 2)

Duet 2 performed with its choreutic parameters intact but with the two female dancers sharing out one of the roles. The pivotal (stable) role was performed by the male dancer.

•Duet C: (male performer and Female performer 1)

Duet 3

•Duet D: (male performer and female performer 2)

Duet 4.

⁷⁹ That those parameters remain implicit is important to this work, for it is seen as a 'becoming' work, rather than a work in which the first conceived parameters for individuation (which up to this time had included reconstruction of choreutic parameters evident in the materials developed for the first production) are themselves open to modification. The performance directives are therefore not fixed, but open to change as new minds are brought to bear upon them. As such *Intimate Memories* is flirting with the notion of a generative work, in which the originating author sets up the conditions for the work to develop, rather than setting up the boundaries of the work.

⁸⁰ The numbering of the duets is based on the order in which they appeared in the first production.

•*Duet E: (male performer and female performer 1)*
Duet 1.

The order in which the duets was presented was decided in relation to what Thorngren called the 'developing narrative' which was beginning to make itself evident as she rehearsed the work⁸¹.

Music (Stage g)

*The music selected for Intimate Memories (iii) constituted excerpts from Meredith Monk's opera Atlas (1991). As in the previous two productions the music was selected late in the directorial process, and the movement "worked" into the musical phrasing (at times the movement was allowed to provide a contrapuntal texture to the music, at times its phrasing was adapted to allow the music and the movement to engage in a closer relationship).*⁸²

Décor, costume, lighting

The female dancers were costumed in sleeveless leotards and skirts. The male wore a sleeveless vest and trousers. All were in pastel shades. The piece had no décor and minimal lighting. The lighting was bright, rather than dim as in previous productions.

The design decisions supported the light hearted, almost playful, interpretation which characterised this production of Intimate Memories.

Commentary on Production 3

Thorngren noted in a post-production discussion that she did not achieve all of her original directorial intentions in her production, in part because the work appeared to have 'guided' her in a different direction. This is in line with Iser's suggestion that "...codes that might regulate the interaction [between work and reader] are fragmented in the text" (Iser 1989b: p.32) and that readers detect and restructure those codes to establish their own frame of reference, thus linking the work of the primary and the secondary author.

Thorngren noted that she did not make as many changes to the given duet materials as she had originally intended. In particular, she stated that, whilst her original intention had been to change almost all the parameters of the movement, structural and expressive and thus to rewrite the text radically, in spite of making several attempts to alter the eukinetic features of the movement during the rehearsal process, certain factors conspired against success in this sphere. These included the structures of the partnering work, the contribution of the performers and her reflections on the theme, all of which led her to "...keep the duets intact" as far as their eukinetic framework was

⁸¹ Thorngren in dialogue with the author, *Intimate Memories* Research Seminar, Laban Centre, June 1998.

⁸² Thorngren had intended to use operatic duets for the musical score but was unable to find any which supported her rendering of the duets. [Thorngren, *Intimate Memories* Research Seminar, Laban Centre, May 1998]. It is interesting to note that the original authorial intention with regard to the score for *Intimate Memories* had been for an original electro-acoustic score based on the dynamic and tonal contours of operatic duets. The composer was unable to complete the commission and an alternative musical score was selected for production (i). Thorngren unwittingly followed this pattern in her production of the work. It is of interest that not only was Thorngren not aware of this original choreographic intention, but also I, as originating choreographer, was only reminded that this had formed one of the starting points of the work when Thorngren made this observation about her own poietic process after the development of her production.

concerned, rather than to pursue her original directorial intentions. In addition, the performers felt that the flow of energy which characterised the materials as they had been learned from the video footage, in their words 'fitted the movement'⁸³. By this they meant that it reinforced the understanding they had developed of the meanings of the duets. Because Thorngren wanted the performers to have an investment in the piece, she did not deny them their interpretative framework.

The difficulties of using video recordings of choreographed movement (which is simply a variant on the oral tradition) as the means of transmitting the movement text of a work, are highlighted by the performers' responses. Indeed, these could be interpreted as support for the position taken by Armelagos and Sirridge. However, because in *Intimate Memories* (ii) the eukinetic range of the movement material had been altered successfully, it is evident that the 'fittingness' of the eukinetic features of the choreographed dance movement is a contingent rather than an inherent feature of the work. Thus, in spite of appearances, I would suggest, with Margolis (1977), and with Armelagos and Sirridge's rider in their 1978 paper, that it may be that it is only the weight of tradition which has grown up as a result of the history of dance practice which makes the eukinetic features of a work seem intrinsic to the identity work.

This notwithstanding, Thorngren's interpretation of the relationships presented in the duets, which she formulated from her analysis of the movement materials, bears a relation to the original choreographic intention of the work, namely, the intention to generate duets which articulated companionship rather than more intense emotionally driven relationships. She noted specifically, however, that she wished to counter what she saw as the more 'sexual relationships'⁸⁴ of the first production. This interpretation of the nature of the relationships articulated in the duets is likely to have been derived from the performative interpretation of the material. No overt reference to the original choreographic intention with respect to theme had been made when giving Thorngren the directives for performance. This indicates that traces of the poietic process which guided the early development of the movement materials remained implicit in the 'final' movement text (represented by the video footage), in spite of the performers' readings of that material. The movement-text (although not the dance-text) thus could be said to regulate the interaction between work and reader to a certain degree, although a strong case cannot be made for it with respect to *Intimate Memories*.

A stronger argument in support of the notion that codes embedded in the work in some way regulate the interaction between work and reader can be made on the basis of the nature of the structural deviations generated by Thorngren in her production. These structural deviations took place *within* the framework of the original compositional units, not in the way they were arranged

⁸³ Thorngren, *Intimate Memories* Research Seminar, Laban Centre, June 1998.

as a collection of units. The deviations effected by Thorngren within the compositional units held echoes of certain organisational structures inherent in the work and the (compositional) poietic process through which *Intimate Memories* was realised. For example, the development of a new solo from pre-existing movement materials, recapitulates the compositional process through which the original duets had been constructed, as does the construction of a central duet from movement fragments taken from other duets. (*Intimate Memories* (iii). Duet A)

Thorngren's *Intimate Memories* saw a significant alteration in the temporal progression of the duets, certain modifications to the materials present in the piece, and new sound and visual environments. This led to a different expressive framework for the work and a different 'narrative' progression. However, with regard to its interpretation of the character of the one-to-one relationships presented within the work, it kept fairly closely to the spirit of the first production of *Intimate Memories*, particularly with regard to its interpretation of the nature of the relationship between the protagonists. As has been noted, it also closely followed the processes used in the development of the compositional units, thus retaining one of the central features of the compositional facet of the poietic process. This seems to have ensured that even with relatively radical re-readings of the performance directives (for example the transformation of a duet into a trio) her reading of the work was consonant with the underlying dynamic structures which were characteristic of the work as work. In spite of, indeed because of, the changes she had made, Thorngren's production of *Intimate Memories* also remained faithful to the overarching intentional logic of this work. She adhered rigorously to the principle of the work as an open work, subjecting it to authorial activity and making modifications to the structuring elements of the work which I would not have anticipated as originating author. At the same time she acknowledged, although was not bowed by, the authorial voice which permeated the performance directives, and thus the work.

Thorngren's version of *Intimate Memories* raises several issues with regard to the role the work plays in its subsequent reworkings. Whereas the logical conclusion of the views presented by Barthes is that the text is open to any interpretation, any reading, the work of reader-response theorists such as Iser and Jauss, and indeed philosophers such as Danto (1981), suggest that the text itself somehow contains the framework for those interpretations⁸⁵. Iser (1989a), for example, argues that "...the meaning is conditioned by the text" (p.29), but not determined by it, inasmuch as the text initiates a broad referential field from which emerges the specific referential field with discernible structures which is formed in each individual reading. The reading is "...the product of interconnection, the structuring of which is to a great extent regulated and controlled by the blanks" (Iser 1989b: p.35). Thorngren's reading of *Intimate Memories* implies that even in an open work the authorial field of reference may be conditioned by the text, inasmuch as it is embodied in both the

⁸⁴ Post production discussion with Thorngren, June 1998.

⁸⁵ Norris (1987, p.179) notes that Derrida also acknowledges that a text possesses an intentional facet that allows the reader to interpret various kinds of performative utterance in keeping with their relevant conventions.

implicit and explicit structures of the work *Intimate Memories*, and to some extent guides, but does not dictate, the thematic fields of reference of subsequent productions.

Intimate Memories (iv)

Directed by Will Thorburn

Music: Excerpts from G.Love and Special Service

Video: Will Thorburn (Director and Editor)

Performers: Will Thorburn, Zoë Androutsopoulou, Tanya Futter.

First Performance: The Bonnie Bird Theatre, The Laban Centre, June 1998⁸⁶.

The fourth production of *Intimate Memories*, which was developed in 1998 was directed by Will Thorburn, one of the performers who had participated in a revival of *Intimate Memories* (i).

The performance directives given to Thorburn were the same as those given to Thorngren, namely:

i) the title Intimate Memories was to be retained

ii) the director was to:

- reconstruct the choreutic (spatial) features of the movement material; changes to the spatial characteristics of the duets being permissible if it proved impossible for the cast members to perform a given action (e.g. a lift) with the proviso that any modification followed the broad spatial character of the particular movement (e.g. its trajectory through space, its directional emphasis, its proxemic characteristics).*
- reinterpret the eukinetik (qualitative) features of the movement material in accord with his interpretation of the material and/or the work*
- arrange the duets in general space in accord with his interpretation of the work;*
- organise the compositional units a defined temporal progression;*
- construct a mis en scène appropriate to his interpretation of the work⁸⁷*

As will be seen these were interpreted in a very particular way by Thorburn.

The starting point for *Intimate Memories (iv)* was derived from Thorburn's prior experience as performer in a revival of the first production of the work (Appendix 2). His interpretation of the directives for performance were read in the light of a performer's interpretation of a particular directorial representation of the work. As such, this rendering of *Intimate Memories* was not untainted.

Thorburn brought a similar kind of reflexive engagement to his directorial practice as that of the originating choreographer. Prior to commencing rehearsals for his production, he had "...taken on board the fact that the content of the work I was addressing took two forms, each of which had to be acknowledged. On the one hand it was thematic, dealing with concepts of memory and

⁸⁶ Due to problems with the video playback facilities available for the performance, which caused the video to flicker and 'roll' sporadically it has only been possible to include excerpts of this production in Appendix 2.

⁸⁷ I had fleetingly considered adding to the original directives for performance with instructions designed to encourage the incorporation of the modifications/additions made by the previous director in subsequent productions. This indicates that I was still attempting to direct the career of the work, to insert my authorial voice in its productions. I resisted the temptation to convert the results of directorial readings into performance directives and thus conclusively accepted that the written directives for performance were to be the starting point for any production of *Intimate Memories*.

intimacy. On the other it incorporated the conceptual concerns [of the work] – the open work itself”⁸⁸. This affected Thorburn’s directorial approach to his work which was reflexive, and mediated by his artistic interpretation of certain theoretical conceits derived from the work of contemporary theorists such as Barthes and Derrida.

Thorburn thus saw his task as exploring a work which was at once thematically ‘about’ *Intimate Memories* but “...was at the same time a conceptual piece...a piece which was ‘about’ exploring how to engage with the work theoretically and artistically simultaneously.” This affected his approach to his production of *Intimate Memories*. He was also interested in exploring the idea that the inclusion of video projection in the production could modify the way in which the viewer gained access to the underlying theme of the piece (that is ‘intimate’ memories). He elected to use projected video as one of the media through which he would articulate his reading of the work. This was presented in conjunction with live performance. The video, being a virtual world, was used to articulate an evocation of a ‘memory’ (a virtual event) which existed outside of the corporeal world of the live performers. However, Thorburn surmised that the live performance could also be interpreted as the remembered event. This ambiguity, which was inherent in the first two productions, was exploited by Thorburn in his production of the work.

Thus Thorburn’s starting point for his directorial decisions were on the one hand thematic, he had a prior interpretation of the work derived from his experience as a performer in a previous production, and compositional, that is dictated by the nature of his choreographic experiment with the use of two media as channels of communication, and on the other hand conceptual, inasmuch as he was aware that a central thematic of the work *Intimate Memories* was its inherent openness.

The Directorial Process: Production 4

Thorburn performed in this production himself. As his guide for the reconstruction of the movement material he used the video footage which formed one element of the performance directives, and his memory of the rehearsals and performance of the revival of the first production of *Intimate Memories*.

Selection and Modification of Compositional Units (Stage dⁱ)

Like Thorngren, Thorburn did not use all the available movement material. He used duets 3- 6 in their entirety, but did not present them as uninterrupted compositional units. He also made extensive use the major male solo. He omitted the first three duets, which incorporated the second male solo, and presented one duet (Duet C.) which comprised a compilation of movement material drawn from several of the original duets. (CD-Rom 10)

⁸⁸ Discussion with Thorburn, November 21st 1999. Unless specified otherwise all subsequent direct quotations in this passage are taken from this source.

*In this production duets were performed only by Thorburn and the 'virtual' female performer, and by Thorburn and the live female performer⁸⁹. The female performers did not ever occupy the same 'worlds'. One remained in the virtual world of the video projection, the other in the corporeal world of the stage⁹⁰. (CD-Rom: Clip 9) Thorburn appeared both on stage and on the video projection. (CD-Rom: IM Clip 10) Thorburn gave some of the solo material he had performed in the revival of *Intimate Memories* (i) to the virtual female performer⁹¹. (CD-Rom: IM Clip 11 and 12) The live female performer performed material from the solos and duets developed by the female performer for the original version. (CD-Rom: Clip 13 and 14)*

Thorburn's selection of material was determined by his intention that his directorial reading would be mediated through the perspective taken by one of the protagonists on the relationships depicted in *Intimate Memories*. As such he was 'reading' the narrative from within, rather than from the perspective of an observer. The material he selected predominately, although not exclusively, comprised the duets and solos he had executed as a performer. His reading of the work was thus guided by an individual interpretation of the piece rooted in his performative immersion in one of its 'roles'. He wanted to "...show what was inside [the work], literally; that is, to show the thoughts of a performer [about the work]." His position then was of a privileged, although particularly partial, reader.

Eukinetic Features/Movement Style (Stage e)

*Thorburn's original intention was to maintain in the performance of the movement a stylistic and eukinetic continuity between *Intimate Memories* (iv) and *Intimate Memories*(i). This intention was compromised, however, inasmuch as the movement style through which one of the performers mediated the movement material did not exhibit either stylistic or eukinetic continuity. Her personal movement style overrode the demands of the general movement style to which Thorburn was leaning. Her movement style favoured large-scale, extended movements of the legs and arms which emphasised the tracings of the limbs in space, rather than a kinaesthetic impulse originating from the hip joints and spine (as did the authorial movement style). It leant towards the clean lines and high centre of gravity of ballet or some hybrid mainstream contemporary dance techniques, rather than the low centre of gravity favoured by the choreographer and director. Thorburn eventually accepted the performer's interpretation of the role as a possible rendering of the movement text with the result that her role was articulated in a movement style which differed radically from the stylistic framework which had characterised previous productions of the work. This led to an entirely different characterisation of the movement material from that articulated by the remaining two performers. This provided a contrasting texture in the strands of the movement text which was absent in other productions (CD-Rom: IM Clip 10)*

In spite of accepting this very different stylistic interpretation of the movement text, Thorburn did not relinquish his directorial role and allow the performer's interpretation of the movement free reign. He clearly considered that her interpretation was not intrinsic to the "work" as he saw it (that is, to his own interpretation of the first production), but "... tried to let her enter the work without the work

⁸⁹ The performers appearing on the video will be referred to throughout as 'virtual' performers.

⁹⁰ In all of the other productions each of the performers danced at least one duet with the remaining two members of the cast.

⁹¹ Thorburn took what might be considered the central role in the revival of *Intimate Memories* (i), that is, that of the performer who performed more material than the other performers in the originating author's versions. This performer executed three lengthy duets with the performer represented by the second male dancer in *Intimate Memories* (i) and a lengthy solo which succeeded duet 1 in both authorial versions of the work. This pattern of having one 'main' role recurred in *Intimate Memories* (iii), and to some extent in *Intimate Memories* (iv), inasmuch as performer 1 was the only performer who engaged in duets with both of the other performers.

rejecting her, and vice versa". He required of her that the movement retained the author-choreographed choreutic shaping in order to retain what he considered to be the "work's integrity". In terms of performance quality, in his own words, he "...reigned her in", modifying the eukinetic qualities so that the expressive range of the movement was kept within his own (developing) conception of the thematic thrust of the production⁹².

Temporal Progression (Stage f)

The progression, and placement, of the modified duets and solos in Intimate Memories (iv) was as follows:

Intimate Memories (iv) opened with the male performer standing on stage, looking at the cyclorama. There followed a short video 'prologue', projected onto the cyclorama, comprising a short mid-close-up of virtual female performer, a shot of clouds moving across the sky.

[The virtual female performer is not the same dancer as the live female performer: The same male performer appears in both as a live and as a virtual dancer.]

Solo A. (Virtual Performance. No live performance. Virtual female performer)

Part 1 of male solo 1. [Setting: an open field.]

Here the live male performer watches the 'virtual' female performer.

Followed by virtual female performer walking off screen Stage Right, the setting changing from field to urban alleyway during this action. Live female performer 2 enters stage right as virtual female performer 'exits'

Duet A. (Live Performance. No video projection. Live Male performer and live female performer.)

Commences with opening of duet 4 (solo by live female performer) followed by the final moments of duet 4.

Duet B. (Virtual Performance. No live performance. Virtual male performer and virtual female performer) *The two live performers (male performer and live female performer) stand at side of screen and watch the video projection.*

Duet B comprises middle section of duet 4, performed in an urban alleyway. (This is the section of duet 4 which was omitted in Duet A)

Here the live male performer and live female performer watch the virtual male performer and the virtual female performer(i)

Interruption: (Live Performance: No video projection) *Live female dancer walks and re-sites herself in relation to the male performer.)*

Video on: (Virtual Performance. No live performance)

Repeat of end of duet 4. performed in an urban alleyway, by male performer and virtual female performer.)

Here the live male performer and live female performer (ii) watch the virtual male performer and the virtual female performer(i)

Solo B. (Virtual Performance. No live performance. Virtual female performer)

Repeat of beginning of duet 4.

Here the live male performer and live female performer watch the virtual female performer

Duet C. (Live Performance. No video projection. Live male performer and live female performer)

'New' duet comprising a compilation of movement material taken from the original duets.

Trio A. (Live Performance with Video Performance)

Live. Duet 6: Virtual./part 2 of male solo.

⁹² Just as the dialogue between director and work has an effect on the authorial conception of the work, the dialogue between performers and directors, in rehearsal, has an effect on the directorial conception of the work. Because this dialogue occurs during the poietic process of the production these conceptions are incorporated into the directorial reading.

Live. Duet 6 performed by live male performer and live female performer.

Virtual. part 2 of male solo, performed in field by virtual female performer.

culminates with virtual male performer entering and sitting watching virtual female performer..

Here the three performers perform simultaneously.

Coda: (LP. with video projection)

Live female performer walks towards screen and then turns to walk off stage SR.

As she does so, video cuts to virtual female performer appearing on the left hand side of the screen. She 'follows' the live performer off SR. Shots of clouds cut to virtual female performer who walks into camera. The live male performer has left the stage, and does not feature on the video projection

Music (Stage g)

*The music was a compilation of music by a 'G.Love' and Special Service, two HipHop groups. The track selected was a re-mix of one of their previous songs. The remixing of the independent tracks of an existing recorded song is a standard means of generating new musical entities in this form of musical endeavour (It is also known as 'Dub'). Thorburn considered that the procedures undertaken by these artists paralleled that of the open work, and thus the compositional strategies being used to generate the multiple productions of *Intimate Memories*. His choice of music was grounded in this compositional correlation.*

Décor/Costume/Lighting (Stage h)

The two 'virtual' performers wore casual everyday clothing (jeans, trainers, sweatshirts); the male live performer wore, casual-smart trousers and shirt; the female live performer wore a simple black cocktail dress (thus differentiating her from the virtual performers). There was no décor on the stage. The locations on the video projection constituted a) an urban field and b) a run-down narrow, urban alleyway

Commentary on Production 4

The fact that Thorburn had been a performer in the revival of the first production of *Intimate Memories*⁹³, which I had directed, led to a very particular interpretation of the work. His interpretation was mediated through an intimate somatic understanding of the movement, and a close understanding of the concepts underlying the work as work. This gave him a unique understanding of *Intimate Memories*. Thorburn, however, rather than attempting to reiterate the earlier production, approached the production-work in which he had performed as a 'writerly text', and in doing so forcefully countered Jonathan Miller's claim (Miller, 1986) that the presence of participants with intimate knowledge of previous productions prevent a work from having an afterlife. His own (performer's) reading of the narrative line served as his guide to constructing this production of the work. As noted previously, performers frequently construct a personal 'narrative' which they use as the basis of their interpretation of the movement material. The 'narrative' of a work constructed by each performer is thus extremely partial. If it is used as the basis for a subsequent production. That production will be mediated through this partial narrative.

⁹³ This was, as far as possible, a reconstruction of the first production. Unavoidable variants in casting (two females, one male) may have changed the esthetic nuances of the relationships of the 'characters' on the stage by virtue of the change in gender but, as such changed only at the esthetic dimension of the work, and not at the dimension of the neutral trace, or the poietic dimension. (Gender was no longer considered by the originating artist to be central to the identity of this version of the work.) For these reasons this revival is considered to be a bona fide, revival of *Intimate Memories* (i), and not a new production.

In this production of this work Thorburn, like Thorngren, did not simply draw on the compositional units from which *Intimate Memories* was constituted, rather he deliberately deconstructed and reconstructed those materials as he developed *Intimate Memories (iv)*, and distributed the new units he had constructed through the production-work. He took the position that the movement 'units' which had been designated by the originating choreographer as the stable building blocks upon which subsequent productions were to be based were units only contingently. In the light of this he took the major male solo (male solo 1), which had been presented as a complete unit in the performance directives and divided it into several fragments. These fragments were distributed through the production (see p.107 of this thesis). Uniquely, in this production the male solo 1 was performed by a female dancer. Thorburn, like Thorngren, thus reconceived the designated nature of the compositional units as building blocks and subjected them to changes not specified by the directives for performance, but not specifically disallowed by those directives either. By virtue of the fragmentations and relocation to which he subjected the movement materials, he destabilised any lingering narrative progression he might have remembered being inherent in the material, and rewrote the significances of the individual units by shifting the dynamics of the relationships which obtained between them. In Duet A the live performers execute the beginning and end of duet 4, for example, in Duet B two virtual performers execute the middle of duet 4, and then repeat the end of that duet. Solo A constitutes a repeat of the opening of duet 4. A 'new' duet is inserted, which is made up of fragments from other duets. In Trio A male solo 1 and duet 6 were executed simultaneously, the former in the virtual world, the latter in the real world.

Thorburn also reinscribed the 'narrative' of the relationships implicated in the first production of the work by abandoning the casting configurations of the duets as represented in the movement text. Thus the duets designated to particular performers in the movement text were distributed across the performers in this production. (If two duets had been executed by performers 1 and 2 on the video footage, in Thorburn's production one of these duets would be performed by performers 1 and 2, and the other by performers 2 and 3.) Thorburn had taken the position that even apparently underlying structures such as casting, as evidenced in the movement text, were subject to reconfiguration. This laid even more elements of the work open to a potentially infinite set of connective routes.

Thorburn's separation of the work into fragments of projected (or virtual) image and fragments of live performance added a further dimension to the production. The assemblage of movement images now had two dimensions. The video image added a second layer of rhythmic, eukinetic, visual modulations when the two strands of movement were presented simultaneously. Further, discontinuous connections operated between the two worlds, the real and the virtual. (A female performer exited the virtual world, a different female performer synchronistically entered the 'real' world. A performer appeared simultaneously in both the real and the virtual worlds. [Solo B] Movement-images intersected, set up new modulations, new transversal connections, allowed

multiple modulations through repetition, recycling, alternation.) Any easy link between the two worlds was continually confounded as performers from one world intruded on the other world, and repetitions of material were exhibited in both worlds. The worlds become caught up on a cycle of complex connections which are constantly disrupted, and reformed. Past and present clearly intersect and resonate one with the other.

Thorburn's production embodied the post-structuralist conceit of the Text, inasmuch as his interpretation was, in and of itself, a demonstration of the deferral of meaning inherent in any text. By taking his own reading of the first production and manifesting that in a concrete aesthetic object, he reinscribed the meanings inherent in the first production and put them into a process which could, if left alone to develop, result in an infinite deferral of meaning. This was emphasised by the dismantling and 'rewriting' of links which connected the compositional units, and the generation of new units from the original movement text.

Finally, Thorburn's use of video projection extended the notion of memory which underpinned the work. In using video he explicitly posited a virtual world in which memory is sited. However, he gave the impression that the two worlds intersected and overlapped. He did this in two ways. Firstly, by virtue of the proxemic relationships he established between the live performers and the virtual performers, and secondly by virtue of the fact that he appeared in both the video projection and on the stage, sometimes simultaneously. Through this last device, the interweaving of past and present which had initially guided the generation of the work was emphasised.

Thorburn's production extended the parameters of openness implicit in *Intimate Memories* as originally conceived by the choreographer. On the one hand he returned to the performance directives to generate his production of *Intimate Memories*, and on the other he used a production text as a point of departure. With respect to the former he was fulfilling the relatively open-ended intentions of the originating choreographer, as they had been conceived when the work was generated. With respect to the latter he was extending the openness of the work into new domains. Thorburn began to flirt with the notion of an open work as a generative work, inasmuch as he used his experience of a production as a starting point for his reading, and thus, like works such as *Futur/Perfekt*, another type of open work created by Sanchez-Colberg in 1998⁹⁴, began to allow the first production of *Intimate Memories* to articulate traces of its own history. Were the process initiated by Thorburn to be allowed to continue *Intimate Memories*, as a work, could become, at one and the same time, an open form work, which can return to the original performance directives to source each production, and a generative work, which uses as its

⁹⁴ *Futur/Perfekt* was initiated by Sanchez-Colberg with Theatre Encorps in Berlin in 1998. In this piece the individual histories of the performers involved in each production serve as a starting points for each new manifestation of the work. In addition previous performances of *Futur/Perfekt*, become starting points for subsequent productions such that "...the different elements of the performance-time-capsule were layered as the event accumulated new objects, persons, and traces of its own history and travelled through its performance calendar." (Sanchez Colberg 1999 p 38)

starting point a prior production text.

As a 'thought' experiment, albeit an actualised thought experiment, *Intimate Memories* attained a measure of success. It allowed me, as a choreographer, to explore a range of possibilities within the work, which would not have been available had I confined myself to an empirical experiment based on my first choreographic intentions (productions 1 and 2). The third and fourth productions of *Intimate Memories* radically altered my perception of what the work could be if it was allowed an 'afterlife'⁹⁵. More importantly, it led me to refine my understanding of the nature and structure of this work as an open work. The four productions, as a group, highlighted the nature of *Intimate Memories* as a dynamic, shifting network of movement images, which were modulated in a variety of unforeseen ways with each production. Reflection on the relationships which obtained between the productions, and between the productions and the work, led me to re-examine the relevance of the theories I had been addressing during the making of *Intimate Memories*, and eventually led me into a new theoretical domain. It is to this that I will turn in the next section of the thesis.

⁹⁵ That is, allowed for interpretations which were not determined by my expressive intentions.

Section II

Chapter 5: Open Dance Works and Identity Theory

Artistic Issues generated by the transformation of *Intimate Memories* into an Open Work

Intimate Memories began as an interrogation of the conditions of identity for dance works proposed by Armelagos and Sirridge (1978). It later became a broader investigation of the nature of the open work. The making of the work and its productions comprised a detailed investigation of the processes through which an open work, and its instantiations, comes to 'being'. It also constituted part of the debate in which I was engaged with respect to the ontology of the open dance work, inasmuch as this choreographic interrogation of conditions of identity ran alongside a theoretical examination of the pertinence of certain philosophical positions concerning the identity of dance works to the open dance work. The open dance work, constructed as it is from a multiplicity of disjunctive strands of the dance medium, is a more complex entity than the open music work, from which it borrows compositional techniques. Its points of openness can be sited at many junctures, for example, temporal progression, dynamic qualities, setting, costume, sound, gender balance of the cast. *Intimate Memories* was, in part, an exploration of the diversity of ways in which openness can be expressed in a theatre dance work. Each instantiation examines one or more aspects of openness, and in doing so reveals not only different profiles of the work, but also different facets of its inherent variability.

The poietic analysis of *Intimate Memories* undertaken in the last chapter charts the destabilisation of a conventional 'closed' theatre work into a protean, or open, work. It also charts the transformation of both the original artistic intentions and the means of individuating the work which took place as the different productions were generated. Change is thus present in this work not only from production to production, but also in the very conditions which specify that through which the work is individuated. This has implications for the application of theories of identity derived from an ontology of substance to the open work. It is these that are addressed in this chapter.

The process through which *Intimate Memories* came to 'being' as a work was complex¹. The intention at the start of the choreographic process was to make a closed work. However, during the course of its making this intention was transformed, and the work became an open work. Any work is, of course, open during the choreographic process. In *Intimate Memories* the choreographic strategies used in its making emphasised this openness. For example, the compositional units were not conceived in a linear fashion. Rather, a collection of duets and solos were created which had no pre-determined 'narrative' line. This notwithstanding, certain authorial intentions with respect

to the nascent theme, and my interpretation of that theme, were gradually established. These constituted the first glimmerings of the 'imaginary object' I was beginning to develop in this dance work². These intentions were stabilised to a certain extent during the first stages of the choreographic process (a-d)³ and a clear expressive quality began to emerge in each of the duets and solos. The 'world' of the work was being formed.

However, as a theorising artist, I was also aware that any claim for the priority of my authorial interpretation of the movement material (and thus 'world' of the work) that I was generating was suspect. I recognised that an audience's (and even performers') perspectives of the work would inevitably deviate from my thematic intentions as they read the movement images through the filters of their own histories, personal and artistic and, necessarily, uncovered new references, structures, meanings. Consequently, as an artist, I found myself questioning the point of preparing a nuanced interpretation of the movement material which would be reinscribed by each audience member at the point of reception. In order to defuse the implications of this I began deliberately to court open readings of the movement images from which the nascent work would be composed. Iser (1989a) argues that, because there are no common codes between reader and text (a restatement of the notion that the reader brings his or her own world to the text), the 'intention' of the text "...is fulfilled...by the guided projection of the reader's imagination" (p.29). Inasmuch as the reader's imagination is 'guided', it would seem that Iser accepts that the text embodies some kind of common code, even if it is sufficiently open to allow for interpretations which go beyond the givens of the text. It was this last notion that I had been exploring in my choreographic work. As an artist I explicitly acknowledged that any text is

... regulated...by a mutually restrictive and magnifying interaction between the explicit and the implicit, between revelation and concealment. What is concealed spurs the reader to action, but this action is also controlled by what is revealed; the explicit is transformed when the implicit has been brought to light (Iser 1989a 34).

My aim as I began to work on what became *Intimate Memories* was to encourage prospective audience members to make their own connections between the elements of the duets, and thus bring forth one or more of the "...network of perspectives, [each of] which opens a view, not only of other [perspectives], but also of the intended imaginary object [which] itself is a product of interconnection" (ibid. p.35). Nevertheless, by setting a frame for the reading of the work through a very precise manipulation of eukinetic features and proxemic relationships in rehearsal, I was clearly constructing an Iserian 'imaginary object'. These two intentions seemed to contradict each

¹ I am here using the term not to mean a being, but, rather, as mode of being. In this context a mode of being is the *manner* in which an entity engages in becoming what it is at a given time. 'Being', as a mode, is dynamic, in action, rather than static, a stopping point which is achieved.

² 'Imaginary object' is a term used by Iser (1989a) to designate the artist's imagined, intended art object, which may not be the 'object' the viewer/reader, or indeed the director and/or performer, constructs in their engagement with the artwork.

³ Chapter 4 p.60

other, which resulted in a sense of acute tension between my theoretical stance and my practice. The first intention was diametrically opposed to that of Armelagos and Sirridge (1978) with respect to their claim that the identity of a dance work was sited in its representational (expressive) force. Yet the second intention, because it was concerned with generating a very detailed and nuanced movement-text in order to achieve clarity of expression, was consonant with their position. In order to diminish the quandary I found myself in I decided to lay my work open to a multiplicity of authorial voices in order to address this tension directly. The work, such as it was, did not have a temporal (and thus by implication 'narrative') progression at that time⁴. It was, consequently, a nascent open work, inasmuch as, at this stage in the choreographic process, it was in a semi-formed state.

As has been seen, in order to allow the developing work to accommodate more than one of many directions of development open to it I engineered a rupture in the choreographic process. I devised a set of performance directives to provide a framework for directorial interventions. In doing so, I destabilised the distinction between the non-authorial esthetic dimension of the work and the authorial poietic dimension. From this point in the work's 'career'⁵ any formation of the work into a performance presentation would constitute part of the directorial process through which instantiations, or productions, of the work were brought to being, rather than a continuation of the generation (authoring) of the work as such. The work as work had been 'completed', and was articulated as that work in its performance directives. As a *work*, *Intimate Memories*, was not an artefact but a dynamic 'work-system'⁶. Any artefacts (productions, performances) which might emanate from it would be momentary stabilisations of the work-system, one of many possibilities it presents.

The Productions of *Intimate Memories*

The four extant productions of *Intimate Memories*, as a group, exhibited not only different expressive profiles of the work, but also different aspects of the openness inherent within it as a work⁷. The latter served as the core of the artistic debate in which *Intimate Memories* was engaged, and is clearly evidenced in the two groups of productions presented in this thesis. The first two productions saw the openness of the work articulated predominantly through manipulations of kinaesthetic impulse and eukinetic profile of the movement material. As such it problematised the notion that a work can necessarily be identified through recourse to identifying its immanent properties, or its representational force. Although a radical alteration of the eukinetic properties from production to production had an equally radical effect on the range of meanings articulated by the

⁴ If we take a central feature of a narrative to be the linear progression in time of a set of given events.

⁵ A term used by Margolis (1995a) to describe the progress undergone by a work, in particular performance works, from presentation to presentation, reception to reception.

⁶ The term 'work-system' is used to indicate that the work is a mobile system constituted from materials subject to modulation according to a given system of intersecting rules of behaviour which refer to different facets of the work. Whilst it may appear to be a sterile way of describing a work, a work-system, when actualised, has the potential of being as nuanced and expressive as any pre-formed dance work. All subsequent references to *Intimate Memories* as a 'work' refer to its status as a 'work-system'.

work, the position taken was that this would not change its 'identity'. The third and fourth productions, conversely, saw the openness of the work articulated through manipulations both to the temporal progressions of the compositional units as units, *and* of the smaller movement units from which the latter were constructed⁸. The work began to reveal itself more clearly as an open-form work.

The first two productions of *Intimate Memories* drew extensively on practices common in text-based theatre, wherein the interpretation of the meanings inherent within a dramatic text (script) is articulated through careful modulation of the expressive elements of the spoken text (vocal inflection, phrasing, volume), through designing the actors' movement and proxemic orientations, and through generating original settings, costumes, and sound environments for each production of the play (Elam, 1980; Pavis, 1981). By taking this approach to the dance-text of *Intimate Memories*, that text was opened to a multiplicity of alternative scenarios and ambiances which would not have been available had the 'original' production-text been taken as a paradigm of the 'work', as is the norm in modern dance. The result of using these strategies was that the second production of *Intimate Memories* differed significantly in terms of its surface movement style from the first production, and clearly represented, or 'denoted', a different 'world'. Under the terms proposed by Armelagos and Sirridge (1978) it would be considered a different work⁹. My position was that it was merely another form of expression of the same work.

The third and fourth productions of *Intimate Memories*, conversely, addressed other forms of openness inherent in the work, in particular openness of form. The directors drew on strategies more closely aligned with the practices evidenced in the work of the non-text-based artists generating open works in the 1960s and 70s (e.g. composers such as Stockhausen, Earle Brown and Wolff, and dance artists such as Yvonne Rainer, Trisha Brown, Rosemary Butcher, Sue MacLennan and other 'postmodern' dance artists). The directors of these productions of *Intimate Memories* treated the original compositional units (the duets) as temporary assemblages of units, rather than stable units in and of themselves, that is as collections of elements rather than as unified totalities. Further, neither director used all of the compositional units presented in the performance directives¹⁰. As such the directors were deconstructing the structures of the original compositional units (in a material, rather than a Derridean, sense) and reconstructing them into new expressive structures. The openness of the work in *these* productions was thus articulated more through the selection of the movement units and the organisation of their temporal progression,

⁷ These are documented in Appendix 2

⁸ In addition to organising the temporal progression of the compositional units, the directors fragmented the 'units' still further, and re-organised their (newly defined) component parts.

⁹ It will be remembered from Chapter 2 and 4 that Armelagos and Sirridge (1978) argue that a) that movement style is a condition of the identity of a work and b) that deviations from the mood and tempo of the movement disqualify a performance, or production, from being a performance of the work.

than through manipulation of the eukinetic features of the movement materials, as had been the case in the previous two productions. This highlights the range of openness inherent in the work, and the multiplicity of possibilities it presents to the director.

Each set of productions of *Intimate Memories* raised new questions with regard to the “nature” of this work as a work, and the means through which it is individuated. Although certain material properties (e.g. the small-scale choreutic parameters of given larger-scale compositional units) were initially designated by the originating choreographer as individuating features of the work, these properties were modified during the generation of the third and fourth productions. As such the means through which the work was identified through its instantiations was modified. The very foundations of the work, as they had been conceived by the originating choreographer, were ‘in process’. The implications of this is that certain types of directorial interpretation of the performance directives may effect change not only in the surface features of the instantiations of the work, but also in some of the concepts which underpin the work. This would change its ‘nature’ (Margolis, 1995a). Under the auspices of an ontology of substance this would eventually lead to *Intimate Memories* being transformed into a different work. Under the auspices of an ontology of flux, however, and indeed some aspects of identity theory from an ontology of substance such as the continuity theory of identity, such transformations can be accommodated without the necessity to conceive new manifestations of the ‘work’ as being different works. In the context of an ontology of flux such a work is conceived as a ‘becoming object’, that is as embodying a system of thought in and about the work which is subject to shifting focuses and emphases. Any production of the work is only a temporary ‘freezing’ of the shifting mass of potentialities which comprise that ‘system of thought’. The particularity of the concept of the ‘work’ as it has been applied to performance works is dependent upon the ontological framework through which it is viewed. Inasmuch as the intentional logic of *Intimate Memories* as a work was that it was in flux, the ontological framework through which it is most appropriate to view it is, I would suggest, that of an ontology of flux.

Identity Theory and *Intimate Memories*

As the ‘career’ of *Intimate Memories* developed, I had begun increasingly to adopt the theoretical position that the key to the identity of the work lay as much in the character of the differences exhibited in its productions, and the means through which these were achieved, as it did in any exhibited samenesses. The fluidity of the relations between the elements from which the work was composed was seen as being as much a part of its ‘nature’ as the few constancies designated in the performance directives.

¹⁰ Each divided the compositional units they had selected for their production into smaller units and rearranged, modulated, and/or repeated those they had selected in accord with their own perceptions of the possibilities presented by the score.

As a result, my theoretical exploration of the issues pertaining to identity of artworks was extended and began to incorporate the work of philosophers whose thinking was grounded in an ontology of flux. These included the later Margolis (1995a: 1995b) and, ultimately of most significance to this thesis, Deleuze and Guattari (1987;1994b;1995). Margolis (1995a) argues that "...to individuate existing things is to specify their persisting careers, not their natures" (p.137). A 'nature', he argues, is not a given but a predicative, something we ascribe to an entity. As such it may not be constant, but change over time. Some of those 'things' might appear as materially stable (houses, for example), some might not (lives, days). Margolis argues that

Certain 'kinds' of things are nothing but kinds of careers: particular things of such 'kinds' have only careers; or, if they have or are said to have 'natures' their natures are nothing but careers (ibid. p138),

and even that "...particulars of certain kinds are nothing but careers: such things may be said to lack 'natures' " (ibid.)¹¹. As I understand it, Margolis is claiming that, as such 'things' are subject to change in various phases of their careers, then their 'natures' too, being their careers, are subject to change. The nature of an artwork can change during a lengthy career, as perspectives on art and artworks change, for example, or as it undergoes modification through viewers' and others' interactions with it.

Margolis's ideas, coupled with my understanding of the 'work-text' which had been developed through my readings of Barthes, impacted on *Intimate Memories* significantly. Indeed, as the work's career progressed, my conception of it as a work in a continual state of becoming, as engaged in a never-ending process of differentiation over which I had little control once I had set the process in motion, deepened. Any control I did have was embodied in the underdetermined performance directives. By virtue of their openness that control was minimal. Rather than resisting this I became increasingly interested in pushing my practice still further into the domains of the 'becoming-work'. The performance directives for *Intimate Memories* are deliberately disjunctive, inasmuch as they allow for several alternative expressive possibilities to be generated at several junctures. Nevertheless, in the first two productions of *Intimate Memories*, my own interpretation of the theme of the work limited the degree to which the productions were open to reconfiguration at the level of temporal progression (or 'narrative' line). In order to allow the work to reveal its potentiality for openness more radically, I emphasised to the independent directors who were planning to generate productions of the work that the performance directives should be interpreted more openly than they might be used to. I stressed verbally that any decision they made with respect to their treatment of the performance directives, as long as they could be justified within the framework of

¹¹ These particular "kinds' of things', Margolis suggests, are cultural entities such as "...persons, artworks, texts, actions (for instance...the performance of a dance), words and sentences, histories and the like." (ibid. p.142)

those directives was acceptable¹². This gave them permission to take the work a considerable way beyond the limits imposed by my original authorial and directorial imagination, and permission implicitly to 'transgress', or go beyond the original conception of the performance directives.

Thorburn's and Thorngren's productions went considerably further in the process of modulating the shape of the productions of the work than had the first two productions. Both directors omitted one or more duets or solos from their productions. Both directors deconstructed the compositional units they had selected, and then designated the smaller compositional units they had generated through this process as the building blocks for their productions of the work (Chapter 4, pp 98/9/100 and 107/8). These latter changes had most impact on the principles of individuation underpinning the work. As a result of directorial action, the features that had originally been considered by the choreographer to be individuating features of the work, the original duets and solos, were transformed into only contingently composite movement-images. The expressive forms which had originally been intended to give the work an evident stability within its instability were thus decomposed into a collection of images, which were open to reorganisation into new structures and thus into new expressive forms.

Thorngren's and Thorburn's directorial activities had a considerable impact on my understanding of the work as work. Their common strategy of fragmenting the compositional units from which *Intimate Memories* was constructed, served to bring to the fore in this work the inherently 'post-structuralist' conceptual framework which characterises open works. Both directors demonstrated more fully than I had in the first two productions that *Intimate Memories* was constituted as a mobile network of movement images, which could be constructed into a multiplicity of structural and expressive forms, not all of which might lie within my original imaginative framework. By the end of the research period, the original compositional framework of *Intimate Memories* had been destabilised and the work transformed into a far more fluid and complex network of elements than it had been at the start of the process. As author I appeared to be gradually 'disappearing', in a Barthean sense, from the dance-text.

The directorial interventions of the directors of the third and fourth productions of *Intimate Memories* thus served to extend progressively not only my authorial conception of the boundaries I had tacitly accorded to instantiations of *Intimate Memories*, but also the nature of the work itself¹³. *Intimate Memories* was revealed as a variable 'text' with respect to the organisation not only of the compositional units I had designated as the building blocks of the work, but also in terms of the

¹² Initially the directors showed an inclination to refer to me to confirm that a directorial decision was acceptable. I gave verbal directives to them that they should follow their own interpretations of the performance directives. (Were this work to be taken out of the research environment and put into the public domain these verbal instructions would have to be included in the written performance directives.)

¹³ In spite of the difficulties of using the term 'nature', with its implications of essentialism, I will continue to use the term in this thesis, invoking the later Margolis (see p.117, above) as the framework for my usage.

temporal progression of the units within those units. If this approach were to be coupled with the permitted modulations to the surface features of the movement which were evident in the first two productions, *Intimate Memories*, because it is open to continual reconfiguration at several levels of expression, would become subject to potentially infinite reconfiguration of its expressive form. However, because the original performance directives serve as the source of all productions the continual reconfigurations would not resolve in permanent changes to the 'work'. *Intimate Memories*, like a hypertext, or hypermedia¹⁴ work, thus constitutes an authored framework through which a director can "...fabricate text and meaning from another's text in the same way that each speaker constructs individual sentences and entire discourses from another's grammar and vocabulary and syntax" (Landow 1992: p.117). The dance-text *Intimate Memories* might guide the productions, but only to the extent that a language system guides discourse. It does not determine the content of the discourse, but allows a multiplicity of meanings to emerge from its material constituents.

It could be argued that the two independent directors, through their fragmentation and redistribution of the original compositional units, implicitly transposed to a non-verbal form of discourse Derrida's contention that, in order to

... modify the terrain of [the] work and thereby to produce new configurations...it is necessary to transform concepts, to displace them, to turn themselves against their presupposition, to reinscribe them in other claims (Derrida 1978: p.24).

Indeed, both Thorburn's and Thorngren's productions made explicit the role *Intimate Memories* played in the development of my approach to the open dance work. Their directorial activity demonstrates that this work was the site of transformation of the conceptual frameworks which guided both my choreographic and theoretical work, and consequently modified the terrain of both. As such it rendered this strand of choreographic research a crucial stepping stone in my theoretical deliberations on the ontology of the open work.

The initial interrogation of the conditions of identity posited by Armelagos and Sirridge proved to be merely a starting point to my investigation, its importance diminishing as the latter progressed. As noted earlier, the implicit conditions of identity of the work, as originally conceived by the choreographer, were substantially modified during the (short) career of *Intimate Memories*¹⁵. This presents genuine problems with respect to using the identification of constancies in its productions as a means of ascertaining the site of the identity of the work. *Intimate Memories*, as a work, was not only in flux with respect to its instantiations, but also with respect to the interpretation of its

¹⁴ A hypermedia work is akin to a hypertext, a mode of interactive textual communication developed in the framework of computer technology. A fuller description of hypermedia works is given in Chapter 7.

¹⁵ The conditions of identity are here taken to be that which the choreographer implicitly considered to be central to the work. (e.g. the compositional units). These are distinct from the performance directives in which the choreographer attempted to articulate those conditions.

performance directives. If this is the case the question must be asked ... How can the work be said to be a work, or to have a recognisable identity? It would appear from the transformations which had taken place in *Intimate Memories* that, as a work, it is potentially so unstable that, eventually, it might not count as a work at all. I would argue, however, that it *is* a work, but that the 'work of the work' is embodied in that very fluidity of form and structuration, which is implicated in its performance directives. If *Intimate Memories*, as a work, is conceived as some kind of artefact, because the form it takes varies so much from production to production it could prove difficult to pin down what constitutes the individuating features of this work. However, because all productions of *Intimate Memories* are generated from the same set of performance directives, which allow for extensive modifications both in multiple strands of the dance medium, and in the nexus which obtains between them, it constitutes a work.

More importantly, if *Intimate Memories* is characterised as a 'work-system', that is, as an authored set of procedures which generates a multitude of related, but in no way similar actualisations¹⁶, it becomes easier to identify the work as a work. As a system the work *Intimate Memories* is dissimilar in kind to the forms of expression it will cause to come to being. It is pure potential. It is defined, as a work, not merely by its elements, but also by the fluctuating *network* of fluid, but undefined, connections through which those elements can be forms into temporary aggregates. The framework within which *Intimate Memories* operates only minimally constrains the form the work's instantiations takes, and, as has been seen, even those constraints are themselves subject to change as the boundaries of the work's 'identity' are stretched and redefined with successive encounters with directors and/or performers. The very openness of this framework allows for the work to reveal a multiplicity of perspectives through its engagement with different ways of 'thinking the work'. As such the work could be said to be in a continual state of becoming.

Implications raised by *Intimate Memories* with respect to the Ontology of the Open Work

The developments which took place during the generation of the four productions of *Intimate Memories* caused me to question further the relevance of many of the theoretical positions discussed in Chapter 2 to notions of identity when they were applied to the open work.

A strictly 'materialist' position, which reduces the 'work' to a collection of material features, does not serve adequately as an ontological framework for *Intimate Memories*, because the materials from which each production of *Intimate Memories* is constructed, and its manifested structure, differed from production to production at a multiplicity of levels (e.g. sound, design, dynamic qualities). Indeed, because the specifications regarding the material features of the work are so open, they

¹⁶ Different philosophers use different terms to describe materialisations of performance works. In this chapter the term 'actualisation' is favoured when discussing open works, in accord with the terminology employed by Deleuze and Guattari (1982) with respect to open-ended entities. The term 'instantiation' is used, however, when discussing the work of philosophers whose writings employ this term.

could not even serve as a basis for individuating the work. Any consistency across productions would be accidental, and irrelevant to individuating the work as work. (An analysis of its immanent traces is therefore an inappropriate means of formulating the conditions of identity for this work.) The identity of *this* work, as with many open works, lies as much in its structuring *framework*, that is, in the rules which determine the complex interweaving of its materials strands, and in the differential relationships to which these give rise, as it does with the material features of the work. Further, the rules for engagement of a complex open work such as *Intimate Memories* constitute not a single set of rules, but a network of intersecting strategies. Different rules are in operation for the different strands of the dance medium. This impacts on the relationships which obtain between those strands. Each of these rule-systems is capable of modulating and/or disrupting the operations of any other set of strategies which has entered its frame. A bare recitation, or notation, of those rule-systems, therefore, would only serve to individuate instantiations of the work, that is to identify it numerically, not to identify the nature of the work as work. Inasmuch as the 'identity' of an open work such as *Intimate Memories* lies in its intentional logic, which constitutes a shifting, mutating, thought-in-progress around the theme/s the work is seen to contain, it is the malleable relations between the systems, not the systems themselves which are central to its identity. The materialist position thus cannot be used to access the identity, or nature, of the open work, only, perhaps, to individuate instantiations of the work.

The idealist position must also be laid open to question. As noted in Chapter 2, it is open to dispute even with closed works as to whether an ideal aesthetic object can be articulated in concrete form. Even if an authorial, 'ideal' aesthetic object ever was instantiated, it is unlikely that anyone would recognise that instantiation as such, for there are no measures with which one can compare the 'ideal' and the 'concrete' aesthetic object. The difficulties of determining precisely what measures can be used to ascertain compliance with an 'ideal aesthetic object' with regard to *any* performance work thus constitutes a major obstacle to adoption of the 'idealist' theory as a general theory of individuation for such works. Neither the measures determined by the author in relation to his or her understanding of what the ideal performance of the piece is, nor those which derive from its score or script have been justified successfully as incontestable criteria of compliance to the 'work' as an ideal aesthetic object, as Ingarden (1986), Wollheim (1980), Margolis (1980) and Davies (1987) attest. If a strictly 'idealist' theory of identity is difficult to sustain with respect to performance works in general, it is, I would contend, impossible to sustain with respect to the open work because, necessarily, the 'open work' can have no ideal aesthetic object.

The thesis of notationality, which argues that performance directives constitute conditions of identity, like the materialist thesis, accommodates the open work. However, it too serves only to individuate instantiations of, and thus numerically identify, a work. The condition of identity under this theory is compliance with a score. Simple compliance with a set of performance directives, however indeterminate, allows any instantiation which follows from the score to count as an

instance of the work, however dissimilar those instantiations might be one to the other. But this tells us little about the mode of being, or nature, of the work, although if we have access to the score, we can individuate performances of the work. Further, if this measure of identity is applied to the open work, problems are generated with respect to recognising performances as being instantiations of the same work. This presents problems for van Camp's 'lay observer test of recognition', which was designed to ameliorate the difficulties presented by the thesis of notationality to dance. For example, performances which flow from a score such as Stockhausen's *Aus den Sieben Tagen* (1968-70) and/or from Anna Halprin's scores (Chapter 3), which specify so few components that neither performers nor authors could envisage what the sonic/kinetic content of performances of the work would be, will necessarily be radically different in material terms. Any possibility of an observer recognising any performance of these open works as instantiations of the work is compromised by the stress on difference and process, rather than sameness and stability of structure¹⁷. By virtue of this van Camp's 'lay observer' condition of identity, which was designed with relatively closed works in mind, is compromised. The thesis of notationality, then, can serve to individuate, but not identify the nature of, open works

Other theories of identity discussed in Chapter 2 and 4 also appear to be compatible with open works. In particular, the type/token theory of identity (which relies implicitly on the thesis of notationality) assimilates the multiplicitous nature of the open work, and for this reason cannot be easily dismissed. It cannot be denied that, like any work, the open work (the type) is manifest through tokens which emanate from an authored token-performance-directive¹⁸. These tokens may take the form of a score, script, or other form of directive, or presentations of the work-type in performance. The work-type, however, is an abstract particular, and as such does not have a material form, although it can only be generated through the creation of a token, which constitutes either a material instantiation or a notation of some form. That is, insofar as a type is created it is only through the making of a token of that type. Inasmuch as a set of performance directives can be said to identify the work-type, the open work can be subsumed under the umbrella of the type-token theory of identity.

The case for the applicability of the type-token theory to the open work is strengthened further, by the fact that it specifically allows the accommodation of differences in the instantiations of any work which has multiple instantiations. Under the type-token theory, with regard to a performance work, tokens need not contain every property exhibited by the type, nor indeed, need the type exhibit all

¹⁷ This does not, I would suggest, compromise the status of the performance as an instantiation of the work, it merely points up that in order to understand the nature of some works the viewer must be cognisant of more than the immediate aesthetic features of a performance of the work. This does not apply to open works only. Full appreciation of many works depends upon understanding the system within which they are operating. Nor would it necessarily compromise enjoyment of the performance, for performances can be enjoyed on several levels, including, but not necessarily, taking pleasure in the aesthetic surface of the work.

of the properties exhibited by its tokens. If the latter obtains, the token can be said to exceed its type, that is to go beyond the properties of the work-type which are specified in the performance directives, yet still remain a token of that work. Under the type-token theory any performance work can support multiple tokens which differ one from the other to a significant degree¹⁹. (What counts as significant with respect to works of art is work-specific.) The open performance work frequently, and deliberately, “exceeds its type” (Margolis: 1981). Under the type-token theory of identity, although open work scores are frequently highly indeterminate, any production which flows from the score can be said to constitute a token of the type-work, however little the token productions or performances resemble each other. Consequently, variations in instantiations of a type-work are accommodated so effectively into the theory that it could be argued, justifiably, that any need to invoke new, or alternative, theories of identity with respect to the open dance work are negated.

That the type-token theory constitutes an ontological framework which is applicable to most artworks, including the open work, is inarguable. However, I would suggest that on the one hand its very generality, and on the other its tendency to subsume the complexity of the composition of process works under a general framework, leads to the elision of significant differences between open and closed works. This diminishes its value with respect to understanding the specific nature of open works as a genre. There is a clear difference in nature between works which are designed to be (relatively) stable in form and those which are designed to change from instantiation to instantiation. Closed works are clearly articulated, highly specific expressive forms with a stable macro-structure, and clearly identifiable extensional properties. Open works, conversely, are constituted by active *processes*, which may come to rest from time to time as forms of expression. Further, open works are designed to be continually open to deconstruction and subsequently to reconfiguration and renewal. I would argue that these processes, which are a central part of what the open work is, and crucial to its identity, are not explicitly addressed by the type-token theory of identity.

It is significant that the type-token theory of identity operates within the context of an ontology of substance. The work is conceived of as an abstract *particular*, which is instantiated through more or less stable material tokens which exhibit certain essential similarities in their properties. It is through these that the identity of the work is accessed. As has been seen, in the performing arts these properties are either revealed through a perceptible constancy of properties across productions, or are articulated in a score, or some other form of documentation, which dictates which properties are necessary, and/or sufficient features for the work. Open works, however, are characterised by change. Their identity as works is embedded in the processes which bring their instantiations to

¹⁸ This is a somewhat convoluted way of saying that the score, as a material, or materialised, entity, is only a token of the performance directives. The difficulties of modifying terminology developed under one system of thought to meet new challenges presented by artistic practice is only too apparent here.

¹⁹ The relevance of the specification that the multiplicity is numerical will become clear in the second section of this chapter.

presence. To a very great extent the identity of the open work, the *work* of the work, what it enacts as a work, lies in the processes and procedures through which the work is executed, rather than in any material features to which these might give rise. Instantiations of the work articulate and rearticulate a *process* of thought *in action*, not merely the product of that thought. This notwithstanding, in order to numerically identify individual open works, certain properties of the work which differentiate it from other works needs to be identified. Here recourse to the type-token theory and the related thesis of notationality *can* be made. However, the (necessary) process of individuating instantiations of the open dance work does not illuminate what it is that makes the work *what* it is, and therefore does not reveal its intentional logic.

Thus we could say of the type-token theory that, like other theories of identity developed under the aegis of an ontology of substance, although adequate as an explanation of the work 'object' to which performances of most dance works relate, including at a certain level of description open works, it cannot account fully for the underlying nature of the latter. The nature of an open work is embodied in the *activity* of the processes which generate its perceptible forms. What matters in the open work is not merely the differences, but the differential relations that obtain between the elements from which it is constituted. Simply noting substantive differences in instantiations does not suffice as a means of understanding such works. It is the failure to fully account for entities which are processes in action which render theories of identity developed under the aegis of an ontology of substance less than adequate when they are applied to the open work. If the 'identity' of open works is to be accounted for, a theory which does not merely accommodate the issues of continuity and difference with which we have to deal in open works, but which specifically addresses the issue of the nature of change, may prove a more productive framework in which to do so.

The Open Work and Ontologies of Flux

Dance, being ineliminably a processual art, is a particularly germane arena for the investigation of theories with such a focus. It is therefore surprising that enquiries into the identity of dance works, even those that do not address the open work directly, have not ventured into theoretical domains which acknowledge, indeed embrace an ontology of flux. However, with few exceptions (e.g. Sanchez-Colberg;1991 and Kemp;1996), enquiries into identity in dance have disregarded theories which address the nature of change²⁰. Graham McFee's substantial paper on identity in dance for example, which was written as late as 1994, discusses the identity of the dance work solely in terms of the theories discussed above. McFee's focus is predominantly on the means through which works are identified numerically, not on identifying what the implications of the processual nature of the dance work are to theories of identity. Whilst he invokes both the type-token theory and a thesis

of notationality, to elaborate his position with respect to the identity of the dance work, he does not address ontological theories which are grounded in an ontology of flux and use the event as their paradigm. Consequently, although he, like Armelagos and Sirridge, acknowledges the nature of the dance work as an entity necessarily in process, he fails to address it fully in his deliberations.

Inasmuch as it is fully acknowledged by dance theorists that dance is a processual art it is perhaps surprising that dance theorists have not invoked continuity theories of identity. Such theories have been appealed to extensively by philosophers and theorists addressing issues of identity concerning other processual entities such as animals, plants, persons and cultures (e.g. Locke, 1690; Parfitt, 1995; Sarup, 1996). Locke argues that different entities, for example, those which change substantially over time and those which do not, require different criteria of identity. Whereas 'simple' physical entities are identified through spatio-temporal continuity, more complex physical things, such as plants or animals, which change their physical appearance over time, are identified by virtue of their being the "...same organisation of parts in one coherent body, *partaking of one common life*." (II xxvii 4; my italics). Entities such as persons are identified by virtue of their 'consciousness of self', that is their psychological continuity. Both physical and psychological continuity can be applied to issues concerning the nature of personal identity (Parfitt, 1995). Different theorists lean towards one or the other as the site of personal identity. With respect to the physical continuity, even though the young adult, or the sapling, is not the 'same', physically, as the child (either at a macro or a micro level of description) or the acorn, nor the old adult or oak tree, the 'same' as the young adult or sapling, it is proper to refer to them as the same person or tree because, by virtue of the gradual changes to the parts of the body which take place over time, continuity of identity is assured. This applies even if, at any two given points in time not one of the parts (e.g. cells) from which the individual entity is constructed is numerically identical. With respect to persons, even under these circumstances a person is the *same* person as a child and as an adult, because the physical changes take place across many strands, overlap and are gradual. Material changes can be charted and relevant samenesses noted at any point of the time-space between time 'a' and time 'b'²¹. By virtue of the continuity of this change in material properties the 'two' people are the 'same' person. The notion of psychological continuity is pertinent only to personal identity, and is therefore tangential to the subject of this enquiry. For this reason it will not

²⁰ Because Kemp's paper (1996) concentrates on the notion of a *performance* as a becoming-object, rather than the work as a becoming object, her discussion does not impact directly on the issues with which I am here concerned.

²¹ This notion of continuity of physical identity as being a criterion of identity goes back to antiquity. Indeed, the conundrum of the Ship of Theseus, a philosophical problem which was first posed in print by Plutarch (3rd century BC), is still invoked in discussions of identity today (Williams 1995, p3). The conundrum runs something like this. The hero Theseus returns to Athens in a ship. Over time different parts of the ship (nails, planks, etc.) degrade beyond repair and are replaced. Eventually not a single, nail, piece of wood or cloth remains which was part of the ship in which Theseus sailed. The conundrum is whether this ship is still the same ship as the ship of Theseus or whether it is a different ship. If one adheres to the continuity theory of identity it is the same ship. If a materialist line is taken, which uses the constituent materials as the criterion of identity, then it is not the same ship.

be discussed further²².

With certain reservations, criteria of identity which are grounded in physical continuity have a value in individuating some types of performance work which do not have written scores and/or other forms of tangible record such as video documentation. Because such works are frequently dependent on memory for the transference of individuating features of the work from one production to another, over time their features are subject to subtle modifications as performers from previous productions reconstruct their roles, or teach them to other performers. Dance works in particular are subjected such modifications as the processes of the oral tradition through which they have traditionally been transmitted are brought to bear on new productions of a work. Minor modifications, omissions and/or additions to the original performance directives are passed on from one cast to another through imperfect memory of the materials learnt, and partial memories of the work as a whole. These are in turn passed on by subsequent directors/performers and, as time passes, come to be seen part of the work. As a result, nuances of personal performance style, and of performer's interpretations of the meaning of a role or the balance of roles in the work, become part of the defining features of works during the course of their reconstructions by successive generations of performers. In the extreme, two productions of a single work performed fifty years apart may share few movement characteristics. (It is this slippage that Goodman's strict notationality criterion was intended to counter.) If compared side by side the two productions would not appear to be of the same work²³. Each would be recognised as being a production of the work in question only by its title, a musical score and/or a theme, and/or its attribution to a particular choreographer. If, however, the last production is compared with its immediate predecessors it will be seen as sufficiently similar to the previous productions to be considered to be a production of the 'same' work. The last production is merely the last in a line of *consecutive* reconstructions. Transformations to the surface features of the work have occurred in different strands of the work, gradually and over a lengthy period of time, just as changes in the physical characteristics of a person or tree change gradually over time. 'Sameness' in this instance is determined not by numerical identity, but by diachronic identity, that is by continuity of identity over time.

Locke's condition of identity for entities that change over time, which hinges on the fact that the same organisation of parts are evident in a body which is continuously changing but has an intrinsic

²² Psychological continuity is maintained through memory of past experiences. Thus, the child who experienced certain events as a subject, is the 'same' person as the adult subject who experienced those events as a child, even if not only the adult's physical characteristics, but also their value systems, may have changed to such an extent that the adult appears to be a 'different' person²². Psychological continuity ensures that the latter is treated as being contiguous with the former, in spite of the differences the individual exhibits from one time to another

²³ For example, in one production the steps performed by one dancer may have changed, in another the steps of another dancer. Each change in a single strand of movement material on its own constitutes a minor change, and is barely noticeable. As such changes accumulate, however, minor changes become major alterations. Thus, whereas a comparison of consecutive productions will appear to be the same, a comparison of two productions placed some twenty years apart will exhibit significant differences.

coherence of form, fits commonly-sense notions of the identity of conventional 'closed' dance works. It does not map as neatly onto the open dance work, however. One of the features of an open work which emanates from performance directives which allow disjunctive connections between elements, is that the organisation of parts, even in successive instantiations of the work, may not be congruent, but radically different. Even though both may be said to be part of a common 'life' or 'career' their surface differences outweigh their surface samenesses, even from production to production. A theory which addresses disruptive, rather than conjunctive structures would accommodate the disjunctive character of the open work with more precision than a modified continuity theory of identity. I would suggest that contemporary theories which conceive of the work, and indeed the entity, as a disjunctive, rather than a unified entity have much to offer any attempt to understand the nature of the open dance work. It is to one such theory that I will now turn.

As noted earlier, *Intimate Memories* as a work-system constitutes a set of (protean) elements, which can be organised in a multitude of different configurations through a set of (protean) structuring strategies. (These are designated in the performance directives.) Any production is but one of this potentially infinite set of possibilities inherent in the work. (The open-ended nature of the performance directives ensure the latter). As such it is, as a work, a semi-formed field of possibilities, rather than a more or less closed form of expression articulated through a relatively limited range of performance possibilities. It is, nonetheless, a work, even though, as was described in Chapter 4, in some of the extant productions of *Intimate Memories* the original intentions of the performance directives (as conceived by the choreographer at the time of generating the work in 1994) were extended. It could, as a consequence be argued that this jeopardises the status of *Intimate Memories* as a work. However, those extensions were consonant with the intentional logic of the work, which was that it was open to modulation and transformation. That transformations of the authorial intentions of the performance directives resulted from directorial interpretations of those directives is entirely in keeping with what Benjamin (1994) calls the 'work of the work'. As a work *Intimate Memories* constitutes "...a dynamic network of discursive relations of which any material record can represent only a subset" (Moulthrop 1994: p.103), with its performance directives themselves constituting a dynamic network of this kind. Although the same can be said for any performance work, in the open work particularly, that dynamic network does not exhibit fixed connections between elements, but is constantly forming, dissolving and reforming them as each new mind acts upon it, and indeed allowing new elements to be introduced in different actualisations. Whilst, as has been seen, it is not impossible to accommodate such a model of the work into the philosophical positions discussed earlier in this chapter, and in more detail in Chapter 2 of this thesis, these positions do not account as adequately for the work as a dynamic network as do those developed by poststructuralist thinkers such as Barthes, Foucault, Deleuze and Guattari.

Indeed, the interrogation of the work concept embodied in *Intimate Memories* addressed, through practice, the implications to dance-making of the interrogations of the concept of the 'work'

developed in the context of poststructuralism. An exploration of the ideas forwarded by Barthes in particular led to the development of *Intimate Memories* as a mobile network of intersecting images and ideas, rather than as a stable structure subject to minor variations. As a work, *Intimate Memories* is characterised by its 'textuality' (using the term in a Barthean sense), that is by its openness, its malleability, and the multiplicity of forms of expression and meanings it can generate. Subsequently this work²⁴ became the subject of multiple directorial interventions, each of which organised the materials available to them into a unique form, and each of which constituted a different, yet equally valid, expression of a 'world' of this work²⁵.

Any discussion of *Intimate Memories*, and works like it, must be conducted in recognition that its character as a mobile network, within which images and ideas are configured and reconfigured, is central to the nature of this work. That is, it must accommodate an understanding of the work which acknowledges the possibility that its identity, such as it is, is constituted by that fluid, underdetermined network of interlocking, overlapping, modulating strands and elements, the structure of which is constantly dissolving and reforming from production to production. From this perspective the significant individuating features of an open work must lie as much in the features of its structuration which facilitate, but do not determine, the multiplicity of flows of connection which can obtain between the constituent elements, as they do in the elements themselves²⁶.

Although Danto (1980) and Margolis (1981) implied that the identity of a work is open to change over time as a result of socio-cultural contexts (see Chapter 2, p.20), neither explored explicitly the notion of the work as a fluctuating network of strands and elements. Theories derived from dance practice, which provide means of identifying dance works which go beyond the identification of material elements, and which accommodate the kinds of changes to the work introduced by Danto and Margolis, however, could serve as a means of gaining an understanding of the nature of the open dance work. Preston Dunlop and Sanchez Colberg (2000) suggest that the identity of a dance work lies substantially in "...the hidden rules and norms that a nexus [between the strands of the dance medium] might comprise" (p.13). Their argument is located in a mode of dance analysis which makes explicit the importance to the identity of the dance work of the nature of the interrelationships which obtain between the multiplicity of strands of the dance medium.

Preston Dunlop and Sanchez Colberg's theories²⁷ concerning the analysis of dance centre explicitly

²⁴ Designating a 'work' such as *Intimate Memories* as a Text does not exclude it from a claim to workhood. Indeed Barthes (1977: p.156) claims that "...it is futile to try separate out materially works from texts". Work and Text are coexistent, symbiotic.

²⁵ I use the indefinite article because, as a work *Intimate Memories* does not itself have a world. Rather, it is asignifying, prior to meaning, to articulated expression. As a work it simply gives rise to a multitude of 'worlds' of the work.)

²⁶ Under a Deleuzian model the concepts underpinning the work constitute elements of a kind.

²⁷ The theories outlined in Preston Dunlop & Sanchez-Colberg (2000) constitute part of an ongoing research project currently being undertaken by these authors which focuses on the development of appropriate strategies for a multi-modal analysis of a complex, multi-stranded entity such as the dance work..

on the interweaving of the strands of the dance medium, as well as on the identification of the specific materials articulated through them²⁸. The recognition that the flux of interrelationships between strands is important to dance (or indeed performance) theory is significant, inasmuch as it directs the analyst's attention to the fluctuating balance which obtains between strands in multiple instantiations of a performance work, rather than merely to the overarching forms which we recognise as defining a dance work. The strands of the dance medium include the performer, the movement, the sound and the space (setting). Each incorporates a multitude of sub-strands which generate different resonances when the balance of the nexus of those sub-strands changes (Sanchez-Coleberg: 1991). Within the context of Preston Dunlop and Sanchez Colberg's analysis, the term 'nexus' refers not merely to interrelationships which obtain between the strands and sub-strands, which "...bind the work together...provide it with its complex polysemanticism" (ibid. p10), but also to the flux of the balance within those interrelationships which takes place with each new performance or production of a work. (It is in this sense that the dance work is understood as processual, and necessarily subject to diversity in its instantiations, or performances).

By virtue of their emphasis on the fluctuating nexus of the strands of the dance medium, rather than merely the content of the strands, Preston Dunlop and Sanchez Colberg's system of dance analysis has the potential to provide a mechanism through which instantiations of a work which has few stable material features could be adequately individuated. However, the manner in which this system is applied is important to its efficacy for this task. Preston Dunlop has suggested that the identity of *Intimate Memories* lies in the invisible structures of the nexus between two particular strands of the dance medium (for example, the characteristically conjunctive interrelationships between music and movement) which are consonant across the four extant productions²⁹. This, I would suggest is not, and could not be the case, inasmuch as, in this work, the nexus between these strands is itself mobile, and radically underdetermined. The performance directives at no time state whether the music and movement strands must interrelate in particular ways. They render the *manner* of the interrelationships which obtain between strands, as well as the contents of many of those strands, open to directorial interpretation. If the open dance work constitutes only a collection of, pre-formed, units of movement material and underdetermined rules for their organisation, manipulation, modulation and contextualisation (in terms of music and décor), any observable nexus between strands across productions is not necessarily a part of the *identity* of the work. Rather it merely articulates a *contingent* consonance in the configuration of the systems of synthesis through which the strands of the dance medium were articulated across productions of such works. The fact that in the four extant productions of *Intimate Memories* the nexus of the sound and movement strands exhibit a shared quality of congruence is merely an accident of a history of practice, not a feature of the work, and therefore cannot be invoked as a condition of

²⁸ The term 'strand' was selected knowingly conjuring up, as it does "...the image of material capable of being interconnected, such as plaited hair [or] rope ..." (ibid. p. 9).

²⁹ Preston Dunlop, Research Seminar, Laban Centre, London, June 1998.

identity³⁰. No open work is reducible to the features, even the nexial features, exhibited in its productions, although some of these might be an integral part of the process of individuation.

Inasmuch as the structures through which open works are actualised constitute open systems, and open systems are necessarily constantly engaged in a process of reconfiguration, rather than in stabilising into a relatively constant material form, it would follow that the identity of the work is embodied in its processes, as well as in any consistent material contents and recurrences of instances of an observed nexus of one or more strands of the dance medium. Because of this an understanding of the manner in which these processes are likely to behave when activated might lead to an understanding of the structuration, and thus perhaps identity, of open dance works such as *Intimate Memories*. If this is the case, then there would be benefit in exploring a mode of individuation, and an ontological framework, which explicitly acknowledges and explicates the *operation of the processes* through which the instantiations of the work are brought to their being as events.

Significantly Preston Dunlop and Sanchez-Colberg's work is grounded in a Foucauldian mode of dance analysis, developed by Sanchez-Colberg (1991) for an historical analysis of *Tanztheater*. Sanchez-Colberg adopts Foucault's position concerning the importance of recognising in any analysis the character of the subject's general history ('career'), which comprise "...series, divisions, limits, differences of level, shifts, chronological specificities, particular forms of rehandling, possible types of relation" (Foucault (1977) p.10; quoted in Sanchez-Colberg: 1991, p.15), and the discontinuity and inexhaustibility of the subject. Foucault's arguments suggest that the subject, historical or otherwise, is mutable, and characterised by an interplay of relations, rather than by a stable, immutable configuration of features Sanchez-Colberg transposes these notions to dance and dances. She argues, for example, that the concept of a dance genre such as Tanztheater has a certain constancy, but is manifested in many different types of production (Sanchez-Colberg: 1991). In addition she introduces a consideration of the relationship between process and product into her discussions concerning the nature of dance as both practice and subject. Further, with respect to the dance as subject, Sanchez-Colberg suggests that it has not only an overt structure (the 'dance-object'), but also a covert structure which is

...an intricate network of cultural, political, social, psychological and ideological structures which are inextricably bound to the totality of the dance inasmuch as they help to define its existence and specificity. (Sanchez-Colberg: 1991 p. 12)

Sanchez-Colberg provides an invaluable direction for developing an understanding the nature of open-ended entities such as dance genres and dance works. The ensuing discussion in this chapter extends her debate by explicitly focusing on the open dance work. It extrapolates upon the

³⁰ As noted previously (p.7) the dance conventions through which the four directors of *Intimate Memories* conducted their respective 'captures' of the work were derived from the same dance tradition, and thus

notion of the dance work as a network of intersecting forms and conceptual structures, and introduces the work of Deleuze and Guattari to explore further the implications of the concepts introduced by Sanchez-Colberg for the establishment of an appropriate framework through which to discuss the identity of the open dance work.

Deleuze and Guattari's theories concerning the nature of events (Deleuze and Guattari; 1987) allow us to elaborate on Sanchez-Colberg's notion of the nature of the dance work. They address both the processes through which events are formed, and the nature, or ontology, of the event as event, taking an explicitly philosophical stance to the latter. In doing so they offer a particularly productive philosophical framework through which to view the ontology of the open dance work, and an equally productive framework for conceptualising the nature of such works, which lie as much in their dynamic systems as in their actualised forms.

The Open Dance Work and Deleuze and Guattari's Ontology of the Event

There are many features of Deleuze and Guattari's theories which resonate with the open work as a form. These include: the notion of the work as an Event; the form an open work takes as a work, (that is as an unorganised collection of elements and procedures for their formation into temporal events); the *processes* through which those events are formed *into* temporal events. At this stage in my ongoing enquiry into the ontological particularity of the open work I will concentrate on those features of Deleuze and Guattari's theory which allow us to envisage the open work as a non-material, underdetermined, 'entity' which is potentially always open to modification.

Before embarking on this examination of Deleuze and Guattari's work, it is necessary to explain their very specific use of the term 'event'. By 'event', Deleuze and Guattari do not simply mean an occurrence, an expression of a state of affairs articulated as either material entity or temporally bounded occurrences of *particular* states of affairs. Rather their 'event' has a double structure. It is not merely the "...effect of an infinitely long process of selection [which] determines that these two [or more] things of all things meet in this way at this time and place" (Massumi 1996: p.11), but is also the fluid, dynamic field from which such occurrences emerge. An event as occurrence can thus be bounded by the present state of affairs, and at the same time free of the limits placed upon it by the presentness of that state of affairs. The dynamic field (the Deleuzian 'event') from which events (as occurrences) emerge is always present in the latter. However, it also has a distinct mode of being separate from the occurrence. (I shall refer to the latter as the Event, as distinct from the event.)

Deleuze and Guattari's ontology of the Event is grounded in a system of thinking which they refer to

operate under a similar set of dance conventions (or large-scale system of capture).

as nomad thought (Deleuze and Guattari, 1987). Nomad thought³¹ is characterised by its structure as "...a system of co-ordinates, dynamics, orientations" (Marks 1998: p.44). Its movement is not linear, but is "...flexible and nomadic, transversal and non-hierarchical: this thought is able to move between ...formations...and forge linkages and connections between different systems of knowledge-formation" (Kaufman 1998: p.5). Deleuze and Guattari contrast nomad thought with 'representational' thought, wherein concepts have a symmetrical relation to the external objects to which they are applied, and operate on a principle of analogy and resemblance. The 'space' of representational thought is stable, "...confined to a horizontal plane, to preset paths between fixed and identifiable points" (Massumi 1996: p.6). Nomad thought, conversely, is characterised by its multidirectionality. Rather than exhibiting a symmetrical relation to its objects, it privileges mobile, shifting pathways and interconnections between a network of concepts, events, objects and singularities.

Nomad thought thus does not categorise the world into discrete components, as does representational thought, nor seek to pin down and define a concept or thing by virtue of the components from which it is constructed. Rather it seeks to articulate the nature of the syntheses between elements which are exhibited in the actualised event or entity, *without* erasing their heterogeneity or restraining their potential for reconfiguration into other forms. It acknowledges that entities in general, and the singularities from which they are composed are always subject to modulation through different aggregations of elements which emerge through an ongoing play between shifting lines of connections as other systems act upon them. Consequently, an analysis grounded in nomad thought does not aim to fix an image of the world or the things it defines, and thus represent it. Rather it sums up observed sets of intersecting disparate circumstances which obtain at a given time, in a given place, always leaving the summative descriptions open to change.

Deleuze and Guattari's notion of nomad thought would seem to be a particularly useful means of understanding the nature of open works. Indeed, if the image of nomad thought is that of "...a mobile, bifurcating series of lines [which]...is always an open system, with multiple exits and entrances"³² (Marks 1998: p.45), and, further, a system which simultaneously is engaged in "...the act of charting out a pathway and *opening of that pathway to chance encounters*" (Kaufman 1998: p.6 *my italics*), then we have an apt description of open works such as *Intimate Memories*. The system through which *Intimate Memories* was articulated, by opening its originally conceived pathways to chance encounters, allowed its boundaries, as conceived when it was originally developed, to be extended in different ways in different productions. Open works such as this could

³¹ Inasmuch as an open work is itself an artist's thought in action, descriptions of nomad thought map very neatly onto description of the underlying nature of the open work. Indeed, Massumi (1996) argues that nomad thought is "...not confined to philosophy...it is a kind of philosophy that comes in many forms. Filmmakers and painters [and by extension artists from all disciplines] are philosophical thinkers to the extent that they explore the potentials of their respective mediums and break away from beaten paths." (p.6)

even be said to be an actualisation of nomad thought. If this is the case, then, the open work can serve as a means not only of thinking that which constitutes it anew, but also of reconfiguring the thought that went into its making. This rethinking the thought that went into its making, the project of the work, can be radical, as in Rainer's *Continuous Project...Altered Daily*, which transformed itself from one kind of entity to another, or of smaller dimensions, as in *Intimate Memories*, which was transformed from a closed to an open work. Deleuze and Guattari's philosophical system allows for such transformations by conceiving of open entities such as works not as stable 'beings', but as mobile 'becomings'.

The specific aspect of Deleuze and Guattari's account of the ontology of the event, upon which this discussion is grounded, focuses on the processes through which entities, concepts, ideas are formed, and re-formed (Deleuze and Guattari, 1987). In direct contrast with the theories of identity discussed in Chapter 2 they do not attempt to formulate identity conditions for *the* entity, *the* idea, *the* concept. In their discussions of the nature of ideas, concepts, entities, events, Deleuze and Guattari focus extensively on the ways in which entities and events are actualised as forms of expression, and on the nature of the unformed 'states' from which they emerge. Their ontology of the Event is specifically an ontology "...not of static beings, but of dynamic becomings" (Murphy 1998: p.213). As such it fully accommodates the nature of works such as *Intimate Memories*, which are in and of themselves dynamic 'becomings'. This method of enquiry it has been described as a 'transcendental empiricism', inasmuch as it "...attempts to go beyond experience to the conditions which account for things, states of things and their mixtures given to experience" (Boundas 1999: p.87). For this reason too it is particularly pertinent to this enquiry which is also trying to identify the conditions which account for the open work as a work.

Deleuze and Guattari conceive of entities (events) as a continuing process of a 'capture' of constituent elements by a flow of external and internal forces³³. This they describe variously as a process of stratification and/or territorialisation. These forces range from physiochemical to the social and cultural. The balance of those forces, under different conditions of 'capture', and thus of the relations between elements is in constant variation, as is the balance of the relationships between the elements from which an entity is composed. An entity is always therefore in movement, "...an emergent potentiality in a dynamic field" (Ansell Pearson 1999: p.210). In their discussions Deleuze and Guattari posit two types of entities, one represented by objects, the other by fluctuating 'states' or 'events', such as seasons, hours, dates, lives. The first is relatively stable, the second has no material form, but is susceptible to individuation. As Deleuze and Guattari emphasise, the individuality of a life, a day, a season, a growing, a decreasing, a transformation (all

³² Marks's description of nomad thought has an overt resonance with Barthes's notion of the structure of a Text as a galaxy of signifiers with multiple entrances.

³³ In the very early stages of development of an entity, that is prior to any 'captures', the entity is considered to be molecular, a field of unconnected, unrelated elements. The capture generates 'molar' aggregates, that is collections of elements which are connected in certain ways.

of which are immaterial events) differs substantially from that of a thing, or a subject. Further, they argue that "...the individuation of a life (or event) is not the same as the individuation of the subject that leads it" (ibid. p.261). 'States', or immaterial events, are pure processes, not entities, *per se*. They are subject not to a mode of individuation which relies solely on the presence of properties, but to one which "...consists entirely of relations of movement and rest between molecules or particles, *capacities* to affect and be affected" (ibid.). A third kind of entity, however, could be posited, which is neither object nor entirely open process, but which is a supple fluid entity which lies somewhere between a stable structure and an entirely open field, or plane, of undetermined elements. An open work is an entity of this kind. It is on the nature of such entities that I will concentrate in the following.

In Deleuze and Guattari's system an entity (as event) is composed of

...an exterior milieu³⁴ of materials, an interior milieu of composing elements, an intermediary milieu of membranes and limits, an annexed milieu of energy sources and action-perceptions (Deleuze and Guattari 1987: p.313).

It is a mobile structure, which has been built up from a multiplicity of interconnecting elements. Each of the multitude of constituent elements and/or events from which it is composed is itself composed from a multitude of constituent elements, at either a molecular level, or at a more coarse-grained level. Thus, when stabilised into some kind of form, any entity constitutes an exceedingly complex formation, which is characterised by a synthesis of interlocking layers, or strata, each of which can be distinguished and described as an independent entity. Yet each becomes something other when interacting with other strata, without losing its own specificity. With respect to an event as an occurrence bounded in space and time, the shifts and changes in the interrelationships between the elements are visible, and give it its fluctuating, mobile form.

However, entities, in particular those such as open works, do not constitute only the form/s they take, but also the pre-stratified plane from which those forms are produced. This plane is constituted by a multitude of singularities, strata *and concepts* which are in constant, but variable, interaction³⁵. The concepts brought to bear on an entity are taken by Deleuze and Guattari to be as constitutive of that entity as its material elements. They are, in short, part of what the entity is. The event as either entity or occurrence may be the result of an accumulation of such interactions. Or it may be the result of accidental collisions between previously unconnected strata which give rise to

³⁴ A milieu here is a term used by Deleuze and Guattari to indicate a composite concept which incorporates "...surroundings,' 'medium' (as in chemistry) and middle." (translator's note: Deleuze and Guattari 1987: p.xvii)

³⁵ A singularity is a "...state which is stable within certain limits" (Massumi 1996: p.61) Singularities are of different scales. They include the most minute 'states', such as molecules, and the largest, for example, a tower block, a single unit of a movement, or a full compositional unit such as a duet in a dance. A Deleuzian stratum is a system of organisation, of 'capture' (e.g. a conceptual framework or a physiochemical reaction) through which elements/singularities composed into coherent forms. Singularities are also points at which,

new forms of expression. Or the result of conceptual frameworks which are brought to bear on the materials from which an event is constructed, that is on the un-, or at the very least under-organised network of matter, flows and intensities from which the latter emerges. Deleuze and Guattari refer to this under-organised web as the 'plane of consistency' or plane of composition³⁶.

The plane of consistency is not a thing, a formation, but a mobile "...unformed, unorganised, nonstratified or destratified body and all its flows" (Deleuze and Guattari 1987: p.43). It has no form, nothing that can be grasped, or described. Rather it constitutes an abstract design subject to continuous variation as events and strata are brought to bear on it. That said, it is not entirely molecular (made up of unconnected elements) rather it has "...a minimum of strata, a minimum of forms and functions, a minimal subject from which to extract materials, affects, assemblages"³⁷ (Deleuze and Guattari 1987: p 270). The 'plane of consistency' is the state-in-between the unformed mass of molecular elements from which entities and events are composed, and the bounded forms (that is the entities, occurrences) which result from the synthesis of those elements. In the context of dance, the plane of consistency (or composition) which constitutes the dance work might incorporate the specific movement formations constructed from a coded 'vocabulary' of movements (phrases) and the organising systems it is possible to bring to bear on them. The molecular condition of a dance work, which is, if you like, pre-plane of consistency with respect to a dance work, would be isolated movements such as plié, jeté, and so on. Any number of dance works could be constructed from the molecular components of a movement vocabulary. The closed dance-work would be a 'bounded form' composed by the choreographer. Open dance works such as *Intimate Memories* do not have a 'bounded form'. Rather they exist as an active 'assemblage', which leans towards being a plane of composition inasmuch as it gives rise to a multiplicity of bounded forms. However, a plane of composition does have boundaries, although those boundaries are always subject to being breached as new linkages are made with other, until then unconnected, elements or strata, and new configurations of the aggregates of elements generated. The four productions of *Intimate Memories* constituted just such an extension of the boundaries of this plane of composition, inasmuch as they led to transformations which modified the mode of

from a certain angle of approach, all the variation of the field are co-present in potential, that is intensively rather than extensively.

³⁶ Also called the 'plane of immanence' and the 'Body without Organs' (Deleuze and Guattari, 1987). Deleuze used the term 'field of individuation' with respect to the same concept in his earlier works (Deleuze, 1994a). Different terms seem to be used in the different contexts, and at different times. The 'plane of immanence' is invoked in discussions of the Idea, in *What is Philosophy?* (Deleuze and Guattari: 1994b); the plane of consistency in *A Thousand Plateaus* (1987), references to the plane of immanence being used sparingly. 'Body Without Organs' is invoked in particular with relation to discussions which refer directly to human beings and/or animals (ibid. pp149-166). In this thesis I shall use the term 'plane of consistency' when referring to the concept as an idea, and the term 'plane of composition' when using the concept with reference to the open work.

³⁷ A Deleuzian assemblage is more than merely an assembled collection of units, it also constitutes the active mechanisms through which they are related. These mechanisms range between open, destratifying mechanisms, and stratifying mechanisms which bring the relations between the elements of an assemblage to some kind of resting point. All Deleuzian assemblages operate through a dialectic between the two. There

being of the 'work' as a plane of composition.

Indeed, inasmuch as open works constitute an unorganised multiplicity of elements or singularities, intensities³⁸, events, concepts, and strata (or organising systems) which are susceptible to 'capture' they encapsulate Deleuze and Guattari's conception of the entity-as-event. They are formalised, or brought to expression, by a process of territorialisation³⁹ (also referred to as 'stratification') that is by the imposition of systems of organisation on those elements. The activation of the process of territorialisation

...provides matter with forms, imprisons intensities into systems of redundancy and organises small or large molecules into molar aggregates. The strata range from the...energetic to the social and cultural, [and] function like acts and apparatuses of capture (Ansell Pearson 1999: p.153).

Directorial intervention in a open dance work such as *Intimate Memories* is a form of territorialisation that codes the fluid work system, captures, or directs its flows and intensities in a particular fashion, and in doing so synthesises elements and singularities in one of the multiplicity of formulations through which they could be brought into play. The director throws a 'net', or more accurately several intersecting nets, over the work. These trace a temporary pattern of links between the web of singularities, intensities and concepts from which the work is constituted and thus allow for it to be arranged into a particular configuration, or form of expression. In the formation of any directorial articulation of the work several such systems of organisation (that is, strata) may be active simultaneously, each modulating the other as the work comes, temporarily, to some form of 'being' or expression⁴⁰. In an open work such as *Intimate Memories* the result of the directorial intervention is a production which is (relatively) stable with respect to the contents and nexus of the strands of the dance medium. Each production is itself subject to further territorialisation, albeit to a far lesser degree, when performers bring their own networks of understanding to bear on the form the (unstratified) work has taken under the eye of the director. The balance of elements changes, as performative interpretations are brought to bear on the production. Each form of expression (i.e. performance, revival) of the production-work can thus be said to recapitulate the mechanisms through which the work was brought to some form of, albeit temporary, existence.

The notion of synthesis is important to Deleuze and Guattari's theorising of the event. Several syntheses may operate simultaneously in the articulation of any event, or formation of an entity. These are distinguished by the processes through which the synthesis is achieved. A contingent

are not entirely closed assemblages, and not entirely open assemblages. Rather different assemblages emphasise one pole or another.

³⁸ The invisible relationships between forces which lead to the production of degrees of intensity in various qualities.

³⁹ Which Deleuze and Guattari describe as the 'plane of organisation and development' (Deleuze and Guattari 1987: p.265).

⁴⁰ I use the term 'being' here in the sense of the actualisation of one of the many modes of being to which the work is susceptible.

meeting, collision, and subsequent adherence of two elements generates what Deleuze and Guattari call a connective synthesis. A connective synthesis is passive, it simply occurs. When a connective synthesis is in operation, the combination of two or more given sets of elements gives rise to a stable formation upon which other syntheses can act. (A 'molar' aggregate is formed⁴¹.) The way in which the duets in *Intimate Memories* were constructed is, in part, a form of connective synthesis, inasmuch as the movement sequences were superimposed so as to generate chance-derived composite movement-images. However, it was not a pure connective synthesis. The superimposed movement materials were modified and/or modulated so as to emphasise particular aspects of the aggregate of rhythmic, spatial and/or eukinetic features which were generated by the chance connections between particular movement images. The progression and content of these modifications were guided by the conceptual framework in which the dance was being produced, that is, they were stratified through a particular prism of dance practice. In Deleuzian terms, the connections between the strands of movement material which occurred by chance (the connective synthesis) were subjected to the action of regulated perceptions and to elaborate 'captures' according to particular systems of knowledge and/or practice, and thus to a 'disjunctive synthesis'.

Unlike connective syntheses disjunctive syntheses are active. They are not the result of chance encounters, but are the product of cultural activity. They are purposive and entail the application of a conceptual framework on a formation of some kind. Like connective syntheses, disjunctive syntheses alter the nature of the stable formation upon which they are imposed. However, unlike connective syntheses, disjunctive syntheses may be articulated at levels other than the material. That is, the material form of an entity/event may alter, or be reconceived conceptually, and thus transformed into a 'new' formation. A disjunctive synthesis which takes place at a non-material level (e.g. through the application of a new conceptual framework on a given entity or event, and thus a new interpretation) gives rise to a change in the entity's 'form of expression' but not necessarily in its material form⁴². Thus, a collection of bricks organised in such a way as to form a wall constitutes a barrier under one apparatus of 'capture', a support under another, an art work under another⁴³. The nature of the entity has changed, although its material form has not. Some syntheses of this kind are the result of conscious application. Others may be less so. For example, productions of *Intimate Memories* may exhibit 'captures' informed by a particular set of dance knowledges and practices under which the director operates⁴⁴. The director may not perceive this as part of the

⁴¹ The term 'molar' is used in the sense of 'pertaining to mass'.

⁴² Deleuze and Guattari use the term 'form of expression' in a particular way. It refers not merely to the shape or form an entity takes, but also to the way it is understood as an entity. A marble statue can be perceived as an art work, or as a mass of marble. The 'form of expression' of each is different, even though the material form remains constant.

⁴³ *Brickwork* (1998) by Per Kirkeby is an example of such a work. *Brickwork* constituted a pair of 5 metre high, long brick walls. As an entity the latter became more than a wall by virtue of being mediated through the artistic concept imposed upon this mundane artefact.

⁴⁴ Because the four productions of *Intimate Memories* were generated by directors who operated under a similar genre of dance practices and knowledges a greater degree of similarity in quality of movement obtained between the productions than had been hoped. Had directors from a different mode of dance

process through which they are synthesising the materials from which the work is constructed. It is, however, as much of a 'net' they throw over the fluctuating plane of elements and nascent systems of relations from which the work is constituted as any, more deliberate, 'reading' of the movement materials.

Another process of synthesis identified by Deleuze and Guattari (the conjunctive synthesis) is more fragile. Here systems of organisation cross paths with a formation, temporarily associate with it, but pass on to pursue their own trajectories, or lines of flight⁴⁵. Massumi (1996, p56) suggests that "...the captures of ...[conjunctive] syntheses are incorporeal, performative". That is they interact with a formation, but their influence is fleeting, leaving either no traces, or only faint traces on the structure with which they interacted. A performance of a structured improvisation could be seen as articulating this kind of synthesis of elements and concepts, for it acts upon, but only momentarily stabilises a work-system, before the forms it creates are dissolved. The directorial process could thus be seen with equal validity as a conjunctive synthesis, for it does not have a lasting effect on the work as work, it merely touches it and passes on.

Connective, disjunctive and conjunctive syntheses cannot be considered as isolated operations, however. The formation of an entity-as-event, a concept, a work, is not a matter of the operation of only one form of synthesis, or even a progression from one type of synthesis to another. Rather, a constant interplay between, and accretion of, the different forms of synthesis takes place during the work's formation/s. Indeed it is this constant return to these stratifying operations, particularly those which reconfigure the work in terms of what its significance is, which allow works of any kind to be 'becoming-objects', to be 'events'. A dance, or performance work, both in its making and in its realisations, is quite clearly a 'becoming object'. It constitutes a *process* of recurring connective, conjunctive and disjunctive syntheses activated by different sources, from originating choreographer to performer to audience member. It is continually reconfigured, and reconceived by author, director, performer and audience member, often in the context of the same articulation of the work. As such Deleuze and Guattari's model accommodates the models of performance events which propose it as a triadic conjunction of creation, performance and reception (Pavis, 1982; Nattiez, 1990; Preston Dunlop and Sanchez Colberg, 2000). At each of these junctures (and indeed

practice, for example, ballet, or indigenous African dance, 'captured' the work-system, very different productions would have resulted.

⁴⁵ Deleuze and Guattari (1987, p.204) suggest that the composition of formations (of events) and of the concomitant dissolution of the formations which arises from the interaction between the strata from which they are composed, is effected through the activation of certain 'lines' which traverse the entity, generating different types of effect. They posit three different types of lines '*lines of rigid segmentarity*', through which rigid segments or forms (molar aggregates) are generated which articulate the results of the action of the lines of force in particular configurations; '*lines of molecular, or supple, segmentarity*', which are characterised by their ambiguity, and operate by allowing relative deterritorialisation, and reterritorialisation, of extant formations, shifting slightly one way or the other as conditions 'demand'; and '*lines of flight*', which cut through, and disrupt, both rigid and supple lines of organisation by shifting them into another line of progression. (The 'flight' in the 'line of flight' is a translation from the French 'fuite'. The latter means both to

within each juncture) one or other of the syntheses are brought into play from the perspective of choreographer and/or performer and/or observer⁴⁶, and with it the reconfiguration of the dance work.

The pattern in which the syntheses are activated during the composition of dance works differs at different stages in the choreographic process. It also differs with respect to open and closed works. In the early stages of the making of any work the process of generating movement materials is relatively open. Fragments of material may be generated (the result of an accumulation of syntheses) which are then used as the basis of other materials. These become singularities, independent elements which are stable within given limits, and which have a multiplicity of potentialities. Several operations of synthesis/territorialisation are brought to bear on the fragments of movement material, and different phrases and compositional units developed from them. Up to a certain point in the development of a closed dance work few decisions will be made with respect to the organisation of these materials⁴⁷. At a certain point, however, syntheses become, to all intents and purposes, accumulative. Each choice made with respect to the organisation of a particular combination of movements, or manner of performance, forms the foundation of subsequent decisions. The disruptive effects of the disjunctive syntheses is gradually reduced, until all decisions guide the choreographer towards a very particular, highly specific goal.

Decisions made with respect to directions of development of a work based on accumulative syntheses necessarily exclude directions of development which could have taken place had other choices been made. Indeed it is this that leads to the thematisation of a work, the development of its 'direction of salience'. In a closed dance work, as an increasingly narrow, or focused, direction of salience is formulated, the 'work' (the formed entity) which results from the synthesis becomes increasingly specific, increasingly particular. At each moment of choice, however, a multitude of different directions of development open to the body of singularities with which the choreographer is dealing are suppressed. A multitude of 'forms of expression' inherent in a single starting point, or from a single body of movement materials, are denied expression as the choreographic process progresses inexorably towards construction of the imagined aesthetic object.

When constructing an *open* dance work, however, the points at which the decisions necessary for bringing a work to being as a form of expression are made are not subjected to closure, even when the work is 'completed' (that is, designated by the originating choreographer as ready to be acted upon independently by others). Rather, these points of decision can be revisited and different decisions made in order to generate new occurrences of the work. (In Deleuzian terms the work is

'flee or elude' and to 'flow, leak, disappear into the distance'. It has no relation to flying (Translator's note; Deleuze and Guattari 1987: p.xvi)). More than one 'line' may operate within single entities.

⁴⁶ These roles are not designated to particular individuals but are presented as non-individualised functions of the 'becoming' which is the dance work.

⁴⁷ The stage at which this takes place will vary from work to work, and from choreographer to choreographer.

returned to its deterritorialised state and reterritorialised.) The juncture at which territorialisation is permitted will differ from one open work to another. In a minimally structured improvisation it is permissible to deterritorialise the work at a very early stage in the formation of the singularities and strata from which it is constituted. In a more formalised open work, for example Boulez's *Third Sonata*, it is permissible to deterritorialise the work only to a certain point. In the first case the author all but 'disappears' from the surface of the instantiation. In the second s/he remains fully implicated in the work's productions/performances.

The 'work' which was being developed at the start of the process of making of *Intimate Memories* (which eventually became the first production of the work) was developed under a progressive accumulation of exclusive syntheses, analogous with that which occurs during the making of a closed work. Each choice made with respect to the movement materials being developed led to a process of gradual refinement in the form and surface of the (developing) work, and an emphasis on one direction of development with respect to the expressive focus of the work at the expense of others. The multiplicity of directions of development inherent in the materials from which the work was being made were thus not selected as the choreographic process progressed. The potential of the work as an expressive form was consequently being increasingly narrowed. Had this process of selection and rejection continued without interruption, as had been intended originally, the result of that process would have been the generation of a stable set of highly specific contents with respect to the strands of the dance medium and a relatively stable nexus between them. This stable formation would have constituted not only a form of expression of the materials from which the work was made, but would have been taken to be synonymous with the 'work'.

However, unwittingly, a Deleuzian strategy of deterritorialisation was applied to the development of *Intimate Memories*. At a certain point in the choreographic process, an entirely different system of organising the pattern of syntheses was applied (a new 'stratum' brought to bear on the work-in-progress) with the result that a radical reconfiguration of the work was effected. The process of accumulated synthesis was replaced by a process of disconnecting the syntheses which had resulted. (That is, the singularities which had been established at that point were deterritorialised.) One major point of deterritorialisation took place at the level of the nexus of the sub-strands of the movement strand of the dance medium (e.g. phrasing, nexus of eukinetic features). The interrelationships between these sub-strands which had been established were dismantled and, in the performance directives, left undetermined. The developing 'work' had not at that point been territorialised with respect to the nexus of the sound, (performance) space, and certain performer sub-strands. This process of deterritorialising the work constituted a 'system of capture' informed by certain 'apparatuses of knowledge and/or practice'. (Paradoxically it therefore served as a form of territorialisation.) As a result of the imposition of this system of capture (or way of understanding the work) the direction of salience of the work was interrupted and redirected. Under this new system the thinking *about* the work as work was reconfigured or recoded, and its nature as an entity

transformed. The work reclaimed its 'plane of consistency' as its fundamental mode of 'being' (or becoming). As a work *Intimate Memories* became not a formation, a form of expression, but "...a virtual field of intensities and singularities which offer[ed] possibilities for breaking out of rigidified structure and organisations" (Massumi 1996: p.85). It was reopened to a multiplicity of captures, or patterns of synthesis, which had been progressively suppressed by the system of progressive syntheses under which it had operated previously. Under these new conditions, this new framework, choices made at different junctures in the territorialisation of the work were never irrevocable. Rather they represented the operation of only one of many systems of capture which could be brought to bear on the work. As each director threw a different 'net', activated different strata on the underdetermined plane which was *Intimate Memories*, new disjunctive and/or conjunctive syntheses were formulated and applied, and new perspectives on the work offered. The work, however, is always present in its unorganised state, never subject to closure by any of the productions through which it found expression.

In Deleuzian terms the work became a genuine 'becoming-object'. The particular understanding Deleuze and Guattari have of the notion of 'becoming-object' is important as a means of understanding their position with respect to the nature of entities-as-events, and the relevance of their theories to the ontology of the open work. The Deleuzian 'becoming-object' is not simply the result of a progressive 'becoming' *into* something, of gradual evolution towards some ideal state of affairs. (It is in this sense, rather than a Deleuzian sense, that all dance works and performances can be seen to be, necessarily, 'becoming-objects'.) Rather it is a 'becoming' in and of itself, and does not reduce to becoming *an* object, becoming *an* event, becoming *a* state of affairs. A becoming-object, as a 'becoming', takes the form of a continuous 'multiplicity'. A Deleuzian multiplicity is not simply a numerical multiplicity, a One that can be many, although that may be one of its effects. (It is in this sense that the term 'multiplicity' has been used in this thesis to date⁴⁸.) It is, rather, characterised as an assemblage of heterogeneous elements with no centre of unification. It has no single focus, it is multi-dimensional, and open-ended. Constantly in variation, it is not merely characterised by, but constitutes "...the variations and dimensions that are immanent to it" (Ansell Pearson 1999: p.157). Insofar as it can be said to exist at all, a multiplicity exists, therefore, not as a discrete, or numerical multiplicity, but as a 'continuous multiplicity', that is a site for transformation, not only of form, but also of mode of being. Boundas (1996: p.83) suggests that a Deleuzian multiplicity is better understood in terms of 'the multiplier' or the 'multiplying', than in terms of 'multiplicities'. An open dance work such as *Intimate Memories* can easily be conceived as a multiplier, as a 'becoming-object' with no centre of unification and many potential lines of growth. As a work it constitutes *only* the *potential* singularities, *potential* intensities and the *potential* lines of connection which (can) obtain between them. In its raw state, like a multiplier, the work is unformed, its elements open to continual reconfiguration as it encounters, interacts and/or combines with

external forces or ideas to form new assemblages.

Deleuze and Guattari's 'entities-as-events' *could* be seen as bearing a certain resemblance to the 'kinds of things' Margolis (1995a) described as being identified by their 'career'. This would not be a precisely fitting analogy, however, for Deleuze and Guattari suggest that it is the character of the processes through which such entities are actualised which is important for understanding its nature, not, as Margolis suggests, the series of s (or instantiations) which constitute their career. For Deleuze and Guattari an entity

...is not defined by the form that determines it, nor as a determinate substance or subject, nor...the functions it fulfils. [It] is defined only by...the sum total of the material elements belonging to it under given relations of movement and rest...and the sum total of the intensive affects it is capable of at a given power or degree of potential (Deleuze and Guattari 1987: p 260).

This quotation offers a germane characterisation of works such as *Intimate Memories*. *Intimate Memories* is not merely its identifiable materials, it is the "sum total" of these (including those not determined by the originating author) under "given relations of movement and rest". It's 'workhood', its 'thisness', lies in this, not in its material formulations⁴⁹. Rather it is a virtual entity with no material form. It is not definable in terms of some final result, or even its actualisations, but only in terms of the way it proceeds in and through the various encounters through which it is temporarily brought to 'being'.

In addition, in terms of dance theory, a clear correspondence can be detected between Deleuze and Guattari's theories and those proposed by Preston Dunlop and Sanchez Colberg (2000). The notion of the nexus of the strands of the dance medium is echoed in the notion of the entity as being composed of interlocking, or interacting materials and strata. A dance, and/or dance-image⁵⁰ like a Deleuzian entity constitutes a composite of materials, composing elements, and "...an annexed milieu of energy sources and action-perceptions"⁵¹ (Deleuze and Guattari 1987: p.313) through which the balance between its constituent elements are modulated. The dance-image, as described by Preston Dunlop and Sanchez Colberg, like the Deleuzian entity and/or event, is literally in a state of constant variation as the flows of connection between strands shift and change from performance to performance, and indeed within a performance. The fluctuations in the balance

⁴⁸ When the term 'multiplicity' is followed by "of" it refers to numerical multiplicity. When it is used as an independent term it takes on the Deleuzian meaning.

⁴⁹ The 'thisness', or haecicity, to use a Deleuzian term, of a work is pre-and non-expressive, pre-perception, pre-semiotic. It is the unnamed, the unnameable, aspect of a work, that which is impossible to grasp and to articulate.

⁵⁰ The dance-image has a similar structure to a Deleuzian 'movement image' (Deleuze, 1992), inasmuch as it is made up of several strands each of which modulates those which operate alongside it. The concept of the 'movement image' was developed in the context of cinema. It has a relevance to dance theory, but is not a concept with which I can engage at this stage in my discussion.

⁵¹ In Deleuzian terms an action perception is that stage of the perception of an image which provokes action. (Deleuze 1994b)

between the strands of the dance medium are what modulates the expression of its theme from performance to performance, production to production. Thus far the correspondence holds. However, at a certain point in their analysis Preston Dunlop and Sanchez Colberg diverge from Deleuze and Guattari. Throughout their analysis they focus implicitly on the forms which *result from* a process of making, a form which is articulated through the performance of the dance. Although they state clearly that "...a work of dance theatre...is an emergent event" (op.cit. p.8) they imply that the ideas and elements of the dance medium, which engage in a symbiotic exchange, necessarily culminate in "an embodied choreographic work" (ibid. *my italics*). However, in Deleuzian terms this embodiment is not a necessity, particularly with respect to the open work. The 'work, as a plane of composition, differs substantially from its actualisations and indeed exists, as a work, without such embodiment'⁵². Sandra Kemp (1996) suggests that in a dance *performance* "...the process of creation...is present as the work." (p.155) In this statement the work and the performance are collapsed implicitly into one. The performance becomes the work. Now, whilst the two are mutually dependent, they are, I would contend, different kinds of entities, and thus are distinct. However tempting it is to attempt to do so, an open work, cannot be collapsed into its performances.

Deleuze and Guattari's analysis of the entity-as-event allows us to make the distinction between work and performance, and still to acknowledge the centrality of the performance in the work. It also allows us to articulate the precise nature of the interrelationship between the work and any performance of it. Rather than proceeding from the point of view of the actualised events (the performance, the "embodied choreographic work"), Deleuze and Guattari examine the structuration of the pre-formed source of the performance (the 'work'), and articulate the complex nature of the mobile processes (the symbiotic exchange) through which a work is brought to its momentary beings (the embodied performances/productions of a choreographic work). Deleuze and Guattari's position proves to be of particular value in an analysis of the open work, for here the work cannot be confounded with the performance, for it *is* that pre-formed source, and quite distinct from the form/s through which it is articulated in performance.

I would suggest that open dance works such as *Intimate Memories* find their theoretical home in the work of Deleuze and Guattari. As works they foreground the dynamic nature of nomad thought, rather than any representational frame which might have guided their making. They proceed by a multidirectional process of synthesis, and are always open to new modes of territorialisation (and thus to the possibility of a transformation of its nature as work). Works such as *Intimate Memories* are not concerned with reproduction of images, with re-presenting a fixed theme. Rather they are concerned with the construction of new images (a feature of nomad thought). Reproduction,

⁵² Whilst this might appear to articulate a platonic position, it differs from it inasmuch the 'work' does not exist prior to composition, but is dependent upon composition, albeit one which does not extend the synthesis of

Deleuze and Guattari (1987) argue, implies representational thought. That is, it "...implies a fixed point of view that is external to what is produced...[that] one is obliged to follow when in search of the 'singularities' of [the] matter" (p.372). Conversely, the construction of new images from a set of given materials, which is characteristic of nomad thought, implies that one is "...out to discover a form...and [to] engage in a continuous variation of variables, instead of extracting constants from them" (ibid.). If the open work is an image of nomad thought, as I have suggested, any set of performance directives for an open work is not

...an instrument of reproduction but rather one of construction...it is not a contained tracing of something larger, but is at all points constantly inflecting [it] ...Not only is the map constantly redrawn and reconnected, but its functions are multiple (Kaufman 1998: p.5).

Intimate Memories, as a work, indeed any open work, is an embodiment of a thought which is always in the process of being formed. Indeed, as an 'entity' (using the word in its loosest sense) the open work is asignifying. It is only when the open dance work is stabilised, or territorialised, when its constituent elements are 'captured' by a composed network of connections and/or concepts (in the case of *Intimate Memories* a directorial viewpoint), that the work is semiotically formed, assumes a 'meaning', becomes an 'expression', becomes a thought.

The open dance work, then, lies beyond its forms of expression (productions or performances), beyond the syntheses, beyond the conceptual frameworks which 'capture' it. It is, as a work, a complex *system* of thought. Its 'thoughts' are only semi-articulated in the shifting, fluid unformed collection of elements, intensities and potential connections which can be established between them from which the system is composed. The work is, we could say, the supple, mutating, frame which contains (both in the sense of 'restrains' and 'incorporates') the interacting forces and lines of connection which are brought to bear on its constituent elements by external forces (e.g. directors, performers). The more open the work, the more supple its frame, and more akin it becomes to a "plane of consistency". Like a plane of consistency it is not entirely unformed, although it is uncoded. It is, rather, a fluid construction, which contains a floating body of elements, forms and strata, and has "...relative limits within which it selects, perceives, captures, more or less consistently, its margin of deviation" (Massumi 1996: p 57-8). It is not

...tied to a mental design [e.g. a choreographic intention] but to an abstract design. Its number of dimensions continually increase as what happens happens...It is...a plane of proliferation...but this proliferation has nothing to do with an evolution, the development of a form...It is an involution in which form is constantly being dissolved, freeing lines and speeds (Deleuze and Guattari 1987: p 266-7).

In short, it is "...a supple individual...its [elements] are correlated but not rigidly so. It has

its elements to material forms. The performances/productions of the work are the result of the stage of composition or synthesis which result in such forms.

boundaries, but fluctuating ones...[it is] a threshold leading from one state [the unformed] to another [the formed]" (Massumi 1998: p.54-5). Like a plane of consistency it comprises

only relations of movement to rest...between unformed elements, at least between elements which are relatively unformed...there are only haecceities, affects, subjectless individuations that constitute collective assemblages. (ibid. p266)

These descriptions of the 'plane of consistency' or 'plane of composition', when transposed to *Intimate Memories*, allow the claim to be made that, in spite of the transformations to which it is susceptible, and which were accepted by the originating choreographer as being part of its 'nature'⁵³, it is a 'work', inasmuch as it is an authored, if open-ended, system which is made available to systems of capture imposed by the play of ideas devised by other minds. When applied to open works in general, these descriptions of the plane of consistency or composition, and subsequent systems of capture, go a long way towards articulating the nature of the open dance work as work.

As has been seen, Deleuze and Guattari's account of the ontology of the event has the potential to be of considerable value to a developing understanding of the nature of entities such as open dance works. An open dance work is a plane of proliferation, of variation. It is subject to multiple forms of expression as different systems of territorialisation are brought to bear on it. It sets limits to the networks and the interactions between them from which it is constituted, yet cannot fully determine the pattern of interactions which can obtain within those limits. Nor indeed can it fully determine the limits themselves, for they fluctuate, accommodating additions without imperilling its singularity as an 'event'. Deleuze and Guattari account of the entity-as-event allows us to conceive of the open dance work as a deterritorialised *state*, and to give due weight to the centrality of the distribution of differences which characterise open dance works, rather than to the differences which are exhibited from instantiation to instantiation.

As a theorising artist, I found that the model offered by Deleuze and Guattari, because it emphasises an open becoming over being and closure, describes the nature of works such as *Intimate Memories* more acutely than those models which emphasise being over becoming. As has been seen, overlaps can be found between theories of identity grounded in an ontology of substance and Deleuze and Guattari's theories (for example, one cannot deny that it must be possible to identify some material or systemic consistencies, or the work could not be called a work). However, whilst identification of these allow us to numerically individuate the work through its instantiations, they do not identify what it is that makes the work what it is. In an open work such as *Intimate Memories* it is the thinking *in* the work which identifies it. This thinking is active, multi-directional, polyvalent. It privileges, rather than merely acknowledges, process. It is that thought-in-

⁵³ Here I am using 'nature' in the sense used by Margolis, that is as a work's 'career'. (see p.77.fn 41 of this thesis)

process which constitutes the work of *Intimate Memories* and other open works. The pragmatic framework (the performance directives) which initiates that thought is merely a means to that end, and, because those directives are themselves subject to variation when they are exposed to different modes of territorialisation, they cannot be used alone as a definitive criterion of identity of the work, although they serve to individuate actualisations of the work.

Intimate Memories can therefore be conceived as an image of, or actualisation of nomad thought. It is concerned with construction, not reproduction. It contains incipient radically undercoded meanings but is of itself asignifying. Any meanings directors, viewers, and performers might glean from the given materials are of less importance with respect to the work itself than the processes they bring to bear on them.

Conclusion to Section II

The dialogic engagement of the choreographic and theoretical research which took place during this first stage of the research process led to a significant shift in the direction taken a) by my choreographic practice and b) in my theoretical perspective on the ontology of the open dance work.

As the work *Intimate Memories* became increasingly open and undifferentiated, and increasingly open to modulation and transposition, I was led inexorably towards an investigation of a different conception of the ontology of the open work, one grounded in an ontology of flux. Although it was recognised that theories of identity developed under the aegis of an ontology of substance had a value to our understanding of the 'nature', or mode of being, of open works at certain levels of description, it became increasingly apparent that open works were accounted for by such theories at only *one* level of description. The emphasis in these works is on variation as a mode of being. Consequently, the identification of samenesses across productions, although still necessary for numerical individuation, assume less importance than developing an understanding of these works which accommodate it as a more, or less, undifferentiated plane, which is subject to a multiplicity of types of interaction and interconnection between its elements, its behaviours, its intensities.

Perhaps of equal importance in the context of this research project, which marries theoretical and practical modes of enquiry, Deleuze and Guattari's account proved to be a useful framework through which to describe the nature of the works generated through a new mode of choreographic practice which ran concurrently with the examination of Deleuze and Guattari's ontology of the event. This mode of practice, which has its roots in interactive digital art, both embodies and illuminates Deleuze and Guattari's theories, and is the site of the second strand of choreographic research, which is discussed in the succeeding chapters of this thesis.

Section III

Chapter 6: Choreographic Context 2 The Open Work II: Interactive Art

Introduction

The third section of this thesis presents the second strand of choreographic research in which the notions of the plane of consistency and the plane of organisation were actively explored in a choreographic context. The conception of the open work explored through *Intimate Memories* was extended substantially. Although constructed as a network of movement elements and undetermined design and sound elements, *Intimate Memories* assumed a stable form when acted upon by a director. As such the network of possibilities which constituted *Intimate Memories* became recurrently actualised as re-iterable dance artefacts. The work was territorialised and stabilised in each production. The works created during the second strand of choreographic research, conversely, resisted such closure in their actualisations. These works were created as multi-layered assemblages composed from several independent, open-ended interactive systems. Within these assemblages deterritorialising factors dominated over stabilising lines of segmentation, or stratification. The works were designed to engage actively with the performers as they were actualised in performance. As a consequence they sustained their character as a network of possibilities *during* the performance events generated from them.

The second strand of choreographic research took place in the context of interactive arts practice. Interactive artworks are constituted as a computer generated, open-ended system of images (sonic and/or visual) and digitally controlled behaviours which are structured into a complex, non-linear web or network of elements and behaviours. Interactive works are designed to respond instantaneously to the behaviours of interactors with a continual reconfiguration of the relations between the elements from which they are composed. The engagement between work and viewer/listener is thus a *reciprocal* engagement between two active participants. This art genre developed in the context of the conceptual frameworks and sets of epistemological and ontological suppositions proposed by post-structuralist philosophers. The notion that concepts, and/or discursive formations are not objective unities but are mediated through the prism of discursive practices are explored in interactive art. Foucault's argument (Foucault, 1972) that the identification of a cultural artefact such as a book (and by extension an artwork) constitutes identifying it as a discursive, rather than a material, unity is explored. So too is the notion that, as the rules and conditions of the discursive frameworks through which a work operates differ over time and/or in different circumstances, the individuating features of the work itself must themselves change. As "...its present undergoes a change" the interactive work is subject to recurrent redistributions of events and consequences which "...reveal several pasts, several forms of connection, several hierarchies, several networks of determination, several teleologies" (Foucault: 1972 p.5). Discursive

unities (works), in both their larger and smaller dimensions, are continually subject to rupture, discontinuity and transformation. The *unity* of any discourse (work) lies in the interplay of rules which defines the transformations of the objects which come within its remit. Extrapolating from this, to define a discourse (work) in terms of its individuality "...would be to define the dispersion of these objects, to grasp all the interstices, to measure the distances that reign between them to formulate their law of division" (Foucault 1972: p.33). It was these notions that guided me in the second strand of choreographic research, and which led me to my engagement with interactive arts practices.

The ideas which underpin the work of Foucault and Deleuze and Guattari concerning the structure of concepts (or ideas) and entities, along with their corollaries in scientific thinking (e.g. chaos theory, complexity theory and connectionism¹), have long served as a model for the structuring of interactive digital artworks (Landow, 1994; Ascott, 1995; Binkley, 1989)². Interactive artists have unashamedly appropriated Foucault's notion that "...phenomena of rupture and discontinuity are replacing vast unities" (Foucault 1972: p.4); Deleuze and Guattari's notions of the space of thought being multi-directional, discontinuous and multi-layered; Derrida's notion that even before any hermeneutic engagement with the text "...meaning is constantly deferred, the expressivity of the text always surpassed" (Derrida 1972: p.33); and the Barthean notion of the 'work' as a multidimensional network of possibilities, an unstratified system of 'signifiers' for the viewers to constitute into a coherent form of expression. Interactive artworks indelibly bear the marks of these ideas, both in their structures and their modes of presentation.

Part of the intentionality of interactive artworks is that, rather than merely providing the reader with a form upon which their imagination can play, they offer the viewer and/or the performer, the opportunity to organize the *material* form of any work-event in response to their imaginative response to it. Thus 'reader/viewers' *actually* arrange the work's structure (e.g. temporal progression, spatial configuration and balance) in real-time³. As a *work*, the interactive digital artwork constitutes an unorganised collection of visual and/or sonic images and/or text materials. These are embedded in a complex web of potential connections through which the interactor can organise elements in time and/or space through constructing the pattern of pathways between them. In many ways multi-media interactive artworks⁴ are the epitome of open works, inasmuch as they are constructed as an interlocking set of dynamic, non-linear systems which invite the viewer/interactor to explore, manipulate and/or negotiate the potentially infinite set of relations which can obtain between its elements. In consequence, the viewer's role in the interactive art work

¹ Waldrop, 1994; Gell-Mann, 1995.

² In this thesis interactive digital art, interactive digital artworks, and interactive digital artists will be accommodated in the terms 'interactive art', 'interactive artworks' and 'interactive artists'.

³ 'Real-time' is a term used extensively in interactive arts practice to indicate that interventions taking place at the time of interaction activate a response in the environment. The interventions by directors which gave rise to the productions of *Intimate Memories* were not interventions in real-time in this sense.

⁴ Multi-media works are those which use visual, sonic, textual and/or kinetic imagery.

is literally that of "...coupling [the] systems...according to their plurality" (Barthes 1975: p.11), of not only passing, intersecting, articulating, releasing meanings, but also of constructing the (temporary) configurations in which such meanings are implicated.

The Barthean formula that the text is

...a galaxy of signifiers, not a structure of signifieds; [that] it has no beginning, it is reversible, we gain access to it by several entrances...[that] the codes it mobilises extend as far as the eye can see, [and] are indeterminable (Barthes 1975: p.5)

is thus embedded (or embodied) in both the materials and structures of interactive art work. It can therefore be claimed with some justification that the principles underpinning the interactive artwork are designed to generate, in the 'real' world, the poststructuralist model of the text and to reconfigure the reader and/or viewer as an active participant in the structuration of the artwork (Landow, 1995). However, it is less the poststructuralist notion that meaning is deferred which is of most significance to the interactive artist than the notions of the Text as a decentred, non-hierarchical cultural space (which Deleuze and Guattari (1987) call 'smooth' space) and of cultural phenomena as always in flux⁵. These ideas find their corollary in the a-centered, process-oriented programming which underpins most interactive art systems (or works), and in my own choreographic work in this field.

Although the ideas proposed by Barthes, Foucault and Derrida were implicated in the second strand of choreographic research, Deleuze and Guattari's (1987) ideas concerning the ontology of the event had a deeper impact on its development. The introduction of interactive environments as sites for choreographic experimentation in the mid-1990s has made it possible to pursue materially the notion of the open dance work as a complex fluctuating, multi-faceted network of images and connections, and to actualise the Deleuzian notion of entities as being constituted by a constant play between territorialisation and deterritorialisation. As seen in the preceding chapter, Deleuze and Guattari conceptualised the form of entities, ideas, concepts, and thus works, as 'rhizomatic', that is constituting a fluctuating network of elements and connections which were constantly open to reconfiguration. Like nomad thought rhizomatic structures are "...an acentred, non-hierarchical, non-signifying system...without an organising memory or central automaton, defined by a circulation of states" (Deleuze and Guattari 1987: p.21). The works developed in this strand of research are unequivocally constituted as rhizomatic, as 'open', dynamic, 'smooth' spaces. The forces operating on and within them continually stabilise (or striate) that space, yet at the same time the space is continually ordered into a new set of configurations by other forces (e.g. events, changes in belief, attitudes towards the event in progress). As a result the work is continually re-

⁵ The models posited by the poststructuralists find an echo in contemporary science, in particular in chaos and complexity theories, in neuroscience and in connectionism. Emergence, instability, flux, lie at the heart of these theories. Further, explanations of sub-atomic phenomena (Deutsch, 1997; Waldrop, 1994) bear an

opening the stabilised space, reducing its definition, and laying it open to further, divergent orderings.

The second strand of choreographic research explores Deleuze and Guattari's theories concerning the ontology of the event at a practical level. The work and work-in-progress discussed in this section of the thesis were designed as networks of mobile, fluid, decentred, yet interlocking, processes, which continually shift between striated and smooth space, between being and becoming. As such they constitute a choreographic appropriation of the ways of thinking about the nature of events, and about the processes of thought, developed by Deleuze and Guattari.

This chapter contextualises the second strand of choreographic research through an overview of the interactive art practices which have impacted upon it (Chapter 7). In doing so it provides a framework for approaching a mode of choreographic practice which is in its infancy. It outlines the structures which underpin multi-media, interactive digital artworks, describes the media used to produce them, and the differences in the thinking which guides the works generated on the one hand by visual artists and on the other performing artists. This chapter is followed by poietic analysis of *Halo in Performance*, the interactive dance work which resulted from this second strand of choreographic research.

Interactive Art

During the 1990s artists from all disciplines revisited the practical interrogation of the open work which had been undertaken by experimental theatre, music and dance practitioners in the 1960s and 70s. However, because the working practices used by the new group of artists, which were grounded in the compositional principles underpinning interactive digital technologies, their work has taken a new direction. The open works of the 1990s draw extensively on the complex, multi-levelled, interactive structures of the 'intelligent' computer programmes which bring them to being, using these to construct work-systems. These programmes respond to user signals and provide the framework for a proto-dialogic interaction between a user and a responsive machine. Open works making use of such programmes are subject to modification not only as a result of the viewer/listener/performer acting upon the work but also as a result of the work acting in response to the actions of the user. The notion that both the reader *and* the artwork should become implicated in the formation of its realisations, has resulted in a genre of open works which respond symbiotically to the behaviour of the audiences as the latter engage with them. Interactive visual artists invent environments and images which change in response to viewers' behaviours in, and with, the space, rather than static images for them to interpret. Composers develop works which, instead of being played on conventional instruments, are played in what have become known as

uncanny resemblance to the network theories propounded by Barthes, Derrida, Foucault and Deleuze/Guattari.

'instrumented' or 'electronically sensitised spaces' (Lovell and Mitchell, 1995; Rodger, 1996; Winkler, 1995 and 1997).

Roy Ascott argues that system, process, behaviour and interaction, all central features of the interactive work, are "...fundamental to the arts of our time" (1988: p. 8). This is particularly pertinent with respect to digitally controlled interactive art. Although experimentation in interactive arts practice is contiguous with earlier experimentations with the open work, digital interactive artists are able to investigate the domain of openness in artworks more fully. Generating a work using a responsive dynamic machine system as the structuring medium gives the *work* an active role in the generation of its instantiations, as well as the reader, for such works are designed to respond to the activity of the reader (whether performer or 'audience') rather than merely submit themselves to that activity⁶. Clearly the underpinning rationale of the practice of interactive art has been influenced by the work of post-structuralist theorists. Landow, for example, argues that hypertext

...reconceives conventional, long held assumptions about authors and readers and the texts they write and read [and] embodies Julia Kristeva's notions of intertextuality, Mikhail Bakhtin's emphasis upon multivocality, Michel Foucault's conception of networks of power and Giles Deleuze and Felix Guattari's ideas of rhizomatic, "nomad thought" (Landow 1994: p.1).

This contention can be applied to all open works. However, the poststructuralists' conception of the work as a network of possibilities, and the claim that the author, rather than being the originator, and final arbiter, of the meaning of a text, is merely the generator of a system in which the reader can 'play' the text, is implicated in the 'second wave' of open works to an even greater extent than it was in the first wave. Indeed, the notion that the 'work' constructed by the author is a dynamic, fluid collection of units of significance and a set of transient connections through which they can be organised, is concretised in the structures and the processing strategies of the interactive art work.

Interactive artworks constitute the open work of the digital art world⁷. Most interactive artworks invite an improvisational (spontaneous) approach to engagements with them. Each improvised response to an interactive environment is the result of a feedback loop between the interactive environment and the player or interactor. The interactor responds to stimuli from the environment, the environment responds to the behaviour of the interactor, the interactor responds to the new affective qualities emitted by the environment, which changes as a result. The cycle continues until the interactor ceases to make a response. The work thus changes its direction of development from moment to moment as a direct result of decisions made by the interactor during the course of

⁶ Not all interactive works are of this kind, some being more akin in their structure and conception to the open works of the earlier period which did not include reciprocal engagement on the part of the work. Nevertheless, even these works constitute an advance in the practice by virtue of the possibilities they afford to the *reader* to organise the 'material' form of the work (e.g. the temporal progression of its images) to their own specifications during their reading.

⁷ Not all digital artworks are open works. Some are designed to present fixed images which are not subject to manipulation.

his/her interactive engagement with it. As the response of the interactor to the work is necessarily unique, the form/s the interactive artwork takes from one manifestation to another are immensely variable.

The reader/viewer's role in the interactive artwork is thus that of constructing not only the meanings but also the form the work takes during their engagement with it. The bare bones of the authored network of systems is continuously configured, and re-configured by the interactor in real-time. As the interactor responds to the behaviour of the work, s/he transforms and/or modulates the work-text, and reconfigures the balance of the network of elements from which it is composed. New systems of relations, and thus forms, are *actualised*, and new avenues for exploration revealed, which the interactor is implicitly invited to pursue. By virtue of this the interactor is engaged in the poietic processes undertaken by the author at various stages of the compositional process⁸.

It is, perhaps, significant to note that interactive artworks are frequently described as systems or machines rather than artefacts. Cornock and Edmunds, writing in 1973, talk of the "interactive art system"⁹ (quoted in Graham 1997: p.40), and Penny argues that an

... interactive system is a machine system which reacts in the moment, by virtue of automated reasoning based on data from its sensory apparatus. An interactive artwork is such a system which addresses artistic issues. Interactive artworks are not instances of representation. A painting is an instance of representation. A film is a sequence of representations. They are virtual machines which themselves produce instances of representation based on real-time input (1997, p.1).

However, although interactive artworks are driven by, and in part identified through, an interactive system they are, indeed must be, something more than a "*virtual machine*". Although the system is central to the *work* of the work, its aesthetic content is of equal importance. "[Interactive] art can never exist *only* as a software. The work must reach out into the world in some way...must project some sort of stimulus back into the world" (Saltz 1998: p.117).

⁸ The compositional stages are intertwined, however. In some works the interactor may organise the temporal progression of the work, whilst simultaneously generating new materials *in situ*, modulating the expressive features of others materials, and generate the sound and design properties of the environment. As such they are engaging simultaneously in stages *b-h* of the compositional process outlined on p.59 of this thesis, albeit under the guidance of the system set up by the originating artist.

⁹ Stephen Bell notes that the term 'interactive' art might be a misnomer, inasmuch as "...much [interactive] work ...[is] participatory but only occasionally interactive" (Bell 1994). The modes of response of most interactive artworks tends to be *reactive* rather than *interactive*. That is an interactor moves, the system responds with one or more pre-determined behaviours. Genuine interactivity in entails a system of engagement in which two or more agents (one machine system, one live interactor) are reciprocally, or mutually, interactive. That is the artwork responds with behaviours which have already been modulated by the behaviours of the interactor *before* they were actualised. (For example, when the computer programme rewrites the code which determines the artwork's responsive behaviours to data concerning the interactor's behaviour. This is generally only effected in works which operate using Artificial Neural Network systems.) However, as far as interactors are concerned, complex interactive artworks may *appear* to engage in genuinely interactive responses. Inasmuch as the term "interactive" accurately describes the effect of engagement with a responsive machine system, the term has continued to be used in digital arts practice to describe works which appear to interact with the viewer/listener.

Machine-mediated interactive arts practice takes place in all artistic genres, music, dance, theatre, the visual arts and literature. Although collaborations across the art forms are common, as will be seen, artists' discussions concerning the nature of the interactive engagement in the visual, musical, choreographic and literary arts respectively, tend to focus on different facets of the issues which underpin the artists' endeavours. Further, even though many of the works produced by interactive artists are hybrid, that is involve the simultaneous use of many media, each artists' perspective on the works they produce is mediated through the practices from which they have emerged. A composer who uses images will work within the broad conceptual framework of compositional practices based in musical production, a choreographer in those which guide choreographic production, a visual artist in those which underpin the production and presentation of visual images, and a writer in those which underpin the literary arts. Each constitutes a different way of thinking about the elements and structure of an art work. Long experience of cross-art collaboration has shown that, generally, considerable negotiation is required to ensure that collaborating artists understand terms which are common to all artistic practices in an inclusive, rather than an exclusive manner¹⁰. In addition, it has become apparent in different collaborations that the overriding premises concerning presentation of their own artistic tradition colours the way interactive artists conceive standard modes of reception of the artwork and, by extension, the role of the interactor.

The paradigm of the interactor implicated in interactive artworks which are generated from visual arts practice rarely involves the notion of the professional performer as interactor. Rather it uses the viewer, the gallery visitor, as its paradigm. In interactive artworks generating from the musical and choreographic arts, conversely, the professional performer generally takes the role of the interactor. It is less common for such artists to create works which are specifically designed for non-performers. Choreographers straddle both worlds, sometimes making works which are designed to be activated by a casual interactor, sometimes by an informed interactors, sometimes by both¹¹. These unspoken paradigms affect the nature of the works produced by artists from different disciplines. Concomitantly, theoretical discussions concerning the nature of interactive art are coloured by the artistic framework used by the theorist as a paradigm¹². For example, theorists from the visual arts tend to use the dialogue between the viewer/reader and the interactive art work as their paradigm (e.g. Saltz, 1997; Penny, 1995 and 1996). Those from music tend to use the

¹⁰ I have been involved as an artist in inter-disciplinary arts collaborations since 1984. These have involved close collaborations with composers, visual artists, theatre practitioners, and interactive artists. It is this experience to which I refer in making this claim. Waters (1996) supports this view with respect to a term as fundamental as 'Composition'. "Possibly no term causes more argument between practitioners of different training. Visual artists and musicians refuse to understand each other's senses of the word" (p.83).

¹¹ *Passing Phases* (1996-98) choreographed by myself in collaboration with digital artists Tim Diggins, and Garry Hill, and composer Nye Parry was designed for casual interactors. Works such as Palindrome's *Escapade* (1998) were created for and with informed interactors. Susan Kozel and Kirk Woolford's *Contours* (1999) was created for informed interactors (performers) with casual interactors in mind.

performer/reader and interactive work dialogue as their paradigm, as do artists working within the choreographic domain (e.g. Winkler 1997; Weschler, 1997 and 1998). The following discussion may prove to be subject to the same shortcomings. However, every attempt will be made to avoid an artistic bias.

The systems which bring interactive works to 'being' differ, as do their interactive interfaces and modes of interactivity. Some understanding of certain types of interactive arts practice, the types of interactive systems through which the engagement between responsive machine system and interactor is achieved, and the different modes of interactivity which activate those systems, is necessary if the nature, or mode of being, of the kind of dance work presented in the second strand of choreographic research is to be grasped¹³. These will be addressed in turn in the following pages.

Types of Interactive Artwork

Contemporary interactive art works normally take the form of (computer-based) electronically controlled responsive machine systems which, through a variety of sensing devices (e.g. electrodes, video cameras, pressure sensitive pads, keyboards, computer mouse, joystick), 'read', analyse, decode and respond to the motion of the interactor, using a set of pre-programmed rules and/or procedures which embody and initiate a complex range of behaviours. At its simplest an *interactive system* constitutes a sensing or input device (the interface) which translates certain aspects of a person's behaviour into digital form. The computer outputs data, which is processed by the computer to translate it back into real-world phenomena that can be perceived. The latter are thus systematically related to the input data.

Penny argues that interactive artworks take the form of:

1. Screen-based hypertextual or hypermedia works; exemplified by art works presented on CD-Rom, or on the internet
2. Instrumented architectural space (or electronically sensitised spaces); exemplified by large-scale installation/performance environments¹⁴
3. Mapped virtual and real environments; which include works constructed using 'virtual reality' technology and some electronically sensitised spaces
4. Interactive telepresence and interactive internet environments; which produce works in which the interactor and subject of the interaction are on different sites (Penny 1996¹⁵)

¹² It should be noted that many theorists in this field are practicing artists.

¹³ In view of the thrust of this thesis, which is not intended to elucidate the complexities of the technology underpinning interactive art practice, but to discuss how this genre of arts practice impacts in the ontology and identity of the open work, the descriptions will be couched in layperson's terms.

¹⁴ The two terms are synonymous. Simon Penny (1996) uses the term 'instrumented architectural space', conversely 'electronically sensitized performance space' is the term used by composer Mark Bromwich (1997) of Electronic Dance Theatre (a dance theatre company based at the University of Huddersfield, which specialises in the dialogue between technology and dance theatre).

¹⁵ Bell (1995) and Cornock and Edmonds (1973) have also produced useful taxonomies of interactive artworks. The taxonomy presented by Cornock and Edmonds in 1973 was updated by Cornock in 1977.

Each of these categories of work employs different interactive systems, has different artistic motivations, and raises different theoretical issues concerning the nature of the work¹⁶. Choreographers have generated works in all these categories. Amongst the British choreographers to have made work in this field are Wayne McGregor of Random Dance Company and Le Groupe Dance Lab from Canada (*53 Bytes in a Movement*; 1996); Random Dance Company with Company in Space from Australia (*Trial by Video*; 1998); Susan Kozel with Mesh Partnerships¹⁷ (*Ghosts and Astronauts*; 1997; *Liftlink*; 1998) all of whom have experimented with telepresence works. Richard Lord (*Brownian Motion*; 1997), Sophia Lycouris (Trans/Form; 1999 and Strings; 2000) and Sita Popat (*Hands on Dance Project*; 1999) have developed interactive internet works. Kozel (*Contours and Figments*; 1999) and I (*3over9*; 1997 and *Halo in Performance*; 1998) have both developed performance work in electronically sensitised spaces. Ruth Gibson, with Igloo¹⁷ has developed screen-based hypermedia works on CD-Rom (*Windowsninetyeight*; 1998) and in 2000 began to explore an interactive choreographic dialogue with an independently interactive digitised figure in sections of *Viking Shoppers*¹⁸.

In this chapter I will focus my discussion on those categories of work which serve to illuminate my own choreographic practice in this field, namely categories 1 (hypermedia works), and 2 (instrumental architectural/electronically sensitised spaces).

(i) *Hypertextual or hypermedia works.*

Hypertext and hypermedia works were some of the earliest forms of interactive digital art. This form of interactive art is generally presented either on a computer screen (although increasingly such works are being mounted in art galleries where the computer generated imagery is projected onto a larger surface (e.g. *Mouth* (1998) by Jools Gilson Ellis and *Relocating the Remains* (1997) by Keith Piper). The structuring principles underpinning these works are common to many interactive digital

¹⁶ The adequacy of these categories is open to question. They are not exhaustive, and frequently overlap. For example, hypermedia works are presented in the context of mapped virtual and real environments as well as on computer monitors. 'Screen-based works' are not confined to computer monitors, but may constitute part of an electronically sensitised space. Mapped virtual and Instrumented Architectural Spaces could be said to overlap. Nevertheless the categories provide a useful framework for discussion in the context of this thesis.

¹⁷ Mesh Partnerships and Igloo are collectives of artists who generate collectively authored works. For clarity of expression I have referenced the choreographers in the main text. Fuller details of participating artists are specified in fn. 18 below.

¹⁸ Further details of these works can be accessed through: <http://www.igloo.org.uk/windows> (*Windowsninetyeight*; Ruth Gibson and Bruno Martelli, and *Viking Shoppers*; Gibson, Martelli, Leon Cullinane, Kirk Woolford); <http://www.mesh.org.uk>; (*Ghosts and Astronauts* Kozel, Gretchen Schiller, with Ann Holst and Ruth Gibson; *Liftlink*, Kozel and Woolford, with Ruth Gibson); <http://www.randomdance.org> (*53 Bytes in a Movement*, Random Dance Company); <http://www.bigroom.co.uk> (*Brownian Motion*, Richard Lord; <http://www.icsrim.leeds.ac.uk/hands-on/index.htm> (*Hands on Dance Project* Sita Popat); <http://www.easynet.co.uk/simonbiggs> and www.theatr.demon.co.uk (*3over9* and *Halo in Performance*; Sarah Rubidge, Simon Biggs and Stuart Jones) (Merce Cunningham's and Bill T Jones' work with technology has been omitted from this list as neither Cunningham's use of Lifeforms as a choreographic tool nor his collaboration with Riverbed (*Hand Drawn Spaces* 1998; *Biped* 1999), nor Jones' collaboration with Riverbed (*Ghostcatcher* 1999), focus on the interactive engagement of the viewer or performer. (For details, go to <http://www.riverbed.com>).)

arts practices. The hypertextual novel, story or essay is paradigmatic of the system which underpins interactive screen-based art work. Hypertext is characterised by its non-linear structure. A hypertext work comprises several independent lexias into which are embedded one or more 'hyperlinks' through which associated lexia can be accessed by clicking a 'mouse' or touching a computer screen. These are placed in an open-ended web or network structure, each lexia constituting a node in a network. The web comprises these 'nodes', and the multiplicity of connecting links between them. The connections between lexia are navigable through a variety of pathways. In a hypertext work, each lexia is linked to several others and thus each has the potential to be read in a direct linear relationship to *several* rather than only one lexia, as is the case of a linear text (a book). A hypertext novel can thus articulate several lines of action (stories) from the same plot. The progression of the story on any one occasion is determined by the choices made by the reader as s/he reads. As a result, the narrative structuring of the piece "...and thus the basic operation of authorship is transferred from author to reader." (Leistel 1992: p.98), although the author function of the reader is necessarily constrained by the structure of the web of nodes and links established by the originating author. As such, the reader of the hypertext has an authorial role at the level of discourse, not at the level of story, the latter remaining the domain of the originating author¹⁹.

A hypermedia art work is modelled directly on the hypertext system but, instead of employing one medium (text), it employs a multiplicity of media in a single artwork. (A paradigm of the hypermedia work is the CD-Rom artwork). A hypermedia artwork comprises several banks²⁰ of images couched as either photographic stills, moving imagery (e.g. video, animation), text, or sound. As with a hypertext work each 'screen' may contain links to several other 'screens'.²¹ The hypermedia interactive artwork like the hypertext work, is constructed as a series of instantly accessible composed components which are embedded in a virtual, multi-dimensional network or web. Visual, sonic and textual images can be presented either simultaneously or accessed individually. Connections between and superimposition of images are constructed in real-time through choices made by the interactor. These are signalled by 'clicking' on an image with a mouse or some other hand-held interface which turns a coded 'switch' on, or off²². The number of possible arrangements of the images in a hypermedia work is logically finite, being constrained both by the content of the elements presented on the CD-Rom and by the programmed structure of the network. However, in some works the number of possible configurations may appear to be infinite.

¹⁹ The distinction between 'story' and 'discourse' is outlined in fn.38. p. 76 of this thesis.

²⁰ The term 'bank' is used by many interactive artists to signify the digital 'storage system' embedded in their programmes.

²¹ A 'screen' is analogous to a page in a book. It refers to the particular screenal display of an image or composite image presented at a given time. Each hypermedia work is composed of several screens, each of which is accessed through hyperlinks.

²² This is a simplified discussion of modes of interface in this category. Although hand-held interfaces are generally used, any signal which triggers a hyperlink can be used in simple hypermedia works.

In comparison to some other genres of interactive art, a simple hypermedia CD-Rom is minimally interactive. The interactor takes the role of a 'reader' of an authored 'text', albeit one who can organise materially the order in which images are seen, and/or the superimposition, or juxtaposition of images in space. In this sense the reader's role is only minimally extended from that of the conventional readers. Nevertheless such works constitute genuinely open works, inasmuch as they can be articulated in several different forms. Other works are more complex. A dance exemplar of a complex interactive screen-based hypermedia work is *Windowsninetyeight* (1998) by Ruth Gibson and Bruno Martelli, which is published as a CD-Rom. *Windowsninetyeight* allows the reader to explore an open-ended landscape, or set of landscapes, constructed by Gibson and Martelli. Unlike the hypertext novel *Windowsninetyeight* does not deal with a narrative *per se*. There is no implied 'story', the work merely offers the reader the opportunity to view, and manipulate, a set of events which have no sense of causal connection. In this piece the viewer is able to call up 'scenes' and images (of dancers, text, sound) by clicking on the computer desktop. Each 'scene' is programmed differently, and invites a different type of interactive behaviour. In some the viewer is invited to move short 'looped' video clips of dancers independently around the screen, thus changing their spatial and temporal relationship with other dancing figures. The interactor is thus invited to 'choreograph' the group of dancers on the screen. In others the viewer is invited to follow one character through a variety of environments. In some scenes the interactor can modulate the image, changing its size for example, and move it around the screen. In others the viewer is invited to chase an image to gain access to another 'scene'. Each scene can be accessed from several others, rendering the viewer's progression through the web random, and disjunctive.

Many interactive works use the concepts underpinning the hypermedia work, in particular the model of the non-linear network, or web, even though the environments in which the images are presented and the modes of interactivity may differ. *Halo* (1998), the interactive environment developed in the context of the second strand of choreographic research, uses a complex hypermedia system, as did *Passing Phases* (1996-9), but eschews hand-held interfaces and on/off 'switches'.

(iii) Electronically Sensitised or Instrumented Architectural Spaces

'Instrumented architectural' and 'electronically sensitised' spaces, the second type of interactive work relevant to this thesis, extend the participation of the interactor some distance beyond the participation offered by the CD-Rom-based hypermedia/hypertext work and its derivatives. They are immersive environments, which operate by 'mapping' a virtual space (constructed in the computer) on to a real space (the performance/installation environment). Electronically sensitised spaces require full body movement in an open space, rather than the click of a hand-held interface if they are to be activated. The nature of the readers' engagement with the work thus differs considerably to that required for the 'screen-based' work.

An electronically sensitised space replicates the x/y co-ordinates of real space in the computer (or 'virtual')²³. 'Active' regions, hotspots, triggers, lines, can, in this way, be mapped onto real space through the medium of a computer programme²⁴. Each point, region or hotspot has algorithmic, or other, formulae allocated to it. These formulae are activated by designated behaviours of the interactor in real space. Various devices are used to detect the location and/or movement of the interactor in the space (e.g. pressure sensitive pads, video cameras, etc.). The pathway of any motion, large or small, which occurs in real space is precisely reproduced in virtual space on receipt of signals from these devices. The computing procedures (algorithms, etc), which the interactors initiate by their movement or their presence in the real space, result in the production of sounds, or visual images in the electronically sensitised space. By virtue of this the interactor becomes responsible for generating the images and sounds which permeate the 'real' world in which s/he is immersed.

These machine-systems can be used to generate composed or improvised musical works, or to generate a hypermedia environment which the interactor extemporaneously, and concurrently, generates and responds to. Electronically sensitised spaces are used extensively by composers and choreographers as a means of constructing integrated music-dance works. They are also being used to an increasing extent by visual artists to generate immersive installations²⁵. The immersive interactive installation provides the interactor, whether performer or viewer, with an experience which extends beyond that of observer. The interactive experience is mediated through all of the senses, including the kinaesthetic. As the images and sounds which pervade the space change from moment to moment as a result of his or her movement in the installation space the interactor experiences a "...fresh orientation of the body *in* space" and with it "... a reformulation of visual and kinaesthetic experience." (Morse 1997: p.155). As such they experience something akin to the experience of the improvising dancer. It is this that distinguishes these works from 'screen-based' works which use hand held devices to initiate behaviour in the machine system.

Types of Interactive system

Both interactive systems and the interfaces which activate them exhibit varying degrees of complexity. A simple interactive system might see the interactor clicking a mouse on a particular part of a computer screen, or standing in a single spot in a space and triggering a single image,

²³ The dimensions of latter is 'captured' by a video camera, and transferred to the computer, where its spatial dimensions are transcribed into mathematical co-ordinates.

²⁴ These are either 'drawn' on the computer screen, or produced through generating a code for each point,

²⁵ Such installations are not strictly immersive, in the sense that virtual reality environments are immersive, but give the illusion of immersion in a 'virtual', that is not material, environment which is superimposed on the real world environment in which the interactor is placed. Many such installations are installed in darkened rooms, thus diminishing the ability of the viewer to perceive the features of the real environment, and heightening the illusion of being in another world. As with all art the viewer must suspend his or her disbelief when entering such an environment, and engage with the images in the real world. In this sense the immersive installation is, like any artwork, a *representation* of a world, and must be treated as such.

sound or composite sound image, or lexia. An interactive engagement of this kind simply entails 'calling up' pre-formed images through a simple action. There is no opportunity for the interactor to alter the image in any way. A more complex system and interface might allow the interactor to modulate the images they generate in some way, according to a set of parameters programmed by the originating authors. A highly complex interactive system and interface allows not only the viewer to modulate the materials, but also allows the machine-system to modify its own code, and thus the nature of its responses, in response to that behaviour²⁶.

The interface initiates the link between the interactor's behaviour and the system which operates the interactive work's responses. Its character determines the type of behaviour the interactor needs to execute in order to trigger the processing systems in the computer, and thus the amount and form of physical engagement each work calls for from the interactor. Interfaces include: simple mechanisms which turn a triggering mechanism (a switch) on or off (e.g. manual interfaces such as the computer mouse, keyboards, touch screens, pressure sensitive pads, electronic sensors, even a line 'drawn' in virtual space²⁷); tracking mechanisms which track an interactor's trajectory (and/or multiple trajectories of body parts) through space; sensors which can detect subtle changes in the electrical current transmitted from the body (subtle muscle tensions or the heartbeat, for example), or in body-temperature, or in the degree of moisture on the surface of the body)²⁸.

The degree of simplicity and/or complexity inherent in the interface is not necessarily reflected in the complexity of the interactive system itself. Indeed some systems can use a simple on/off electronic switch to initiate highly complex, pre-programmed, behaviours (a highly textured, composed sound or visual image, for example), whilst others may comprise a highly complex tracking system, yet operate on a direct one-to-one relationship between signals from the triggering device and the interactive system's behaviour (a single note changes pitch when a movement travels from left to right, or an image tracks that movement directly). Frequently several interfaces and interactive systems operate simultaneously in a single electronically sensitised space (Weschler, 1997, 1998; Lovell & Mitchell, 1995). Any interactor has to familiarise him or herself with all of the systems, and the manner in which they interrelate, if they are to exploit fully the potential built into the system.

²⁶ This type of system operates through programmed Artificial Neural Networks, or Artificial Life systems.

²⁷ The 'drawing' of a line in virtual space on a video frame-grab of the real space, as in Palindrome's *Touchlines*, renders that part of the real space electronically sensitive, and responsive, to the presence or absence of the interactor, or parts of the interactor, in the space. The interactor is detected by means of a video camera which detects changes in the image from frame to frame. This is sent as data to the computer programme which matches the changes with the markings in the virtual space.

²⁸ Palindrome, a dance company based in Germany, has developed a system (*Electrodes*) which detects the electrical currents which accompany muscle action and uses this as data, and another (*Heartbeat*) which uses the heart beat as data.

Gesture Mapping Systems

Gesture mapping systems such as *The Very Nervous System* and *BigEye*, *Escapade*, and *The Intelligent Stage* (also known as *The Virtual Stage Environment*) are complex large-scale interactive systems which generate the virtual architecture of an electronically sensitised space²⁹. Gesture-mapping systems were devised originally by composers, but are also used by visual artists. Constructing a virtual architecture in an electronically sensitised space comprises placing (nonmaterial) triggering devices in a three-dimensional 'real' space. Each device is programmed to trigger and/or modulate a sonic image. Consequently, the space is transformed into a large-scale musical instrument. The systems can also be programmed to trigger visual images. Highly detailed musical performances and/or visual changes in the performance environment can be generated by the actions executed by a body in the space. Through their movement the interactor/s, in effect, 'play' the music, compose the visual environment (décor) and summon up 'virtual' dance partners (in the form of video images and/or animations). These systems are used extensively by choreographers and composers as a means of generating performances of either musical compositions or dance works which feature dancer generated musical accompaniment. Their operational principles emulate the Deleuzian structure of the event, inasmuch as each sound or image, like a singularity, contains multiple possible connections, and can thus initiate many different composite images. Further, each is programmed to respond in different ways to a variety of events precipitated by interactors. The interactor/s thus operate as strata, as planes of organisation "...constantly working away at the plane of consistency, always trying to plug the lines of flight, stop or interrupt the movements of deterritorialisation,...reconstitute forms or subjects" (Deleuze and Guattari 1987: p.270). Systems of this kind underpin the work undertaken in the second strand of choreographic research. For this reason I will describe one such system in some detail to contextualise the thinking underlying the works developed in that strand of research.

BigEye, the system used in the second strand of choreographic research, was originally designed to generate complex musical artefacts through interaction between an electronically sensitised space and the movement of a performer in the space. Like other programmes of its kind, at its most basic level, *BigEye* simply provides a set of basic functions and frameworks in which artists can create work-specific programmes to construct a virtual architecture in real space, and thus to generate an interactive environment. The system responds to the presence or absence of objects in

²⁹ Go to: <http://www.interlog.com/~drokeby/vnsII.html> for details of *The Very Nervous System*: for details of *BigEye* to <http://www.steim.nl> and other interactive systems developed by Steim: <http://www.palindrome.de> for details of the systems developed by Weiss and Weschler: Lovell and Mitchell provide a detailed description of *The Intelligent Stage* in *Using Human Movement to Control Activities in Theatrical Environments*. (1995). In addition, composer Mark Bromwich, has developed a system called *Bodycoder* for his work; <http://www.hud.ac.uk/schools/music+humanities/music/EDT.html>. Mark Cognilio of Troika Ranch, a New York-based dance company has developed a similar system, called *MIDI-Dancer*, which constitutes an electronically sensitised body garment in which are embedded wire-sensors and transmitters. When the dancer wearing *MIDI-dancer* moves, the sensors (which are located on wrists, elbows, hips and knees), trigger a computer which directs the lights, music or video. <http://www.troikaranch.org>).

the space by projecting sonic and/or images into 'real' space. First the system detects movement in the space then, using a Musical Instrument Digital Interface (MIDI). The sonic images generated by the performer's presence in the space are then subjected to real-time manipulation according to one or more sets of independently programmed instructions, triggered in response to data received from the sensing device. Thus *BigEye* allows for both the generation and manipulation of images in the real world installation/performance space.

At its most coarse-grained level, in *BigEye* 'real world' space is reduced in virtual space to a set of designated regions and/or x/y co-ordinates. These are programmed to be active under certain specified circumstances (e.g. the presence or absence of a specified object in the region). The location and size of the regions are defined by the artist-programmer, who 'draws' the region on the computer screen using a graphic interface. Each region can be programmed to respond independently as an active space, when it detects a specific object or group of objects³⁰ (normally identified by colour, although brightness and simple motion can also be used³¹). If colour is the defining factor the computer does not recognise (detect) the presence of objects of a different colour in that region. If brightness or movement is the factor, the computer registers any presence in the region. The spatial structure of that framework becomes a guide for the organisation of the interactor's movement in the space, that is the macro-choreutic structure of a movement event.

At a more fine-grained level *BigEye* tracks the movements of objects in the space (in performance works usually the performing body). An object can constitute a whole body, or individual body parts³². Several performers can be tracked simultaneously as they move in and through the space. Different kinds of recognition systems are used to detect 'objects'. Colour recognition tracks 'objects' of different colours independently, and designates each a separately programmable object. The measurements of one or more parameters of the movement of an object (e.g. speed, pathway, acceleration, size) are extracted by the computer. This information is then decoded and used to activate and/or manipulate one or more of the sub-programmes which control the various media (e.g. sound, lighting, video imagery, animation). Any single work may comprise several sub-programmes, each of which configures the virtual architecture of the space in a different way. Sound samples, once triggered can be manipulated in real-time (e.g. their pitch, their volume, their brightness, their texture, altered) using a MIDI interface. In this way an instantiation of the musical

³⁰ The term 'object' is a computer programmers term. It is nonevaluative and makes no distinction between people and objects such as tables.

³¹ The camera measures the changes in the configuration of the pixel from frame to frame (i.e. changes in light) and interprets those changes as movement.

³² An 'object' to the computer is simply an aggregate of pixels which has been isolated according to certain criteria (e.g. brightness, colour). They are not related to 'objects' in the real world. For example, one performer wearing black clothes and light shoes and white gloves would register as four objects (two feet, two hands). If a performer is wearing different coloured clothing (say green trousers, yellow shirt and blue shoes), that performer would be interpreted by the computer as several different 'objects'.

or hypermedia 'work', including its expressive 'character', can be generated by an interactor in real-time during the course of a performance³³.

Systems such as *BigEye* can be used to generate a variety of genres of art works, musical performances, dance or theatre performances, gallery-based or publicly sited interactive installations, and many different types of work. The aesthetic character of these works is not dependent on the software itself, any more than the particular expressive character of a painting is dependent upon the medium of paint in and of itself. Rather the character of a painting is dependent upon the selection of types of paint, colours, and the manner in which the paint is used. Similarly the expressive character of a work generated in an electronically sensitised space is dependent upon the images and parameters for modulation selected by the artist when programming a particular work. In this sense *BigEye* serves as an artistic medium, analogous to a canvas, or a notation system, for the work. The programming of the software constitutes the compositional activity within that medium. The level of complexity of specific artworks generated in interactive environments is thus dependent on the structure and content of the sub-programmes which process and manipulate the information received, just as the aesthetic surface of the work, its theme and content, is dependent upon the images and transformation strategies selected by the artist for that particular work.

Modes of interactivity

It was implied earlier that different modes of interactivity can be exploited in interactive artwork. Penny (1995) makes a distinction between two types of interactivity, 'screenal' and 'spatial'. In the first the interactor is given the opportunity to manipulate or organise the progression of a series of images which are viewed on a screen. The latter may be a computer monitor or a large screen onto which an image is projected. 'Screenal' interactivity constitutes an extension of the idea of the painting or the cinema/TV screen, a central feature of which is that the observer looks *at* an artefact. In this type of interactive work interactive behaviour is usually, although not exclusively, effected manually by manipulating a keyboard, mouse or mouse-like implement, or joy stick.

Spatial interactivity, which is epitomised in immersive interactive environments, conversely, engages the "...sensitivity of sculpture and/or dance, the kinaesthetic aspects of embodiment" (Penny, 1995). This mode of interactivity is effected through full body motion, either through immersion in an electronically sensitised space, or through the donning of an electronically sensitised garment of some kind. The whole body is active in the spatial interactive experience. Whereas in the screen-based interactive experience the viewer manipulates the environment s/he is producing from the outside, and in this sense experiences the work as one would experience a

³³ The use of the term 'instrumented' space implicitly acknowledges that this process describes any musical performance, and that programmes such as *BigEye* generate spaces which are analogous to vast, immersive musical instruments.

film, or painting, or videodance, in spatial interactivity the interactor *experiences* the work through a multiplicity of senses. In some instances of spatial interactivity the interactor performs the work, either as a viewer/controller of a set of images. In other instances s/he becomes a performer *in* the work, a component of the work itself (Saltz, 1997). Fully developed spatial interactivity is an embodied interactivity which emphasises the performative experience of the interactor. This mode of interactivity was exploited in the works produced in the second strand of choreographic research.

Further differences obtain in modes of interactivity which are relevant to the second strand of choreographic research. Josephine Anstey (1998) observes that interactive art works can be categorised into those that involve individual interaction between participant and responsive machine, and those which involve social interaction between participants and machine. Many hypermedia works, in particular CD-Roms and screen based gallery works based on CD-Roms, are designed specifically to facilitate interaction between one individual and a responsive (or reactive) machine system. The role of the interactor in such works is to explore the materials provided by the author and, in some way or another, to construct (or author) a work-occurrence through his or her interactive behaviour. In other works designed for a single interactor, the interactive system, and the imagery which results, may be more complicated than that used for the screen-based hypertext or hypermedia work, or its internet counterpart. If the mode of interactivity is spatial, the physical involvement of the interactor allows him/her to effect subtle transformations of materials, (morphing one shape into another, or transforming the spectro-morphology of a sound, for example) through controlling the spatial trajectories of their movement in the space. Because the processing of the data is designed to change, rather than merely bring up, imagery, the interactor is able to produce rich, protean, composite images through their behaviour. Such works can be presented as performances of a work by a single interactor (for example, *In Plane* (1994) by Troika Ranch) or as an installation environment over which a single interactor is given control³⁴. In both contexts the experience is solipsistic. The viewer/performer mediates the work entirely through his/her own interpretative horizon. Individual interpretations and/or intentions thus control the form the work takes, uninterrupted by the interpretations and intentions of other readers. This kind of experience is thus analogous to the experience of reading a book, viewing a picture, or viewing a performance of a dance work.

In other interactive works the artist creates an environment in which participants must engage in some kind of interaction amongst themselves if it is to be brought to 'being'. The social interaction demanded by such works can be of two kinds, one-to-one social interaction and social interaction between three or more participants. The first implies a dialogue between participants, the second a more complex group interaction. The first requires that each interactor need only anticipate, and respond to the behaviour of only one person. The second requires a dialogue between several

minds, motivations and intentional frameworks. It is more common for interactive works which are designed to initiate social interaction between participants to focus on one-to-one interaction rather than on group interaction. The telematic works produced by Paul Sermon (e.g. *Telematic Dreaming* (1995) and *Telematic Vision* (1998)) epitomise the former.

Works which specifically require social interaction between participants demand co-operation between both the interactor and the responsive interactive art system, *and* the interactor and other interactors to bring the work to some form of being. Beryl Graham (1997) reveals a comparative paucity of artistic activity in this domain of interactive art making in the visual arts³⁵. She was able to locate few gallery-based interactive artworks which were specifically designed to encourage social engagement, or collaborative behaviour, in the interactive environment, her own work *Individual Fancies* (1997) and Toshio Iwai's *Resonance of 4* (1994) being exceptions to this rule³⁶. Elliot and Jones-Morris's *Emergence* (1992) is another example of such a work.

Graham's *Individual Fancies* is a visually-based multi-user interactive installation, one of the intentions of which is to elicit social interaction between its viewers. Its interface comprises a table, around which are placed four (electronically sensitised) chairs. Each chair has a 'character' associated with it, which has a monologue, fragments of which it delivers on certain signals. An electronically sensitised teapot is placed on the table, along with cups and saucers. As interactors pick up the teapot, fragments of a monologue spoken by the 'characters' associated with the chair are heard. Through social co-operation the interactors can construct a four-way conversation between the 'characters' (or more accurately generate multiple, overlaid reminiscences) by 'pouring tea' at what they consider to appropriate junctures in the unfolding narrative. The interactors have limited control over the detail of the conversation as the fragments of the monologue they trigger are released in a pre-determined succession. They thus have no role to play in the organisation of those fragments or any modulation of the expressive qualities. *Individual Fancies* used an elaborate interface to activate a very simple hypermedia work. Its aim was quite specifically to establish social interaction between interactors who were familiar neither with the system nor with each other, nor indeed with this manner of interacting with an artwork (Graham, 1997).

Resonance of 4 similarly constituted a simple, multi-strand event, generated through extemporaneous collaborative activity between interactors. *Resonance of 4* is a multi-user work-system designed to initiate group musical improvisations between strangers. The installation comprises four computer consoles, and a grid of colours which are displayed on the screens and projected simultaneously onto the floor. Clicking particular locations on the grid mapped onto the

³⁴ Some works may be presented both as installation environments and as 'performances', for example, Tessa Elliot's and John Jones-Morris's series of works.

³⁵ An experiment she acknowledges was limited in scope (Graham, 1997)

³⁶ Full details of these works are available in Graham (1997).

computer console triggers sounds, and simultaneously illuminates one of the squares on the 'floor' grid, thus producing a simple visual map of the sound environment. Each square touched triggers a musical note. Four players individually control the production of strings of sounds from his or her own console. Each player's individual control system produces the sound of a different electronic musical 'instrument', thus forming an instrumental 'quartet'. In *Resonance of 4*, participants are invited to compose their own musical 'work' by selecting and playing the notes in response to the complex of sounds being produced by their fellow interactors. A musical event is constructed as a result of their interactive behaviour. Although an event which has some form of musical content can be produced by any set of interactive behaviours in this environment, the production of a 'musical' event requires the exercise of certain musically literate improvisatory skills. The musical calibre of the event is thus dependent on the degree of musical knowledge of the interactors, their experience of improvisation, and their willingness to co-operate with others in the production of their musical work.

Both *Resonance of 4* and *Individual Fancies* were modelled on relatively conventional contexts for social interaction and collaborative behaviour, and generated relatively simple work-occurrences. The openness of the systems was relatively limited, either because the imagery was fixed or because the interactive systems were less responsive than reactive. Tessa Elliot's *Emergence* (1992), conversely, is a manifestation of a more complex engagement with the notion of collaborative 'viewing'. *Emergence* comprises a multi-user interactive art system in an electronically sensitised space. Its interactive system was founded on the principles of Artificial Intelligence. At the material level it comprised a screen upon which the imagery was projected, and on which 'drawings' were generated, and a sound environment. The drawings are not pre-formed by the originating artist but are generated by the interactive system in response to the movement of the interactors in the space. The drawings could only be produced if a collaborative approach was adopted by a group of viewers.

"...drawings and sound would cease to develop if movement in the space halted. People therefore needed to collaborate to perpetuate the evolving forms...the installation encouraged sociability rather than individual isolation the work denied choice and insisted on dialogue, on interaction between human and human, between human and machine" (Elliot 1996: p.89).

The interactive interface of *Emergence* was relatively simple, movement through a space. The interactive system itself, however, was extremely complex, as were the interactive behaviours required to set the system in play. The kind of social interaction required in this piece was the subliminal interaction of non-verbal communication, the spontaneous co-ordination of the motion of a group of bodies in the space. As such it was akin to the behaviour of improvising dancers, although, until viewers had become familiar with the system, and with the intricacies of non-verbal communication through spatial proximity, their combined behaviours in such a space would be

unlikely to generate as complex and subtle manifestations of the work as was embedded as potentialities within its programming.

Interactive Systems and Dance

In the context of multi-user interactive art systems which operate on the frameworks of social interaction, familiarity with their operational principles is required if the full value of the artistic ideas which underlie them are to be brought out. The development of such familiarity is generally a requirement of multi-user works which are developed by performing artists engaging in interactive arts practice. The principles guiding the work of such artists served as a framework for my experiments in the second strand of choreographic research.

Interactive systems which require co-operative behaviours from the interactors are more common in the performing arts than in the visual arts. However, in contrast with the works discussed above, interactive systems generated in collaboration with performing artists are normally used to generate authored performance works, executed by performers who have previously familiarised themselves with the interactive system. These works are generally the result of a collaboration between artist-programmer, choreographer and/or director, and/or composer and performers. The collaborative team work together to design a dialogue between a work-specific interactive system (with its attendant images and themes) and interacting performers, *and* between interactor and interactor. The works which emerge in this context often constitute a composed, or semi-composed, dialogue between a plurality of interactive systems, the performance system and the machine system³⁷. The interactive behaviours of the performers may be pre-determined at all levels, or they may comprise a structured improvisation which leaves certain choices open to the performers. In such cases, including the last, the co-operative interactive behaviours and the interlocking systems are designed, rather than left to chance, the aim of the exercise being to actualise a substantial proportion of the subtle compositional details of a complex, multi-faceted, interactive artwork.

Initially, most interactive music systems were designed to be activated, and the sound samples manipulated, by musicians and/or the composer. The quality and structuring of the sounds tended to override aesthetic considerations with respect to the movement itself, the latter being a functional, rather than an aesthetic feature of the work. As a result, whilst the musical forms in works developed using interactive music systems were complex, the aesthetic qualities of the movement strand of performances developed using these systems were generally underdeveloped. Increasingly composers began to recognise that the movement which generates the sounds can be an integral part of the work itself. Composers such as Todd Winkler (1997), Mark Bromwich, Richard Povall and Mark Coniglio have all embarked on an intimate dialogue with dancers and choreographers which accorded the movement imagery and choreographic structures as equal an artistic status in the work as the musical content. Winkler has engaged in a long term collaboration

with choreographer Walter Ferrero, Bromwich with Julie Wilson, Povall with Jools Gilson Ellis, and Coniglio with choreographer Dawn Stoppiello. Musical composition and choreographic form take an equal place in the work of these artists. The music is far more than a soundscape, a background for the danced performance, and the movement far more than a trigger for the musical material. The choreographic material, even though serving as a triggering device for the musical score, has an independent aesthetic value.

Robert Weschler and Frieder Weiss of Palindrome have also developed interactive performance systems which are designed to accommodate dance and music as equal partners in interactive performance. Many of the works created by these two artists comprise a pre-determined, often structurally complex, choreographic/musical composition, the former specifically created to generate a composed piece of music with an agreed form. As such they are 'closed' works. Nevertheless, Palindrome's musical and dance compositions are generally developed symbiotically during extensive research between composer, choreographer and dancers in an electronically sensitised performance space. The work which results is generated from a collaborative improvisational process, and thus is the result of a dialogue between musical and choreographic artistic requirements. During this process the choreographer and dancers may initiate and/or request modifications in the interactive architecture and/or sound environment. Similarly the composer may request that the dancers perform certain materials in order to activate a set of strands of musical material at a particular time, and thus generate a specific musical effect. The structure of both music and dance are therefore developed simultaneously, and the aesthetic requirements of each given equal value. Richard Povall and Jools Gibson-Ellis also engage in collaborative work in this field. Their most recent work, *The Secret Project* (2000), is a dialogue between three performers and BigEye.

In addition to developing works which stress the dialogue between music and dance, Palindrome, (in *PressEscape*, 1996 and *Minotaur*, 1998), Troika Ranch (in *In Plane*, 1994 and *The Electronic Disturbance*, 1996), Electronic Dance Theatre (in *The Navigator*, 1995 and *Sacred Anatomy and Body Coder*, (1997), and choreographer Ellen Bromberg, composer John Mitchell and video artist Doug Rosenberg (in *Falling to Earth*, 1999³⁷) have also explored a three-way interactive interface between music, video images and dance performance. In the pieces created by these collaborative teams the video images with which the performers interact tend to comprise video footage which constitutes a carefully composed and framed composite video image (for example, a video recording of a performer framed by a setting, the setting itself, close ups, of performers, of objects, of isolated body-parts, etc.). Generally only one such video image is accessed on a single screen at any one time, although a performance might feature multiple screens. These images run

³⁷ Palindrome's *Escapade*, for example, incorporates two supplementary interactive systems.

³⁸ Created in *The Intelligent Stage*, a dedicated electronically sensitised performance environment developed by Robb Lovell and John Mitchell at The Institute for Studies in the Arts at Arizona State University.

simultaneously with the interactive sound system, and become either part of the performance, a virtual 'partner' for the performer to interact with, or an extra strand of imagery which is articulated alongside the performance strand of the work. Only the presence or absence of the video image (virtual partner) is under the control of the live performer. The interaction between live and virtual performer and/or video image is therefore never reciprocal, for the motion of the virtual performer in any one displayed section of video footage follows an unalterable linear progression. As a consequence the video image does not interact with, or even give the illusion of interacting with, the performer. This is in direct contrast with the sonic images generated by the interactive systems used by composers which are subject to modification by the performer not only in terms of temporal organisation, but also in terms of parameters such as pitch, timbre, dynamics) in real-time.

Collaborations between interactive digital artists and choreographers on performance projects remain in their infancy. In many collaborations between digital artists and choreographers, the choreographer's role is limited to the provision of the movement content of the images incorporated into the interactive artwork. Many of Simon Biggs's works generated in collaboration with choreographers have been of this type, for example, *As Falling Falls* (1996) with Stephen Petronio, *Document* (1996) with Arlette George, and *The Waiting Room* (1998) with Sue Hawksley³⁹. In other works the live performer becomes an integral part of the interactive event. *Dancing with the Virtual Dervishes: Worlds in Progress* (1994)⁴⁰, a virtual reality performative installation project initiated by Marcos Novak in collaboration with Diana Gromola and choreographer Yacov Sharir, is a notable example of such a collaboration, as are the Susan Kozel and Kirk Woolford collaborations *Contours* (1998) and *Figments* (1999). Tessa Elliot and Jones-Morris's work with Rebecca Skelton (*i = 1010* (1995) and *i = 1011* (1996) and Ruth Gibson, Bruno Martelli and Kirk Woolford's collaboration in *Viking Shoppers* (2000) are other examples of this type of dialogue.

Although interactive artworks have been claimed as the paradigm of the open work in the 1990s, it must be emphasised that not all interactive artworks are open works in the sense being used in this thesis. Works in which the responses made by the interactive machine system to the behaviours of the interactors are fixed, such as many of those produced by Palindrome, are not open works. Works in which the interactive system's responses were *not* fixed, but the interactive behaviours of the performers *were*, would be an open interactive work, although the balance of the interactive relationship would be asymmetrical. Works in which the behaviours of the performers are improvised, either as a structured improvisation, or a 'free' improvisation, are open works with a more or less symmetrical interactive relationship between the interactive system and the performer/s.

³⁹ Information about these works can be accessed on <http://http://www.easynet.co.uk/simonbiggs/artworks.htm>.

⁴⁰ For details of this work see Gromola and Sharir (1996) and Novak (1996).

A further distinction, which is of relevance to this thesis, has been made between the degrees of performativity an interactive art work exhibits, and the relevance this bears to their ontological status. Saltz argues that interactive works are either i) performative, ii) non-performative or iii) performance works (Saltz, 1997). Each has a different ontological status. A performance work is one in which the engagement with the interactive environment is intended to be watched by an audience. A non-performative interactive work is one which requires that only that the viewer trigger actions and view the result, for example a hypertext work or interactive CD-Rom. Performative interactive artworks are those in which the interactivity itself is aesthetically significant, and becomes part of the aesthetic object. Here the work is "...clearly designed to give rise to performances and *explicitly accounts for the audience's [interactor's] role within [its] performances*" (Salt 1997: p119: *my italics*). The works Saltz has in mind as being 'performative' are immersive interactive installation environments which require that the interactor immerses him/herself in the environment to give it life and allow his/her behaviour becomes an integral *part* of work in action.

Saltz's categories exhibit an unsettling tendency to overlap, however. Although some works can be neatly placed in each of these categories, others seem able to fit neatly into more than one category. For example, a 'performative' work could easily segue into a 'performance' work if interactors either control the work so as to deliberately produce a controlled instantiation of the work and/or envisage themselves performing with the installation for an incidental audience (for example, for other viewers). Or a potentially 'performative' work might be treated by interactors as a 'non-performative work', inasmuch as they simply trigger its behaviours and view/listen to the result. Saltz argues that the ascription of the descriptor 'performative' is predicated on the claim that, if "...you become a live performer in the work...the work becomes performative" (ibid. p.122). The status of the interactive work under this system appears to be dependent upon the way the interactor perceives his/her behaviour in relation to the work, rather than on any intrinsic feature of the work itself. This can scarcely count as an adequate indication of the status of the work with respect to the categories Saltz proposes.

It does raise an interesting problem with respect to the ontology of the work, however, particularly with respect to the performative interactive installation. Saltz finds himself able to account for the interactive performance work, and the non-performative work through recourse to traditional theories of identity, just as Thom (1994) was able to account with ease for some forms of improvisation under such theories⁴¹. Saltz is unable to do the same with the immersive interactive installation, however, for interactions with an interactive artwork do not produce tokens of the work, rather they engage in a fluid conversation *with* the work. Saltz concludes that the immersive interactive installation is not a 'work' *per se* because it is an open-ended interactive *environment* which simply "...provide[s] contexts within which actions are performed" (ibid. p.123). The viewer

⁴¹ Once again these do not help us to understand the mode of being of the work, only allow us to individuate it.

plays within, rather than instantiates, the work created by the interactive artist. Thus, Saltz argues that the performative interactive artwork does not count as a work at all, but as some other kind of entity, just as Thom concluded that free improvisation is a different kind of entity to a musical or dance 'work'. The interactive artists, however, are likely to consider that they have made works, for the environments are objects of thought which are designed to be engaged with in much the same way as an artwork, albeit in a more active way. Once again the adequacy of theories of identity grounded in an ontology of substance appears to be in question when addressing issues of identity with respect to radically open works.

The second strand of choreographic research builds upon the working practices described in this chapter, both from the perspectives of work generated under the auspices of the visual arts and the performing arts. Like *Individual Fancies*, *Resonance for 4* and *Emergence* it explores the use of extemporaneous co-operative social interaction as a means of generating a complex multi-media artwork. However, it situates its practice in a context which exploits the approaches of performing artists to interactive work, namely the development of work-occurrences through the activity of informed, but improvising, interactors. As such it marries the approaches taken by companies such as Troika Ranch, Palindrome and Electronic Dance Theatre, and the more improvisational, performative approaches taken by Graham and Iwai. In doing so it contributes to current research into the dialogue between choreography and interactive digital arts practice. At the same time, it contributes to theoretical discussions of this genre of choreographic practice, inasmuch as exploits the conceptual frameworks within which interactive artworks are developed to interrogate the adequacy of the theories discussed in the latter sections of Chapter 5 to the ontology of the open dance work.

Chapter 7: *Halo in Performance*: A Poietic Analysis

Introduction

The second strand of choreographic research into the open dance work tested the adequacy of Deleuze and Guattari's theories against the artistic theories underpinning the open work. The research took the form of a collaboration between two interactive digital artists, visual artist Simon Biggs and composer Stuart Jones and myself. My interest as a choreographer lay in developing a mode of choreographic practice appropriate to the principles of interactive digital media and which would articulate, in performance, the territorialising and deterritorialising processes which characterise this type of work. Throughout the process of making the work the insights I had gained, and was gaining, from Deleuze and Guattari's theories were mediated through the work.

Whereas in *Intimate Memories* the emphasis had been on the territorialisation of the work-system through the vision of a director, in this strand of research I was interested in exploring the effects which would be produced when several stratifying networks operated non-hierarchically, and simultaneously, on the work-system. In a multi-system interactive work several open-systems intersect, each engaging the other in an ongoing play of forces. These perpetually converge, combine momentarily, disperse, consolidate, and/or interrupt each other's direction of flow. My aim choreographically was to develop a system which, when interwoven with those of my collaborators, would allow each system to remain independently identifiable but would at the same time generate an 'entity' which extended far beyond a mere composite of the three strands from which it was made¹. As such I was interested not in forming an entity, but in forming what amounted to a Deleuzian abstract machine, a plane of composition, which would, when activated, give rise to performances which would make visible the motion of the territorialising and deterritorialising processes through which complex entities are brought temporarily to 'being'.

The research commenced with an open-ended choreographic exploration of a dialogic relationship between three independent interactive systems, and culminated in the production of *Halo in Performance*. *Halo in Performance* is an interactive performance work, devised collaboratively with its performers, Sue Hawksley, Claire Lutyen, and Luca Sylvestrini, which took place in an autonomous interactive installation *Halo*. The collaboration had three main phases.

These each/constituted three independent research phases:

- 1) a ten-day period of preliminary research which constituted an open-ended exploration of the possibilities offered by a three-way interactive dialogue between live performers, digital imagery featuring human movement, and sound;
- 2) the development of an interactive installation;
- 3) a further ten-day period during which an open performance work was designed which would take place within the framework of that installation.

¹ This constitutes pre-compositional stage (a) of the choreographic process (p.58 of this thesis).

Direct choreographic research was confined to the first and third phases of the collaboration, although it was ineliminably implicated in the second phase.

During the preliminary research the framework of the spatial, visual and sonic architecture of an interactive performance space was developed, along with an interactive choreographic system which would activate the various strands of that architecture. In the second phase an autonomous immersive interactive installation, *Halo* which drew on the results of the preliminary research, was developed by Biggs and Jones, with Biggs initiating both the theme and the interactive concepts which characterised the installation². Although this stage of the research did not have an autonomous choreographic strand, it exploited the choreographic ideas developed during the preliminary research period. The third phase of the collaboration saw the development of the structures for an interactive performance work which was designed to function in tandem with the interactive structures of the installation environment, and to become an integral part of that environment. This work was entitled *Halo in Performance*, and was articulated in a series of improvised performance events in which a dialogue between an interactive (improvised) choreographic system and the interactive systems which drove the installation was consummated. The main body of the choreographic research was conducted in the first and third phases. Studio research took place over a period of ten days in the first period and two weeks in the second period. The second period culminated in the presentation of four performances of *Halo in Performance*.

The interactive environment in which the choreographic research took place comprised a virtual architecture which was composed from moving images on the screens, sound images, and interactive triggers. The visual imagery featured moving (video) images of human beings, with whom the live performers could engage in proto-social interaction. It exploited spatial interactivity. The macro-choreutic structures of the performers' composite behaviours were thus implicated in the construction of the virtual environment at any given time in the actualisation of the work as an event. The choreographic composition traced a net over the virtual architecture of the installation environment. However, because performers are constantly moving through space, that choreographic net is constantly being reconfigured, and with it the networks the performers actualise in the virtual architecture of the instrumented space. As a result, the motion of the video images and the perceptible content of the installation's sound environment are placed in a state of perpetual flux, as are the relations between them, and the relations between the performers and the imagery with which they are interacting. In this sense this strand of choreographic research explored the notion that the open interactive artwork constitutes an actualisation of nomad thought in process, and thus that, ontologically, it should be aligned not with the 'Type', but with the Event.

Although related to the works produced by the interactive artists working with video imagery mentioned in the previous chapter, the particular character of the interactive installation systems developed by Biggs ensured that the work undertaken in this strand of choreographic research differed in significant ways from their predecessors. Biggs's use of video footage differs significantly from that of Palindrome, Electronic Dance Theatre and Troika Ranch. He generally shoots, digitises and programmes multiple, short fragments of isolated single human figures executing short phrases of movement. These figures are not presented as "full screen" video images, as they are in the work mentioned earlier, rather the images are shot against a black background so that the figure can be presented as a free-standing image³. Each of the video fragments is treated and programmed as an independent object, and consequently is able to operate as an independent 'virtual' body when displayed on a screen. In contrast with the work of the companies named above, Biggs' figures combine to form a composite image which is composed from several, 'free-standing', independently interactive visual elements.

In the context of a Biggs installation, or of any interactive environment in which they are used, these multiple figures become analogous to a group of live performers. Each is simultaneously an independent agent with its own compositional material and a member of a group subject to shared instructions concerning group behaviour. The independent interactive programmes possessed by each figure allows a real-time 'dialogue' between live and virtual performers to take place, rendering them genuine virtual partners in the installation space, rather than visual images which a viewer/performer can 'call up', and with which they simulate interaction. My concern in this strand of choreographic research was with developing a system which would facilitate this dialogue, and which would generate a symbiotic relationship between the behaviours of the live and the virtual performers.

In the interactive environments developed for this strand of research, each of the three parallel systems (the visual, the sonic and the choreographic systems) operates extemporaneously in real-time. Together they comprise an independent complex of overlapping and interconnecting images and a network of possible lines of connection between them. The choreographic system is merely part of this dynamic collaborative dialogue between the three multi-stranded interactive art systems, initiating the behaviour of, but not controlling the computer generated systems. As will be seen, the processes through which such a work is actualised bear an uncanny resemblance to the conceptualisation of the entity as 'event' developed by Deleuze and Guattari and, in the context of this thesis, demonstrate the inextricable relationship between theory and practice which obtained during this research project.

² *Halo* premiered at the Harewood Gallery, Yorkshire, in September 1998. It was subsequently mounted in Fabrica, a contemporary arts gallery in Brighton, in November and December 1998.

³ For examples see <http://www.easynet.co.uk/simonbiggs>.

The Artistic Research

Each research phase is explored from the position of the choreographer's understanding of the process, each phase being discussed independently in this section of the thesis in order to:

- a) describe the complex systems through which the work is mediated adequately
- b) explore the choreographic processes required to develop works in the context of interactive environments
- c) demonstrate the manner in which the works produced in this context embody the Deleuzian notion of the 'event'
- d) illuminate the effects that the dialogic nature of the research process itself had on the development of my choreographic work.

The separation of the choreographer/director roles which are implicated in choreographic activity was less clear in this strand of research, although the roles are distinguishable. Further, some of the stages outlined on p.60 of this thesis were re-sited⁴. The choreographic process entailed initiating the ideas, and the structuring devices for the work. The directorial role lay in guiding the improvisational process as it developed. However, here the contributions made by the performers which characterised the stages (b), (c) and (d) of *Intimate Memories* continued throughout the choreographic process, and into the performance. As such each performer assumed, or attempted to assume, a directorial role at certain junctures.

Phase 1:Preliminary Research

This phase of the research constituted an open-ended exploration of the possibilities interactive arts practice offered for a collaborative dialogue between three interactive artistic systems. The specific artistic objectives of this research phase were twofold. One objective was the development of an interactive environment which would enable the performers, as a result of their movement in and through that environment, to activate simultaneously two independent, structurally distinctive interactive systems (devised by a sound artist, Stuart Jones, and a visual artist, Simon Biggs, respectively). The second objective was to develop a set of choreographic strategies which would be compatible with the very different operational frameworks which guided each of the independent interactive systems

The basic frameworks for the visual and sonic interactive systems were developed independently by the sound artist and the visual artist, although I choreographed the imagery utilised in the visual system. Both artists conducted preliminary discussions with me so that the general frameworks of their architectures would allow me to generate a variety of networks from the trajectories of the performers in the performance space. These frameworks were subsequently refined and modified during a series of exploratory guided improvisations in the instrumented space. That said, the choreographic systems which resulted from the application of those strategies could not be conceived independently of the visual and sonic interactive systems. One of my goals as

choreographer was to develop a choreographic framework which would transcend this constraint and thus ensure that the choreographic system had its own, albeit interdependent, aesthetic value.

Because the choreographic system served as the agency through which a coherent nexus of the three interactive systems could be achieved during a performance event, from a choreographic perspective this first phase of the second strand of research was the most complex. The central task was to develop a system of movement behaviours for the performers which would serve to interweave and co-ordinate the behaviours of three independent interactive systems. The visual and sonic interactive systems, however, operated under the aegis of very different ideal modes of interactivity. The music system constituted an 'instrumented', or electronically sensitised space. As such it created a vast instrument which exhibited a certain range of timbral and rhythmic characteristics when the sounds 'embedded' in the space were brought into play by interactors. As noted in the previous chapter, most musically oriented instrumented spaces have the generation of sophisticated musical events as their goal, and to this end employ skilled performers to activate the systems embedded in the space in performance. Interactive systems which derive from the visual arts, conversely, are designed to be activated by the casual viewer, who is not necessarily a skilled performer, nor indeed familiar with the conventions of interactive work. The interactive triggers in visual arts works tend to focus on different kinds of on-site manipulation of the imagery to those which assume importance in musically based systems. In the former the activation and perhaps spatial control of discrete visual and sonic images in space and/or time is the focus. In the latter real-time modulation of the sonic imagery is generally an integral part of the system's intentionality. A choreographer working with both systems simultaneously must negotiate the different artistic frameworks embodied in the two types of interactive system, without allowing the integrity of his/her own medium to be compromised. In order to ensure a coherent integration of the two systems in performance the choreographic system needed to generate an architecture for the 'space' which lies between the interactive architectures of the music and visual systems, whilst at the same time developing an artistic ambience in its own right.

The choreographic research in the first phase was divided into two main stages. The *first stage* concerned the generation of the raw materials (movement material for the virtual figures) from which the visual interactive environment would be constructed. From a choreographic perspective this comprised conceiving the movement materials which would constitute the contents of the "image bank" of the visual interactive system. The composer, however, selected musical samples⁵ independently and used these as the raw material for his interactive system. As choreographer I was therefore an implicated author with respect to the visual system, but not to the musical system. The composer and digital artist also began to construct the framework of their independent

⁴ The organisation of modules of material into compositional units (d), became a matter of performer and/or directorial decision. The organisation of the material in space and time (f) became a performer decision.

⁵ Fragments of sound material.

interactive systems during this research period. This entailed determining the spatial framework and/or parameters for the interactive triggers, and constructing the rules through which manipulation of the behaviour of the images would be effected. The *second stage* of the choreographic research in this phase comprised devising an improvisational framework for performers which would activate the two interactive environments.

Phase 1: Stage 1: *Pre-compositional Stage*

The starting point for this first stage of the preliminary research was proposed by the digital artist. Biggs envisaged a mass of naked figures ‘flying’ above the heads of the viewers in the installation space, unrestrained by gravity, echoing the implied movement of the figures represented in Botticelli’s fifteenth century sketches of Dante’s “The Divine Comedy”, and images embedded in William Blake’s illustrated books, such as “The Marriage of Heaven and Hell” (1790: 1975 publication)⁶. I supplemented this initial imagery with movement designed to fulfil a specifically choreographic requirement. From a choreographic point of view the movement material executed by the digitised figures required more variety than that provided by Biggs’s initial movement concept. In order to facilitate a clear proto-human interaction between virtual and live performers, I felt that the virtual figures needed to come down to the level of the performers rather than remain flying above their heads. To this end I choreographed a body of movement material which would allow the live performers to interact with the digitised figures at ‘floor level’ (e.g. ‘falling’ movements and ‘gravity-controlled’ movement such as walking, standing, etc.). This wider range of movement would allow the performers to interact with their doppelgangers ‘face to face’ and allowed more complex relationships between the live and digital performers than would have been afforded by a single airborne movement image.

The choreographic strategy employed in choreographing the movement material for the digitised figures was selected for its capacity to accommodate one of the principles underpinning the system through which they would be accessed and processed, namely its predominantly non-linear structure. As noted earlier, any interactive digital artwork of this kind is constructed as a uniquely designed computer programme which is, compositionally, a non-linear network of ‘molecular’ digital images and multiple connecting passages from each image. The independent images are accessed from a central ‘bank’ on given signals, and subjected to certain processes by the computer programme in response to those and/or other signals. The order in which images are accessed and/or linked is not a constant, but is dependent on the behaviours fed into it. There is therefore no given linear progression for a series of images, rather multiple linear progressions can be obtained from the same set of elements. Neither is it arbitrary, however, for the computer programme which

⁶ The performers were filmed lying on the floor, arching and curling their bodies to achieve the illusion of gravity-free motion. These two actions were the components from which the full range of the flying digitised figures’ movement were constructed.

operates the movement of the figures performs according to a set of complex but rigorously constructed pre-programmed rules. These provide a principle of organisation within the variability inherent in the system, but do not over-determine the organisational structures which arise as any one sub-system in the programme is subject to being disrupted by the action of other systems. All stages of the choreographic research undertaken for *Halo in Performance* had to operate within this framework.

Choreographic Microstructures 1: Movement Material

In order to be worthy of the flexibility of the internal operations of the visual interactive system, the movement material created for the digitised figures for *Halo* comprised a set of movement fragments which could be linked in different ways to produce a number of composite movement phrases. (The basis of the choreographic system was thus molecular, rather than molar.) These constituted simple Deleuzian singularities, that is, semi-formed, asignifying images which could be linked with other images in a multitude of configurations, and which served at one level as elements of more complex composite images, and at another as a means of individuating the work. The design of each of the fragments was such that an organic progression of movement would be achieved whatever the order in which the fragments were linked.

The movements choreographed for the virtual figures constituted uninflected vernacular movement. They were designed to generate a rich texture in the spatial patternings when performed simultaneously by a group of digitised figures projected onto a single screen. To this end the vertical dimension was used extensively (rising and sinking motions), as were diagonal travelling pathways towards and away from the camera.

The independent movement components (the image bank) created for the digitised figures included:

- i) a horizontal 'flying' motion (created from two movements, an arching backwards of the torso the arms stretched above the head and a curling forwards of the torso, arms and legs also curling in towards the centre of the body) (CD-Rom: Halo Clip 1)*
- ii) a motion which served as a transition from (i) to (vi), that is from a 'flying' motion to a standing position, and vice versa. The movement constituted a starting position of arms raised above the head with a slightly arched upper back; the arms were then lowered to hang beside the body. When the video clip was reversed this presented as the arms rising from a neutral position to a raised position above the head with an arched upper back⁷. (CD-Rom: Halo Clip 2)*
- iii) a walk on a diagonal path 'towards' the audience, facing in the direction of travel*
- iv) a walk on a diagonal path away from the audience, facing in the direction of travel*
- v) a pause in a standing position looking out at the audience;*
- vi) a pause in a standing position looking out at the audience, gesturing directly towards the camera with the palm of the hand leading.*
- vii) a pause in a standing position with the back to the audience, head turned towards the audience;*
- viii) a 'drop' into a crouching position looking out at the audience. When the video clip was retrograded this presented as a rise from a crouch to a standing position.*

⁷ Retrograding the action minimised the amount of memory needed for storing the video clips.

*The three performers were filmed executing the full range of movement components. A complete set of identical choreographic components was thus available for each digitised cast member. They were naked and filmed against a plain black background. The digitised figures consequently appeared deprived of historical and/or social context when displayed on the screen*⁸.

The choreographic devices used to generate the materials, namely the development of short, independent but potentially contiguous phrases of movement, was derived from the compositional strategies deployed by artists such as Merce Cunningham and Trisha Brown and many other 'postmodern' choreographers who developed non-linear choreographic devices. These artists used structured improvisation in developing their choreographic frameworks or used it in performance to 'form-up' an instantiation of a work (see Chapter 2). Brown, and others, frequently subjected the performances of long phrases of movement material to chance-derived interruptions to the choreographed linear progression. For example, they created independent fragments of movement material, identified them by letter or number and ordered them using chance strategies, or numbered the components of a long choreographed movement phrase, and threw a dice (or used other aleatoric devices) to determine the order in which these components would be performed⁹. The result of the application of such strategies was the reorganisation, by chance rather than by design, of the temporal progression of the original phrase.

This choreographic strategy was adapted for the development of the movement material for the interactive environment. I constructed several fragments of material which I knew a) could be organised in different ways to generate longer movement phrases which would be relevant to the theme of the installation, b) facilitate a sufficiently varied range of behaviours for the motional foundation of the digital imagery, c) would be simple enough to allow the Biggs to programme the fragments to his own satisfaction to generate the virtual world he was constructing for the installation, and d) would not demand an excessive amount of the computer's storage capacity (an important factor when choreographing material for use in a digital environment). The design of each of the fragments was such that an organic progression of movement would be achieved whatever the order in which the fragments were linked.

This constituted the first stage of the choreographic research in Phase 1. The next stage of the preliminary research process constituted the digitising and storing of the video clips and the construction of the interactive programme for the visual system, which determined the spatial and temporal behaviours of the figures, and the development of the sonic interactive system.

⁸ They later took on a context, as they became the performers' doppelgangers in a performance context.

⁹ Devices such as these have been used extensively by choreographers since Cunningham introduced them in the 1950s, and are thus standard choreographic procedures in late twentieth century contemporary dance. My initial introduction to these devices came during the period between 1978 and 1995 via conversations with and participation in workshops run by choreographers who had been members of either the Merce Cunningham Company, The Trisha Brown Dance Company (e.g. Stephen Petronio, Randy Warshaw, Diane Madden), or who had developed as choreographers in New York in the 1960s and 70s. I was also present whilst choreographers made work on Rambert Dance Company between 1985 and 1992. In addition I was a

Phase 1: Stage 2: Compositional Stage (I):

*Generating the Interactive Systems*¹⁰

The second stage of the choreographic research constituted the development of a set of compositional strategies which would be appropriate to use as a framework in works which required performers to activate one or more interactive systems in an electronically sensitised space¹¹.

Three factors guided the progress of this stage of choreographic research. The first was the need to integrate the two different artistic agendas the visual and the sound artists brought to the project. Jones was interested in the development of choreographic frameworks which would facilitate the manipulations of various parameters of the sound images in real-time. Biggs conversely was interested in ascertaining whether a performative element could be accommodated by his work without compromising its artistic aims¹². The second was the structures of the non-linear networks within which each of the interactive systems operated. The third was the need to avoid the choreographic system becoming merely a triggering device for, and thus secondary to, the sound and visual systems. In order to avoid this the choreographic goal was to develop a set of movement structures and large scale choreutic frameworks which would simultaneously guide the performers' trajectories through the installation space in such a way as to fulfil the requirements of the two interactive systems and stand up as an integral element of the performance in its own right.

Interactive Systems

The Macro-System.

The over-arching interactive system which was developed during the preliminary research phase comprised three complex, independent, interlocking interactive systems, two of which operated the sound and the visual images, one of which, the choreographic system, triggered the execution of the visual and music systems, and provided a third layer of imagery. Each system was constructed as a non-linear network, with its own artistic coherence, and intentional logic. However, each system also represented one or more of the strands of the dance medium which, when interwoven, generate the dance performance. Between them the three systems created a dynamic multi-dimensional network in which the three media engaged in a spontaneously interlocking dialogue, generated by the actions of the performers. Although certain structural and conceptual connections between the sound and visual interactive systems had been built into each system by the artists the two systems, which created the environment in which the choreographic work was to be developed, differed in the way the interactivity was triggered, and in the conceptualisation underpinning it.

A symbiotic development of the three independent interactive systems, which could, in spite of their independence, engage in a coherent, though undetermined, dialogue, lay at the heart of this phase

regular attendee at the experimental Dartington Dance Festival from 1978 until its demise. (See also Chapter 3)

¹⁰ The compositional stage of this project took place in two parts, One in which the structuring of the interactive visual and sound systems took place, and one in which the choreographic system was structured. These have been designated Compositional Stage: Parts I and II

¹¹ This constituted compositional stage (c). (p.58 of this thesis) It also partially fulfilled compositional stage (f). (ibid.) The manifestation of the latter was completed during the performances as a result of performer-decisions, however, not prior to the performances.

¹² Biggs's works are designed as participatory works, not as artefacts to be viewed.

of this strand of choreographic research. The interactive systems which generated the sound and visual imagery operate through multi-stranded, rule-based programmes which specify the nature and range of the 'behaviours' of sounds and visual images when activated by behaviours and/or events in the electronically sensitised space. The underlying structure of such interactive systems closely resemble those of a structured improvisation system, or vice versa, which operate under the aegis of similar multi-stranded, multi-choice rule-systems. The choreographic strand of the system was devised as a structured improvisation in order to align itself with the compositional spirit of the visual and sonic interactive systems. It was constructed in such a way that it stood up both as an autonomous interactive system, and the means of triggering and manipulating the sonic and visual imagery which were part of the performance environment¹³. Because it was interacting with three systems simultaneously, its intentionality shifting from one to the other as an improvisation progressed, the choreographic system necessarily initiated 'lines of flight' across all three systems. These served to disrupt the progressions of its territorialising actions, and ensure that the sonic and visual systems did not stabilise into a sedimented form.

In order to understand the rationale which underpins the development of the choreographic system, which serves as the source of the interactions between the visual and sonic systems (and, as will be seen, the 'between' the systems constituted the heart of the 'work'), it is necessary to describe the operating principles those systems in some detail.

General operating principles of the sound and visual interactive systems

The behaviours of both the sound and the visual interactive systems in the first phase of research were triggered by digital data generated by the motion of the performers in the performance space. A video camera, mounted in the ceiling directly above the performance space, tracked the location of the performers in the real space and transmitted the data it gathered concerning the spatial co-ordinates of the performers in real space to two computers. The data was decoded by the computers and used to activate instructions embedded in the computer programmes which operated the respective interactive systems.

Visual Environment and Interactive System

The fragments of movement developed in the first stage of this research phase were digitised and input into the computer as independent 'objects'. Biggs programmed several possible connections between sets of individual movement fragments which made it possible for several 'strings' of movement images to be constructed by the computer programme from one group of movement fragments. Each 'set' of movement fragments, and the programming which generated the 'strings' of movement, were copied three times, so that three virtual doppelgangers, with a shared movement vocabulary were generated for each performer. Each of the nine independent virtual figures was given its own 'mini-programme' which triggered its interactive responses. It was also subject to the dictates of a shared interactive programme which dictated the groupings of the figures. These figures constituted a virtual 'cast' which was as implicated in the performance event as the live performers, and which had to be 'choreographed' alongside the latter.

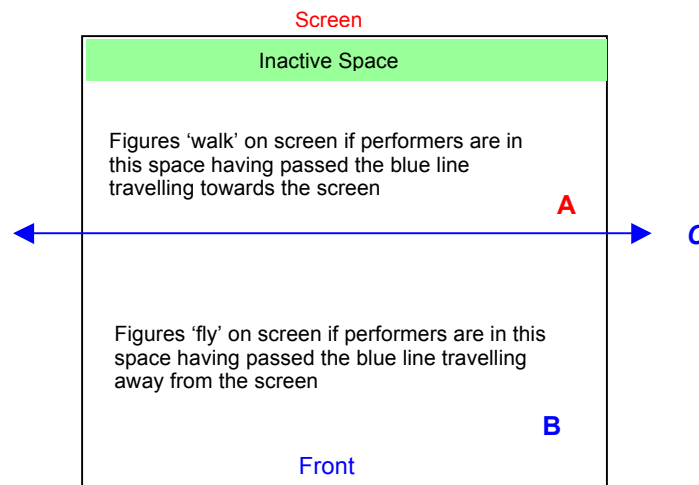
¹³ A structured improvisation constitutes an interactive system, inasmuch as it constitutes a series of rules which governs the behaviours, and thus incidence and nature of choreographic interactions which take place between performers.

Biggs also constructed the framework for the behaviour of the digitised figures when projected onto the screen or cyclorama)/(hereinafter referred to as "the screen") and the trajectories of their motion in the screen space. The responses of the visual interactive system were generated by the location and trajectories of movement of the live performers in the performance space. (CD-Rom: Halo Clip 3¹⁴) These responses included the figures 'attaching'¹⁵ themselves to a performer and:

- 'falling' to the floor to assume a standing position, or rising to the heights of the screen when a performer crossed a particular line in space. (CD-Rom: Halo Clip 4)
- following the direction of their movement on the left/right axis. (CD-Rom: Halo Clip 5)
- forming a Halo 'above' the heads of performers under certain conditions (e.g. if the performer moved stood in one spot for a period of time any 'flying' figure 'attached' to a performer would begin to 'fly' in a circle). (CD-Rom: Halo Clip 6)

Performers could 'release' themselves from the figures by moving rapidly through, or exiting, the active space.

Figure 1. 3over9: Visual System: Interactive Co-ordinates¹⁶



The digitised figures were also programmed to interact with each other:-

- if the trajectories of a live performer and a virtual figure, or of two virtual figures, intersected in cyberspace the progression of their motion would be disrupted and new trajectories initiated (for example, the figure would abandon its own trajectory and track that of another performer or another figure)
- if the spatial co-ordinates of the digitised figures coincided in cyberspace they would 'cluster' into a pair or a group. For example, a single figure forming a Halo would 'attract' other figures until a dense Halo was formed. (CD-Rom: Halo Clip 6); if the performer triggered a 'fall' the digitised figures would fall en masse as a closely packed group, a crowd. (CD-Rom: Halo Clip 7)

¹⁴ The squares on the screen of Clip 3 are tracking the performer's movement through the space.

¹⁵ This is a term used by Biggs to describe the behaviour of the computational data in the space which activated the figures. When the location of the performers was 'recognised' by the figure it 'locked onto' the performer and tracked his or her spatial co-ordinates until events caused it to realign itself.

¹⁶ All diagrams of the performance/installation space show a birds-eye view.

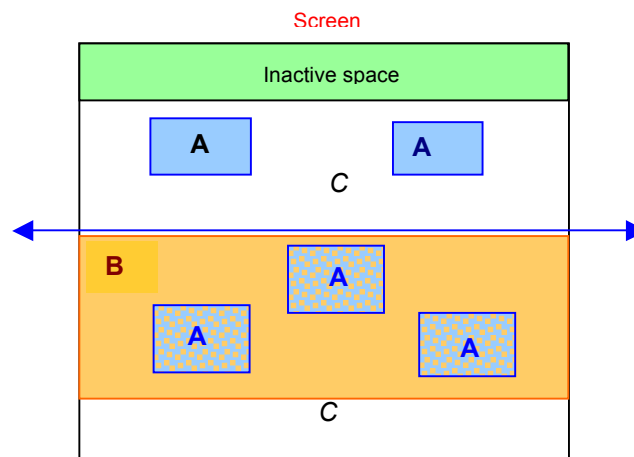
Each figure also had a set of behaviours, the details of the earth bound behaviour for example, (crouching, standing, walking 'towards' and 'away from' the screen) which were independent of the motion of the live performers. (CD-Rom: Halo Clip 8).

This autonomous behaviour established a degree of unpredictability in the digitised figures' responses to the performers' movement when they were 'earthbound' (and thus served as 'lines of flight')¹⁷. That is, performers would be intent on controlling the image on the screen, and thus territorialising the work, but would find the virtual performers behaving in a fashion they had not anticipated. This disrupted their territorialising activity. As a result in their improvisations the performers had to adjust their own behaviour to unexpected behaviour and/or intentions in order to continue their dialogue with the virtual performers¹⁸.

Sonic Environment and Interactive Systems

The interactive system which generated and manipulated the sound environment was constructed in the interactive software package called BigEye. As noted in Chapter 7, BigEye allows a composer to map out the virtual architecture of the performance space, designating particular 'regions', for particular sonic 'event'. Each region is programmed to generate and modulate a specified sound or group of sounds in response to actions or gestures which take place in that region. BigEye can accommodate several interactive sub-systems in the same general space, at the same time.(Figure 2).

Figure 2. Example of BigEye regions

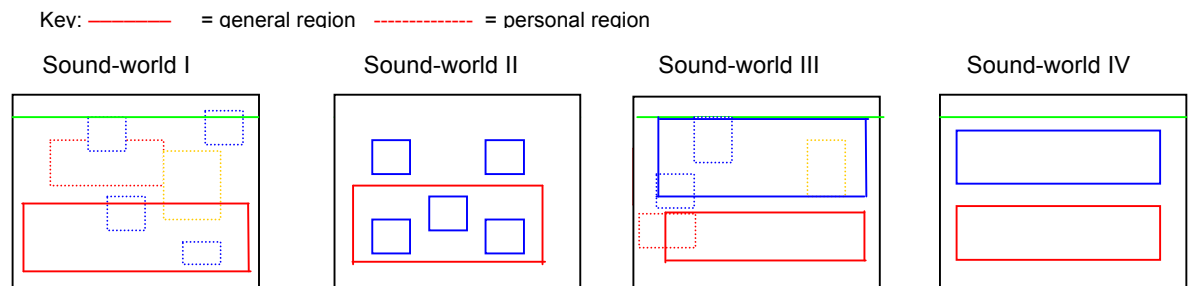


¹⁷ This idiosyncrasy in the interactive structures was a deliberate artistic choice on the part of the digital artist who, in common with many other interactive artists, likes to keep his audience intrigued by the interactive processes which operate his imagery, rather than to make them all overly transparent. Interactive triggers which are too obvious fail to sustain viewers' interest in the installation if the results of a specific interactive behaviour in an immersive installation environment is too predictable. Conversely triggers which initiate activity which appears to bear no relation to the interactor's behaviour fail to sustain the interest of the viewer. One of the skills of the interactive artist is to achieve a balance between the two (Graham, 1997; Anstey, 1998).

¹⁸ The thinking behind this strategy was that the figures were, in one sense, analogous to live performers who had the possibility of acting using their own agenda during the improvisation. The performers could never totally control the installation environment, any more that individuals can control real human beings in social spaces.

A performance event can be constructed using these regions. For the first phase of this strand of choreographic research Jones mapped out several independent 'maps', each of which generated a distinctive sound-worlds (Figure 3)¹⁹. Movement taking place in each 'region' in each sound world activated and modulated specific sounds, in accord with a set of pre-programmed musical parameters.

Figure 3. Architecture for BigEye Sound-worlds



Each area outlined in a colour in Figure 3 constitutes a specific region, which is programmed to modify specific musical parameters in particular ways in response to the choreutic behaviours of performers. Regions marked out with continuous lines designate regions in which any performer's behaviour modulates the sound. Regions marked out with a dotted line designate regions in which specific performer's behaviours modulate the sounds.

In some sound-worlds (I and III) a particular performer's presence in a designated 'region', triggered a range of sound samples specific to that performer. Each performer had a 'leitmotif' which was only activated when they moved in their own region, and which they alone could transform²⁰. The performer modulated certain properties of the sound directly through the choreutic or eukinetic shaping of his or her movements. For example, a peripheral sweep of limb or torso would raise or lower the pitch of a sound for one performer; an increase in tempo of such movements would result in a decrease or increase in volume of their sound materials for another; a movement progressing in a downstage direction would result in an acceleration or deceleration of the rhythmic pattern for another. (CD-Rom: Halo Clip 9²¹) The performers were able to layer several sounds into a polyphonic structure, or to generate juxtapositions of different types of sound, in much the same way a composer constructs a score for performance. In other sound-worlds (II and IV) the presence of any performer in the space, irrespective of the colour of their costume, would trigger sounds. The transformation of the sounds in such sound-worlds was achieved through the detection of motion

¹⁹ 'Sound-world' is a term used extensively by electro-acoustic composers to describe the sonic environments they create in their work. Each sound-world is characterised by specific sonic features, for example, timbre and dynamics.

²⁰ Each performer was distinguished by the colour of their costume. In some regions the computer was programmed to respond to one colour only.

²¹ e.g. in Clip 9 a short pulsating sound can be heard when the performer in blue is centre stage. The pulse increases in pace when she reaches the downstage left corner.

alone. (Individual performers were not distinguished by the system.) In some sound-worlds the two types of systems operated simultaneously (see Figure 3).

By constructing distinctive sound-worlds Jones produced what amounted to four distinctive musical environments which could be activated by the performers during the course of an improvisation²². This allowed for an event taking place within this environment to be divided into several clearly defined 'sections'. The shift from one sound-world to another was triggered by the performers. (CD-Rom: Halo Clip 9²³) The performers themselves were thus responsible for constructing both the macro-structures and the micro-structures of the sound environment during the course of an improvisation, the former by generating the progression of the different sound-worlds, the latter by manipulating individual sounds within those sound-worlds.

Doubling the Interactive systems

Each of the two interactive systems described above comprised an independent network, made up from a multi-layered collection of images and interactive systems. Neither system was a pre-given unity. Further, each system was, and would remain, only an unarticulated potentiality until it was brought temporarily to a state of operation through activation by one or more systems of 'capture' (in this case the performers' behaviours). In addition, each interactive system had a double articulation. Any singularity, stratum or plane can assume a different function when perceived from different points of view. Thus what might be designated a plane of consistency when operating independently, may be designated a stratum when operating in conjunction with other strata, or planes of consistency. On the one hand the visual and sonic system each constitutes a Deleuzian stratum. On the other hand each constitutes a 'plane of composition' in and of itself. As a stratum, each is made up of a multitude of diverse elements, both formal and substantial, yet exhibit "...formal traits common to all of the forms and codes of [the] stratum, and substantial elements, materials common to all of the stratum's substances and milieu" (Deleuze and Guattari 1987: p.502). Further, each system is constituted from several strata (e.g. collections of materials which exhibit their own systemic relationships) which interact with each other within the limits set by the large scale open-ended compositional structures of the larger system. Finally, each is an active open-ended system which acts upon, and thus territorialises, the other systems with which it comes into contact. At the same time, Biggs's and Jones's systems are unequivocally a manifestation of a Deleuzian smooth space, the space of nomad thought, and thus of a plane of composition, or consistency. They are "...mediated by discontinuities... propagate[d] in a matrix of breaks, jumps and implied or contingent conditions which are enacted by the viewer or receiver" (Moulthrop 1994: p.303). The systems described above are characterised by

²² The triggers for the change from one sound-world to another were activated when a performer entered a one of five small specified regions located on the periphery of the performance space. A separate region existed for each transformation.

²³ In this clip the performer in red initiated a change from Sound-world I to Sound-world II.

...orientations [that] are not constant but change according to temporary...occupations and precipitations. There is no visual model for points of reference that would...unite them in an //inertial class// assignable to an immobile outside observer. They are tied to any number of observers, who are nomads, entertaining tactile relations amongst themselves (Deleuze and Guattari 1987: p493).

Biggs' and Jones's systems, like the smooth space described above, are defined in terms of transformation rather than essence, in terms of becoming, rather than being. Like all such fluid, non-linear systems they are subject to continual stratification, to continual recoding, but are designed in such a way as to actively resist the stabilisation these codifications bring with them. (This is in contrast to *Intimate Memories* which did not resist the stabilisations effected by the directors when they reconstituted the deterritorialised elements or singularities into articulated forms.)

When these two systems, which operated concurrently but autonomously, were territorialised by a system of capture (initially, the choreographic system) they were transformed into a dense and complex interlocking network of individual and composite images and potential behaviours. This double system constituted an 'unlimited finity' which was capable of yielding a practically unlimited diversity of combinations within any play of forces (or system of capture)²⁴. No system of capture could, with any certainty, ensure that any of the composite forms of expression (performance events) which result when the systems are 'captured' would present the same ambience, the same 'feel', the same world of the work as another. The work embraced a multiplicity of possible 'worlds'. The choreographic system aimed to activate the space-in-between the two systems and provide an extra layer which would in turn serve to transform that space-in-between. However, it aimed not to over-territorialise that space-in-between, but to respect its nomadic character, and thus the fluidity of the systems themselves.

Phase 1: Stage 3: Compositional Stage (2)

Generating the Choreographic Interactive System:

The next stage of the research constituted the development of the choreographic system which would bring these two open, deterritorialised, systems into operation and into a coherent interplay. Because it is itself an open system, the generation of the choreographic dimension of the work constituted the construction of a further system, a third 'abstract machine, or 'plane of composition', which could operate both independently of and interact with those previously constructed by Biggs and Jones. The mode of being of the choreographic system, then, is neither simply a 'plane of consistency' nor a 'plane of organisation'. Rather it functions as both, on one hand territorialising the visual and sonic systems, on the other being subject to deterritorialisation through the behaviour of both those systems and the performers.

One of the functions of the choreographic system at this stage was to serve as the means through which the discontinuities which are central to the sonic and visual systems were captured, or territorialised. It operated simultaneously through the activation of (relatively) stabilising lines of 'molecular segmentation', and through constantly disruptive 'lines of flight'. When the choreographic system was activated by the performers, the multiplicity of singularities and events from which the two systems are constituted were territorialised as temporary lines of connection were established within them by the performers' behaviours. However, it was also part of the intentional logic of the system that any form of expression developed through this process of territorialisation was in constant danger of being disrupted. The processes of territorialisation and reterritorialisation in *3over9*²⁵ took place simultaneously at several junctures (e.g. in the sound, and the behaviour of live and digitised figures). Each performer, at a given time, responded in their own way to the events being articulated in the other systems. For example, one performer might be intent on setting an uninterrupted progression of the visual images in motion, another in modulating the sound environment. However, each of these intentions (and the resulting lines of segmentation²⁶) would be perpetually in danger of being disrupted by an intersection with the results of the other performer's intentions, the latter serving as a disrupting 'line of flight'. Thus, any moment in a performance would be subject to the effects of the territorialisations and deterritorialisations which were taking place simultaneously in different strands of the system (stabilisations of one conjunction of images in one strand of the system would necessarily be accompanied by a destabilisation of another conjunction of images in another).

To complicate matters further, because it was itself an open-ended system, the choreographic system was subjected internally to similar operations to those it imposed on the other two systems. These, however, emanated not only from its own system, but also from the other systems. On the one hand, as noted, the territorialisation and deterritorialisation of the choreographic system would be initiated by its own internal 'lines of flight' as the behaviours generated by performers' individual intentions with respect to the interrelationships they wished to establish between each other intersected. On the other hand the behaviours of the performers would be initiated concurrently by the behaviours and events taking place within the sound and visual systems (for the latter were intended not simply to react to the choreographic system, but to affect it). The expressive character of the fragments of movement and sound which appeared and disappeared generated an expressive ambience which initiated responses from the performers. Particular combinations of sounds and/or images might precipitate subconscious psychological and kinaesthetic responses which would be articulated in certain behaviours. A performer might, for example, choose to stand

²⁴ "Unlimited finity" is a term used by Ansell Pearson (1999, p.210) to avoid an inaccurate application of the term 'infinite' to systems which, although they appear to be subject to infinite configurations, are finite.

²⁵ The name by which this work-in-progress became known.

²⁶ In this context the 'lines of segmentation' are not only abstract lines, but also actual pathways of bodies through the space. The choreographic system is, then, an actualisation of the lines of organisation, and disorganisation, which are inherent in any Deleuzian 'event'.

still to maintain a moment when there was no sound and little movement on the screens, or to lead the figures across the screen, or to gather a halo about their head. Or to play with the unruly behaviour of the figures on the screen, at the expense of territorialising the sound images. However, the ambience they sought might be sustained, or disrupted, by the behaviour of other performers. The choreographic interactive system had to take account of, and accommodate, all these factors in its internal structures.

At a more pragmatic level, the choreographic system also had to accommodate the fact that, if their individualised interactive systems were to be brought into play with any degree of sensitivity, the visual “world” (a composite of the ‘flying’ world and the ‘earthbound’ world) and each of the four Sound-worlds demanded a different use of the stage space. At a crude level the visual world, and some of the sound-worlds, required upstage/downstage and stage-left/stage-right trajectories from interactors in order for certain micro-systems to be activated (Figures 5, 7, 8). At a more fine-grained level, the specific sounds which were to be activated and transformed in each of the sound-worlds required several different types of both macro- and micro-choreutic behaviour from the performers, as well as different types of phrasing. In order to satisfy the artistic and structural requirements of each of the six worlds, both alone and in combination, it was necessary to devise a series of micro choreographic interactive systems. These had to accommodate both the macro- and micro-needs of the sonic and visual systems without compromising the artistic aims of either.

I adopted improvisation as the framework for the choreographic system in order to develop a system which would be able to accommodate this complex interweaving of open-ended networks and territorialising processes. I anticipated that this would simultaneously accommodate the broad spatial structuring frameworks of both the sound and the visual interactive architecture, and fulfil my own choreographic requirements. The latter included, the construction of coherent yet variable spatial and dynamic progressions in the live movement images; the organisation of the macro-choreutic framework to engender the conditions for close contact duets between two performers; the construction of duets, and or trios between the performers; the establishment of an internal ‘world’ of personal and social interrelationships between the performers. Through this I aimed to give the presence of live performers in the space its own artistic rationale, and thus transcend the underlying, functional, purpose of the performance element.

The Choreographic Interactive System

The choreographic system constituted an aggregate of three independent systems, one for each of the performers. Because these three systems were intimately related, it is possible to talk of the choreographic system as a system (a unity of sorts), even whilst recognising that it was in and of itself a multiple system. As such it too embodies the Deleuzian model of the Event. In order to facilitate the requirements of the sonic interactive system without compromising either the visual

interactive system, or the choreographic imagery of the digitised figures, or the choreographic event as a whole, I made extensive use of cartographic structuring devices in generating the system²⁷. The shifting proxemic relationships which resulted from the superimposition of the individual performers' cartographic mappings became a means of articulating independently nuances of the live performers' dance relationships during the performance. It also made visible the structure of the Event as composed of differential relations between singularities, events and intensities.

In order to construct both the micro and macro-structures of the choreographic system the basic framework for a structured improvisation was developed. This constituted a) fragments of movement material and b) a series of flexible, dynamic, interlocking cartographic frames²⁸. As far as their function as 'triggers' were concerned, the latter were designed to accommodate the needs of both interactive systems, the former the needs of the sonic system alone. The micro-structure of the choreographic system was devised specifically to generate

- the detail of the sonic imagery devised for each of the 'personal' regions
- choreographic imagery.

The macro-system constituted the large-scale choreutic structures for each performer's improvisation. This comprised three sets of intersecting pathways in the space which formed a mobile choreutic network in the space, and generated a continuum of shifting proxemic relations between the performers. The pathways were devised to fulfil multiple functions when performed in isolation and in combination. Specifically they were designed:

- to facilitate the generation of as broad a range of sonic responses within the context of each sound-world as was possible or desirable,
- to activate a range of behaviours in the group of digitised figures on the screen, and
- to facilitate alterations of the visual texture of the live performance.

I drew on the devices developed by Rainer and other improvising choreographers in developing both these systems (Chapter 3, p.48). The micro- units of movement material could be performed in any order, either at the free choice of the performers, or in response to specific triggers (e.g. specific movements executed by other cast members or intersections or conjunctions of individual pathways). The progression of the pathways were subject to being disrupted as other performers' pathways intersected with them.

*Choreographic Micro-structures: Movement Material.*²⁹

The performers each developed an independent solo movement phrase. The starting point for the phrases were in part based on word imagery, and in part movement based. Each performer developed a phrase using a series of action words. (e.g. examine, search, find, look up, abandon, wipe, polish, fold, shake). Each phrase included:

- a) peripheral and central movements of the limbs*

²⁷ That is, devising a spatial framework for each of the performers' trajectories through the performance space.

²⁸ "Dynamic cartographic framework" refers to the direction of the pathways of the movement through space. Multiple performers generate a set of overlapping pathways which, in conjunction, create the framework to which the interactive sound system responds.

²⁹ A recurrence of pre-compositional stage (b) of the choreographic process. (p.58 of this thesis)

b) movements on the vertical axis

c) small gestures

d) movement materials performed by the digitised figures on the screen (e.g. crouching, standing, walking, turning the head).

These phrases were performed in conjunction with the spatial pathways devised for each performer. The movement sequences were designed so that the choreutic and eukinetic features of each of the phrases fulfilled both the requirements of each performer's own sound-world (in Sound-world I), and the spatial requirements both of the choreographic system and the sonic and visual environments.

The first movement parameter was designed to accommodate the requirements of the sonic interactive system. The second and third were designed to accommodate two specifically choreographic parameters that I had set myself for this piece. Parameter (b) ensured that the movement exhibited a vertical spatial dimension and thus facilitated a structural connection between the movement images in the real and the virtual environments. Parameter (c) ensured that a variation in the size of the gestural movements occurred throughout the piece to allow for modulation of the choreutic detail of the movement, and thus in the visual texture of the stage picture. The fourth parameter (d) was designed to generate a further structural connection between the live and virtual performers by facilitating moments of unison movement between the two sets of performers. This rendered the latter 'co-performers' in the improvised dance work, rather than passive presences on a screen.

In order to generate independent choreographic interest the performers were required to manipulate their movement phrases during the course of the improvisation. They were given various (choreographer devised) sets of instructions concerning methods for doing this, some of which were dependent upon the visual and sonic interactive systems, some of which were independent of them.

In addition various rules for behaviour to be used during the process of improvisation were devised so as to facilitate a structurally interesting, and intricate, choreographic texture³⁰. These instructions included:-

- i) the alteration of features such as speed and size of movement, or of the spatial co-ordinates of the pathways in space when either certain sound events took place (e.g. the shift from one sound-world to another), or certain events took place on the screen or in the stage space (e.g. the meeting of two performers at the same spatial co-ordinates)³¹*
- (ii) movement sequences could be performed either in their entirety, or in smaller sections which could be performed independently and subject to repetition (these emulated the 'compositional' structures for the construction of the phrases for digitised figures which were embedded in the computer programme)*

³⁰ These constitute a mixture of compositional and directorial stages (c), (d) and (e). (ibid.)

³¹ It is interesting to note that similar strategies were used at different junctures in the making of *Intimate Memories*. The first was used as a device for constructing the duets which formed the core movement material of the work. The broad instructions for transformation of material in the second are analogous to those given to directors of subsequent productions of *Intimate Memories*. This is indicative that there could be a commonality in the compositional strategies used in making 'open' works, whatever the medium they are couched in.

- (iii) the performers could choose to abandon their own sequence at any point in its progression in order to perform in unison with another member of the company, or with one of the virtual performers (a device used by Trisha Brown in *Opal Loop* and *Son of Gone Fishing*³²)
- (iv) the performers could choose to embark on a duet or trio with other performers if their designated pathways crossed, or brought them to within touching distance; these duets could include the extrapolation of the individual movement phrases into improvised duets materials when two or more performers were close enough to each other to make physical contact³³. The improvised materials in this instance were to be kept within the broad motional framework previously established by each performer in their phrase of material
- (v) the performers could choose to stop moving, and remain stationary either on the stage or at the side of the stage.

Whilst the movement phrases formed the raw material for the structured improvisation, the rules itemised above formed its organisational framework. Genuinely spontaneous decisions (that is 'free' improvisation which was not constrained by pre-existing rules) were not part of the improvisational structure. The performers' decisions were made either in response to their individual perceptions of the sound-world they were creating through their movement, and/or to their perception of their interaction with the figures on the screen, and/or to their interaction with each other in the performance space. This required that each performer simultaneously paid attention to all of the three interactive systems which constituted the structures of the 'work', and responded to their instantaneous readings of the three interactive environments by making spontaneous decisions as to which movement instruction to activate at a given time.

Choreographic Macro Structures: Pathways in Space³⁴

Sound World 1

Sound World I constituted two macro-regions (areas A and B: Figure 4) and several smaller regions which were designated as 'personal regions' for the performers. One performer's personal region was upstage right (the red region: Figure 4); one performer's personal region was upstage left (the yellow region: Figure 4); one performer's personal region was distributed through the space (the blue regions: Figure 4). The regions overlapped at certain points. Each of these regions emitted sound only when the designated performer was in that region³⁵. Each emitted different sound materials, and modulated the sound samples according to different movement parameters. Two

³² *Opal Loop* did not remain improvised throughout its performance life, however. After each performance of *Opal Loop* Brown would fix one or more new elements which had occurred during the improvised performance that she judged had worked particularly well. These would be included in subsequent performances. Conversations in 1990 with Trisha Brown company members revealed that the process of 'in-performance' modulation came to an end, however, with the first change in cast. The new cast member was taught her strand of movement material as it existed at that time, after the ongoing modulations to the material which had been taking place. The other three performers also set their material as it stood at that time. By 1990, when the piece was being performed with only one original cast member left, when questioned other members of the first cast, including Stephen Petronio, said that they were unable to remember what their original strand of material had been as it had gone through so many modulations.

³³ This device was also used in the construction of the duets in *Intimate Memories*, although in this case the serendipitous connections were used as the starting point for further extrapolations on the duets which then incorporated into the duet itself. These were then fixed, becoming part of the choreutic properties for each duet.

³⁴ Partial fulfilment of compositional and directorial stages (d) and (f).

narrow regions crossed the space from left to right, one far downstage, one adjacent to the screen. Each of these regions had their own sound source. The region adjacent to the screen was inactive space as far as the interactive system was concerned.

The space was mapped choreographically in the following manner.

Initially the performers were asked to take a map of a constellation of stars and map it onto the space. This proved to generate maps which were too complicated when integrated into a single network. To simplify matters each performer was then asked to select four locations in the performance space, and to construct a pathway between these points which ended at the same spatial location at which they began their pathway. In order to fulfil the requirements of the interactive systems the framework established by each performer had to include at least one upstage and one downstage point in space (The locations were selected by selecting points in the space which 'felt right' to the performers. This instruction acknowledged the proxemic resonances which emanate from even an empty environment, and were adapted from imprecise memories of a spiritual exercise given to Carlos Castaneda by the shaman with whom he worked (Castaneda, 1968))³⁵.

Each of the movement phrases executed by individual performers followed a strictly choreographed pathway in the performance space. This ensured that the performers traversed the stage sufficiently generously to enter each of the 'regions' required to activate each of the sound-worlds and, simultaneously, the digitised figures in such a way as to both let them fly and bring them to earth to allow for interaction between the virtual and live performers. Because each performer's pathway was designed to take them in upstage and downstage directions, during the course of any performance each of the performers would activate the vertical motion of figures on the screen as they executed their movement material, even if they were not consciously attempting to do so. Their pathways also took them through their own designated 'region' in the space (when this was pertinent, as in Sound-worlds I and III). Finally the individual 'maps' were overlaid so as to intersect with the pathways of their fellow performers. This increased the probability of 'chance' encounters between performers during the course of an improvisation (See Figure 4; p.190).

The performers were at liberty to commence their pathway at any point, and to traverse the pathways at different speeds. As a result the spatial relations between the performers were constantly shifting, as were their points of intersection. The design of the pathways made it more likely that that close contact duets and/or trios would emerge from the spatial flux which occurred during any improvisation, thus adding to the choreographic texture of the event³⁷ (CD-Rom. Halo Clip 11)

In this way a dynamic network of potential relations between the multiple trajectories through the performance space was constructed. The performers repeated their spatial pattern throughout the improvisation. Because they did not always start their sequences at the same time the configuration (and nexus) of the combined pathways was constantly in flux. (With each repetition of the pattern the performers would find themselves in a different spatial configuration with their fellow performers. This generated a multitude of different spatial arrangements, and a multiplicity of different sets of possible dance events between the performers. Both the movement and the cartographic systems ensured that a dialogue between both territorialising and deterritorialising behaviours took place

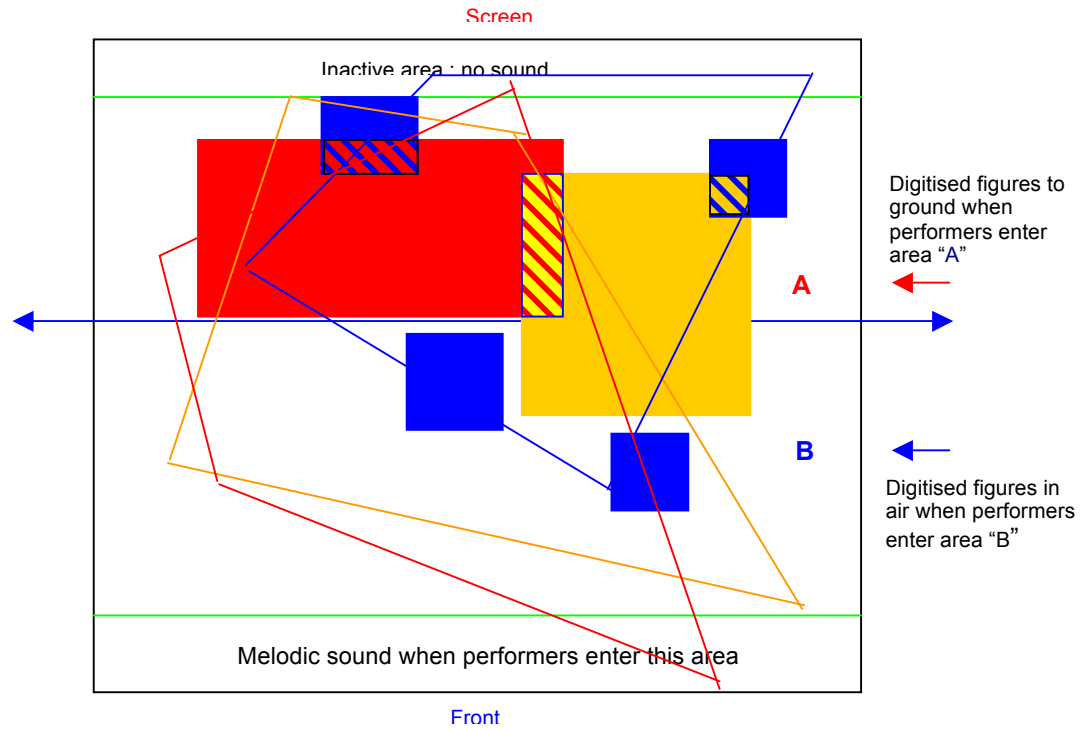
³⁵ The performers were identified by the colours they wore in this Sound-world. This is the reason for the use of primary colours in the clothing.

³⁶ Inasmuch as Morse (1997) argues that an immersive installation is experienced through the kinaesthetic sense, this exercise is a fitting one to employ in this context.








³⁷ This cartographic frame was intended originally to serve as the framework for each of the Sound-worlds. However, it proved not to be appropriate for any but Sound-world I.

within the improvisational system, and that the latter therefore maintained its character as a double-sided plane of organisation and plane of composition.

Figure 4. BigEye map of Sound-world I



Key to Regions in Sound-world I:

-  = Trigger line for digitised figures rising/falling motions
-  = Sound activated when red performer enters this area
-  = Sound activated when blue performer enters this area
-  = Sound activated when yellow performer enters this area
-  = Performers' basic pathways
-  = Performers' basic pathways
-  = Performers' basic pathways

Sound-world II.

In Sound-world II, the active region constituted a 10m x 3 m region in the centre of the stage along the stage left/stage right axis (Figure 5).

In this section the performers' pathways were condensed to effect a horizontal traversal of the space so as to fit the spatial constraints imposed by the active region. This resulted in the performers being forced closer together, ensuring that their spatial interrelationships took place in 'personal' and 'intimate' space only. The choreographic decision was also made to reduce all the gestural movement in size such that each movement extended only inches from the centre of the body (CD-Rom: Halo Clip 10). This decision was made with the macrostructure of the piece in mind. The intention was that it would generate a section which differed from other sections in the piece in terms of the size of the movement, and thus provide the possibility of a juxtaposition of contrasting large and small scale movement images during the course of an improvised performance³⁸.

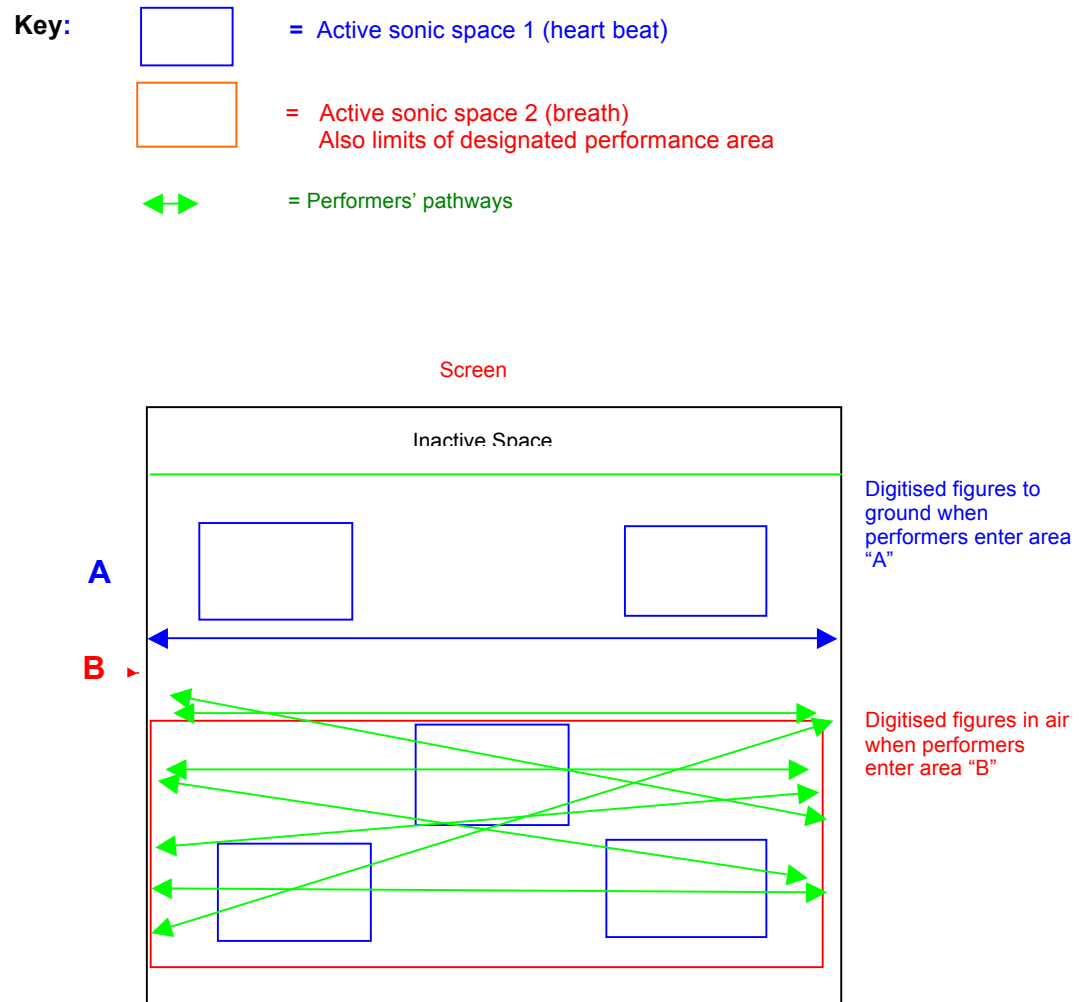
The placement of the active region was a joint decision made by the choreographer, the visual artist and the composer. Choreographically, I wished to constrain the area of the performance space that the performers could occupy so as to give a distinctive 'shape' to that space in this section. All other sections (sound-worlds) of the work used the dimensions of the performance space to its fullest extent, although the dominant pathways of travel differed from section to section. By keeping the performers confined to one small section of the performance space I hoped to focus the audience's attention more closely, and constrain the size of the performers' movement to ensure that a contrast was achieved in one section of the piece. The visual artist wished to see the figures flying during this section. The composer had generated a multi-region architecture with a specific musical rationale. My 'active' region was therefore placed downstage of the dividing line. The composer's intentions were not compromised by this decision as the designated region included of the interactive frameworks he had devised for this sound-world.

This sound-world was more sedimented than Sound-world I. The performers' use of the space was constrained by the performance directives so as to generate a narrow range of effects in the virtual environment on the screen. The effects their behaviour in the space had on the visual and sonic environments was thus more predictable than it had been in Sound-world I, where they had access to a far greater range of choices of behaviour, giving the impression that they were engaging with a relatively stable sonic and visual environment.

(Figure 5. 3over9: BigEye map of Sound-world II: Overleaf)

³⁸ This proved to be difficult to achieve, as the performers showed a preference for expansive gestures, and found it difficult to sustain the 'small dance' I devised. Indeed this was one of the choreographic intentions which was rarely realised either in rehearsal or in performance.

Figure 5. BigEye map of Sound-world II

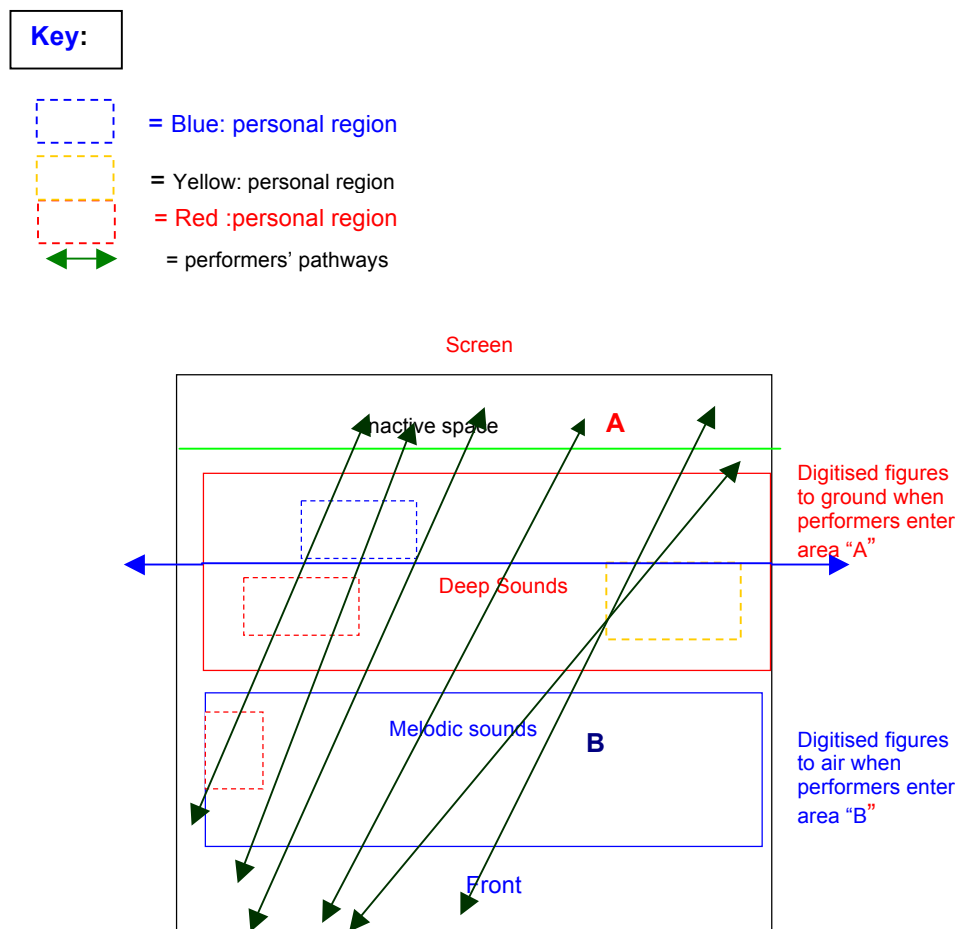


Sound world III

Sound-world III comprised two large active regions, one upstage, one downstage (Figure. 6) This sound-world constituted a dynamically vigorous sonic world, inasmuch as the musical material in one region constituted deep, almost growling, sounds which dominated the more melodic sonic quality of the other region. It was felt by the collaborating artists, that this could be accompanied by equally vigorous visual texture on the screen (for example, by having a lot of activity on the vertical axis in the digitised figures) and in the performance space.

In order to achieve this, the three individual performers moved rapidly from one region to the other to generate a constantly shifting texture of sound dominated by the deeper sounds. The performers executed unconnected fragments of their movement sequences at random as they moved towards and away from the screens. This last device simultaneously gave the choreographic, visual and sonic worlds a denser texture. With respect to the sonic world details of the movement material activated the sound programmes in each performer's 'personal' region/s at the same time that the sounds from the larger regions were activated.

Figure 6 BigEye map of Sound-world III

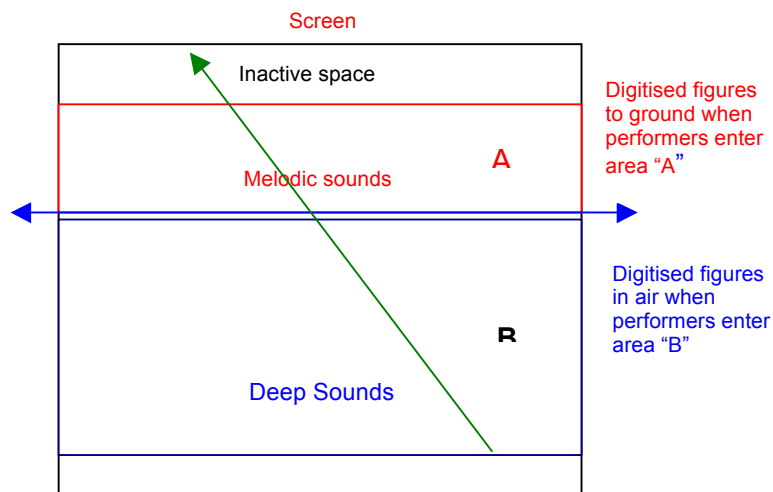


Sound-world IV.

Sound-world IV (Figure 7) comprised two regions only. In the upstage region a melodic sound was activated when performers entered the space. In the downstage region a deeper sound was activated.

The original plan was that the performers were to move very slowly in this sound world, towards and/or away from the screen. On the request of the composer this sound-world was activated only once, as the improvisation was coming to a close. This world was inhabited by only one performer to exacerbate the sense of closure that this section of the work articulated.. This event brought the improvisation to what was considered to be a satisfactory 'closure' by composer and visual artist³⁹.

Figure 7 BigEye map of Sound-world IV



This world saw the establishment of the most overt system of territorialising behaviour in the choreographic system. This notwithstanding, the unpredictable behaviours of the figures which featured when they were in the 'earthbound' world served as a deterritorialising factor in the interrelationship between the three systems.

Choreographic Improvisational Framework

The improvisation itself comprised a collective structured improvisation constituted from three interlocking solo structured improvisations. Although each performer was independently at liberty to initiate a new pattern within the context of their solo improvisation, the decisions made by the performers were not independent of the sonic and visual environment, nor of their fellow performers.

³⁹ Although I acquiesced to the request, my inclination would not have been to have predetermined the final moments of the improvisation but to have left it open to several 'conclusions'.

Indeed any decisions made were guided by sonic events and by the behaviours of the virtual and the live casts as they occurred in real time in the performance space. The rules of the structured improvisation were designed to accommodate these factors. The choreographic systems outlined above, and the interrelations between them, were developed through a series of guided improvisations in the electronically sensitised space.

As choreographer, I set the performers various tasks to explore in each of the individual sound-worlds, independently of the visual world, so that they became familiar with the virtual architecture of the worlds and the sounds they could generate and modulate within that world. They were also given an opportunity to explore the visual domain, without sound, bringing the virtual performers down to earth, letting them fly back to the heights of the screen, exploring the spatial relationships between themselves and their virtual digitised companions. Each performer had a one in three chance of finding themselves interacting directly with one or more of their own doppelgangers, which gave their interactions a certain frisson. Each performer was given the opportunity to work the space alone, as well as to work in dialogue with each other. This allowed them to ascertain how much control, or lack of control they had over the digitised figures. During the course of these improvisations I proffered several templates for choreographic interactions which could be drawn on by the performers if certain conditions obtained. These templates emerged from the improvisations themselves.

We then moved on to generating group improvisations with both interactive systems operating. In a group improvisation any action made by one performer may be counteracted by another performer. Performers' intentions in any improvisation are therefore in danger of being thwarted by the behaviour of their peers. Each performer would necessarily follow their own responses to the stimuli that they encountered in the space (i.e. sounds, virtual images, the behaviours of their fellow performers). They would also respond individually to their own readings of the shifting structure of the space. Each performer would thus be formulating their intentions with respect to the progression of the improvisation independently. In an interactive environment the possibility of the disruption of spontaneous compositional intentions, which is intrinsic to a group improvisation, is exacerbated exponentially as the sonic and visual images impinge on the performers' responses and modulate their behaviours in the space.

The rehearsal period in the electronically sensitised space focused on allowing the performers to find ways of communicating with each other in the space in order to generate an improvisation environment in which individual intentions were accepted as temporary states, rather than long term goals. A series of exploratory improvisational frameworks were devised to allow performers to develop the skill of responding to, and interacting with, three and four different sets of stimuli simultaneously⁴⁰. At this stage, as choreographer, I acted as a guide. I made suggestions, engaged in a dialogue with the performers, discussed the problems different improvisational strategies were generating, suggested potential solutions to them, pointed out moments which had been particularly interesting to an outside observer, and so on. At the same time, as a result of my observations of the improvisation process, I developed new elements for the improvisational framework and/or refined existing elements, to establish a structure which generated multiple opportunities for interaction between performers and sound, performers and digitised figures, and performer and performer.

The gradual refinement of the spatial shaping of the pathways was effected during these guided improvisations. Rules for the improvisations were also constructed and refined so as to ensure that

⁴⁰ The behaviour of the virtual figures was counted as one set, the sounds as another. The three live performers counted as one set each, inasmuch as each live performer is capable of far more subtle decisions, far more complex aggregates of behaviour, and greater unpredictability in their behaviour than the programmed stimuli. For this reason their improvisational behaviours are accorded a status as an independent system.

the activation of the nexus of the sonic and visual images was structurally coherent, whatever choreographic activity took place on the stage. These strategies were devised to generate an appropriately fluid framework for the activation of passages between: the visual and sonic interactive systems; the choreographic system and those systems; the individual systems within the choreographic system. The aim was to afford an 'unlimited' number of relations between the elements of the three systems. Deleuze and Guattari suggest that

There is a rhythm whenever there is a transcoded passage from one milieu to another, a communication between milieus, co-ordinations between heterogeneous space-times (Deleuze and Guattari 1987: p.313).

Whereas action is located in a milieu, "...rhythm is located between two milieu" (ibid.). The choreographic system gave rhythm, and thus expression, to the arrhythmic flows implicated in the sonic and visual systems. Yet that rhythm was a product not only of the choreographic system, but of the relations which obtained between it and the other two systems. Without the initiation of the territorialising action by the choreographic system, the composite network which constituted the interactive environment would remain a mobile smooth space, with no form and thus no expression, in short it would remain a 'plane of composition'.

The choreographic challenge at this juncture lay in constructing and shaping of the pathways in space in such a way that any 'world' (of 'live' performers, 'virtual' performers or of sound) which was not being directly attended to by, say two, even three of the performers⁴¹, would contribute to the patterning of the shifting nexus of strands of the dance medium. Sound-world I, because it incorporated several interlocking computer-based interactive systems, required the most complex choreographic system. For this sound-world I devised the micro- and macro choreutic structures which would accommodate the requirements of both the general and personal regions *and* the motion of the figures on the screen. The cartographic structures were designed in such a way as to engender non-intentional vertical motions of the figures, even when the performers were concentrating on other interactive systems, and to set up the circumstances in which a complex musical structure could be generated.

The endpoints of at least two of the pathways in a given triangle were placed close either to the screen, or to the 'front'. In order to provide a shape to the sound environment the performers were creating, I suggested that they perform parts of some improvised duets in a single region (wherein only one set of sounds would be activated), other parts in an area where the two regions overlap (and thus generate two sets of sounds), and others in the general space (where no sound was activated). The third performer was given the option of adding his or her own sound material to the musical polyphony generated by the duet by entering his/her own region. (At the same time the performer was required to pay attention to the spatial/proxemic relationships between him/her self and the other performers). (See Figure 4 for map of regions) The performers were to aim to trace

⁴¹ The performers found it difficult to concentrate on, and thus respond to and manipulate with any degree of sophistication, more than two interactive 'maps' at any one time. They could consciously attend to and control the 'events' taking place in either the visual and movement worlds, or the sound and visual worlds, or the sound and movement worlds, but not all three at once.

their triangular pathways in their entirety, however many spontaneous events took place as they did so. This ensured that they periodically crossed into both the downstage and upstage areas of the space and thus activated the motion of the digitised figures. They were also required to place at least part of their duets and trios in the regions so that transformed sounds would be produced.

Sound-worlds II-IV, by virtue of the spatial parameters which controlled the sound events (the upstage/downstage axis), resulted in the least complex relationships between the three domains (movement, sound and digitised image). It was therefore simpler than it had been in Sound-world I to construct the cartography of the improvisational framework, in such a way that, even when the attention of all of the performers was on only two of the systems, the behaviour of the elements in all of the systems was coherent.

When the performers were in Sound-world II, by virtue of the single active 'BigEye' region' being located downstage of the visual interactive line, (Figure 5) the digitised figures could be kept in 'flying' mode by the performers. This generated the effect of two worlds, the live and the virtual, co-existing but not interpenetrating (CD-Rom: Halo Clip 10/Figure 6).

In Sound-world III, in order to achieve the vigorous sonic and visual effect required, the performers needed to cross and re-cross the line which divided downstage from the upstage. In order to increase the sense of dynamism in the performance space, yet still fulfil the requirements of the sonic and visual worlds, rather than moving directly up and down stage, the performers executed their movement material along a downstage-right/upstage left axis (see figure 4). They also increased the tempo at which the material was performed to generate the required 'chaos' of movement and sound. Several 'personal' regions were also embedded in this Sound-world.

At the composer's request, Sound-world IV was a little used world. It was reserved eventually for the final section of the improvisation. Only one performer activated this world, which constituted a simple shift from a deep sound to a melodic sound. She moved in a single direction, towards the screen, very deliberately bringing the virtual performers to earth, and then releasing them as she moved into the inactive space.

In Sound-worlds III and IV (Figures 6,7) the performers could control with a single activity both the motion of the figures from 'flying' to 'earthbound' and one of the sound parameters of those worlds, through the simple action of moving up and down stage. Consequently, if the concentration was on sound and the dialogue between performers, the digitised figures would be activated by default, and vice versa (CD-Rom Halo Clips 9 and 11⁴²).

As noted, it was part of the intentional logic of the work that the choreographic system did not overcode, or over-territorialise the environment in which it was active. The system was designed in such a way as to enable it to shift back and forth from controlling the territorialising activity to accepting a deterritorialised condition where intentions were held in abeyance. The complex three-stranded improvisational structure of the choreographic system ensured that the composite environment was constantly subject to interruptions in, and reorientation of any developments of its expressive framework which had been established. This, however, had to take place within the thresholds (fluid though they were) laid down by each of the three 'planes of composition' in which the performers 'played'.

⁴² Towards the end of the Clip 9 the 'red' performer intends to generate sound from her own 'region', but unintentionally triggers a change into Sound-world II. In Clip 11 the performers are attempting to generate specific sounds, but frequently finding that the system is not responding as they imagine it will.

Directorial Stage: 3over9

The establishment of a coherent nexus between the three interactive systems from which the work was composed, was one of the organising principles which guided the development of *3over9*. It was thus important to the actualisation of the piece devised by Biggs, Jones and myself that this coherence was maintained. In order to achieve this in performance the dancers were required to follow the performance directives which had been devised during the choreographic stages precisely. At this stage in the process the directorial stage was initiated. During these stages the performers engaged in improvisations which were then discussed by the performers and myself, Biggs and Jones. The eukinetic features of the movement were refined, and various possibilities for the initiation of spontaneous duets and trios when the performers pathways intersected in the space explored. The performers were specifically asked not to deviate from the performance directives into free improvisations which caused them to deviate from the cartographic framework, or which added movement materials which were not specified in the performance directives. This directorial instruction resulted from result of having observed that when performers followed the directives rigorously the improvisation exhibited a clear, although always unexpected, compositional shape⁴³. However, when they began to add to the performance directives independently, the structure of the improvisation became destabilised and with it the coherence of the interrelationship between the three compositional strands (the music, the choreography of the digitised figures and the choreography of the performers).

After each improvisation Biggs, Jones, myself and the performers discussed features of the improvisation each had noticed during the improvisation from the perspectives of their different artistic interests. Suggestions were made by all parties as to events to be aware of, for example, events which one or other of the participating artists (including the performers) felt 'worked'⁴⁴, of ways of avoiding confusions during the course of an improvisation, or of dealing with unexpected events caused by 'lines of flight' which emerged in the flow of the improvisation. Several such improvisations allowed the performers to familiarise themselves as far as possible with a very complex, interlocking work-system prior to a public performance of the results achieved during the research process.

A public sharing of the 'work-in-progress' which resulted from the preliminary research, which was given the working title *3over9*, took place on October 30th 1997, at Riverside Studios⁴⁵. (See Video Documentation: Appendix 2)

⁴³ On the part of both the performers and the choreographer

⁴⁴ In contrast to Brown's *Opal Loop* there were, however, no requirements for performers to incorporate these or similar events into the work. They were merely drawn to the performers attention as a means of making them more aware of types of events which occurred, but which might have been missed by one or other of the performers in the flow of the improvisation.

⁴⁵ I do not accord the results of this stage of the research with the status of a 'work', inasmuch as *3over9* was radically underdeveloped at several levels. Although the improvisational system was well developed the movement materials remained at the level of sketches.

Commentary on Phase 1 (3over9)

As has been seen, *3over9* constituted a complex interweaving of three interactive systems, visual, sonic and choreographic, each of which was composed of multiple interweaving strata and had its own rules of operation. The choreographic system (the structured improvisation) was developed so as to generate an interplay between the three systems, not merely an interplay with single systems. Each of the three performers constituted simultaneously a Deleuzian stratum, and an element in a multiplicity. As a territorialising force, when they activated the choreographic system the performers threw a 'net' over the fluid continuities of the three systems. However, the choreographic system was designed as a dynamic frame in which both deterritorialising 'lines of flight' and territorialising 'lines of segmentation' could be initiated by the intersection of the behaviours of the performers, and/or the behaviours of the three systems. Although the choreographic system initiated the interplay between systems, the structures of the latter were so complex that it was impossible for a performer to predict with any precision the composite behaviours which would be generated as result of a single action. Not only were some of the operations of the visual and sound systems dependent on internal behaviours rather than solely on the performers' actions, the performative actions which initiated the behaviours of those systems were generated by at least three separate strands of intentionality (one for each performer). As these strands of intentions intersected, they were continually disrupted, aborted, reformed, disrupted and aborted again as they interacted with one another. Occasionally a performer would assert the primacy of his/her own intentions and effect a transformation from one sound-world to another. In such instances the other performers were forced to re-orientate their patterns of behaviour to suit the new sound-world. On occasions a performer might find him/herself unintentionally triggering a new sound world (CD-Rom: Clip 9).

The unsettling fluidity embodied in *3over9* indicates that another feature of Deleuze and Guattari's concept of the multiplicity is implicated in the work. *3over9* is flux incarnate. The work is not merely a collection of elements, but is the shifting, differential relations which obtain between them. Its structuration is not quantifiable (and thus is extraordinarily difficult to describe). *3over9* is continuous motion, each system is always 'passing through' potential points of stability, never resting on them. The interaction between systems is equally always 'passing through' and thus never stabilises. The 'identity' of any point of stability cannot be grasped, for it has dissolved before it can be held, defined, fixed. For this reason works such as *3over9* could be said to be pure 'duration', in a Bergsonian sense. (Bergson's conception of duration underpins Deleuze's concept of the multiplicity.) They are in a perpetual state of becoming, but never 'become' any thing. They have no form, although they assume an ever changing form as they are articulated. It is only in retrospect that an instantiation of a work such as *3over9* can be said to have a form, as memory assigns its manifestation a beginning, a middle, an end. However, although such features can be

ascribed to its performances, the work itself has no beginning, middle or end⁴⁶. Rather it is an open-ended system of differential relations which can be entered and/or exited at any point without endangering its 'identity'.

The processes through which *3over9* is actualised as a performance event thus parallel the dynamic of a Deleuzian 'event'. *3over9*, like any interactive work, constituted a multiplicity in and of itself, that is, it is "...an assemblage of heterogeneous elements with no centre of unification" (Ansell Pearson 1999). These elements range from movement and sound images to entire systems, which have an internal consistency yet comprise a network of unconnected strata and elements which are subject simultaneously to capture and, by virtue of their dynamic co-existence with other systems, to deterritorialisation even whilst being subjected to such captures. Whereas a 'closed' work emphasises territorialisation over deterritorialisation, an interactive open work such as *3over9* emphasises deterritorialisation over territorialisation. For these reasons its character as a continuous multiplicity is revealed through its performances, for the emphasis on deterritorialisation leads to a new becoming on each occasion, rather than to the articulation of a variation of something which has already been formed.

3over9, then, constituted an intricate dialogue between artists from three different disciplines, each of whom has developed his/her own artistic traditions, modes of discourse and compositional strategies. The 'work' which resulted from that dialogue⁴⁷ embodies the complex interweavings of, and play of differences within and between on the one hand the various elements and modes of discourse which were brought to bear on it by each of the artists, and on the other the performers involved in the project⁴⁸. During the compositional process the balance of the co-authorship continually fluctuated as the individual systems from which the work was composed were refined, and/or altered in response to decisions made by each of the three artists responsible for developing the individual strands of the work. A decision concerning the intersection of two of the systems, made by one of the collaborating artists, or one artist's choice of an image or possible relations between those images, would affect decisions made by one or both of the other artists with respect to the structure of the systems they were developing. These in turn precipitated further decisions

⁴⁶ The picture I describe is of a performance which has not developed its own underlying, albeit implicit, rules of structuration. In the 'real' world performers accede to 'habit'. The initially novel actions which are generated in an environment such as *3over9*, become habitual, wittingly or unwittingly. As a result improvisations in the environment begin to take on a characteristic shape. This territorialising patterning of a fluid work can easily be confused with its 'ideal' form (as happened with Trisha Brown's *Opal Loop*). At all points in the making of *3over9* I attempted to resist this tendency, asking the performers to 'trust' the choreographic system, which was designed in such a way that interconnections between respectively sound, digitised and live figures would occur whatever decisions individual performers took. Asking performers to relinquish independent control over their authorship of the event, however, is a great deal to ask, and was never fully achieved in this strand of choreographic research.

⁴⁷ It will be remembered that *3over9* was a work-in-progress. All references to it as a 'work' should be read with this in mind.

⁴⁸ Because the performers' responses to the visual and sound systems during their early improvisations led to modifications of those systems, and to the choreographic system itself, they too were implicated authors of not only the choreographic system, but also the systems from which the work was constituted.

from other artists, and further modifications to their systems, and so on. The patterns of intention with respect both to the artistic content of the work and the structuring of the systems, were thus subject to continuous shifts and changes as the parallel compositional systems (and planes of composition) collided, and/or interacted with one another during the development of the work. The interweaving of the three authorial voices, and of the supplementary voices of the performers, eventually rendered it difficult, at times impossible, to attribute with any precision ownership of the ideas embodied in the work. Decisions made by one artist at a given time often became fused so strongly to one or other of the elements of the system/s being developed by the other authors that any claim to ownership of that system would be compromised. (This notwithstanding, primary authorship could be, and was, claimed, for each of the three systems.)

The development of the choreographic system followed a similar pattern. The processes used in developing the latter were, like the work itself, developed using collaborative procedures. The choreographic system was initiated by a preliminary set of rules of operation devised in the light of the principles underpinning the visual and music systems, whilst at the same time having its own intentionality. The performers activated both the choreographic system and the visual and sound systems using these rules. Many of the rules which formed the final performance directives, however, were devised as a result of observing the patterns of behaviour developed by the three performers during guided improvisations. Each guided improvisation led to the development and formalisation of further rules of engagement. For example, I noted events which took place during the flow of events of a given improvisation and devised rules which would encourage, but not guarantee, the occurrence of similarly structured events during the course of an improvisation. The choreographic system consequently developed as a result of a dialogue between the choreographer and the performers. As such, although I could justifiably claim authorship of the system, inasmuch as I had devised and developed the starting points and strategies from which the performers' responses were developed, its development, and thus the form the choreographic system took, was the result of the interweaving of the patterns of intention of myself, the performers, and the visual artist, the composer. Deleuze and Guattari's mechanics of the formation of entities and the structure of the Deleuzian event are thus embedded in the manner in which this work came to 'being', in the nature of the work itself as a virtual plane of composition, and in the collaborative nature of its authorship.

From a choreographic perspective, however, whilst *3over9* presented satisfactorily as a Deleuzian 'Event', it was not sufficiently developed as a work-system. As a result of this I considered it to be unfinished choreographically. Not only were the elements from which it was composed underdeveloped, so also were the structuring devices which allowed those elements to compose themselves into a series of events as they interacted with each other. With respect to the former, the limited time period available for this phase of the research process led to the live movement imagery remaining at the level of a sketch. For example, although some of the live movement

imagery related to the imagery which formed the content of the visual interactive system, because much of it had been designed specifically to explore the interactive possibilities presented by the musical interactive system, a great deal of it, seemed arbitrary in relation to that imagery. Further work on the imagery could have resolved this. With respect to the structuring devices neither choreographer nor performers were able to familiarise themselves sufficiently with the interactive structures of the visual and sonic systems to allow for the development of a choreographic system capable of exploiting more than the fraction of the range of possibilities offered by the intersection of all three systems. As a result the actualisations of *3over9* were less intricate than they could have been had the choreographic system been more developed.

However, the choreographic goals which had guided this phase of the research had been focused towards the development of an understanding of the requirements for a choreographic system in an immersive interactive installation, not the production of a finished work. As such this phase of the research was completed successfully. During this period I had succeeded in devising certain choreographic devices and improvisational systems which were suited to the activation of the multiple interactive environments with which the performers were interacting. In addition I developed a considerable degree of understanding of the underlying nature of those environments, and of the types of choreographic framework which would do each full justice as a system when operating either independently or simultaneously. At the same time I gained a practical insight into the pertinence of Deleuze and Guattari's theories to my work, which led not only to a more nuanced understanding of those theories, and of the possibilities they offered to the topic of my enquiry, but also of the possibilities open to the choreographer working with interactive digital media. Indeed, *3over9* served as the starting point for two works, *Halo* (1998) and *Halo in Performance* (1998), both of which elaborated and refined the themes and ideas which had evolved during the preliminary research period.

Phases 2 & 3: *Halo* and *Halo in Performance*

The second and third phases of the collaboration constituted the generation of an autonomous immersive interactive installation *Halo* (Phase 2) and the generation of an open work which constituted a dialogic engagement with *Halo* entitled *Halo in Performance* (Phase 3). The second phase was conducted independently of the choreographer. The third phase was entirely the responsibility of the choreographer, in collaboration with the performers. *Halo in Performance* constituted a further step in the generation of an open dance work which was characterised more by its deterritorialising, than by its territorialising characteristics. Whereas *3over9* privileged the territorialising tendencies of the musical interactive systems, *Halo in Performance* was intended to exploit the deterritorialising tendencies of visual interactive systems. In order to understand the complexity of *Halo in Performance* it is necessary to understand the structures underpinning the

installation work *Halo*, for this was the environment in which and through which the work was generated.

Phase 2: *Halo*: The Installation

Halo, which was generated by Biggs, in collaboration with Jones, arose directly from the work undertaken during the preliminary research period described in the previous section of the thesis. Thus, although not directly concerned with the conception or construction of the installation *Halo*, as a collaborating artist of the first phase of research I was implicated in its authoring⁴⁹. Not only was the movement imagery developed for the digitised performers during the preliminary research period an important feature of the installation environment, the directions of their movement through space also had an impact on the structures of the installation, and to some of its thematic nuances.

Halo constitutes an autonomous immersive interactive installation, and thus, as a work, is independent of *Halo in Performance*. Although an extension of the interactive environment developed for *3over9*, it is at once both simpler and more complex than its predecessor⁵⁰. In contrast to *3over9* *Halo* was designed to be inhabited, rather than viewed, by the general public. This conceit places the viewer of the installation a) in much closer proximity to the digitised figures, and b) in a participatory relationship with them. Because it was to be engaged with by casual viewers, rather than skilled performers, certain modifications to the interactive systems which had been devised in the first stage of the research, in particular the music system, were required. The system-viewer interface was simplified at one level (the music system and the visual system operated in tandem, rather than disjunctively) but made more complex by duplicating that composite system, and running two identical systems concurrently, but oppositionally (see p.207 and Figure 8, p.208).

Halo was more fully developed than the interactive environment developed for *3over9*. In *Halo* the projected imagery used for *3over9* (the figures) was supplemented with a 'bank' of single words taken from William Blake's "The Marriage of Heaven and Hell". In addition new sound materials, using samples drawn directly from the text of "The Marriage of Heaven and Hell", were produced by Jones for the installation. The interactive triggers for the sound system in *Halo* were less complex than those of *3over9*, and mapped more directly onto the visual interactive system. Finally, the interactive programmes which had operated the visual imagery in *3over9* were subjected to refinements which were designed to fulfil the requirements of the new installation environment.

⁴⁹ The credits for *Halo* are as follows. An interactive video projection and 'realtime' computing installation by Simon Biggs. Interactive sound composed by Stuart Jones. Choreography by Sarah Rubidge. (Fabrica Publicity Materials for *Halo*)

⁵⁰ I shall adopt the working title of the results of the preliminary research to identify references to this stage of the research project.

The Installation Environment

The Built Architecture

The physical components of the installation environment in which Halo in Performance took place, comprised two vast (12m high x 10m wide) projection screens, placed opposite each other some 10m apart. These were erected in the central area of a de-consecrated church. No external light source was present, any light in the installation space being emitted by the spill of light from the figures projected onto the screens (CD-Rom: Halo Clip 12).

Digitised Environment

The visual imagery for Halo (the virtual figures and the text) was back-projected onto the two screens. As nine digitised figures were displayed on each screen, a total of eighteen digitised figures occupied the installation space. As the projection screens were approximately twice the height they had been in 3over9 the distance travelled by the figures when 'falling' from the upper reaches of the screen to the ground was much greater, and consequently more dramatic than it had been in 3over9 (CD-Rom: Halo 13).

Three columns of text (selected from the text of Blake's "The Marriage of Heaven and Hell" were added to the components of the projection image (CD-Rom Clip 14). Their linear progression was controlled by a 'grammar engine'⁵¹. The text, like the digitised figures, was subject to internal interactive triggering. The re-inscription of the text (the re-ordering of the word tokens from which it was constructed) was triggered by the action of the digitised figures in cyberspace. That is, when the virtual images passed 'through' the text as they 'fell' in response to the movement of individuals in the installation space⁵² (CD-Rom: Halo Clip 12).

The Choreographic Dimension of the Virtual Environment

The choreographic dimension was shared by the choreographer and the visual artist. The details of the grouping of the figures and their structuration in (screen) space and in time is generated by the interactive system developed by the visual artist. The choreographic imagery, however, contributes significantly to the semiotic range of the work, inasmuch as the inclusion of not only the visual artist's flying figures, but also the choreographer's earthbound figures, establishes two distinctive ambiances, or 'worlds'. It also necessitates a transitional 'fall' or 'rise' between the two worlds, and thus dictates certain features of the interactive system. In the 'upper' world the figures are free of gravity, distant, self-absorbed, flying back and forth across the screens in an unbroken, undulating flow (CD-Rom: Halo Clip 15). In contrast, when the figures are at ground level they seem to encroach on the viewers' world. Unashamedly naked, they walk restlessly back and forth, or towards and away from the border which lies between the virtual and the real space, the trajectories of their movement constantly, and unpredictably, disrupted, reoriented, refocused by unseen forces (CD-Rom Halo Clip 14). By virtue of their proximity to the viewer, and the unpredictability of their behaviour, the viewer is drawn towards the figures and into a proto-social relationship with them. Further, the rising/falling motion of the digitised figures, which links the two 'worlds', and the naked bodies walking towards and away from the viewer frequently dominate the activity, and thus ambience, of the installation.

⁵¹ A grammar engine is a computer programme which 're-writes' a given set of textual tokens (words) on a given signal (trigger), obeying the general rules of grammar but without taking any note of the semantic content of the words. The order and combination of words in any one sentence were semantically context-free, which disrupted the apparent coherence of the sentences (e.g. "Thy history religiously produces towards her fervently distinct clock, aloft, divides as whose desirable senses, aloft reproaches that derivative wonder, whose round castles or what sneakily grow our mills or now away speak my pathos." (taken from a 'screen grab' of 'Halo').

⁵² The grammar engine responded to the activation of the independent programme of each of the figures. It had been developed originally for an earlier Biggs work *The Great Wall of China* (1995-99)

The Sound

Although the visual imagery remained predominantly the same as 3over9, because Halo was primarily developed as an interactive installation environment and not as one strand of a dedicated stage environment, the composer re-conceptualised the sound world, both in terms of its sonic content and its structure. The sound images used for the installation were derived from the text of Blake's "The Marriage of Heaven and Hell". Phonemes (vowels and consonants) were extracted from samples of the spoken text and treated electronically to engender a set of sounds which resembled groaning, whispering, singing and other less easily describable sound images. Flying, falling/rising and standing/walking/crouching imagery summoned one or more different sound-types (e.g. when the figures walked they would either 'whisper' or 'groan'(CD-Rom: Halo Clip 14), when they 'flew' they 'sang' in serene continuous, almost melodic, tones (beginning of Clip 15).

The interactive structures of the sound environment echoed those of the visual environment. This accommodated the less ordered movement behaviours exhibited in an installation activated by uninitiated viewers. No modification to the musical parameters of the sounds occurred in real-time as result of the behaviours of viewers/performers in the space, as had been the case in 3over9. Rather the sampled sounds were triggered in response to spatial behaviours which were similar to those required to trigger the motion of the virtual figures. This facilitated a degree of coherence in the dialogue between sound and image, whatever happened in the installation space.

Interactive Structures

Whereas 3over9 had featured two entirely independent interactive computer programmes, one for the sound, one for the visual images, Halo featured an overarching interactive system which accommodated both. In general the interactive system retained the same framework as that of the visual system in 3over9. However, the sound samples were added to this programme as an extra stratum of discrete images which responded independently to performers' behaviours. This single programme was duplicated and mounted onto two computers so as to produce two primary, and identically structured, interactive programmes. (Each programme activated the figures on one of the two installation screens). This rendered them spatially oppositional, systems and generated a complexity in the installation which, in spite of the relative simplicity of the interface (the simple act of crossing a line in space triggered a clearly recognisable behaviour in the installation), generated an intricate set of relationships between figures, sounds and viewers (Figure 8).

See overleaf for diagram of the spatial features of interactive framework (Figure 8)

Figure 8 Halo: *Spatial features of interactive framework in 'real-space'*

Key:

Long Horizontal Arrows = indicates width of screen

Relationship between virtual figures' and single viewers' Behaviours

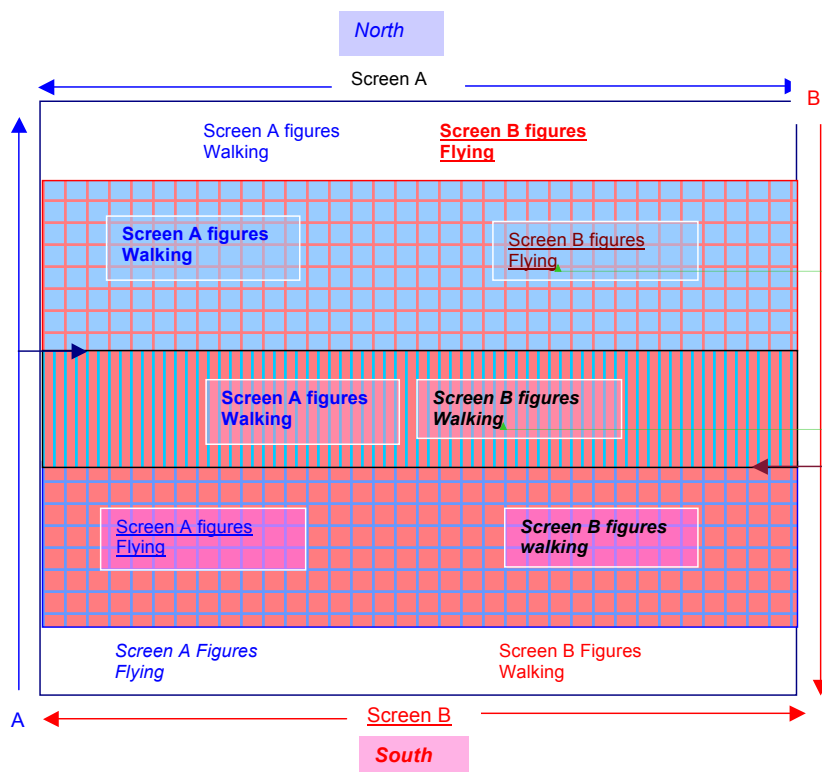
Long Vertical Arrows = Direction of travel

Short Horizontal Arrows = Point at which 'captured' digitised figures enter flying mode as interactor crosses the indicated line in the direction of travel

Blue/Pink Crosshatch = 'Captured' figures in walking mode on screen A, flying on screen B

Pink/Blue Crosshatch = 'Captured' figures in walking mode on screen B, flying on screen A when interactor occupies the space

Vertical Blue/Pink area = All 'captured' figures in walking mode when interactor occupies the space



Engaging with Halo as an immersive interactive installation

Halo was specifically designed as an immersive interactive installation, and thus is created primarily to be experienced somatically, as a full body experience, rather than merely observed. Biggs says of *Halo* that he has created

.. an ambience which causes people to question their own presence in the space.
[*Halo*] is a sort of paranoia machine...paranoia in the sense of losing faith in fundamentals, one of the greatest fundamentals being your ability to differentiate yourself from that which is not yourself (McLellan 1998: p.5).

By virtue of this *Halo* is more resonant than the environment developed for *3over9*, and engenders an entirely different experience for both viewer and performer. *Halo* places interactors in a liminal, phenomenological space, where the full range of senses must be brought into play for the world the installation creates to be experienced. Its composition as a dark, enclosed space, one in which boundaries are blurred between the real and the virtual, and in which perception is shifted back and forth from the visual sense to other senses such as the aural, the pro-prioceptive and the kinaesthetic, gives the space a particular ambience. It thus encourages the interactor to sense as well as see the events taking place on the screens. Because it is immersive it leaves viewers/interactors hovering somewhere between the real and the virtual, unsure as to how to respond to the changing environment in which they move, unsure as to the nature of their agency in generating the motion of the figures, simultaneously acting on and being acting upon (affected by) the installation.

It is this environment in which *Halo in Performance* was developed, and to which the performers were required to respond. During an improvisation the performers were immersed in a constantly shifting environment of light and sound, an environment inhabited by a multitude of restless, naked figures moving back and forth in a space almost entirely devoid of light. As such, they were being asked to inhabit a 'plane of composition', characterised only by its flows of unorganised bodies, intensities, haeccities, and singularities, leaving them in a world without a stable centre, a world they had to make and remake from moment to moment.

A description of the experience engendered in the interactor by the installation will serve to give some idea of the context which informed the choreographic decisions during the generation of *Halo in Performance*.

On entering the empty installation space the interactor steps into a dark, almost black, space, which is defined by the two massive screens which reach from floor to ceiling. She encounters a soundless world, inhabited only by video projections of groups of glowing naked human figures flying horizontally above her head across the screens. These figures are the only source of illumination. (CD-Rom: Halo Clip 12)

She stands. The figures still fly. The interactor turns and steps towards the nearest screen. A long pure sung tone sounds. Suddenly there is activity on the screen she is facing. A small group of figures appears in front of her, falling from the heights of the screen. A strange rushing noise

sounds. The figures stop, stare, squat down, return to standing, turn their backs and walk away from her, come towards her, follow her as she walks from side to side. Behind her the figures still fly. She notices the text. She reads curious sentences which seem to make sense, but when read more closely make no sense. She steps back a few feet to get a full view of the screen. Suddenly, without apparent reason, the figures on the first screen 'fly' towards the roof of the church, there to join the other figures they left behind when they descended.

Behind her she hears the sounds of singing, a minimal click as a single figure falls to earth, a rush of sound as several figures join their companion. Then they rise as if to fly. She turns, notices that the figures moving on the second screen are falling to earth. She moves back and forth, trying to find out what it is that is making this movement happen in the virtual world. She notices gradually that the movement on the two screens seems to be in opposition. That when she moves to one screen figures fall, whilst on the other they return to the heights (or vice versa). The figures groan, sing, whisper, are silent. She engages with them, responding to the atmospheres their movement and voices generate. She finds herself enjoying the moments of silence as the figures fly above her head, she brings only one figure to ground level to interact with her. Then she changes the ambience of the installation, moving back and forth between the screens but keeping to the central area of the space, she generates moments of controlled chaos. She finds herself partly in control of the figures, but constantly surprised by things that they do which she had not anticipated or planned.

Then another viewer enters the installation space. She moves her position to accommodate him. The figures on the screen begin to behave in a more random manner. She tries to bring them to earth. They start to fall, barely touch the ground before they 'change their mind' and move as if to rise again. But she was still. The figures must have been behaving in response to someone else's movement, over which she had no control. She tries again to control the figures. But they seem out of control, moving back and forth, now flying now falling fall, barely resting in any one space. The noise becomes louder. Sounds are overlaid with other sounds, creating a polyphonic sound environment.

Now several people enter the space. Moving this way and that, standing, avoiding each other, trying to work out what is making the figures move. The rush of noise and crowd behaviour on the screens continues as people move around in the space enjoying the sensation of being immersed in this world. The installation becomes an increasingly chaotic world of sounds and moving figures, rising falling, flying, dropping, walking, groaning, singing. The installation space has become an inhabited world, a world inhabited by light and sound, by fellow human beings, by flying creatures, by words. It is a world full of images with no obvious structure to mould them into a coherent form of expression.

Now the viewers gradually begin to leave the space. The figures' behaviour becomes more ordered, and stabilises into forms of expression. When the last viewer leaves, the figures return to the heights of the screen and fly silently in the quiet, dark space.

Phase 3: Halo in Performance

Halo in Performance augmented the autonomous work *Halo*. It was, however, generated as an independent work, which was distinct from the installation with which it engaged, but which allowed that installation its place in a shared life as well as its own life. *Halo in Performance* was not '*Halo Performed*', which would have privileged *Halo* over the performative work. Rather, it was *Halo*.... in performance. *Halo in Performance* is a choreographic 'open' work, which is constituted ineliminably as an interactive engagement with an autonomous open installation work. In Deleuzian terms the choreographic system which underpins *Halo in Performance* constitutes a 'line of supple segmentarity'. This, however, diminishes the status of *Halo in Performance* as a work, for it had its

own guiding direction of salience, which determined the decisions made during its making. The work *Halo in Performance* only exists in the space which lies 'between' two work-systems, *Halo* and ...in Performance. It is articulated through and within the dynamic interrelations which obtains between the two systems, in particular through the new sets of variable relations to which the interaction between the systems gives rise. As such it cannot be individuated simply through reference to forms and substances, but only through "...relations of movement and rest between molecules and particles, capacities to affect and be affected" (Deleuze and Guattari 1987: p.261). These are the conditions of individuation of the Deleuzian event, of the entity as a fluctuating interweaving of events and structures, and not conditions of individuation of the object, the entity as formed structure. The work itself was sited in the dialogue between the two 'worlds' (of the improvisation and the installation).

The installation *Halo* rarely revealed the extent of its inherent subtleties when casual viewers interacted with it. The 'worlds' created during casual interactors' engagement with the installation, particularly when several were interacting concurrently, were often an inchoate collection of sounds and images, which exhibit a minimal sense of intention or purpose. Although this was one possibility offered by *Halo*, and the one favoured by Biggs, others existed which I felt could be brought out in the context of a performance framework⁵³. The mobile choreographic world that I envisaged would be generated by *Halo in Performance* was designed to activate an extensive range the potential ambiances (affects) which constituted *Halo* (and as such constituted a territorialisation of *Halo*). At the same time, my intention was that any performance I developed would support, extend and accentuate the liminality, and fluidity, the nomadicity, of the installation space, rather than radically change its milieu for my own choreographic purposes.

Halo in Performance demands more than one level of description if a satisfactory explanation of the content of the work is to be articulated. The interactive structures which constitute its organising principle are as much the content of the work as are the overt, more representative, themes it articulates. For this reason both these aspects of the work must be addressed. *Halo*, like a video installation, has as a central feature of its content the "...space-in-between', the actual construction of a passage for bodies and figures in space and time" (Morse 1997: p154). Morse suggests that in a video installation it is this,

...the part that collapses whenever an installation isn't installed [which] is the art ...
The material objects placed in space and the images on the monitor(s) are meaningful
[only] within the whole pattern of orientations and constraints on the passage of ... the
body of the visitor (ibid.).

⁵³ For Biggs the very *point* of the work was that it was experienced from within. Although he asserted that "...the work had never looked so good as when it was activated in *Halo in Performance*, he asserted equally strongly that "...that was not the point" (Biggs: Private Communication. February 2000). Here the differences in my (choreographic) thinking about the work and the thinking about the work of the interactive visual artist diverged.

My conception of the piece was that the pathways and gestures of the performers would only become meaningful in relation to the patterns of behaviour of the virtual figures on the screen. The spatial networks implicated by both would interrelate, become a composite visual network which embraced the real and the virtual space simultaneously. The live performers thus cannot be seen as the dominant aesthetic feature of the work, merely as part of a complex aesthetic weave in which the virtual performers play a central role. Indeed, the notion that the 'space-in-between' the two sets of performers was of primary importance in the installation served as a choreographic guide as I developed the performance structures for *Halo in Performance*⁵⁴. That space, however, was constituted as much by the 'space between' the virtual and the corporeal choreographies, as it was between the performers and the physical features of the environment. (That the space was also a liminal psychological space, a psychological space-in-between, was perhaps no accident.) To this end I continued to explore the potential offered by overlapping spatial maps in the performance space for the generation of a constantly shifting pattern of differential relations between the elements of the work, both within and between systems.

Choreographing *Halo in Performance*

Halo in Performance was first seen as an open dance work for three performers and a virtual cast of eighteen performers. Six independent structured improvisations took place in the installation under the title *Halo in Performance* on two consecutive afternoons in November 1998. The openness which characterises *Halo in Performance*, as a work, has two sources, on the one hand the performance environment, that is the installation (an open work in its own right), on the other the choreographic structure of the performance work itself (a structured improvisation). *Halo in Performance* is executed simultaneously by live performers and digitised figures' both of which follow pre-defined sets of rules for behaviour which are designed to facilitate coherent interactions between the live and virtual performers in the installation space, but which are sufficiently complex to continually confound expectations concerning the progression of the movement.

Halo in Performance took place not in a theatre-based environment but in an immersive environment in an art gallery⁵⁵. There was no 'fourth wall', as there had been in *3over9*, and thus no space for an audience to view a staged 'picture' presented for them by the performers. Rather, the viewers viewed the performance from the perimeter of the installation space, standing very close to the performers. By virtue of this proximity they could not take a distanced stance to the performance, but became implicated in it. Additionally, as many had been immersed in the

⁵⁴ I had not read Morse's work at that time, however. The insight was derived from the emphasis in my previous choreographic work on proxemic relations.

⁵⁵ *Halo* had been commissioned by two galleries, the Harewood House Gallery in Yorkshire and Fabrica in Brighton, Sussex. The architecture of each was very different, the first having a low ceiling, the second being a converted church, with a ceiling to floor drop of some 18 metres. *Halo* was adjusted to suit each of these environments. The experience for the viewer in each was very different as a result of the space in which the installation was erected. No performances were given at Harewood House.

performance environment only moments before experiencing the performance, their understanding of the latter was influenced by traces of that sensation, further diminishing the psychological distance between performer and spectator. Indeed, some viewers were roused to enter the performance space, and participate in the performance. Their presence added considerably to the character of the performance event⁵⁶.

These factors demanded that I used a different choreographic focus to that used in *3over9*. I diminished the emphasis on a 'dance' vocabulary, in part because the distance between the performers and the audience was reduced to almost nothing, and, in part, because the ambience generated by the enclosed spatiality of the installation seemed to demand a closer consonance between the movement world of the virtual and live performers.

Pre-compositional Stage

(i) Thematic content⁵⁷

My research for *Halo in Performance* is derived from, but constitutes an independent reading of the starting points used by Biggs for *Halo* (Botticelli/Dante and Blake). My experience of *Halo* as an immersive installation environment, my past experience, both personal and artistic, and my knowledge of the texts used as source materials for *Halo*, led me towards a particular interpretation of the world *Halo* invoked. The installation environment is illuminated only by the spill of light from the digitised figures on the screens which are sometimes at floor level, and sometimes at ceiling level. Although the degree of illumination in the space varies from moment to moment according to the placement of the figures on the screen, it is generally characterised by an overriding sense of being in a world of deep twilight. The constant, yet uneven, deprivation of light in the space heightens the sense of immersion in a more or less indeterminate world, where the individuality of the inhabitants becomes obscured. In *Halo* the virtual figures alternately walked aimlessly at ground level, or circled purposelessly in the upper levels, or rose and fell with no sense of purpose between the airborne and earthbound realms, and little sense of purposeful connection between them. *Halo* suggested a liminal place, its virtual inhabitants forced to retain a tenuous but persistent connection with their 'previous' existence as fully-fleshed human beings. They are in limbo, eternally waiting. I adopted this notion of purposeless lingering as my framework for the choreographic world of *Halo in Performance*.

Research into the ideas at the centre Blake's and Dante's work led me to read the figures on the screens through the prism of ancient concepts of angels and of Hell, including the Hebrew notion of Sheol (i.e. Hell). In ancient times Sheol was regarded as a shadowy continuation of earthly life.

⁵⁶ The viewer concerned had spent a considerable time in the installation space prior to the performance and had clearly familiarised himself with the interactive framework. He stepped into the installation space and stood quietly in the passive space immediately in front of one of the screens. For this reason he did not disturb the dialogue between the live and virtual performers, but contributed to the general picture by adding another figure to the live inhabitants of the space. (see video documentation.)

Further, in early Judaism angels were portrayed in the form of human males who were sometimes mistaken for men⁵⁸. Both Heaven and Hell, then were in some way continuous with earthly existence. I overlaid these ideas with the ancient beliefs which permeate many cultures that Heaven and Hell, and/or the world of the dead, interpenetrate the world of the living⁵⁹. These concepts guided me in my choreographic thinking, both in terms of movement imagery and the relationship between the live and the virtual casts.

Movement Materials

The movement material developed during studio rehearsals made direct reference to the themes initiated by Biggs, and developed these further. Little if any movement was carried over from *3over9*, although the number of performers used in the piece, were sustained in this presentation of *Halo in Performance*. Much of the movement material used was derived from improvisations based on the text of "The Marriage of Heaven and Hell".

Each dancer selected one or more phrases from the text, and used these as a starting point for three short independent movement phrases. They were asked to include movements which used the vertical dimension and to incorporate movements executed by the virtual figures. It was specified that the limbs were never to be fully extended, and were to be performed with minimal phrasal inflection⁶⁰. These phrases formed the foundation of the performers' independent solo improvisations.

The insistence that the gestures were kept very close to the body, and had a minimal dynamic range had not only an expressive but also a structural rationale. With respect to the latter it was intended to facilitate a consonance between the visual presence of the live performers and the virtual performers, and thus not privilege either for the viewer. Had the live performers executed spatially expansive movement materials their actions would have dominated those of the digitised figures. This would have gone against the intention to diminish the 'felt' distance between the live and virtual worlds. The impression I wished to achieve, as choreographer, was that the performers were mere inhabitants of the 'space in between' (in limbo), acting in, but not intentionally upon, the world they inhabited. Any action in the installation would occur because it was inhabited by twenty other equally passive figures whose paths crossed, momentarily affected by the behaviours of their companions, and then passed on. (A clear example of a Deleuzian disjunctive synthesis in action.)

Compositional Stage: Generating the Choreographic Interactive System (...in Performance)

As with *3over9*, when developing *Halo in Performance* I constructed a network of large-scale choreutic structures and materials. These were designed to intersect, overlap and interact with each

⁵⁷ Pre-compositional stage (a). (p.58 of this thesis)

⁵⁸ "Hell" (1997) Microsoft Encarta (US Edition) CD-Rom. Microsoft Corporation

⁵⁹ With respect to the poietic process, this notion was in the forefront of my mind as a result of choreographic work undertaken in Uganda in the summers of 1997 and 1998. Such beliefs remain current amongst many contemporary Ugandans. Indeed they had formed one of the themes of the works created in collaboration with Ugandan dance artists in 1997 and 1998.

⁶⁰ The gestures were performed within that range of the kinesphere which lies closest to the body.

other in time and space, and to produce the potential for a variety of events both in the real and the virtual environments during any one performance event. They were also intended to generate for the performers a subtle world of changing proximities, where presence was sensed through intersecting energies (or intensities) rather than seen.

Halo in Performance was created by generating a set of performance directives (including instructions for developing movement materials). These constituted the foundation of a rigorously structured, yet fluid, improvisation which would generate a coherent dialogue between live and virtual performers, and thus reveal many of the subtleties of *Halo* which were not revealed by the activity of casual interactors. That said, because *Halo in Performance* itself constituted an independent interactive system, my aim was not simply to 'produce' instantiations of *Halo*, but to facilitate an independent dialogue with it from a position of full acquaintance with its modes of operation, and within a particular interpretative framework.

The improvisational structures generated for *Halo in Performance*, although designed to activate the movement of the digitised figures (the virtual performers), were set up in such a way that the dance itself became an autonomous interactive system which generated a genuine interactive dialogue between the performers. The rules of the improvisation were a supplementary set of instructions and events designed to intersect with the digital interactive systems. Although developed in response to the installation's interactive system, it was not fully determined by it.

The digitised performers were conceived of as part of the improvising cast of *Halo in Performance*. The choreographic design of *Halo in Performance* operates on the premise that the live and digital performers, and the real and virtual spaces, are not separate but are equally substantive in the context of the work. The space both groups of performers occupy is a liminal space, cut off from the concerns of everyday life. The aim in *Halo in Performance* was to develop a work in which the boundaries between the real and the virtual are blurred for both viewer and performer. In pursuit of this I used not only the 'space-in-between' of the installation, but also appropriated the space which lay behind the screens which, because the images were back-projected, threw a silhouette of any performer occupying that space onto the projection screen (CD-Rom: *Halo*: 16⁶¹). A further layer of incorporeality, generated directly by the live performers, was thus added in the domain of the virtual figures, generating three dimensions in the world of *Halo in Performance*, the corporeal, the virtual and the world of shadows. Each of these intersected, or were superimposed, during the course of any performance.

⁶¹ The documentation of *Halo in Performance* was almost impossible as the environment was so dark. The video footage was shot using 'nightshot', a device which removes all colour and produces a very grainy image. When digitised for use on a CD-Rom the image becomes even more diffuse. The video clips of *Halo in Performance* therefore are not as legible as might be expected by the viewer. However, as audience members were also deprived of light and only saw shadowy figures moving in the installation space, the video clips give a reasonable impression of the liminality of the imagery and of the live performance.

The choreographic research for *Halo in Performance* built on and borrowed from the research undertaken for *3over9*. It was intended in the early stages of the development of this work to use at least three extra performers in order to achieve a more equal balance between the virtual and live casts. This proved not to be possible for financial reasons⁶². As a result the work was developed with three performers only. Necessarily, the choreographic research took place predominantly within the installation *Halo*, although preliminary development of new movement materials and of the large-scale choreutic structures took place in a dance studio prior to direct engagement with the installation. However, because the dialogue between digitised figures and performers was an integral component of the danced improvisation, these were minimal sketches of ideas. The substantive choreographic elements of this work were developed during the course of successive guided improvisations within the installation environment itself.

The Choreographic Interactive System

Choreographic Macro Structures: Pathways in Space⁶³

The movement phrases were executed periodically as the performers' tracked pathways through the installation space. The three performers traversed the space in precisely defined, pre-determined, triangular floor patterns (see Figure 9). These served as a blueprint to which the performers could return during the course of an improvisation if they sensed that they were losing their sense of direction. The starting point of each performer's triangle would rarely coincide temporally. As a result any number of proxemic relationships between performers could be generated as these very simple spatial structures were executed. Rules for modifying the pathways, and for the placement of composite movement events within their progression were established. These included:

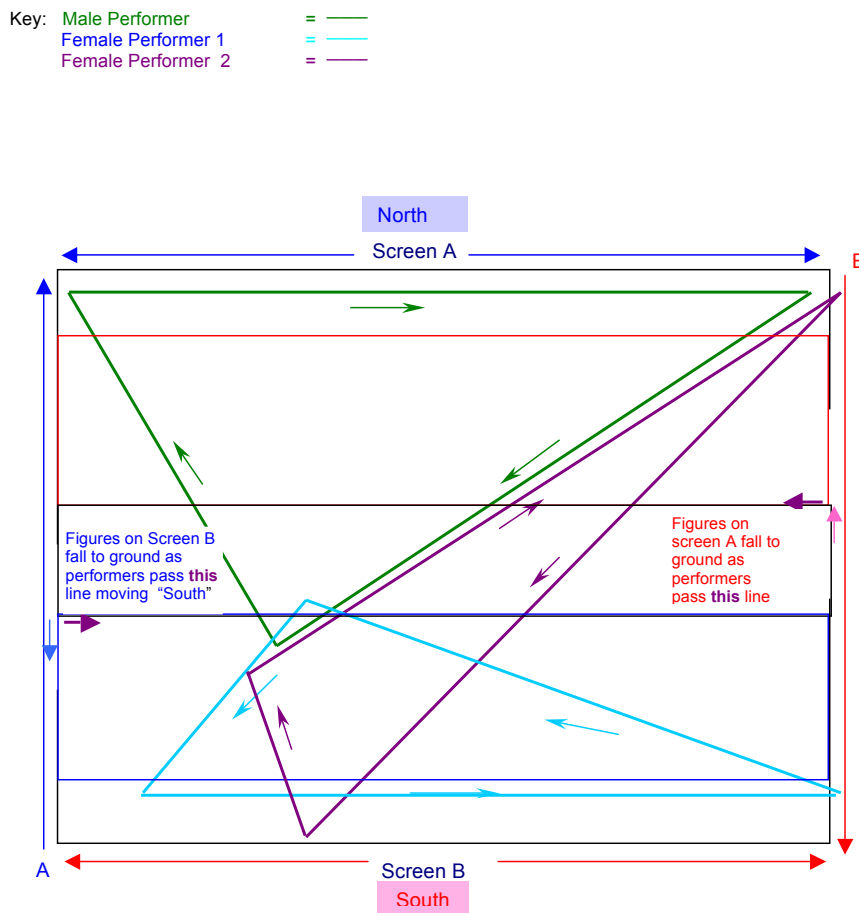
- (i) the rotation of the spatial frame of the triangular floor patterns. This changed the orientation of the shape in the space, and produced a different set of networks when the individual pathways were overlaid*
- (ii) the expansion or contraction of the shape of the triangular pattern, retaining the topographical framework (a performer's triangular pathway could consequently be extended so that it covered the whole of the area between the screen in one circuit, or reduced so that only one of the active regions in the space (A or B) was inhabited for a period of time)*
- (iii) the reversal of the direction of travel on the pathways at any moment (moving forward, backwards along the pathways, or retracing it)*
- (iv) a precise tracking of another performer's pathway by following behind the performer, or by tracking at a distance (i.e. one performer sustaining the same distance between another performer at all times. If the performer being tracked changed facing directions the proxemic orientation between the two performers (vis à vis, side by side, following, etc.) shifted subtly, generating a shift in the semiotic nuances embodied in the proxemic relationship between the performers⁶⁴.*
- (v) the arrest of a movement at any time, resulting in a pause and the presence of a stationary figure in the installation space*
- (vi) execution of one or more movement phrases when faced with an event (e.g. a meeting, a confrontation) either in the virtual world or the real world of performance.*
- (vii) maintaining very close proximity when engaging in a movement dialogue with live performers, but avoiding physical contact always in danger of touching, but never quite doing so (CD-Rom Halo Clips 16 and 18).*

⁶² Were the piece to be published in the form of a set of performance directives they would specify that the piece could be actualised using 3 or more performers.

⁶³ Partial fulfilment of Compositional stages (d) and (f).

⁶⁴ This device rendered the differential relations between elements of the work to constant modulation.

Figure 9. Halo in Performance: Basic Cartographic Framework for Choreographic Map



These instructions, in conjunction with movement materials developed following the instructions used in the pre-compositional stages, would constitute the performance directives were the piece to be re-presented.

The spatial structure of the choreographic framework for *Halo in Performance* took into account the fact that any one movement would have an opposite effect on each of the screens, and that each performer's intentions would be subject to continual disruption by the behaviours of the two other performers in the active space. The instructions specifying the specific cartographic structures⁶⁵ for the improvisations were developed so as to ensure that the behaviour of the digitised performers contributed to the choreographic framework being established by the behaviours of the live performers. They also added to the texture of the group choreography, which was a composite of the motion taking place in both the real and the virtual space. The spatial constraints established by the triangular floor patterns had to be adhered to rigorously to avoid inchoate behaviours amongst the digitised figures.

When these choreographic macro-structures were brought into play by the performers, a dynamic, multi-dimensional, perpetually shifting 'map' of the installation space, and of the virtual spaces which impinged upon it, was constructed. The spatial configurations generated by the performers as they moved through the installation space constituted the framework of the fluid architecture of the 'space-in-between'. It rendered the performative space a smooth space, an open landscape of possibilities, rather than a fully articulated representation of a world. It was important that the performers retained the sense of moving closer and/or opening the distance between not only to each other, but also to the virtual performers. This provided for a semiotic resonance to the relationships between all twenty-one performers if proxemic interpretations were brought into play. At the same time the disjunctive and conjunctive connections could give rise not only to shifting proxemic relations in both real and virtual space, and across the two, but also to the possibility for duets, trios between live performers, and between live and virtual performers.

Choreographic MicroStructures 2: Improvisation Templates

As with *3over9* the compositional devices used owe a debt to the work of the postmodern choreographers discussed in Chapter 3 inasmuch as the choreographic system constitutes a combination of choreographer-determined rules, and performer choice within the boundaries set by those rules⁶⁶. The framework of the improvisation were formulated following a pattern established by Trisha Brown in *Opal Loop* and *Son of Gone Fishing*, wherein Brown set up a structured

⁶⁵ By cartographic structures I mean the direction of the pathway of the movement through space. This generates a set of overlapping pathways which, in conjunction, create the framework to which the interactive sound system responds.

⁶⁶ See p.48 of this thesis

improvisation system centring on pre-composed independent strands of movement material for each performer. These were used as the movement framework for a series of improvised encounters.

As the performers engaged in successive performances of the improvisations and became increasingly familiar with the possibilities the materials offered, and the patterns and events they could generate, under the guidance of Brown they began to set those moments which seemed to provide artistically satisfying moments in the flow of the dance (Bunuel, 1987). The framework (rules) for a set of similar events were devised for *Halo in Performance*, the basis for the selection being that, as with *Opal Loop* they generated artistically satisfying moments in the flow of the dance and further that they generated images which emphasised the theme/s of the work. Most events emerged during rehearsal improvisations, although some (e.g. a and b) were preconceived by the choreographer. The improvisational templates from which the improvised 'set pieces' were generated included:

- a) a duet between two live performers performed very close to one screen at a central point between its extremities;
- b) duets between a 'shadow' of one or more of the live performers (who performed behind one of the screens) and a live performer in the space (CD-Rom Halo Clip 16)
- c) a trio of interweaving movement, with a predominantly vertical emphasis between live performers in an area close to one screen, towards the edge of the installation space (CD-Rom Halo Clip 17)
- d) a very slow moving solo which commenced at the edge of the space and slowly worked its way across the very centre of the installation space
- e) a slow "follow the leader" duet (CD-Rom Halo Clip 18).

Each of these used as starting points movement materials which were derived from the independent movement phrases devised by the performers

However, rather than 'setting' the events as Brown did in *Opal Loop*, in *Halo in Performance* these moments were improvised within a compositional framework established by the choreographer. In addition, rather than setting the moments so that the work stabilised eventually into a set performance event, as Brown did, the moments in *Halo in Performance* were deployed as shifting 'markers' in the flux of the improvisation. They were to be called up by the performers during the course of an improvisation to ensure the presence of moments which shaped the flow of the temporal progression of the performance event. There was no stipulation that all the events must occur in a single improvisation, nor was there any stipulation as to how many times they could occur. Decisions of this type were in the hands of the performers.

Directorial Stage: *Halo in Performance*

In *Halo in Performance*, as in *Intimate Memories*, a distinction needs to be made between the directorial and the compositional processes. Whilst it is difficult to separate the compositional and directorial processes in a structured improvisation, much of the latter being elided with the former, it is possible to do so. Any structured improvisation operates on the basis of a set of rules, which

constitute part of the performance directives⁶⁷. As with *3over9*, *Halo in Performance* was a guided structured improvisation, the guidance of the improvisations in rehearsal after the materials and structuring strategies had been devised constituting the directorial process. This process was undertaken in this instance by the choreographer. Just as productions of *Intimate Memories* were directorial interpretations of the work, not the work itself, so the improvisations presented at the Fabrica Gallery in 1998 under the title *Halo in Performance* were improvisations around directorial interpretations of *that* work.

The directorial process was focussed towards the achievement of the performance qualities (e.g. dynamic qualities, the specificities of the spatial range of movement materials) which were in accord with the directorial interpretation of the performance directives and choreographic intentions. It was also concerned with establishing the range of freedom allowed to the performers with respect to their interpretation of the performance directives. The range was guided by the directorial interpretation, but this in itself was subtly modified during the rehearsal process in the light of some of the performers' responses to the installation environment. Last, but by no means least, it provided the performers with an opportunity to develop improvisation techniques as a group which enabled them to impose a group 'system of capture' simultaneously on *Halo* and *....in Performance*.

At a directorial level, although the performers were permitted to deviate from their pathways, it was insisted that they sustain a controlled shaping of those pathways, based on the original cartographic framework, to ensure that the interlocking networks of behaviour between the real and the virtual worlds retained a level of coherence (the latter being a directorial intention). Initially, if one performer arbitrarily decided to deviate randomly from their defined triangular pattern the carefully constructed geometry of their combined trajectories, which accommodated the oppositional features of the installation environment, tended to be destabilised. As they became more familiar with the dynamic environment created by the intersection of the choreographic system and the system which generated the behaviours of the installation, the performers were able to deviate from the pathways but at the same time sustain a coherent form through intersections of the behaviours of the eighteen virtual figures and the three live figures in the installation environment. Nevertheless, this was based on the directorial framework which was designed to ensure that the performance event had a continually shifting centre, rather than no centre at all, and thus that it was clearly a plane of consistency, not of a plane of anarchy. Further directorial instructions were that designated improvisational 'templates' *could* be initiated by one or more performers if the performers' pathways coincided at particular points in the space, and that individual performers could decide at any point in the flow of the improvisation to initiate a live or 'shadow' duet or a solo in response to their sense of the progression of the performance. Whilst any one of the templates could be activated several times in a single improvisation, it was stressed that it was not necessary for all elements to be included in any improvisation. Throughout the directorial process the performers were encouraged

⁶⁷ In *Halo in Performance* these are articulated through the Choreographic Macro-structures (p.217)

to explore and exploit new possibilities as they arose within those directorial constraints. During the directorial stage the performers executed a series of improvisations, using the performance directives as their source. Discussions between the performers and between performers and choreographer were undertaken after each practice improvisation to facilitate both the directorial intentions and the development of improvisation strategies by the performers.

The directorial process was also concerned with encouraging certain qualities of performance which were in accord the director's interpretation of the choreographic intentions and the performative possibilities offered by *Halo*, and discouraging others which were opposed to those interpretations. For example, one choreographic intention with respect to *Halo in Performance* was that the performers were not to appear to intentionally act upon the world they inhabited. In order to do this in the manner that, as director, I felt articulated this notion most clearly it was important that the performers sustained an inner focus in their movements, rather than in extending their focus beyond the physical limits of their movement into the space beyond. In order to achieve this it was necessary, as director, to rehearse the performers so that they tempered the performance habits they had developed as the result of formative performing experiences which had taken place in conventional proscenium arch stage environments. Although in rehearsal the effect was achieved with considerable success, in the full performance environment with an audience, in spite of their best intentions, the performers reverted to 'projecting' their focus and energy out into both the real and the virtual spaces. Had this been the result of an intentional decision by the performers it would have served as an artistic interpretation of the director's 'production-work' devised by the performers, and thus beyond reproach. Discussions with the performers, however, revealed that it was an unintentional response to performance conditions. We therefore worked to implement the directorial preferences with respect to this strand of these actualisations of the work.

Other directorial instructions were concerned with encouraging precise realisations of certain performance directives. These included the requirement to: maintain very close proximity when engaging in a movement dialogue with live performers, but avoiding physical contact; sustain and exploit an awareness of the nuances of the changing distances between performers which were generated as they navigated the space following their own trajectories⁷⁰; ensure that the performance directives relating to the sustainment of the cartographic framework devised for each performer were followed. The performers, however, were responsible for the temporal progression and structuring of the main elements from which the performance event was composed. The improvisations were, consequently, open to spontaneous performer responses, but, like most structured improvisations, had limits to the freedoms afforded the performers within the improvisation⁶⁸.

⁶⁸ Had they not had such freedoms they would have been free improvisations within an interactive installation, to which I could not have laid any authorial claim.

The 'worlds' generated in the first actualisations of *Halo in Performance* at Fabrica in 1998 were developed and constrained by the directorial guidance given in preparing these performances. They were, however, merely instances of worlds which could have been generated from the work as work. Were a different director to re-present *Halo in Performance* from its performance directives, a different surface ambience and directorial reading of the installation environment might result⁶⁹. For example, the responses of the performers to events amongst the virtual performers could be more vigorous, a greater number of performers could be used. Greater constraints could be laid upon the performers, or conversely more freedom allowed to them. Further, the piece could be presented with no directorial overseer, but by a group of performers working together to execute the performance directives. All of these options are possible under the remit of the performance directives, which, if used as the framework for the new version of the work would be the source of a different production of *Halo in Performance*.

Commentary on Halo in Performance

This notwithstanding, *Halo in Performance* was guided by certain *choreographic* intentions which the performance directives were intended to facilitate. (Had there not been it would be difficult to ascribe the term 'work' to *Halo in Performance*.) All the choreographic devices were selected or devised in order to generate the sense that the virtual world and the corporeal world were not distinct worlds, but were co-existing elements of the same world engaging in a constant, spontaneous dialogue which generated a perpetual sense of being within a liminal world-between-worlds. In addition, the 'space' I was interested in creating, as a choreographer, was a poetic milieu, not a territorialised, representational space. In pursuit of this, as choreographer, I created the conditions which would give rise to an open, nomadic space, which could shift between stability and instability, reshaping itself as the figures (virtual and live) moved within it. These conditions were the frameworks for the structured improvisation. One choreographic intention related to this was that the live performers would exploit the range of proxemic relations which could be formed between the two casts to generate a sense of fleeting, social dialogues between live and virtual performers. This would give implicit content to the behaviour of the performers but, because it is not made explicit, it remains at the level of the poetic.

A further choreographic intention was that the performative roles taken by the live and the virtual 'cast members' were to be equal. This was a choreographic intention which I, as director, did not feel had been achieved in the Fabrica performances due to an insufficient number of live performers in the space. As noted earlier, an early choreographic intention had been to use three extra performers in *Halo in Performance*, on the grounds that a greater number of live performers in

⁶⁹ At present neither this, nor a re-presentation of the *Halo in Performance* discussed in this thesis, is a likely scenario as Biggs has a stake in this work and, at the time of writing, has little interest in repeating the experiment. However, it is, hypothetically, possible for this work to be represented by an independent director.

an environment inhabited by eighteen virtual performers would have created a better balance between the live and virtual components of the work, and emphasised the equality of the two worlds co-existing in the performance space. Indeed, if I were to offer a critique of the actualisations of the work would be that only three performers in the space tended to generate an imbalance between the two worlds, and that more performers would resolve this problem [see Halo (iv) Appendix 3]⁷⁰.

A response to this critique could be that, in spite of all my intentions, as a choreographer I harbour an 'ideal aesthetic object' with respect to this work, and consequently that a tension remains between a commitment to a theoretical position which favours a model of entities as fluid and open-ended, and a choreographic desire to generate very precise and nuanced performance events. This argument I would suggest, is caused less through a tension between that theoretical commitment and any residues of a choreographic practice which privileges a choreographers conception (ideal or otherwise) of a work over directorial readings, than through the fact that the distinction between the choreographic and directorial roles may not be as clearly defined in *Halo in Performance* as it was in *Intimate Memories*. If the directorial role is collapsed into the choreographic role the criticism would have to be accepted. However, if, as is argued in this thesis, that the making of an open work and the processes of actualising the work in performance are separable activities then the validity of the criticism is put in to question.

A further challenge to the argument can be forwarded, however, which invokes the ontological framework within which *Halo in Performance* was conceived. The argument that a tension remains between an implicit choreographic ideal and the theoretical underpinning of the open work assumes that any critique of a work offered by the choreographer⁷¹ is generated on the basis of an implicit comparison with an imagined ideal aesthetic object. However, *Halo in Performance*, as an open work, is composed from a number of disjunctive elements, singularities, strata, functions and subjects from which directors and performers are given permission to extract non-specified materials, affects and assemblages. Each of the elements and strata is open to being given different emphases under different systems of capture. One of the strata of the work *Halo in Performance* was the notion that the distinction between the virtual and corporeal worlds was indistinct. Different actualisations of the work under different directorial systems of capture could give more or less prominence to that stratum.

In the presentations of the work discussed in this thesis the directorial system of capture favoured an emphasis on this strand of the work. However, this strand is only one of a multiplicity of strata invoked in the directorial interpretation of the work. It does not follow from the critique of the

⁷⁰ A further critique would be that the small number of performers made performances of the work less richly textured than they would have been had a greater number of performers been available. This, however, would be more of a directorial than a choreographic critique.

⁷¹ Because in this instance the choreographer is also director, and thus, as a subject, operates as two distinct kinds. With respect to any proffered critique, the two roles are easily confounded. (see p.77 fn. 43)

actualisations, which suggests that this particular *aspect* of the directorial system of capture had not been achieved, that either director, or indeed choreographer, had an ideal aesthetic *object* in mind. All that can be argued is that they might harbour a preference with respect to this or that stratum or strand. If such a preference is acknowledged, multiple aspects of the work remain open to modulation through the (permitted) imposition of multiple, unspecified, syntheses and systems of capture on the work by, on the one hand, the director and on the other, the performers, on the work. The work-system *Halo on Performance* consequently allows for different kinds and balances of syntheses to be actualised in each performance event without jeopardising the identity of the work as work. A work such as *Halo in Performance* requires that director and choreographer must relinquish certain aspects of the authorial role to the performer, and accept their interpretations of and responses to the flow of events in performance. Although critiques can be, and are, offered on the basis of certain preferences with respect to some strands of the work-system, ultimately the choreographer must accept the directorial system of capture as valid, and the director must accept deliberate deviations from his/her preferences within it as part of the performers' system of capture, and accept any tension which might obtain between directorial intentions and performative actualisations⁷².

However, there exists a more pertinent, indeed central, choreographic intention with respect to this work, one which lies closest to its intentional logic. This is that the choreographic work-system ...*in Performance* and *Halo* engage in an open-ended reciprocal dialogue in any performance. During the course of any improvised performance of *Halo in Performance*, it is important that a number of independent, and potentially conflicting, territorialising systems, one for each performer and one for each virtual performer and sound strand, are imposed on the nomadic space of the installation-performance. The choreographic intention of *Halo in Performance* is that each performer makes action-decisions at any given moment in performance which are based upon their own reading on the one hand of the flows and intensities which permeate, indeed characterise, the space-in-between of the installation, and on the other of the performer-group as a composite 'entity'. Performers in such a space are simultaneously influenced by the behaviours of other systems which deflect their intentions, and required to re-orientate themselves continually to the shifting space-in-between of the performance event. The intention in *Halo in Performance* is that the composite behaviours of the three performers derived from this circumstance, in conjunction with the proto-intentions they initiate in the computer-driven interactive systems, generate the dynamic flows of forces within the framework established by the choreographer which keep each performance, and the individual work-systems from which the work is composed, in a state of perpetual variation.

⁷² Post-performance discussions between director and performers ascertain whether particular features of an improvised performance constitute deliberate deviations devised in the light of performers' intentions with respect to the work. If they are they will remain. If they are not they may be modulated after discussion.

Although the choreographic system establishes a framework for the relationships between the two components of the work - live and virtual performance - it is unable to entirely control it because *Halo* itself is an equal partner in the activation and performance of the improvised event, *Halo* thus assumes the role of an independent 'improvisational' system which interpenetrated the multi-stranded performative system. As such the installation engages as an active partner in the development of the performance event, rather than merely serving as a moving background to it. Consequently, *Halo in Performance*, as a work, both constitutes and is constituted by the reciprocal engagement between the interactive structures of the installation and the choreographic system. It is therefore not the interactive systems themselves that are central to what the 'work' *Halo in Performance* 'is'. The work 'exists', insofar as it can be said to 'exist' at all, in the 'space-in-between' the systems. If an audience member (or indeed performer) focuses his or her attention consistently on *either* the motion of the virtual performers *or* on that of the live performers only, the work *Halo in Performance* is not accessed. In the first instance *Halo in Performance* is seen as simply a performance of *Halo*. In the second, only a small proportion of the performance work is perceived, because the virtual figures are active cast members in the dance performance. If the work is identified as either the performance or the installation in action the work as work is misidentified.

More significantly, if the identification of the work is derived only through the behaviour of the individual perceptible properties exhibited in a single performance, or set of guided improvisations, a misidentification (although not mis-individuation) of the work occurs. *Halo in Performance*, as a work, is not the set of properties (including performative qualities) which individuate it, rather it is sited in the liminal space of the ever-shifting dynamic, differential relations which can obtain between properties and between sets of properties. The work as work is a strangely 'in-between' entity, not accountable for by the identification of properties, but only through the processes through which those properties are brought into play. Indeed, I would go so far as to suggest that the work can only be individuated through the flow which takes place between the systems, not through a description of the systems themselves. As such, it, like a Deleuzian event is a virtual entity, which is constituted by its singularities, haecities, the continuous flow of forces, and the intensities which occupy this plane of composition. It cannot be grasped, for it is a becoming. It cannot be repeated, for it has no predetermined form. It does not exist, except as a continuous flow of intensities which has no beginning and no end. The interlacing of the interactive systems in any performance of the work generate a mutating web through which this flow of intensities can stream, allowing it to follow new networks of connections and discover new possibilities and forms of expression. The identity, or mode of being, of a work such as this is accounted for adequately by Deleuze's theories, for they accommodate the state of flux, and thus the intentional logic, which characterises it as a work. Works such as these are not accounted for adequately, however, by theories of identity which depend on principles of individuation derived from an ontology of substance. By reducing the work to its individuating features, these theories fail to account for the intentional logic which underpins the open work.

I have made the claim that *Halo in Performance* embodies Deleuze's theories. This claim is supported not only at a theoretical level but also at an artistic level, for the ambience created by *Halo*, and 'lived' as *Halo in Performance*, was, like the systems used to generate it and the theory it mediates, a world 'in-between'. Neither here nor there, neither real nor virtual, neither active nor passive, it was a world where performers and audiences experience the space-in-between, and the workings of the poetic plane through the senses, not through the workings of the mind. It was a contemplative, poetic, meditative space, and a contemplative, meditative work made up of nothing more than its flows of intensity, and its haecceities. Further, like a Deleuzian plane of consistency, it gives no conclusions, but presents itself as an open field of possibilities, ever in progress, ever in process, always in a state of becoming.

Chapter 8: Conclusions

In an important sense *Halo in Performance* constitutes one of the conclusions of this research project. In this thesis I have taken up Wollheim's challenge that aesthetic theory should be tested for adequacy against the artistic theories it purports to explain (Wollheim 1978). The central concern of the research has been the interrogation of the adequacy of extant theories of identity to the open dance work. The thesis commenced with an examination of theories of identity developed under the auspices of the analytic philosophical tradition which have been applied to dance, and proceeded to an investigation of certain theories from contemporary French philosophy which address these issues from a different perspective. Choreographic research has been used extensively as a means of interrogating the issues underlying the central research question. A symbiotic relationship obtained between theory and practice throughout the research process, inasmuch as the choreographic research, which explored the implications of theories of identity to the artistic theories which underpin the open work as a genre, served to focus and refocus the direction of the theoretical enquiry.

The impetus for the dialogue between theory and practice which lies at the heart of this thesis was derived from a tension that I had detected between my choreographic and theoretical work. This tension was addressed directly during the research process, through both choreographic practice and theory, and resulted in a distinctive shift in both the type of dance work I produced and my theorising about the dance work. This shift is reflected in the two major outcomes of the research project. One outcome constitutes an extension of the theoretical debate which concerns itself with the identity of the dance work. The second outcome of the research was an interactive, and thus necessarily open, dance work, *Halo in Performance*, which embodies and explores choreographically the principles underpinning the theories discussed in the second section of the thesis. Unusually the main theoretical discussion of the thesis is presented at its mid-point (Section II). This discussion outlines the transition which took place during the course of the research from an interrogation of theories of identity grounded in an ontology of substance, to an investigation of theories grounded in an ontology of flux. This transition in the theoretical perspective was reflected in the pattern of the choreographic research.

The open performance work problematises theories of identity formulated under the aegis of an ontology of substance. A central feature of these works is the fact that they require a continuance of the compositional process *after* the work has been composed if they are to be manifested as works in performance. The works themselves are, consequently, more aptly characterised as processes in action, rather than as products which result from action. Any theory of identity of the open performance work must therefore account for the nature of the open work as a process. Philosophically it has proved difficult to account adequately for the identity of entities which are in

process, or flux, even though questions concerning of the nature of the identity of such entities were first mooted in pre-Socratic times. Open works are examples of such entities and, as has been seen, those attempting to account for the identity of the open work have encountered similar difficulties. Open works bring to the fore the processual nature of the performance work, indeed make it part of their intentional logic. They also bring to the fore the role that the interactive engagement between the 'reader' and the work plays in bringing the work to presence. This is particularly apparent in interactive artworks such as the second work presented in this thesis, which is *predicated* on an interactive engagement between reader and work.

During the course of this thesis the two strands which are central to discussions concerning identity have been addressed. One strand addresses the individuation of individual works, the other, their ontological status. It has been demonstrated that discussions concerning the identity of the dance work have tended to privilege issues which are relevant to the *individuation* of dances. In this thesis the adequacy of this approach to the development of an understanding of the nature of the open dance work as work has been examined. It has been argued that the adequacy to open dance works of theories of identity discussed by dance theorists such as Armelagos and Sirridge (1978: 1984) and McFee (1994), which are grounded in an ontology of substance, has not been established. Although the theories of identity proposed by these authors accommodate the open work at the level of the individuation of particular works, it has been suggested that they cannot address fully the 'nature', or mode of being, of the open dance work as work. Theories of identity from the analytic tradition tend to oversimplify the complexities inherent in the dance work, and fail to account for the even greater complexities inherent in the open dance work. Change and transformation are part of the intentional logic of open dance works. Indeed, the claim is made in this thesis is that they are constituted as *works* as much by the processes through which the variable instantiations are generated as by their constituent parts. In view of this, it has been argued that, at the very least, theories of identity grounded in an ontology of flux need to be contemplated as an alternative framework for discussing the ontology of the open dance work.

Ontologies of substance and ontologies of flux lie on different sides of a philosophical divide. The two sides of the divide are represented here by the analytic tradition of philosophy, as it has been applied to dance practice, and specific aspects of the French philosophical tradition, in particular those which followed on from the work of Nietzsche and Heidegger. Each tradition is grounded in a significantly different epistemological framework and is addressed in its own terms in this thesis. By virtue of this, two distinctive strands of choreographic and theoretical research have emerged.

In the first strand, philosophical theories of identity developed under the auspices of the analytic tradition, which were adopted by dance theorists, were re-addressed. The adequacy of those theories to the artistic theories underlying open dance works was interrogated through the

development, and multiple presentations, of the choreographic work *Intimate Memories* (Chapter 4). Its initial role in the research was the interrogation of the claim made by Armelagos and Sirridge that movement style was a central condition of identity of dance works, and of common-sense notions that expressive features such as sound and design features are part of a dance work's identity. Although this claim has been refuted theoretically (Margolis, 1981; van Camp, 1981), it still serves as something of a 'philosopheme' in modern dance practice. As a challenge to this, the performance directives of *Intimate Memories* asked that directors modified the expressive parameters of the movement material embodied in the original movement-text, and generated new content for other strands of the dance medium (e.g. music, design) when they produced the work. The first two productions of *Intimate Memories*¹ directly challenge Armelagos and Sirridge's arguments. Contra common-sense understandings of the conditions of identity of modern dance works, and the 'lay observer test of substantial similarity' which has enshrined them in law², these productions suggested that, if it is reconceived as an open work, a dance work which articulated expressive concerns, could support radically different directorial interpretations without losing its identity as a work.

The productions of *Intimate Memories* generated by independent directors³, however, made it clear that there was more to *Intimate Memories* than met an observer's eye, or indeed the eye of the originating author. It became clear through these productions that not only was the movement-text open to modulation, but also that the written component of the performance directives was itself open to similar processes. By omitting some of the original compositional units from their productions, the two independent directors implicitly added a new performance directive to those that the author had generated. They also interpreted one of the performance directives in a manner different to that intended by the originating choreographer⁴. The directorial treatment of this performance directive in productions three and four of *Intimate Memories* resulted in the original, author-designated, compositional units being reconfigured into smaller constituent compositional units. As a result of this 'deconstruction' of the units, the original structuring framework of *Intimate Memories*, was reconfigured into a more molecular system than that embodied in its original design. However, the reconfiguration of the work did not end there. Not only did the structural configurations which the work took in performance differ significantly in the third and fourth productions from those in the first and second, the implicit question the directors were addressing with respect to the identity of the dance work *through* their productions also shifted its focus. Their productions transgressed the implicit boundaries set by the originating choreographer, although not the performance directives themselves, by modifying the perceived framework of the individuating

¹ Chapter 4. pp.85 ff.

² outlined in Chapter 2. p27, fn.18.

³ Chapter 4.

⁴ The directive was to "order the duets and solos into a temporal progression" (Chapter 4. p.95).

criteria of the work (as designated in the score) through their interpretation of the performance directives. They thus extended the interrogation initiated in the first two productions into one which addressed the extent to which original 'conditions of identity' could be destabilised, yet the production still be considered a production of the same work. This became a key question for these directors, and replaced the earlier focus, which concerned the role contingent modifications of various strands of the dance medium played in perceptions of a work's identity.

The notion that the individuating criteria of a work can be in flux goes against all commonsense notions of identity, which are grounded in notions of sameness. If a work becomes different not only in its instantiations, but also in the principles of individuation which underpin it, the question is raised as to how it can be said to be the same work. It was found that the answer to this question could not be couched satisfactorily in the terms used by the theories of identity which had precipitated the debate. These theories are predicated on the notions that, even if it does not have immutable properties, the work has an essential, and thus unchangeable nature, and that changes to its 'essential' nature necessarily render the work a different work. *Intimate Memories* challenged that position. As a result of directorial interventions, its mode of being as a work mutated during its career in line with the shifts in the boundaries which had originally 'defined' the work. Theories of identity derived from an ontology of substance could not accommodate this process within their terms of reference, although the fact that all productions of *Intimate Memories* were generated from the same score fulfils one of the criteria for individuating works proposed in these theories.

Theoretically the first strand of choreographic research revealed that, whilst there is no doubt that theories of identity which are grounded in the analytic tradition offer a useful framework for individuating individual works, they cannot account for the *particularity* of open works, and therefore do not help us to understand those works as works. Thom (1994) points out that to make a mistake about a work's mode of production is to make a mistake about the work's identity. I have argued that, equally, to make a mistake about a work's mode of being is to make a mistake about its identity. The open work categorically has a different mode of being from the instantiations which flow from it, and is thus a different *kind* of entity, and has different principles of individuation. Instantiations take material forms. They are available to perception, and are bounded by space and time. The open work generated by the choreographer, however, is not so bounded. The mode of being of the open work is best characterised as that of a work not merely '*in process*', but also '*of process*'. It has no intrinsic form. Rather, as a work it is an open-ended *system* of fluctuating forms, functions and flows of intensities, all of which are subject to change when different systems of capture, imposed by performers and/or directors, impact upon them. Reducing the open work to its material components, its instantiated forms, or even to its performance directives, is to misidentify the work as work.

It has been proposed in this thesis that accounting for the open work through an ontology of substance is to do the open work a disservice. Although open works are unequivocally composed of forms and functions, these are not organised by the originating artist. Rather, they are left as unmaterialised, unorganised (or at the very most semi-organised) singularities, events, and flows of intensities. It is *this* that is the work. As a result, the mode of being of open works is more like that of Deleuze and Guattari's unactualised Event, than that of the events (performances) which flow from it. Open works are *constituted* as unceasing flows of singularities, events and intensities with no pre-defined beginning or end, not as formed entities which can be reproduced. As such it is difficult to grasp just what they are as works under the remit of theories of identity derived from an ontology of substance.

Following on from this, the second strand of research addressed itself to exploring other ways of accounting philosophically for the mode of being which underpins the open work. This was effected in two distinctive ways. On one hand, the pertinence to the ontology of the open work of philosophical interrogations of issues of identity which had been developed in the context of a particular strand of contemporary French philosophy were investigated⁵. On the other hand, a choreographic incursion into a genre of arts practice which is predicated on radically open-ended systems was undertaken to test the adequacy of these new theories to the open work⁶.

The second strand of research was generated by the questions concerning the adequacy of theories of identity to the open work which had been raised by *Intimate Memories*. *Intimate Memories* demonstrated that open dance works, insofar as they can be seen to be objects at all, are 'becoming objects'. They are, however, 'becoming' objects in two distinctive senses. On the one hand, like all performance works, they are always in a process of 'becoming' in performance, and thus are processual in a minimal sense. As with any performance work, new facets or profiles of open works are continually revealed as the balance of the various strands of the complex weave of properties from which they are composed are configured and reconfigured in each instantiation. On the other hand, open dance works are 'becoming objects' in a Deleuzian sense, inasmuch as they are assemblages of heterogeneous elements with no centre of unification, "...continuous, self-vibrating region[s] of intensities whose development *avoids any orientation towards a culminating point or external end* " (Deleuze and Guattari, 1986; p.21/22. *my italics*). Multi-dimensional and open-ended, they constitute a field of differential relations which can give rise to a multiplicity of radically different, transient, forms of expression, none of which counts as a more, or less, accurate rendering of the work than any other.

⁵ Chapter 5 p.127 ff.

⁶ Chapter 6

The philosophical tradition addressed in the second section of this thesis accommodates this type of 'becoming', for it privileges the fluidity and changeability of identity over the notions of essences and/or perceptible unities, which are characteristic of concepts of identity developed under the auspices of an ontology of substance. As such it proved to be admirably suited to discussing the problems surrounding the 'identity' of the open work. In contemporary French philosophy the concept of identity invoked in the analytic tradition is problematised and reinvented in the light of an ontology of flux. For philosophers working under the aegis of ontologies of flux, 'identity' does not refer to an identity where 'the same' dominates, as it does in ontologies of substance, but to an identity which is articulated as a site of differentiation. Many thinkers, including Deleuze and Guattari, whose work has been introduced in this thesis as a framework for the discussion of identity of the open work, abandoned the traditional model of identity, and explored differentiation as a means of articulating the notion of 'identity'. In order to do so they invoked an acentred, open-ended, fluctuating network as a model for the structuration of artefacts, of thought, and of objects of thought such as concepts and works of art. This model allows for a considerable degree of fluctuation in all expressions of human thought, both at a surface level and at a deeper level, including that which incorporates what is frequently referred to as the 'nature' of the entity, the work, the event.

Significantly, the network model is also invoked by artists as a compositional framework for the open work⁷. Just as in contemporary French philosophy the non-linearity and diversity of the formation and structure of phenomena are given a primacy they do not enjoy in theories grounded in an ontology of substance, so too are they in the open work. And just as the differences, change and diversity which is accommodated by phenomena in the flow of time is prioritised in contemporary French philosophy as being characteristic of their mode of being, so too is it in the open work. The 'becomingness' of phenomena, rather than the observable forms they assume at given points in time, is given full weight by both contemporary French philosophers and artists creating open works. This indicates that the adequacy to open works of theories of the work developed under the auspices of an ontology of flux has the potential to be greater than that of theories devised under the auspices of an ontology of substance.

This notwithstanding, works which employ limited aleatorism can be accommodated, and even explained up to a certain point, by ontologies of substance. Their underlying fluidity, and thus their mode of being, however, are accounted for more fully by ontologies of flux. Works which employ a more extreme form of aleatorism cannot be as easily accommodated by an ontology of substance. Philosophers such as Thom (1994) and Saltz (1997) have respectively attempted to bring works which take the form of free improvisation and/or interactive installation environments, neither of which have performance directives or a predictable form, under the aegis of an ontology of

⁷ Chapter 6

substance⁸. They have signally failed to do so, each philosopher concluding that the 'works' they are considering are in fact not works at all but some other kind of entity. This thesis indicates that the ontology of works of this kind can be accommodated under the aegis of the ontology of the event.

Halo in Performance, the choreographic work generated during the second strand of choreographic research, explores the adequacy of Deleuze and Guattari's theories concerning the ontology of the event to an open dance work. *Halo in Performance* served as an excellent medium for an investigation of the adequacy of Deleuze and Guattari's theories to the ontology of the open work. As an interactive digital dance work, it is a genuine 'becoming object'. It embraces the dynamic non-linear systems which underpin interactive digital media, as well as the theories concerning the structuration of entities-as-events proposed by Deleuze and Guattari. This last is evidenced in particular in the reciprocally interactive, interlocking set of open-ended systems, constituted from digital codes and performance directives which underpin it. As a complex event which comprises not one, but a minimum of three open-ended non-linear systems (one visual, one sonic, one choreographic), all of which are maintained in a perpetual state of movement and variation when the work is in a state of (inter)action, *Halo in Performance* constitutes, in Deleuzian terms, a rhizomatic structure. As with a Deleuzian rhizome, in this work there is no given, or ideal point of entry to the systems, and no given progression of its flows. Any actualisation of the 'work' can be initiated through one of any number of portals. Each portal offers unlimited possibilities to the interacting performers as they negotiate the flows of movement and rest which obtain in the shifting relations between the forms and functions from which the work is constituted. Each new line of territorialisation generated by the action of any one of the systems or sub-systems, reconfigures the framework with which the performers are engaging, and brings to the foreground different potentialities (of progression, expression, intensity) and a different, momentary, sensibility. More importantly, the activation of any one of the procedures in any one of the systems, initiates a complex network of feedback both between and within systems, causing elements to intersect at, and initiate new passages within and between systems at unexpected junctures.

By virtue of their emphasis on process, Deleuze's theories serve as a particularly valuable framework for discussing matters concerning the identity of the open work. It has been argued in this thesis that the open work needs a theory of identity which accommodates its processual nature. Deleuze and Guattari's theories fulfil this requirement. In contrast with the theories of identity discussed in the first section of this thesis, it does not oversimplify the complexity of the processual entity. Rather it acknowledges and accommodates the complexities underpinning processual entities in its initial axioms, and does not hide from the increasing complexity which is generated as

⁸ Chapters 3 and 6 respectively.

the theoretical framework, and the entity, develops. The appropriateness of this theory to the ontology of works such as *Halo in Performance* is made evident in the manner in which the language used by Deleuze and Guattari to describe the multi-linear, complex formative processes through which entities and events come to being maps onto the compositional processes which underpin *Halo in Performance*. *Halo in Performance* is akin to a Deleuzian plane of composition. Further, each performance of this work makes visible the manner in which the territorialising plane of organisation of the event and the fluid plane of composition of the Event are in constant and reciprocal interaction. As such the performances are Deleuzian 'becomings'. Any instantiation of *Halo in Performance* thus reveals, in action, the double-edged structure of the open work as work, and the pertinence of Deleuze and Guattari's ontology of the event to the open work.

Like an Event, *Halo in Performance* can neither be equated with the individual systems from which it is composed, nor with any event which arises from their interaction. The *work*, rather, is sited in the fluctuating relations which obtain *between* the systems, that is in the complex, transformative, 'space in between'. The thinking *in* the work, and the thinking *of* the work lie in this immaterial, yet somehow palpable, zone 'between' the planes from which it is composed⁹. In this zone no one system, no mode of engagement, no one set of relations, is prioritised over another. Each of the works various systems and sub-systems is capable of activating flows and passages between the systems. The complexity of the relations between systems which obtains in *Halo in Performance* is such that the variations which underpin the work accommodate not merely variations in the formation of the elements from which the work is constituted, although these may take place, but also in the relations between relations. That is, the 'movements between' systems, between not-yet-formed singularities, between behaviours, between lines of segmentation and flight, are subject to variation as different intensities emerge from and within them. As such the work is articulated through the 'passages' between the interacting systems from which it is constituted, rather than through the bounded forms that are produced when those processes of interaction are enacted.

For these reasons, my argument is that the identity of this work, in spite of the continuity of some of its constituent parts across performances, cannot be accessed through its visible properties, even though, importantly, instantiations can be *individuated* through them. It can only be accessed through its plane of consistency, or composition, as a Deleuzian Event which makes visible "...an infinitely mutable set of relations between relations" (Buchanan: 2000 p.129). As a form of expression *Halo in Performance*, and works like it, are *constituted* by the stabilising and destabilising interactions which continually take place between their strata as the plane of composition is alternately, even concurrently, territorialised and deterritorialised by the interaction between systems. The 'work' itself, then, comprises the constantly shifting *processes* of interaction

⁹ Interestingly the very theme of the work concerns itself with a liminal world which lies 'between' worlds.

which can obtain between the multiplicity of strata from which, and through which, the work is composed. Whilst *Halo in Performance* constitutes a particularly open work, the same principles of individuation apply to other open works, although they might not be evidenced so clearly in their instantiations.

In conclusion, in this thesis, the open work is revealed as a double stranded 'becoming', both as a virtual multiplicity, a fluid, open plane of composition, *and* as an actualised event which is ever in the process of becoming, but which never becomes *anything*. In the light of this it has been argued that the ontological status of open works can only be adequately accounted for under the aegis of an ontology of flux. It is proposed that the ontology of the event formulated by Deleuze and Guattari is a fertile ground for the discussion of issues of identity in this context, inasmuch as it accommodates the complexity of open-ended, fluid work systems such as those employed in open works, and articulates with considerable clarity their mode of being as works.

Viewing the open work through the prism of an ontology of flux opens several avenues for further research in the area of arts practice addressed in this thesis. The difficulties encountered by analytic philosophers with respect to the work-status of 'free' improvisations, and 'performative' interactive artworks¹⁰ might be considerably diminished if these types of work were to be approached in the light of the ontology of the event. Both types of work raise similar issues with respect to the identity of the work when approached under the umbrella of analytic philosophy. In deed, only too frequently neither free improvisation nor performative interactive installations are counted as a works by analytic philosophers, as they do not fulfil the conditions of workhood devised under the auspices of an ontology of substance. If such works are seen as Events, such conclusions are open to question. An investigation of the ontology of these works under the auspices of the ontology of the event might clarify some of the issues raised with respect to the ontological status of such works.

Issues raised by the necessarily multiple authorship of the open dance work, indeed of the dance work in general, are also worthy of a more detailed analysis than they have received in this thesis. The last work presented in this thesis highlights two features of multi-authored works which are intrinsic to the open work, collaboration and interactivity. Little detailed theoretical research has been undertaken into issues which emerge from these forms of multi-authorship. Rather, theoretical discussions of authorship in both dance and other art forms have tended to focus on the artistic intentions of the single author. A lack of focused attention to the collaborative nature of the generation of both the open work and dance works in general is evident in those philosophical analyses of the open work which are grounded in the analytic tradition. This contributes to the lack

¹⁰ Chapters 3 and 6 respectively

of adequacy of these theories for the ontology of the open work. Deleuze and Guattari's writings provide a useful framework for an analysis of the balance of authorship which obtains in collaborative works, open works, and interactive works, and to some extent in dance works in general. With respect to open works, the originating authors of open works establish an initial framework for subsequent compositional activity. When directors and performers interact with this framework they are actively contributing to the compositional process by producing genuinely original manifestations of the work. They are thus implicated in the continuing authorship of the work. With respect to collaborative works, the contribution made by the interweaving of the individual artistic intentions of each of the originating artists during the making of a collaborative work has an undeniable impact on the direction of salience of that work. Further, in dance works in general, the choreographic process is frequently characterised by a close collaboration between choreographer and performers in the generation of the work. Any dance work thus incorporates the embodied intentions not only of the originating author but also the originating performers. As such the performers are implicated authors of the works they help to generate. Consequently, a focussed theoretical examination of the implications of multi-authorship in the context of both cross-discipline collaborative authorship, interactive art work and collaborative choreographic processes, might contribute to a deeper understanding not only of the nature of authorship and of open works, but also of dance works in general.

If, as Preston Dunlop and Sanchez Colberg (2000) argue, the general structure of the dance work constitutes a subtly fluctuating nexus of the multiple strands and sub-strands of the dance medium, then the application of an ontology of the event which is predicated on such a model has the potential to serve as a means of illuminating the particularity of the dance work, both as work and as performance event. Armelagos and Sirridge (1978), van Camp (1981), and Preston Dunlop and Sanchez Colberg (2000), among others, have pointed out the difficulties in explaining the nature of the contribution made to the identity of the dance work by the various media from which it is composed. The nexus of its strands and sub-strands is so complex, and so variable in performance, that the contingency and/or necessity of the various properties of a given dance work is often rendered open to question. These difficulties could be ameliorated further if Deleuzian notions of the 'event' and of its mode of being as a process of territorialisation and deterritorialisation were to be invoked as a means of understanding the complexities of the dance work as work.

The choreographic research presented in this thesis also opens avenues for further research. The second strand of choreographic research in particular represents an early incursion into the nascent realm of interactive dance works. Research in this field is in its infancy. Further choreographic investigations into this form of open work could emerge directly from the research conducted for this thesis. These include further research into the dialogue between performance and autonomous immersive interactive installations developed in the context of visual arts practice. Whilst *Halo in*

Performance went some way towards developing a choreographic approach to the dialogue between interactive art works and performance, it did not fully address artistically the genuine differences which obtain between the artistic theories which underpin performance practice on the one hand and interactive installation art which is grounded in visual arts practice on the other. Whereas the performance artist working in the field tends to focus on generating a work which is amenable to being shaped in time as well as space, interactive installation artists do not generally have this as a focus of their work. Further choreographic research into the development of interactive immersive installations which are generated simultaneously as autonomous installations and as sites for performance might advance our understanding of the potentially performative aspects of immersive interactive installations. Current research in the field of interactive installation art indicates that these issues are coming increasingly to the fore in discussions amongst interactive artists from all disciplines (Ascott, 2000).

As has been seen, this thesis has located its discussion concerning the identity of open works in two domains. On the one hand it has invoked theories which focus on an ontology of flux, and thus located it in the context of philosophical discussions concerning the identity of processes. On the other hand it has located it in an active dialogue between theory and practice. These strategies have each in their own way directed and advanced the debate concerning the identity of the dance work and have ameliorated some of the puzzles which have obtained with respect to the ontological status of the open dance work. Further, several avenues of research in both the theory and practice of dance have emerged from the research, all of which offer a means of deepening our understanding of the nature of the open dance work.

APPENDICES

Appendix 1

Appendix 1a (Video-Tape): Movement Score of *Intimate Memories* (Chapter 4)
Video documentation of the compositional units from which this work is composed¹.

Appendix 1b: Written Performance Directives

To be used in conjunction with the movement 'score' recorded on the accompanying video documentation (Appendix 1b) Intimate Memories (1994) Choreography by Sarah Rubidge. 1994

Intimate Memories is an open work for three performers. It is composed of a series of movement fragments which originally took the form of duets and solos. The choreographer's intention is that directors remounting the work follow the performance directives below. Numerous movement parameters are open to change. Only the spatial shaping of the movement should be reconstructed. Allowances can be made for performers' interpretations of the movement material and/or technical abilities once it has been reconstructed**. The sound accompaniment, costume, set and lighting are not specified by the choreographer.

It may be useful to think of the performance directives and movement score as being akin to a fragmented script or musical score, and of the directorial role as being akin to that of a theatrical director and/or a conductor as they structure and/or generate the expressive surface of a production/performance of an open work.

Performance Directives:

- i) The title *Intimate Memories* is to be retained
- ii) The director's role is to:
 - reconstruct the choreutic (spatial) features of the movement material as recorded in the video documentation. There is no requirement to include all of the material. Movement material can be repeated if desired**.
 - reinterpret the eukinetic (qualitative) features of the movement material in accord with his/her interpretation of the movement material and/or work***
 - arrange the movement in general space in accord with his/her interpretation of the work
 - organise the movement material into a temporal progression ****
 - construct/select a *mis en scène* (décor/set, costume, lighting, musical/sound accompaniment) appropriate to his/her interpretation of the work*****

Notes:

- ** a) The video documentation includes one or more inactive performers. For the purposes of reconstruction these figures are redundant. Any motion they do make, and their placement in general space should be taken as contingent and not incorporated into the director's version unless a deliberate decision is made to do so.
- b) Minor modifications to the spatial characteristics of the duets are permissible if it proves technically impossible for cast members to perform a given action (e.g. a lift), if and only if any modification follows the broad spatial character of the original movement form (e.g. its trajectory through space, its directional emphasis).
- *** There is no requirement to emulate the style of the movement as recorded in the video documentation.
- **** The order in which the material appears on the video documentation is entirely arbitrary.
- ***** There is no requirement to present a live performance. The work can be produced in other media, for example, film, video, CD Rom, etc.

© Sarah Rubidge

Note: This work can be remounted by any director. Permission is not required from the originating choreographer. However, she would like to be kept informed of any productions of the work undertaken. Email address: sarah@theatr.demon.co.uk

¹ For the reader of this thesis: the compositional units are presented in the following order: *Male solo 2: Male solo 1: Female solo: Duet 5: Duet 2: Duet 4: Duet 6: Duet 1: Duet 3*

Appendices 2 – 4

Video tapes

Appendix 2: Documentation of performances of the four extant productions of *Intimate Memories*. The performances are presented in the following order:

- 1) *Intimate Memories (i)*: April 1994: Original cast
- 2) *Intimate Memories (i)*: May 1998: Revival; new cast
- 3) *Intimate Memories (ii)*: February 1996
- 4) *Intimate Memories (iii)*: May 1998
- 5) *Intimate Memories (iv)*: June 1998: Excerpts²

Appendix 3: Documentation of the performances of *3over9* and *Halo in Performance* (Chapter 7). The performances are presented in the following order:

- 1) *3over9*: October 1997
- 2) *Halo in Performance*: November 1998: Second public improvised performance
- 3) *Halo in Performance*: November 1998: Fourth public improvised performance
- 4) The originating artist's impression of the piece performed with six dancers³

Numbers 2-4 of this video tape should be viewed with the brightness and contrast turned down.

The performance environment in which the performance events took place was extremely dark. In order to create a video record of the performances "nightshot" was used. This resulted in a video record which is too bright, and in which the live performers are seen as in the foreground. In the performances the live performers, like the digitised figures were only dimly visible, and thus merged with the installation environment to a far greater extent than is indicated in the video record..

Appendix 4 (CDRom) See overleaf

² No unsullied video record of the fourth production of *Intimate Memories* exists, due to technical difficulties on the day of the only performance of this production of the work. The record which does exist of the performance has been radically edited for Appendix 2. The final live duet in particular (Duet C) comprises mere snapshots of that duet. Although the fluidity of the production is lost in this record, it was considered that there was sufficient material to give the viewer an impression of the results of Thorburn's very individual treatment of the performance directives.

³ The fact that the work was performed by a trio of dancers was the result of financial strictures, rather than an artistic choice. In this edited impression of the work, two excerpts of a performance have been superimposed in order to give some idea to the viewer of the way the work would have looked had six performers been used.

Appendix 4

CDRom Documentation of features of *Intimate Memories*, *3over9* and *Halo in Performance* referenced in the text, using short movie clips to illustrate those references.

The CDRom is separated into two screens which show respectively:

Clips from *Intimate Memories* (identified as “CDRom: IM Clip *n*” in the text) and
Clips from *Halo in Performance* Screen (identified as “CDRom: Halo Clip *n*.”)

The page references and contents of the Clips are as follows:

<u><i>Intimate Memories</i> (Chapter 4)</u>		<i>page references</i>
Clip 1 <i>Intimate Memories</i> (i)	Transition from Duet 2 - Duet 3	62,63 & 86
Clip 2 <i>Intimate Memories</i> (i)	Two clips showing watching figure	87
Clip 3 <i>Intimate Memories</i> (i)	Male Solo 1	92
Clip 4 <i>Intimate Memories</i> (ii)	Duet 4	92
Clip 5 <i>Intimate Memories</i> (ii)	Duet 5	93 & 94
Clip 6 <i>Intimate Memories</i> (iii)	Duet 2 with Male solo	99
Clip 7 <i>Intimate Memories</i> (iii)	Trio from Duet 2 into Duet 3	99
Clip 8 <i>Intimate Memories</i> (i)	Duet 2	99
Clip 9 <i>Intimate Memories</i> (iv)	Transition showing watchers	106
Clip 10 <i>Intimate Memories</i> (iv)	End of duet 4	105 & 106
Clip 11 <i>Intimate Memories</i> (iv)	Female solo	106
Clip 12 <i>Intimate Memories</i> (i)	Female Solo	106
Clip 13 <i>Intimate Memories</i> (iv)	Male solo 1	106
Clip 14 <i>Intimate Memories</i> (i)	Male solo 1	106
<u><i>Halo in Performance</i> (Chapter 7)</u>		
Clip 1 <i>3over9</i> :	Figures flying	177
Clip 2 <i>3over9</i> :	Figures rising	177
Clip 3 <i>3over9</i> :	BigEye tracking performers	181
Clip 4 <i>3over9</i> :	Figures falling	181
Clip 5 <i>3over9</i> :	Excerpt from Sound-world 1	181
Clip 6 <i>3over9</i> :	Figures form halo	181
Clip 7 <i>3over9</i> :	Excerpt from Sound-world 1	181
Clip 8 <i>3over9</i> :	Excerpt from Sound-world 1	182
Clip 9 <i>3over9</i> :	Excerpt from Sound-world 1	183,184, 199 & 201
Clip 10 <i>3over9</i> :	Excerpt from Sound-world 2	199
Clip 11 <i>3over9</i> :	Excerpt from Sound-world 1	191 & 199
Clip 12 <i>Halo</i> :	Shot of installation	206 & 210
Clip 13 <i>Halo</i> :	Figures falling	206
Clip 14 <i>Halo</i> :	Figures walking and talking	206 & 207
Clip 15 <i>Halo</i> :	Figures forming halo	206 & 207
Clip 16 <i>Halo in Performance</i> :	Performer and Shadow	215 & 219
Clip 17 <i>Halo in Performance</i> :	Trio	219
Clip 18 <i>Halo in Performance</i> :	Slow “following duet”	216 & 219

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Cunningham, Merce; <http://www.merce.org>

Dance Online; <http://www.danceonline.com>

Gibson, Ruth and Bruno Martelli; www.igloo.org.uk/windows

Lord, Richard; <http://www.bigroom.co.uk/>

Electronic Dance Theatre; <http://www.hud.ac.uk/schools/music+humanities/music/EDT.html>

Kozel, Susan and Kirk Woolford; www.mesh.org.uk

Ohio State University, Dance Dept; http://www.dance.ohio-state.edu/files/Dance_and_Technology/

Palindrome Dance Company; <http://www.palindrome.de>

Popat, Sita; *Hands on Dance Project*; <http://www.icsrim.leeds.ac.uk/hands-on/index.htm>

Riverbed; <http://www.riverbed.com>

Stegell, Amanda; <http://www.notam.uio.no/motherboard/>

Troika Ranch; www.troikaranch.org

Choreochronicle

This choreochronicle lists choreographic works referred to in the text. In the context of this thesis the references made to specific choreographic works pertain to the organising principles of the works cited, not to performances of the work. For this reason the dates of any live performances seen by the author are not of relevance. The works are therefore referenced instead with the date of creation as determined by the originating author, the company for which they were originally made, and, where relevant any revival of the work. Where a work was not made for a stable company the term 'Pickup Company' is used. In accord with the two strands of choreographic research in the thesis a distinction is made in the choreochronicle between works which are predicated on new technologies and works which are not.

Dance Works which are not predicated on new technologies

Booth, Laurie *Next Text/Next Kingdom* (1991) Laurie Booth and Company

Booth, Laurie *Completely Birdland* (1991) Rambert Dance Company

Booth, Laurie (with Scanner) *ACT/ual f/ACT/ual* (1997) Laurie Booth and Company

Bourne, Matthew *Swan Lake* (1995) Adventures in Motion Pictures (AMP)

Bourne, Matthew *The Nutcracker* (1994) Adventures in Motion Pictures (AMP)

Brown, Trisha *Son of Gone Fishing* (1981) Trisha Brown Dance Company

Brown, Trisha *Opal Loop* Trisha Brown Dance Company (1980) (revived for Rambert Dance Company 1989)

Butcher, Rosemary *Pause and Loss* (1978) Rosemary Butcher Dance Company

Butcher, Rosemary *Catch5, Catch 6* (1978) Rosemary Butcher Dance Company

Butcher, Rosemary *Spaces 4* (1981) Rosemary Butcher Dance Company

Butcher, Rosemary *The Site* (1983) Rosemary Butcher Dance Company

Childs, Lucinda *Radial Courses* (1976) Lucinda Childs Dance Company

Cunningham, Merce *Sixteen Dances for Soloist and Company* (1951) Merce Cunningham Dance Company

Cunningham, Merce *Galaxy* (1952) Merce Cunningham Dance Company

Cunningham, Merce *Story* (1963) Merce Cunningham Dance Company

Cunningham, Merce *Field Dance* (1963) Merce Cunningham Dance Company

Davies, Siobhan, *Plainsong* Siobhan Davies and Dancers (1981); revived for Rambert Dance Company (1988)

Davies, Siobhan *White Man Sleeps* Siobhan Davies Dance Company (1988; revived 1997)

Davies, Siobhan, *Winsborough Cotton Blues* Rambert Dance Company (1992): revived for Siobhan Davies Dance Company (1998)

Early, Fergus and Lansley, Jacky *I, Giselle* (1978) Pickup Company

Ek, Mats *Swan Lake* (1999) Cullberg Ballet

Ek, Mats *Giselle*, (1992) Cullberg Ballet

Graham, Martha *Cave of the Heart* (1946) Martha Graham Dance Company
Graham, Martha *Embattled Garden* (1958) Martha Graham Dance Company
Limón, José, *The Moor's Pavane* (1949) José Limón Dance Company
MacLennan, Sue *Venus Hurtle* (1991) Sue MacLennan Dance Company
MacLennan, Sue *The Heat Exchange* (1993) Sue MacLennan Dance Company
MacLennan, Sue *Catching Light* (1996) Sue MacLennan Dance Company
MacLennan, Sue *The Entropy Catalogue* (1996) Sue MacLennan Dance Company
MacLennan, Sue *Time Lapses: An Archaeology of the Present* (1999) Rosie Lee
Monk, Meredith *Quarry: An Opera* (1976) The House
Morris, Mark *The Hard Nut* (1991) Mark Morris Dance Company
Paxton, Steve *Proxy* (1961) members of Judson Dance Theatre
Rainer, Yvonne *Trio A* (1966) members of Judson Dance Theatre
Rainer, Yvonne *Terrain* (1963) members of Judson Dance Theatre
Rainer, Yvonne *California Dreaming* (1970) members of Judson Dance Theatre
Rainer, Yvonne *The Mind is a Muscle* (1966 –68) members of Judson Dance Theatre
Rainer, Yvonne *Performance Demonstration* (1968) members of Judson Dance Theatre
Rainer, Yvonne *Rose Fractions* (1969) members of Judson Dance Theatre
Rainer, Yvonne *Connecticut Composite* (1969) students of Connecticut College
Rainer, Yvonne *Continuous Project - Altered Daily* (1969-1970) members of Judson Dance Theatre
Rubidge, Sarah *Intimate Memories* (1994) Pickup Company
Sanchez Colberg, Ana *Futur/Perfekt* (1998 - ...) Theater EnCorps
Tudor, Antony *Dark Elegies* (1932) Ballet Rambert
Tudor, Antony *Jardin au Lilas* (1939) Ballet Rambert

Dance Works which are predicated on new technologies

Biggs, Simon, Stuart Jones and Sarah Rubidge *3over9* (1997) Pickup Company (interactive performance work)

Biggs, Simon, Stuart Jones and Sarah Rubidge *Halo* (1998) www.theatr.demon.co.uk and <http://www.easynet.co.uk/simonbiggs> (interactive installation)

Bromberg, Ellen; John Mitchell and Doug Rosenberg, *Falling to Earth* (1999) Pickup Company, Institute for Studies in the Arts, Arizona State University (interactive performance work)

Elliot, Tessa and John Jones-Morris, with Rebecca Skelton *i = 1010* (1995) (improvisation in an interactive installation)

Elliot, Tessa and John Jones-Morris, with Rebecca Skelton *i = 1011* (1996) (improvisation in an interactive installation)

Gibson Ruth, and Bruno Martelli *Windowsninetyeight* (1998) Igloo (CD-Rom)

Gibson, Ruth, Bruno Martelli and Kirk Woolford, *Viking Shoppers* (2000) Igloo (interactive performance work) <http://www.igloo.org.uk>

Gilson-Ellis, Jools and Richard Povall, *The Secret Project* (2000) (interactive performance work)

Kozel, Susan and Gretchen Schiller with Ann Holst and Ruth Gibson *Ghosts and Astronauts* (1997) <http://www.mesh.org.uk>; (telepresence performance work)

Kozel, Susan and Kirk Woolford with Ruth Gibson *Liftlink* (1998) <http://www.mesh.org.uk>; (telepresence performance work)

Kozel, Susan and Kirk Woolford with Ruth Gibson *Contours* (1999) <http://www.mesh.org.uk> (interactive performance work)

Lord, Richard *Brownian Motion* (1997) <http://www.bigroom.co.uk> (internet dance work)

Lycouris, Sophia, Viv Dogan Corringham, members of the London Musicians Collective [Lol Coxhill, Michael Kosmides, Knut Aufermann] *Trans/form* (1999) www.ad406.dial.pipex.com (improvised live internet dance work)

Lycouris, Sophia and Michael Kosmides, *Strings* (2000) www.ad406.dial.pipex.com (internet-based performed installation)

McGregor, Wayne and Russell Maliphant, *53 Bytes in a Movement* (1996); for Le Groupe Dance Lab (telepresence work) <http://www.randomdance.org>

McGregor, Wayne *Millennarium* (1997-2000) Random Dance Company (performance work into interactive installation) <http://www.randomdance.org>

Sharir, Yacov with Novak, Marcos and Diana Gromola *Dancing with the Virtual Dervishes: Worlds in Progress* (1994) (improvisation in an interactive virtual reality environment)

Rubidge, Sarah, Garry Hill and Nye Parry *Passing Phases* (1996-1998) (interactive installation) www.theatr.demon.co.uk

Rubidge, Sarah, with Simon Biggs and Stuart Jones, *Halo in Performance* (1998) www.theatr.demon.co.uk and <http://www.easynet.co.uk/simonbiggs> (improvisation with interactive installation)

Sky, Helen and John McCormick (with McGregor, Wayne, Random Dance Company) *Trial by Video Company in Space* (1998) <http://www.companyinspace.com.au> and <http://www.randomdance.org> (telepresence performance work)

Stopillio, Dawn and Mark Coniglio *In Plane* (1994) Troika Ranch <http://www.troikaranch.com> (interactive performance work)

Stoppiello, Dawn and Mark Coniglio *The Electronic Disturbance* (1996) Troika Ranch <http://www.troikaranch.com> (interactive performance work)

Weschler, Rob and Freider Weiss, *PressEscape* (1996) Palindrome Dance Company
<http://www.palindrome.de> (interactive performance work)

Weschler, Rob and Freider Weiss, *Minotaur* (1998) Palindrome Dance Company
<http://www.palindrome.de> (interactive performance work)

Weschler, Rob and Freider Weiss, *Escapade* (1998) Palindrome Dance Company
<http://www.palindrome.de> (interactive performance work)

Wilson, Julie and Mark Bromwich, *The Anatomy Lesson* (1997) Electronic Dance Theatre
<http://www.hud.ac.uk/schools/music+humanities/music/EDT.html>, (interactive performance work)

Wilson, Julie and Mark Bromwich, *Sacred Anatomy* (1997) Electronic Dance Theatre
<http://www.hud.ac.uk/schools/music+humanities/music/EDT.html> (interactive performance work)

Wilson, Julie and Mark Bromwich, *Body Coder*, (1998) Electronic Dance Theatre
<http://www.hud.ac.uk/schools/music+humanities/music/EDT.html> (interactive performance work)