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Dancing at the Frontline: Rosie Kay's 5SOLDIERS De-Realises the Global War on Terror¹

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5SOLDIERS: The Body Is the Frontline is an award-winning production and the result of a decade's research, networking, and advocacy by Rosie Kay - a British contemporary dancer and choreographer. Between 2010 and the time of writing², 5SOLDIERS was performed on military bases in the UK, Germany, and Spain³, featured as part of the *Army@Fringe* programme at the 2017 Edinburgh Fringe Festival⁴, and live-streamed by the BBC.⁵ Choreographed by Kay after gaining unprecedented access to the British Army, 5SOLDIERS makes (in)visible, what are described in the production's marketing materials (The Rosie Kay Dance Company 2017) as, 'visceral' and 'disturbing' portrayals of soldiering and war. Indeed, through 5SOLDIERS, Kay intends to counteract late-modern, biopolitical warfare's apparent cleanliness and dis-embodiment - its virtuousness and de-realisation in the eyes of the public (Der Derian 2001) - by challenging the sensitivities and perceptions of a 'disengaged civilian audience' (Kay and Reynolds 2016). Kay does this by placing soldierised dancer bodies⁶ in extremely close proximity to 5SOLDIERS'

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² October - November 2017.

³ 5SOLDIERS has been commissioned to tour the USA in 2017-2018.

⁴ 5SOLDIERS was live streamed on 08/09/2017 and made available to view online until 14/10/17.

⁵ During the Fringe Festival 5SOLDIERS was shown at the Hepburn House Army Reserve Centre which hosted the 5SOLDIERS cast for the duration of their stay in Edinburgh.

⁶ Like Kay, The 5SOLDIERS' cast trained alongside British Army Infantry Regiments.

audience as particular embodied experiences of war are performed.⁷ Moreover, through 5SOLDIERS Kay intends the ‘opening up a space for critical reflection’ about war. However, drawing on participant ethnographies of two 5SOLDIERS’ performances and interviews with Kay⁸, in this short intervention we explore Kay’ representation of embodied war experiences and debate the extent to which 5SOLDIERS succeeds in de-stabilising the de-realisation of late-modern warfare.

Kay’s focus on embodied experiences of soldiering resonates with a substantial body of scholarship within the discipline of International Relations (IR). Indeed, speaking to contemporary work on militarised bodies and embodiment (Shinko 2010, Sylvester 2012, Gregory 2015, McSorley 2013, Ahall 2016, Purnell 2015 and forthcoming, Wilcox 2013, 2014, 2015) and veteran’s politics, disability, and gender (Danilova 2015; Higate 2001; Woodward and Winter 2007; Basham 2013; Enloe 2016), 5SOLDIERS presents a unique opportunity to explore the potential for the making (in)visible of performative⁹, embodied, and gendered soldiering to disrupt public feelings about war. However, we argue that Kay’s choreographic (re)gendering of the military bodies enacted through 5SOLDIERS’ cast¹⁰ only partially destabilizes the frame of virtuous war. Moreover, performed in three acts (*Drill/Off Duty - On the Ground - Rehabilitation*), we argue that 5SOLDIERS’ (in)visibilities work to reestablish late modern warfare’s virtuousness. This is done by keeping *Other* bodies and embodied war experiences out of sight and therefore normalising the dominance of aggressive, heterosexual military masculinity over female, queer, Black, Asian and ethnic minority (BAME), and disabled bodies within the British Army. In addition, 5SOLDIERS

⁷ 5SOLDIERS is not performed on a stage or raised platform but at audience level. The square performance area is surrounded by rows of chairs (upon which the 5SOLDIERS audience are seated).

⁸ Research towards this piece involved participant ethnographies at 5SOLDIERS performances in Edinburgh (26/08/17) and Aldershot (22/09/17) and two interviews conducted by Kandida Purnell on September 22nd (in person) and October 2nd 2017 (skype).

⁹ We follow Judith Butler (1993, 1) to understand performativity as ‘the reiterative power of discourse to produce the phenomenon that it regulates and constrains.’

¹⁰ Four male dancers and one female dancer - all of whom are white and able-bodied.

keeps enemies and civilians hidden and in doing so reinstates and legitimises the framing of the Global War on Terror (GWOt) as a conflict where ‘one learns how to kill but not to take responsibility for it’ (Der Derian 2001, xvi). As such, and contrary to Kay’s intentions, we contend that performances of 5SOLDIERS work performatively to redouble violence and trauma experienced by Other bodies through erasure. The following discussion explores specific techniques working to these effects in 5SOLDIERS.

1 Drill

‘...Harriet does push-ups then four male soldiers fool around. I am wondering why she is doing push-ups when the others are seemingly resting. A good-looking blond soldier corrects the position of her arms and elbows. I feel that his paternalistic instruction implies Harriet’s physical incompetence. She does not snap, and proceeds with push-ups demonstrating that she can do them from three different positions. She is the only dancer who does as many push-ups’ (Danilova, Extract from Fieldwork Diary 2017).

5SOLDIERS’ opening scene establishes a traditional and hierarchical gender order as a male body appears as *naturally* suitable for effective soldiering while a female body appears in need of additional training and instruction to become so (Basham 2013). This scene with push-ups leads to the performance of drill wherein the close proximity of 5SOLDIERS’ cast quite literally becomes ‘touching and moving.’¹¹

‘They’re marching back and forth and I can feel them. They’re that close’ (Purnell, Extract from Fieldwork Diary 2017)

¹¹ As Sara Ahmed (2004) has explained, affect/emotion may be manipulated and intensified in the atmosphere in-between bodies to the point that it makes material impressions upon (touches) and moves bodies closer together or further apart from other bodies and things.

As the dancers march past audience members, their bodies glisten with sweat and cause rhythmic vibrations through the floor, chairs, and bodies in the room. Throughout the scene, Harriet performs military masculinity with skill and conviction - her (re)gendering as masculine symbolising a positive step in gender integration (Basham 2009; King 2013). However, demonstrating 5SOLDIERS' unintended consequences, this scene's performance of female soldiers as bearers of ambivalent military bodies is at odds with Kay's own imagining of Harriet as a symbol of womanhood - as 'a whore, a prostitute, a mother, a wife, or a Christian Madonna.' (Kay 2017)

2 Off Duty

'...I can taste the Lynx as the four male soldiers preen themselves ready for a night out. They dance round, flirting with the audience, one makes direct eye contact with me. Its sexually charged, its fun. Actually, they're having so much fun I feel left out, just sitting there watching. ...

...Harriet's female body is now made visible as, stripped down to only a thin pair of pants and a cotton sports bra, she performs a solo, spreading her legs wide open and she's about a foot away from the front row of the audience. No longer trying to prove her ability to be like a man, alone, in the private space of her dorm room Harriet's femininity becomes visible.' (Purnell, Extract from Fieldwork Diary 2017)

Throughout 5SOLDIERS, Harriet's gender is performed as unfixed and unstable. For example, having been masculinised by drill and soldiering, *off duty* Harriet remains the object of heterosexual masculine desire. Indeed, in this scene, the very presence of the almost naked female body is central to the normalisation of heterosexual hyper-masculinity (Higate 2001; Barrett 2001; Basham 2016). Moreover, desire for Harriet's body legitimates the sexualised fantasies of heterosexual soldiers -

introducing them as an indispensable, 'human', component of soldiering, and 'letting off steam' in the army (Basham 2016) while Othering feminine bodies, queer soldiers, and subordinate masculinities. Such Othering is also critical towards 5SOLDIERS' making of war as virtuous. For example, there is a quick transition from a scene of Harriet's aggressive sexual pursuit by male soldiers to a scene of admiration, wherein Harriet is lifted up into the air by the male dancers - *held up* - as a 'beautiful soul' and symbol of the body of the nation to be protected by 'just warriors' (Elstein 1995).

3 War

'... Can I feel the wind caused by the Chinook's rotors? I think so but I'm not sure, maybe its been breezy all along and I've just noticed' (Extract from Diary; Purnell 2017).

'... Soldiers join hands in a parachute jump, and suddenly, the sounds of helicopter wings disappear being replaced by an oration. I don't know the origin of this music but I recognise its religious undertone.¹² A beautiful female voice encourages reflection, sadness and compassion. It sacralises soldiering. It sacralises war' (Extract from Diary; Danilova 2017).

In this penultimate sequence, war is introduced as an affective message which encourages the audience to sympathize with soldiers who presumably risk their bodies for them. War is also communicated as a morally justified, virtuous act legitimating the very existence of the frontline in the GWoT. Prior to this scene (in 'Drill') the audience heard a radio broadcast about a successful operation in Iraq while in 'Off Duty' they glimpsed the war trauma caused by the process of

¹² Kay refers to V Quis est Homos (helicopter dance) of *Stabat Mater* composed by Giovanni Battista Pergolesi in 1736 and performed by Andreas Scholl, Barbara Bonney, Christophe Rousset & Les Talens Lyrique, 1999, DECCA. Two other parts of the same *Stabat Mater*, I Stabat mater, and XII Quando Corpus are used as background music for love duet during 2/Off Duty section and an injury scene (Kay 2017).

molding male and female bodies into effective human weapons. However, the helicopter scene described above is critical for ascribing moral meanings to the GWoT as through its musical accompaniment (with *Sabat Mater*) soldiering during the GWoT is sacrilised. War's meaning as sacred is further sedimented throughout 5SOLDIERS by the implicit hierarchy of bodies on the frontline. This encourages compassion for the lives of White, Christian, Western soldiers at the expense of non-Western, non-White, non-Christian bodies of Others who remain ungriveable (Butler 2004).

4 Rehabilitation

"...They strap his lower legs to his thighs. I look around and notice that some audience members have covered their mouths. They're shocked. I'm really not." (Extract from Fieldwork Diary, Purnell 2017)

Depicting one soldier's injury and rehabilitation, 5SOLDIERS' final sequence partially challenges the GWoT's de-realisation by bringing a soldier's injured body - previously 'taboo on so many levels' (Kay 2017) - to the very fore of its audience's attention and working to disrupt their sensitivities. As Kay reflects in her interview, 5SOLDIERS' civilian audience are the 'lefty artsy audience, who are guardian-reading and take a particular [critical] stance on the recent wars' (Kay 2017). Our ethnographic observation showed that many in the audience looked moved by the performance of military injury and disability.¹³ However, we argue that this disruption of sensitivities does not necessarily undermine the frame of a de-realised warfare. Rather, by performing a successful rehabilitation wherein the *injured* dancer learns to walk on his stumps, do push-ups, dance (under the accompaniment of Pergolesi's choral), and march before saluting the

¹³ Audience members were observed placing their hands over their mouths during this scene.

audience, 5SOLDIERS re-militarises disabled masculinity (Caso 2016) while further de-realising the GWoT by (in)visibilising injured but un-rehabilitated and dead soldiers killed in the GWoT.

Conclusion: Seduced by a virtuous war

Kay's motivation for 5SOLDIERS comes from being brought up in a family whose 'identity is shaped by war' while Kay is fascinated by soldiering as a professional act of (re)embodiment similar to dancing (i.e. 'I just want an opportunity to go in and feel what it feels like to be a soldier' (Kay 2017)). Through the depiction of particular embodied experiences of soldiers in the British infantry, Kay wanted to challenge 5SOLDIERS' audience's sensitivities relating to soldiering, military disability, and a de-realised GWoT. As she comments:

'... we will know that war is bad... but also there's a truth is that soldiers really really enjoy soldiering and enjoy properly doing their job, i.e. going out and shooting people, blowing things up, rather than peacekeeping' (Kay 2017).

In some ways, Kay succeeds in challenging the audience's sensitivities of soldiering - by showing sexual harassment and soldier injury. However, at the same time, we argue that 5SOLDIERS has effectively normalized a hierarchy of bodies in the British Army and on the frontline of the GWoT and further de-realised late modern warfare. With each performance of 5SOLDIERS, Kay forces a looking glass up to the face of Britain's 'modernising army' (Kay 2017) which is comprised of heterosexual masculinised bodies. Off duty, bantering lads may lust after their female counterparts but ultimately respect that *no means no*. 5SOLDIERS also performs an Army wherein wounded soldiers are rehabilitated successfully and learn to walk happily on their stumps. What 5SOLDIERS' makes visible is therefore a British Army free from rape and PTSD where the worst affliction suffered by a squaddie is boredom. Kay has therefore worked as both choreographer and make up artist to the British Army - concealing blemishes, inflating ego, and allowing the continual

denial of a less attractive face. Moreover, Other (Non-Western, non-Christian, non-White) bodies remain firmly outside of 5SOLDIERS' frame meaning 'sympathy with soldiers does not extend to the recognition of the embodiment and losses from the enemy side' (Der Derian 2001, xivi). Having performed soldiering as a hyper-masculine profession and an avenue for violence enjoyed by heterosexual males, 5SOLDIERS reestablishes the frame of a virtuous war and limits rather widens the space for critical discussion of the purposes, implications and ethical responsibilities associated with soldiering during the GWoT. Questions therefore remain as to how, where, and by what means it may become possible to create space for critical engagement with the contemporary British Army and its practices where the embodied war experiences of such Others may be seen and taken into account as well.

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