CHOREOGRAPHING PROBLEMS: EXPRESSIVE CONCEPTS IN EUROPEAN CONTEMPORARY DANCE

Bojana CVEJIĆ

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Centre for Research in Modern European Philosophy, Kingston University, Faculty of Arts and Social Sciences

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Bojana Cvejić, Ph.D.

Centre for Research in Modern European Philosophy, Kingston University

Abstract

This dissertation explores how a recent set of practices in contemporary choreography in Europe (1998–2007) give rise to distinctive concepts of its own, concepts that account for processes of making, performing, and attending choreographic performances. The concepts *express* problems that distinguish the creation of seven works examined here (*Self unfinished* and *Untitled* by Xavier Le Roy, *Weak Dance Strong Questions* by Jonathan Burrows and Jan Ritsema, *héâtre-élévision* by Boris Charmatz, *Nvsbl* by Eszter Salamon, *50/50* by Mette Ingvartsen, and *It's In The Air* by Ingvartsen and Jefta van Dinther). The problems posed by these choreographers critically address the prevailing regime of representation in theatrical dance, a regime characterized by an emphasis on bodily movement, identification of the human body, and the theater's act of communication in the reception of the audience.

In the works considered here, the synthesis between the body and movement—as the relation of movement to the body as its subject or of movement to the object of dance—upon which modern dance is founded is broken. Choreographing problems, in the sense explored in this dissertation, involves composing these ruptures between movement, the body and duration in performance such that they engender a shock upon sensibility, one that inhibits recognition. Thus problems "force" thinking as an exercise of the limits of sensibility that can be accounted for not by representation, but by the principle of expression that Gilles Deleuze develops from Spinoza's philosophy. "Part-bodies," "part-machines," "movement-sensations," "headbox," "wired assemblings," "stutterances," "power-motion," "crisis-motion," "cut-ending," and "resonance" are proposed here as

expressive concepts that account for the construction of problems and compositions that desubjectivize or disobjectivize relations between movement, body, and duration, between performing and attending (to) performance.

Developed through a careful analysis of how problems structure these performances, this thesis on expressive concepts further contributes to a redefinition of performance in general by making two additional claims. The first concerns the disjunction between making, performing and attending as three distinct modes of performance that involve divergent temporalities and processes. The second regards the shift from performance as the act in the passing present towards the temporalization of performance *qua* process, where movement and duration are equated with ongoing transformation, a process that makes the past persist in the present.

Acknowledgements

I would like to thank Prof. Peter Hallward for his encouragement, patience and interest in helping to extend philosophical methodology into an art practice that seems at odds with philosophy; but most of all, I owe Prof. Hallward my gratitude for the the constructive criticism with which he saved me whenever I was in danger from lapsing into orthodox Deleuzianism. I am also grateful to Prof. Éric Alliez for his sophisticated advice on unresolved questions that have arisen in this text, as well as Prof. Peter Osborne and other members and students of the Centre for Research in Modern European Philosophy for their support in discussions during the last six years. I am especially grateful to the choreographers for generously providing me with insight into their work: Xavier Le Roy, Eszter Salamon, Mette Ingvartsen, Jefta van Dinther, Jonathan Burrows, Jan Ritsema, and Boris Charmatz. I am also grateful to Jean-Marc Urrea and his team at Centre Chorégraphique Nationale de Montpellier, Languédoc-Roussillion for hosting the first part of my research, as well as Prof. Maaike Bleeker and Theo Van Rompay for allowing me to test some of the arguments of this dissertation by teaching at Utrecht University and P.A.R.T.S. (Brussels). I must likewise thank friends who commented on several versions of this text: Ana Vujanović, Annie Dorsen, Vladimir Perišić, Sergej Pristaš, Mårten Spångberg, Christine De Smedt, Stefan Hölscher, former students of P.A.R.T.S., Nenad Baćanović and my brother Žarko Cvejić. A special thanks goes to William Wheeler for his meticulous qualified help in improving my English throughout the dissertation.

Contents

Abbreviations

The following abbreviations of references to the works of Gilles Deleuze, Immanuel Kant and Henri Bergson and seven performances are used in citations embedded in the text and footnotes.

AO Deleuze, Gilles, and Guattari, Félix (1983). *Anti-Oedipus: Capitalism and Schizophrenia.* Trans. R. Hurley, M. Seem and H. R. Lane. Minneapolis, Minnesota: University of Minnesota Press.

ATP Deleuze, Gilles, and Guattari, Félix (1988). *A Thousand Plateaus: Capitalism and Schizophrenia.* Trans. B. Massumi. London and New York: Continuum.

C1 Deleuze, Gilles (1986). *Cinema 1: Movement-Image.* Trans. H. Tomlinson and B. Habberjam. London: The Athlone Press.

C2 – (1989). *Cinema 2: The Time-Image*. Trans. H. Tomlinson and R. Galeta. London: The Athlone Press.

CC – (1997). *Essays Critical and Clinical.* Trans. M. A. Greco, Minneapolis, Minnesota: University of Minnesota Press.

CJ Kant, Immanuel (1951). *Critique of Judgment.* Trans. J. H. Bernhard. New York: Haffner Press.

CPR – (2003). *Critique of Pure Reason.* Trans. J. M. D. Meiklejohn. Mineola, New York: Dover.

DII Deleuze, Gilles, and Parnet, Claire (1987). *Dialogues II.* Trans. H. Tomlinson and B. Habberjam. New York: Columbia University Press.

DR Deleuze, Gilles (1994). *Difference and Repetition*. Trans. P. Patton. London and New York: Continuum.

EP – (1992). *Expressionism in Philosophy: Spinoza*. Trans. M. Joughlin. New York: Zone Books

F - (1988). *Foucault*. Trans. S. Hand. Minneapolis, Minnesota: University of Minnesota Press.

h-é *héâtre-élévision* performance by Boris Charmatz (2002)

HIC – (1998). "Having an Idea in Cinema (On the Cinema of Straub-Huillet)."

In *Deleuze and Guattari: New Mappings in Politics, Philosophy, and Culture*. Ed. E. Kaufman and K. J. Heller, 14-19. Minnesota: University of Minnesota Press.

IITA *It's In The Air* by Mette Ingvartsen and Jefta van Dinther (2007)

K Deleuze, Gilles (1984). *Kant's Critical Philosophy: The Doctrine of the Faculties.* Trans. H. Tomlinson and B. Habberjam. Minneapolis, Minnesota: University of Minnesota Press.

MM Bergson, Henri (1991). *Matter and Memory*. Trans. N. M. Paul and W. S. Palmer. New York: Zone Books.

Nvsbl= *Nvsbl* performance by Eszter Salamon (2006)

SP Deleuze, Gilles (1988). *Spinoza: Practical Philosophy*. Trans. R. Hurley. San Francisco: City Lights Books.

SU *Self unfinished* performance by Xavier Le Roy (1998)

U *Untitled* performance by anonymous (Xavier Le Roy) (2005)

WIP Deleuze, Gilles, and Guattari, Félix (1994). *What is Philosophy?* Trans. H. Tomlinson and G. Burchell. New York: Columbia University Press.

WDSQ *Weak Dance Strong Questions* performance by Jonathan Burrows and Jan Ritsema (2001)

50/50 = *50/50* performance by Mette Ingvartsen (2004)

Introduction

I. Choreography and contemporary dance: situating the seven performances

The object of study in this doctoral thesis is made up of seven performances conceived and signed by choreographers. *Self unfinished* and *Untitled* (Xavier Le Roy, 1998 and 2005), *Weak Dance Strong Questions* (Jonathan Burrows and Jan Ritsema, 2001), *héâtre-élévision* (Boris Charmatz, 2003), *50/50* (Mette Ingvartsen, 2004), *Nvsbl* (Eszter Salamon, 2006), and *It's In The Air* (Ingvartsen and Jefta van Dinther, 2007) have been presented as works of contemporary dance. This determines their historical and institutional affiliation with the art discipline of theatrical dance in which "contemporary dance" entails a vague and undetermined concept. The term "contemporary dance" has replaced "modern dance" since the 1990s and circulates as a putatively more neutral denominator than "modern" and "postmodern dance," which are marked by disputes about modernism in Anglo-American dance criticism and history.[1] "Contemporary dance" serves merely to distinguish the present-day production of dance from the coexisting historical or canonical forms and styles of, originally, Western European theatrical dance (ballet, "classical dance," also referred to as "academic dance"), or from other non-Western dance traditions as well as dance forms with non-art (social, therapeutic, etc.) purposes. Its widespread usage nonetheless indicates the current pluralism in performing arts where no movement or style vies for critical dominance.

In this thesis "contemporary dance" appears as a secondary term, overshadowed by "choreography" and "performance" as more adequate qualifications of the considered works for several reasons. Firstly, "contemporary dance" defies historicity through its obsession with contemporaneity, or "presentism" and novelty under the capitalist logic of exhaustion and renewal.[2] Secondly, the usage of this term is more evaluative than classificatory, synthesizing the characteristics of the modern as bearing a disruptive relation with the past and

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[1] Manning (1988) and Banes (1989) in *The Drama Review*.

[2] The British dance scholar Ramsay Burt refers to it as a "dialectic of exhaustion and reaction, whereby dancers, having found an older style boring and unfulfilling, have turned instead to find something new." Burt 2004, available on http://www.sarma.be/text.asp?id=1056 accessed October 5 2011. A similar view about contemporary dance is upheld by the Austrian dance scholar and critic Helmut Ploebst: "Yesterday is being deleted in order to be able to rewrite it according to today's intentions." Ploebst 2001, 274.

avant-garde as a novelty ahead of its time. Thirdly, "contemporary dance" doesn't resolve the controversy about what postmodernist, as opposed to modernist, dance is despite its intention to accommodate a pluralism, but instead it implicitly retraces the same kind of debate under a new term: "conceptual dance." In the case of the work of the earliest date in this selection—Xavier Le Roy's *Self-Unfinished* (1998)—critics have raised the question of whether this performance should be called dance in spite of being intended as contemporary dance.[3] Often associated with another French choreographer of the same generation—Jérôme Bel—Le Roy has been accused of "non-dance," "anti-dance," and, most conspicuously, "conceptual dance." The accusations of "non-dance" and "anti-dance" imply that so-called conceptual dance repudiates the essence of dance, a gesture that broadly relates back to the argument of "pure dance" within a line of American dance criticism influenced by the Greenbergian conception of modernism. The opposition between "conceptual dance" and its other—"pure dance," or colloquially referred to as "dancy dance"—became the topic of much public discussion over the past decade, but was eventually rejected by choreographers, as well as dance scholars and critics, as an inadequate misnomer.[4] The debate ended with the conclusion that "conceptual dance" designates no movement, poetics, style, or genre, but symptomatically evidences a problem of qualifying as choreographies those performances that contest the foundational characteristics of dance as a historical art discipline. The problem of choreography's betrayal of dance will be unpacked within the main claim of the thesis. For now, let us first elaborate why the authors examined here prefer framing

[3] The titles of some reviews are eloquent enough: "Performances pour contredanses: Retour en force du 'happening', qui questionne chorégraphie et en repousse les limites" and "L'antispectacle, de saison à Paris" in *Libération*, November 11, 2000; "Danza o non danza?" and "Si può ancora chiamare danza?" in *Corriere Romagna*, June 6, 2004. The other six performances were received after the debate about dance, "non-dance," "anti-dance," "conceptual dance," had been long under way. Their status as dance "pieces" has not been doubted, since choreographers like Xavier Le Roy and Jérôme Bel, whose work was often assessed as "non-dance" along with Le Roy's, had gained renown in the international scene of contemporary dance.

[4] Cf. Le Roy, Cvejić and Siegmund 2008, 49-56. Burrows's initiative of a debate with Bel, Le Roy, and Cvejić, titled "Not Conceptual," in the series of talks called "Parallel Voices," which he curated at Siobhan Davies Studios in London in 2007, was presented on the website http://www.siobhandavies.com/relay/parallel-voices-2007/events/not-conceptual.html (accessed in April 10, 2010) as an oxymoron, a movement whose name denies its main attribute: "Not Conceptual, investigating the thinking behind the most influential movement in dance of the past ten years, took place at Siobhan Davies Studios on Thursday 22nd February 2007." The talk illuminated the choreographic thinking of the two featured choreographers, Le Roy and Bel, but by no means reasserted the existence of a movement.

their works as "choreographies" rather than "dances,"[5] and why their works will be regarded here as "performances of choreography" instead of specimens of contemporary dance.

From the viewpoint of the authors of these works, the denomination "choreography" suggests an insistence on the authorial position of the choreographer whereby the choreographer distinguishes her work from a traditional notion of craftsmanship in composing bodily movement. Dance criticism, as well as recent curatorial interest in importing works by choreographers into the context of visual arts,[6] has contributed to the currency of this term by referring to a large part of contemporary dance, of which some works are discussed here, as "new choreography" or "choreographic performance."[7] The upsurge of publications that investigate the changing meaning of the word "choreography" historically and in contemporary practices testifies to the prominence of the term.[8]

A recently made inquiry into what choreography is elicited a wide variety of responses from choreographers, dancers, theoreticians, presenters, and dramaturges working in contemporary dance in Europe, signaling pluralism and indeterminacy in the definition.[9] Many respondents agreed on a generic determination of choreography as organization of movement in time and space, placing accents on a different term or relation in the statement. William Forsythe's proposition of choreography as "organizing things in space and time" in 1998[10] anticipated later definitions that significantly omit any mention of the human body or movement, or

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[5] The only exception is *Weak Dance Strong Questions* (2001), even though its title manifests a nervous reluctance to call itself "dance."

[6] The following exhibitions and programs are just a few among many that testify to a keen interest in choreographic performance in the contemporary visual arts context: exhibition "Move: Choreographing You" at Hayward Gallery, London, autumn 2010; the program of performances and lectures "Characters, Figures and Signs" in Tate Modern, London, in February 2009; "Choreography: Experiencing Space, Time and Ideas" workshop in Tate Modern in autumn, 2011; The Performance Exhibition Series, featuring primarily dance, in MOMA, New York, since January 2009.

[7] Cf. Ploebst 2001, and 2009, 164.

[8] I will quote full titles of recent publications for illustration here: Parker, Philip M. Ed (2009) *Choreography: Webster's Timeline History 1710–2007.* Burrows, Jonathan (2010) *A Choreographer's Handbook.* Sabisch, Petra (2011) *Choreographing Relations: Practical Philosophy and Contemporary Philosophy in the Works of Antonia Baehr, Gilles Deleuze, Juan Dominguez, Félix Guattari, Xavier Le Roy and Eszter Salamon.* The first academic program to affirm the conjunction between choreography and performance in its title is the recently founded MA Choreography and Performance (CuP) at The Institute for Applied for Applied Theater Studies in Giessen.

[9] *Corpus Web*, online journal, theme "What is Choreography?" http://www.corpusweb.net/tongue-6.html, accessed in September 5, 2011.

[10] Quoted from Ploebst 2009, 165.

that don't ascribe movement to the human body. The definitions of three authors featured in this dissertation belong to the same vein. Ritsema states that "choreography is thinking about the *organization* of objects and subjects in time and space on stage." For Le Roy, it is "artificially staged action(s) and/or situation(s)." Burrows's answer goes even further in de-linking choreography from the body in movement: "Choreography is about making a choice, including the choice to make no choice." [11] These definitions' open-endedness as regards the concept "choreography" could be attributed to the current condition of indeterminacy in art, as Stewart Martin suggested. Art's indeterminacy entails the dissolution of traditional delimitations of (fine) art, the arts and non-art; and whereas it began as a critical and emancipatory move with respect to the art institution and market in the 1960s, it now is "normal," a consequence of an expanded commodification and subsumption of art and life under capitalism today (Martin 2007, 17). If capitalism in its current formation is the medium of art's indeterminacy, as Martin argues, the sense of art's open-endedness is entangled with the sense according to which anything might be commodified.

The condition of art's indeterminacy applies to choreography as well, albeit in a different fashion. The world of dance doesn't share with the artworld the strong awareness of and concern with the capitalist free-market economic model of production because of the lower commodity status of performance in comparison to works of art, traded as objects even when they are immaterial.[12] Dance also cherishes a set of values originating in the Neo-Avant-Garde era of "critical art" and "liminal" performance (McKenzie 2001) by way of which choreographers and other performance makers experiment with modes of production and audience reception in efforts to resist the "spectacle" of theater. Therefore the pursuit of the definition of choreography discussed above still points to the emancipatory urge to expand the notion of choreography and legitimize the pluralist performance practices of choreographers and dancers today under the name of choreography. This means that the assertions made by neo-avant-gardist performance practitioners of the 1960s

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[11] All statements above, except Forsythe's, have been obtained from *Corpus Web*, 2001 and hence appear without page number.

[12] The work of Tino Sehgal, a choreographer trained in contemporary dance and economics, and artist who exhibits in the context of visual arts *and* theater, is a case in point here. Sehgal considers his performance works as "situations," which he trades exclusively by oral agreement, thus refusing any written trace that could function *in lieu* of an object.

(e.g. the Judson Dance Theater) claiming that any movement, any body or any method whatever could be dance[13] haven't been accommodated in contemporary dance, because the question of ontological status—"is this dance"—was still too often at issue in the past decade. Unlike the artworld, which nominally admits any "candidate" for the status as artwork, choreographers are still struggling against essentialist resistances, in the argument of "pure dance," toward new choreographic propositions. The struggle to expand the meaning of choreography is still linked to the intention of critical analysis of the institutional mechanisms of theater, exemplified in the critique of theatricality with respect to spectatorship. As it will be discussed in chapter three, the critique of theatrical representation enables the choreographies examined here to invent new theatrical apparatuses, but it doesn't go as far as to revolutionize the material conditions of theater production. In these works, the preference of "choreography" over "contemporary dance" unravels a nominal divergence from contemporary dance in so far as contemporary dance historically leads back to modern dance, or more specifically to its essentialist relation to the medium of dance as an ongoing movement of the body, intentionally regulated by a rhythmic, gestural or any other kind of pattern.

The relationship between the choreographic practices examined here and the work of the Judson Dance Theater from the 1960s, by choreographers Yvonne Rainer, Trisha Brown, and Steve Paxton, invites comparison with the relationship between the historical Avant-garde and the Neo-avantgarde in art history and criticism—only to reveal irreducible differences.[14] Unlike the art movements in 1950–1960 that are argued to have either farcically inverted or redeemed and extended the project of the prewar Avant-garde in a kind of "deferred action,"[15] expanding from Europe to North America, these works of European dance have a more loose and complicated rapport with the Judson period (1962–1964) that they are compared with, where the Judson period belongs to American Post-Modern dance and is historically equivalent to the Neo-avantgarde in art. The analogy between these two pairs—prewar historical Avant-garde and postwar Neo-

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[13] Banes 1987, 6.

[14] Explicit comparison arises in the cases of *50/50*—Ingvartsen's reference to Rainer's *No Manifesto*—and *WDSQ*, when Burrows and Ritsema distance themselves from the 1970s legacy of contact improvisation.

[15] The former is Peter Bürger's theory of Avant-garde (1984), and the latter is the neo-avantgarde thesis of Hal Foster (1996).

Avantgarde, on the one hand and the Judson Neo-Avantarde in the 1960s and certain tendencies in contemporary European dance—doesn't hold because the history of dance in the twentieth century can't be translated into the art historical narrative. The break with romantic—conceived, in actuality, as classical—ballet in Ausdruckstanz and American "modern dance" in the beginning of the twentieth century doesn't share the project with the prewar historical Avant-garde.[16] Only partly does the Judson Dance Theater resonate with the procedures of happenings, neo-dada readymades and collages—for instance, in the critique of the trained and specialized dancing body through pedestrian movement—thus evidencing its ideological proximity with the Neo-avantgarde. The European choreographic practices of the last decade studied here acknowledge some heritage from the Neo-avantgarde of the 1960s[17] but also distance themselves politically by probing the conventions of theater within the institution itself.[18] Their political "ambition" lies in critically and experimentally examining the effects of the socio-economic consensus of contemporary capitalism on the theatrical apparatus of representation, as I will show in the cases of *Untitled* and *héâtre-élévision*.[19]

In sum, the seven works are considered choreographies because their link to dance is nominal and historical: they don't uphold the image of the body engaged in

[16] Exceptionally, dance seems to "pierce through" a few works considered avant-garde where it is appropriated as a readymade element of a dadaist theatrical spectacle, as in *Parade* (1917) by Erik Satie, Jean Cocteau, and Pablo Picasso or *Relâche* (1924) by Francis Picabia, Erik Satie, and Man Ray. Similarly, dance is assimilated within a constructivist physical acting practice in Vsevolod Meyerhold's biomechanics. Vaclav Nijinsky's *Rite of Spring* (1913) is considered "avant-garde" in character, which is only due to the scandal its premiere provoked because of its coupling of the representational theatricality of ballet with expressionist dance movement.

[17] The influence of the Judson Dance Theater in European dance is belated, since most of the work of the Judson choreographers reached Europe in the 1980s, when it was already recuperated into mainstream modern dance. Sporadic initiatives to reconstruct the neo-avantgarde works from the 1960s can be noted in the 1990s, such as *Continuous Project Altered Daily* by Yvonne Rainer (and other Judson choreographers later known as the Grand Union collective), reconstructed in 1996 by the French group *Quatuor Albrecht Knust*, which Le Roy took part in. Cf. interview with Christophe Wavelet in Cvejić (2005), 68–70.

[18] On differences between the Judson period and contemporary dance, see Mårten Spångberg (2001) and Xavier Le Roy, Martin Nachbar, and Marten Spångberg (2001). These choreographers claim no affinity with the political pretensions of "relational aesthetics" as criticized by Alliez (2010).

[19] The historicity of the critique and experiment in these choreographies could be qualified by the relation Deleuze draws between history and experimentation when he writes that "without history, experimentation would remain undetermined, unconditioned," yet history cannot but be seen as a "set of negative conditions which enable the experimentation" as production of something new. My translation of Toni Negri's interview with Deleuze: "L'histoire n'est pas l'expérimentation, elle est seulement l'ensemble des conditions presque négatives qui rendent possible l'expérimentation de quelque chose qui échappe à l'histoire. Sans l'histoire l'expérimentation resterait indéterminée, inconditionnée, mais l'expérimentation n'est pas historique: l'histoire désigne seulement l'ensemble des conditions si récentes soient-elles, dont on se détourne pour 'devenir,' c'est-à-dire pour créer quelque chose de nouveau." (Deleuze 1990, n.p.).

dancing, but in the most radical instances dispose of movement or of human bodies altogether. The betrayal of "purity" in dance, conceived as a purified notion of mobility described above, also entails using elements from other performing arts genres and media: *50/50* deploys elements of rock concert, opera, pantomime, and social dancing; in *héâtre-élévision* film, television, installation, contemporary music concert, and theatrical dance are entangled. As choreographies these works aren't enclosed within the composition of the body and/or movement exclusively, but instead expand to include whatever expression arises in their making. Thus, they are nominally aligned with the discipline "dance" in the historical residues of movement and the human body, but factually they are indeterminate: the bodies and/or movement can be composed with expressions from any other art or non-art. Here, choreography's indeterminacy entails that its specification remain contingent on the procedure that each work constructs in response to the problem that it poses.

II. Choreography and performance

If the first concern was to expound the plea for choreography's distinction from contemporary dance in situating the seven works, the second requires that we elucidate the relationship between the terms "choreography," and "performance" within the conjunction "performance of choreography." Before doing so, however, the usage of "performance" calls for clarification. These seven works aren't inscribed in the history of performance art, which is also referred to, in British art history, as "live art."[20] "Performance" indicates that the works belong to performing rather than plastic arts, that they are conceived to be repeatedly performed in theater. Like "choreography," "performance" here isn't just a technical term, reduced to the notion of event, but allows for the indeterminacy of the medium in a way similar to performance art. It is common yet unreflected for these choreographers as well as their critics and theoreticians to call these works "performances," or even "choreographic performances," thus exhibiting a manner of avoidance of the term "dance." In addition this indicates the affinity of dance scholarship and artistic practice for performance theory whose concept of performance relates to dance.[21]

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[20] The eponymous work is Adrian Heathfield's *Live: Art and Performance* (2004).

[21] Ploebst refers to the works of Le Roy, Ingvartsen, Charmatz, Burrows&Ritsema as "choreographic performances" (Ploebst 2009, 164). The titles of two books by André Lepecki—*On the Presence of*

This section will begin with an elaboration on a prominent performance thesis shared by both dance and performance theory scholars in order to later examine how the seven works diverge from it.

The theme that has marked performance theory since the 1990s is Peggy Phelan's ontological claim regarding the disappearance of performance whereby performance is considered an event of elusive presence, condemned to loss and repetitions of memory (Phelan 1993, 148-152). Although Phelan's claim extends to works of performance art, arguing for their resistance to reproduction and hence to reification of identity politics in the 1990s, her disappearance thesis has had a significant impact on dance scholarship aligned with Lacanian and Derridian discourses on presence, writing, subjectivity, gaze, history, etc.[22] The ephemerality of movement in dance, also described as the body's self-erasure in the "fading forms" of movement, serves as the evidence of the fundamental condition of performance. Though Phelan's recourse to evanescence in dance may figure as a metaphor in her performance theory,[23] it resuscitated the metaphysics of presence in dance theory which since the late eighteenth century has contributed to the formation of the art of dance. In one of the foundational texts for dance in modernity, Jean-Georges Noverre's treatise on dance and theater published under *Lettres sur la danse et sur les ballets* in 1760 (Noverre 2004), dancing is defended against choreography by its resistance to vision and inscription. Dance has ever since been conceived as the fleeting trace of an always irretrievable, never fully translatable motion, always in excess of choreography (as its writing). Disappearance, loss, lack, and absence have been the notions through which dance scholars in the past decade have examined movement with bodily presence, regarding it as that which disappears and

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the Body: Essays on Dance and Performance Theory (2004) and *Exhausting Dance: Performance and the Politics of Movement* (2006)—not only juxtapose "dance" and "performance" under the same object of study, but also, as the second book shows, subsume "dance" under "performance" as a wider term.

[22] Notable studies and anthologies anchored to the idea of "disappearance" and "absence" in contemporary dance are, I quote full titles for illustration: Lepecki (2004), *On the Presence of the Body: Essays on Dance and Performance Theory*; Kruschkova ed. (2005), *Ob?scene. Zur Präsenz der Absenz im zeitgenössischen Tanz, Theater und Film*; Siegmund (2006), *Abwesenheit: Eine performative Ästhetik des Tanzes. William Forsythe, Jérôme Bel, Xavier Le Roy, Meg Stuart*; Hochmuth, Kruschkova and Schoelhammer, ed. (2008), *It Takes Place When It Doesn't: On Dance and Performance since 1989*; Foellmer (2009), *Am Rand der Körper: Inventuren des Unabgeschlossenen im zeitgenössischen Tanz*. Bielefeld: Transcript Verlag.

[23] "History writing and choreography reflect and reproduce bodies whose names we long to learn to read and write. Our wager is if we can recall and revive these fading forms, our own may be recalled by others who will need us to protect themselves from fading. This repetitious dance assures our continual presence: We are the characters who are always there disappeaing." Phelan 2004, 209.

marks the passing of time.[24] However, absence and invisibility's haunting of presence and obstruction of the scopic control have the effect of reinforcing movement as the essence of dance, albeit in an unstable sense of the ephemeral, often accompanied with the ineffable. The notions of ephemeral and ineffable are easily mistaken for the romantic inexpressible arising from the inadequacy of writing and inaccuracy of vision in dance, making it ontologically inferior to the dance event, or performance.

Associating movement with the body's presence/absence casts choreography in opposition to dance, whose being is putatively performance that eludes or exceeds choreography in lack and abundance at the same time. The account of movement's ephemeral nature consolidates the notion of choreography as the writing that follows and documents the vanishing trace of dancing, even if the writing, as poststructuralism established, always already precedes it. It relegates choreography to a technology of composing movement, which ostensively excludes the temporal subsistence and transformation of choreographic ideas during and beyond the performance event. My point is that the differentiation between choreography in its making and choreography in its performance shouldn't favor performance ontologically as the "mode of being" within dance just because performance supposedly erases choreography in terms of excess/lack. Choreography doesn't merely precede a performance, as the creative process that then ends in a result, nor can it be reduced to a technical, craft-oriented definition: the spatial composition of movement visually retraced in post-hoc notation. It is the making which continues to operate in performing in the sense that its problems persist and give rise to different solutions in performing, attending to, and thinking beyond the spatio-temporal event of the performance. Likewise, performance virtually exists in the making; it is present in the conception of choreographic ideas as in every rehearsal. Therefore this thesis puts forward choreography and performance as two different but closely related modes of the same thing, which, when called "choreography," is specified as the process of making and, when called "performance," is determined as the object of the making.

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[24] Cf. Lepecki, "Introduction: Presence and Body in Dance and Performance Theory," and "Inscribing Dance," in Lepecki (ed.) 2004, 1–11, 124–139.

III. Choreographic performance *after* Deleuze: expressive concepts

This dissertation researches how performance of choreography gives rise to its own concepts specific to the processes of making, performing, and attending choreographic performance. The thesis that choreographic performance is capable of its own, distinctive kind of conceptual practice is developed after Gilles Deleuze's theory of cinema, in which the philosopher explores images in cinema and develops cinematographic concepts from them (*Cinema I: The Movement-Image*, 1983/1986, *Cinema II: The Time-Image*, 1985/1989). Deleuze claims that these images are "given" in cinema but require philosophical theory to be properly constructed as concepts. In devising movement-images of classic cinema and time-images of modern cinema, Deleuze conceives of image under a dual aspect: as "pre-verbal intelligible content" in which filmmakers think and compose cinema and as a metaphysical concept grounded in Henri Bergson's theory of image in *Matter and Memory* (1896/1990). Although he adopts a historical, linear perspective to show the correspondence between the shift from classic to modern cinema and the development of time-images from movement-images—an evolution in which, according to him, cinema historically "mutates" to reach its essence, revealing its mission in the conception of time—his two-volume study isn't a history of cinema, nor does it seek, despite its abundant analyses, to interpret films and their specific poetical and technical terms. Deleuze's theory is primarily philosophical, instrumentalizing cinema for an account of a general ontology, propounded as a philosophical theory of image, movement, and time.

The investigation of "expressive concepts" draws on several points in Deleuze's philosophy. First, it adopts the view that these concepts are peculiar to, or acquire a specific meaning in, particular performances and that their relation to these performances is constitutive rather than interpretative, being *of* and not *about* the performances. Although they arise in the very practices of making, performing, and attending performance, they aren't fully "given" in them, nor do they originate from or belong to the choreographers' poetics. What is given in making, performing, and attending is related to the problem that the choreographer, who is also the performer in her work, poses.

I will briefly illustrate the relationship between formulating problems and the concepts which account for it in one of the seven performances, *Self unfinished*. The

performance ensues from an experiment from a previous work, *Narcisse Flip* (1997), in which Le Roy explored transformations of the image of the human body by fragmenting and disfiguring his own body by movement. When *Narcisse Flip* was interpreted as an image of a "schizophrenic body," the choreographer posed the question: "How to escape metaphor, if metaphor is the product of recognition, is recognition the dominant, if not the only, mode of attention?" He then reformulated it into a problem dealing with the perception instead of its object: "How will I not decide what is to be seen?" (Cvejić 2008a). Solving the problem consisted, in Le Roy's words, in constructing situations where movement could be perceived and described in opposite senses, never characterizing an identifiable body. The "zones of undecidability," as Le Roy refers to them, give ground for the idea of affirming non-identity and desubjectivizing the performer in new conjunctions between the body and movement. Having conceived this idea in relation to the choreographer's problem, I seek to show how the idea is differentiated in two concepts in the performance: "part-bodies" in the process of becoming many unrecognizable non-human "creatures," and "caesuras," or tableaus of stillness in which the process of becoming is suspended in time.

The concepts are thus products of theory's undertaking: I start from the problem that initiated making the performance and thereafter expand the idea underlying the problem by creating concepts that aren't the thought *of* the choreographer, in spite of their being related to it, but *of* the performance. In other words, the claim that a choreographic performance gives rise to its proper concepts entails that it produces thought which exists at once in choreographic *and* philosophical articulation. Hence the method of creating these concepts involves showing analytically how they are made, performed, and attended, that is, how they are *expressed*. That the concepts are "expressive" assumes a certain ontological stance from which they are created—the ontological principle of expression that Deleuze adapts from Spinoza. To anticipate what will be the theme of the first chapter, expression embraces both the way things, that is, bodies and movements, are actualized in choreographic performance and the way they are perceived and known in thought. In constructing "expressive" concepts, I will draw from the theory of ideas, and its complicated relationship to problem, in Deleuze's *Difference and Repetition* (1968/1994). My approach is largely rooted in Deleuze's (and Spinoza's)

philosophy, first and foremost in an understanding of expression and of difference as ontological principles, and secondarily, in several ideas and concepts related to expression, such as assembling (*agencement*), becoming, affect, sensation. Yet this approach isn't strictly philosophical. Expressive concepts are destined for the practice of choreography: they philosophically articulate and therefore reinforce creation that is peculiar to the choreographies in question. Unlike Deleuze, who uses cinema to elaborate image, movement, and time as philosophical concepts, I seek to show how singular inventions of the body and movement in the seven choreographies contribute to a philosophical thinking of body and movement under a few expressive concepts. While the concepts themselves don't extend beyond these works, they play a part in illuminating a recent shift in the history of Western theatrical dance that calls for a reconsideration of the definition of performance. The latter will be undertaken by the second and third claims of the thesis.

IV. Rupture of the body-movement bind

The expressive concepts arising from the seven works here belong to creations of choreography. They are associated with choreographic ideas, which aren't ideas in general, but differential relations of dance and its technique, the field that must be considered in its historical constitution. The ideas of choreography are inventions of the body and/or movement in performance, as well as of time that is coextensive with the body and movement in performance. The idea which constituted modern dance in the first decades of the twentieth century is the synthesis between the body and movement under two operations: subjectivation of the dancer through (emotive) self-expression, and objectivation of movement through the physical expression of the dancing body. The seven works dissociate choreography from modern dance by disrupting the onto-historically foundational bind between the body and movement, which is then accounted for by other arrangements between the body and movement. The claim requires that I briefly outline what constitutes the synthesis of the body and movement in modern dance.

The idea of mobility with which the art of dance developed during a period of three centuries in Western Europe before modern dance wasn't necessarily bound up with the body of the dancer as its subject. Numerous dance manuals from the

seventeenth and eighteenth centuries show that choreography was to be conceived in writing first, without the presence of a dancing body, before it was to be danced, if at all.[25] Dancing bodies assumed the role their social rank prescribed (e.g. the royal body of the Sun King); or later, when classical ballet became a professional art in the end of eighteenth and in the nineteenth century, dancers were trained to embody an allegorical or metonymic figure in the story. The presence of the body was symbolic and secondary to the choreography, and no site was envisaged for the spontaneous expression of the individual dancer.[26] Movement in ballet in those three centuries was regulated by mimesis, which in the beginning of the twentieth century was rejected by pioneers of modern dance Mary Wigman and Martha Graham, who sought to free movement from what they regarded as mimetic representation in ballet. Thus, modern dance was constituted under the idea that the specific essence of dance is the movement of the body based on bodily consciousness and experience.

The dance critic and historian John Martin, the most—but not only—instrumental person in designating modern dance, justified modern dance's opposition to the classical form of dance, that is, ballet, by means of a new beginning in the new ontological grounding of dance. "This beginning was the discovery of the actual substance of the dance, which it found to be movement" (Martin 1989, 6). Martin's postulation—that only when it seeks its true being in movement alone does dance acquire the status of an independent art—is comparable to Clement Greenberg's later modernist ontology of art conceived as the purification of the medium (Greenberg 1961). While Martin's ontologization of a purified notion of mobility in modern dance could be regarded in the vein of American theorization of modernism linked to abstraction, it also accommodates notions of "absolute dance" based on bodily expression of subjective, emotive experience in Europe.[27]

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[25] Cf. Thoinot Arbeau, *Orchésographie*, published in Lengres, ("Imprimé par Iehan des Preyz"), available on http://memory.loc.gov/cgi-bin/query/r?ammem/musdibib:@field(NUMBER+@od1(musdi+219)), accessed in May 2010.

[26] An expert on baroque dance, Mark Franko writes, "Anyone who has studied baroque dance in the studio under the teacher's watchful eye can testify that it allows little or no place for spontaneity. The royal body dancing was made to *represent itself as if remachined* in the service of an exacting coordination between upper and lower limbs dictated by a strict musical frame. It was an early modern techno-body." Franko 2000, 36.

[27] Cf. Mary Wigman in "The Philosophy of Modern Dance": "The absolute dance is independent of any literary-interpretative content; it does not represent, it is; and its effect on the spectator who is invited to experience the dancer's experience is on a mental-motoric level, exciting and moving." In

Grounding modern dance in a pure, "absolute" expression of human experience in bodily movement enabled the emergence of choreographers as authors starting in the twentieth century. Self-expression, as argued by Andrew Hewitt (Hewitt 2005), marks the aesthetic ideology of modern dance, which proclaims emancipation through the body's experience of its own truth as its nature. The purity of movement is staked out through its origin or source: the body of the dancer. Self-expression is, therefore, the ideological operation that secures the necessity of the movement in the body's urge to move and express its inner (emotional) experience, in its nature that "cannot lie," as in Graham's famous dictum. Movement becomes ontologically bound to the body, ontologized as a minimal resting place of noncompromisable subjectivity (Hewitt 2005, 18).

Self-expression accounts for the subjectivation process in early modern dance, linking the body and movement by subjective experience. However, another ideological operation of modern dance arose in departure from self-expression, one that could be conversely qualified as objectivation of dance. I coin the term "objectivation" based on Susan Leigh Foster's account of the so-called objectivized dance of Merce Cunningham, and of choreographers from the Judson Dance Theater who underwent Cunningham's influence (Foster 1986, 46-57). Objectivation, as I conceive it, presupposes another relationship between movement, the body, and the subject in the expressive act: dancing is reduced to a physical articulation of the movement, whose meaning lies, tautologically, in itself. Movement is not the bodily expression of the subject of dance; movement is created as an object in itself that engages bones, muscles, ligaments, nerves, and other bodyparts of the dancer in strictly physical activity. Chance, indeterminacy and other constructivist procedures of Cunningham (and Yvonne Rainer, Trisha Brown, and Lucinda Childs in their "analytic," structuralist or minimalist dances) are meant to prevent self-expression in the composing as well as dancing of movement. They guarantee the "self" of the movement, its self-referentiality, the articulation of which becomes the task of the dancer. Hence objectivation of the movement by self-referentiality renounces the expression of the self in the movement—the "outwarding" of an inner experience—but it still relies on the body-movement bind. The function of the body shifts from being an autonomous subject to being an instrument of movement, a "doer" of the

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Cohen 1992, 149–153.

action or task of movement. Nonetheless, like self-expression, the objectivation of movement reasserts movement as the "actual substance" of dance, as Martin professed it, despite its production of movement through the body's physicality alone.

Subjectivation of the body through movement and objectivation of movement through the body constitute the organic regime of dance, comparable to Deleuze's identification of the sensorimotor scheme in classic cinema as organic, as they connect the body and movement in one organic whole, which in the former case is comprehended by inner (emotional) experience, and in the latter, by physical activity (task, action). The seven choreographies break the organic regime by dispensing either with the body as the source of authentic movement or with the object of movement to which the body is physically tied. The shift described here has been discussed as the exhaustion of dance's relation to movement. André Lepecki (2006) has convincingly argued that "recent choreographic strategies" in European dance betray the modernist conception of dance as "an uninterrupted flow of movement" by inserting long lapses of stillness or slowing movement down, thus undermining the "kinetic spectacle of the body" (Lepecki 2006, 1-18). Among the works of the European choreographers Juan Dominguez, Vera Mantero, La Ribot, and Bel—all contemporaries of Le Roy, some of whom have also collaborated with him on a few choreographies—Le Roy's *Self unfinished* is Lepecki's case in point.[28]

My thesis lays a slightly different claim: it is not the relation of dance to movement that is, as Lepecki argues, being exhausted in *Self unfinished* and in the other six works, since movement and bodies abound in the choreographies studied here. It is the relation of movement to the body as its subject or of movement to the object of dance that is broken in these works. Once movement and the body are no longer entangled in an organic regime defined either by unity in the act of expression or in the form of the object, their relationship does not exist by nature, nor can it be claimed as natural. It remains disrupted and hence constructed or reinvented by various procedures of adequation between the body and movement rather than through the body-movement synthesis.

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[28] These four choreographers are contemporaries of the seven authors studied here. Le Roy collaborated with Bel in the performance *Xavier Le Roy* (1999) and with Dominguez in the performance *Project* (2004).

The rupture of the body-movement bind is the second claim of the thesis, in which the main claim of expressive concepts is contextually embedded. As it resembles Deleuze's division between classic and modern cinema based on the break of the sensorimotor scheme constituting movement-image in cinema before World War II, the question arises as to what socially and politically precipitates the body-movement break in the 1990s and whether this break should be accounted for as modernist in the familiar sense of the word. No historical event since the 1990s has had the shock to perception that could revolutionize the expression of choreography in the way that could be compared to what Deleuze argued as the impact of World War II on cinema, constituting its time-images.[29] The recent shift from so-called natural and organic to constructed conjunctions of the body and movement belongs to the logic of cumulative changes or effects in the history of dance. Although first impulses to nonhuman movement are already envisioned in historical avant-gardes, in Oscar Schlemmer's *Triadic Ballet* (1927) or Edward Gordon Craig's thesis on *Übermarionette* (1908), they have been explicitly foregrounded in dance in Europe only since the past two decades. From the perspective of dance history, this shift could be considered in relation to the changing technology of choreographic production. If the use of the video image in creating movement helped to assimilate improvisation into the creation process in the 1980s, editing the electronic image in personal computers has altered movement composition and staging since 2000 providing choreographers with a tool to compose movement de-linked from the body. With regard to the history of modern dance, which is born of a separation from ballet in search for an organic, natural expression of the body, or an immediate physical expression of movement, desubjectivation and disobjectivation in these works cannot be considered as modernist types of disruption, nor, as elaborated earlier, as part of the "deferred action" of the Neo-Avant-Garde from the 1950-1960s. Instead they point to posthumanist perspectives on the body and movement,

[29] Among Deleuze's numerous accounts of the post WWII shock two are telling. First it is the passage from the figure of the actor to the figure of the seer in Rossellini's *Europe 51*, where a bourgeoise woman after a devastating shock stops acting and learns to see slums and factories around her (*Cinema II*, 2). Deleuze describes the break of sensorimotor scheme that leads to optical and sound images as man's de-linking from the world: "The link between the man and the world is broken. Henceforth, this link must become an object of belief : it is the impossible which can only be restored within a faith. Belief is no longer addressed to a different or transformed world. Man is in the world as if in a pure optical and sound situation. The reaction of which man has been dispossessed can be replaced only by belief. Only belief in the world can reconnect man to what he sees and hears. The cinema must film, not the world, but belief in this world, our only link." (*Cinema II*, 171-72)

guiding dance out of modernity.

V. Performance beyond "disappearance": Making, performing, and attending

The term "performance" in "performing arts" (theater, music, and dance) or in "performance art" is commonly understood as live event with spatio-temporal coordinates, implying a process of carrying out an action. Although the distinction of production process, performing technique, and reception may be acknowledged outside of the event, a performance of choreography is approached from a unitary perspective, as being one with the live event, and not as three divergent performances from the distinct viewpoints of maker, performer and spectator. The differences of views, processes, and experiences between maker, performer, and spectator are a matter of experience and remain exterior or subordinated to the identity of performance referred to as the live event. In addition, the apparatus of theatrical representation as well as the theater institution deploy mechanisms to unify or subsume the different activities and faculties of making, performing, and being a spectator of performance under the act of communication. The process of making is thus regarded with respect to its terminus, or objective, the live event, and reception is framed by the various functions of the theatrical apparatus (staging, the contract of address-response, etc.) that conditions the live event. In sum, performance entails that making and performing, performing and attending performance be bound up with one another or synthesized in the event. Even a modernist definition of theater performance confirms this view, as in the famous phrase from Peter Brook: "I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theater to be engaged." (Brook 2008, 9) The statement implies that co-presence of a human actor performing and a human spectator attending this act of performance is both the necessary and sufficient condition for theater.

In three of the seven performances examined here, performing and attending are disentangled. *Héâtre-élévision* by Charmatz is a performance for one spectator, without performers performing live before the spectator; hence liveness based on the co-presence of the performers and spectator(s) is suspended, as is the notion of audience as a community of witnesses. *Untitled*, bearing no title, no signature of the

author, and no program note, takes place for the most part in darkness; the stage is obscured and no clear view of action or figures is given to the audience. *Nvsbl* by Salamon stages movement of four figures that is made invisible, or hardly visible for the audience, for eighty minutes. Furthermore, the making of performance that unfolds in performing *Weak Dance Strong Questions* by Burrows and Ritsema, as well as in *Nvsbl*, is inaccessible to the spectators, and is often described as perplexing to the audience (Cvejić 2008b and 2008c).

These brief descriptions, which will be elaborated extensively in the following chapters, point to a radicalization of differences between attending, performing, and making a performance. The differences encompass different activities and processes, which aren't only separated in time (if not in place too), but which also constitute every performance. In the case of the seven performances, making, performing, and attending are disjointed, that is, differentiated to the extent that they demand to be considered as distinct modes of performance. Therefore I suggest that they be regarded as three modes of performance, or three differential structures that condition its genesis in three divergent temporalities and processes. The implication of this claim is that the concepts are specific to the modes in which they are expressed and that they therefore cannot be transferred from one mode to the other. For example, the process of performing in *Nvsbl* is considered through the concept of "becoming-molecular" of the internal space of the body in which performers localize and feign minute, intrabodily sensations in order to initiate hardly visible movement. The conjunction of "becoming" as a process and "molecular" as a mode conceptually qualifies a process. Becoming-molecular is thus a concept of performing which cannot account for how the spectators attend this performance. Another example can be found in the concept of "resonance" which expounds how the expression of the performance is prolonged and transformed within the spectators' activity. Resonance results from implicating the spectators in the time after the event, so it arises from the situation to which making and performing have no access. What makes these concepts expressive is that they don't explain or interpret a performance as such, or judge what it represents; they account for that which is generated, i.e. expressed either in the making or in performing or in attending performance.

In denomination of the three modes, "attending" appears as a peculiar term

that accounts for the activity of the spectator. To summarize what will be unpacked later, performance is attended when it is approached from the aspect of time. As opposed to disappearance, which was discussed above, the seven choreographies counter the perception of movement's ephemerality or bodily presence/absence by sustaining motion and stillness, by persisting in the transformation of movement and the bodies into the future, by exploring sensations and affects in processes of becoming, by implicating the spectators in processes beyond the actual performance, by manipulating performers' memory of past movements in the present. These strategies all point to the importance of duration, or time in which change is created and perceived, and becoming, through which the bodies and movements transform. Concomitant with performance's differentiation of making, performing,[30] and attending is the third argument, which asserts that performance is better approached as a transformation process rather than as a fleeting act; hence the third claim of this thesis, which locates the genesis of performance in process and duration, in the nexus of different time dimensions that making, performing, and attending possess, rather than in an act whose meaning transcends or lies outside of duration.

VI. Structure and method

The dissertation is structured in six chapters followed by a conclusion. The first chapter lays out the methodological framework of the dissertation by defining a distinctive kind of concept by which the seven works are best accounted for. Drawing on Spinoza's ontology of expression and Deleuze's theory of ideas in *Difference and Repetition*, as well as on his theory of cinema, the opening chapter explores the relation between problems and concepts and posits "problem" as a logic of creation in the seven performances. Each performance is briefly presented through the problem that it poses. These problems concern making, performing, or attending performance and, as the next chapters will elaborate, will give rise to a variety of expressive concepts. Each of the following five chapters therefore focuses on one or more concepts and one or more performances, respectively. The method of creating these concepts from the analysis of performances is devised from the main

[30] Although it appears redundant and confusing that next to making and attending, "performing" partakes in "performance," no other term could be a more adequate synonym. "Acting," "doing," "undertaking," or "playing," for that matter, all stress aspects alien to the mode I discuss in the first chapter.

claim of expression and could be referred to as a theorized description. I demonstrate how the way a certain performance is made, performed, or attended generates a certain concept, one that involves the differentiation of the body, movement and/or time, and their relations, either for making, performing, or attending. The description thereby enacts a performance—how it is made, performed or attended—and at the same time develops that which is made, performed, or attended into a concept singular to that performance. No one concept is expressed in more than one performance, as it is a specific creation of the choreography in question. A single performance, like *Self unfinished*, *Nvsbl* or *Untitled*, could be discussed in two or three chapters, but in such case, the performance is re-created in that it engenders another concept.[31] Although the method of theorized description includes an elaborate analysis of performances in each chapter, the seven works are each recounted additionally in detail, on a timeline, in an appendix. With the recordings of the works on DVDs submitted with this dissertation, the appendix mediates a view for the reader who hasn't attended the works' live presentation.

The chapters and the expressive concepts they elaborate implicitly follow the order of the second and the third claim as well as the order of making, performing, and attending. Hence the second chapter, "Disjunctive Captures of the Body and Movement," examines how movement no longer presents the object of choreography, produced by the body as its instrument, but is caught in a composition with the body, in which both the body and movement transform as separate terms. *Self unfinished*, *It's In The Air*, and *Nvsbl* are focused on an analysis which gives rise to the following concepts: "part-bodies," "part-bodies and part machines," and "movement-sensation." The third chapter, "Theatrical Apparatuses of Disjunction," tackles the problem of theatricality in making performance, where the elaboration of *Untitled* and *héâtre-élévision* engenders concepts of the transformation of the theatrical apparatus. The disjunction between the body and movement here transfers to the relationship between stage and audience.

The fourth and fifth chapters involve concepts of performing and examine the rupture of the body-movement bind with respect to the subject's self-expression.

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[31] For example, *It's In The Air* is considered twice for two different concepts: the part-body-part-machine assemblings (chapter two) and the process of becoming-intense (chapter six).

Chapter four, "Repetitions and Subtractions: Against Improvisation," opposes differential repetition to the improvisation's claim on the production of the new in self-expression. *Weak Dance Strong Questions* produces "stutterances," the concept which accounts for how dancing in a state of questioning ungrounds the body and movement in improvisation. Chapter five, "A Critical Departure from Emotionalism: Sensations and Affects in the Mode of Performing," handles yet another prominent theme related to performing and self-expression in dance: it seeks to distinguish affect from emotion and suggest kinaesthetic transference as opposed to kinaesthetic empathy as they arise in *50/50*. Apart from arguing for a construction of affects which contrary to Deleuze and Guattari's claim in *What is Philosophy?* (1991/1994) reconfigures affects into concepts, this chapter also examines the composition of face and Deleuze and Guattari's notion of faciality/defacialization in *50/50* in the genre of solo, traditionally regarded as a vehicle of self-expression.

The final chapter, "During and after Performance: Processes, Caesuras, and Resonances," shifts attention from performing to attending. It distinguishes three different processes of becoming in how *It's In The Air*, *Self unfinished* and *Nvsbl* are performed *and* attended. The argument for temporalizing performance by conceiving it in a process—which is comprehended by the third claim—is supported by procedures that extend performances *héâtre-élévision*, *Untitled*, and *Weak Dance Strong Questions* beyond the event. "Cut-endings" and "resonances" of these three works arise as concepts which affirm attending that is detached from the performance— prolonging its effect after the event—for they account for the expression that implicates the audience alone.

The overview of the thesis shows that a few more of Deleuze's and Deleuze and Guatarri's concepts, outside of the main claim of expressive concepts based on the principle of expression in Deleuze and Spinoza, will be invoked along the way: becoming, assembling (in translation of *agencement* in French), affects, faciality (*visagéité*), stuttering, caesura. Mindful of the danger of exemplifying philosophical concepts through performance—a common tendency in theories of art—I resort to these notions only when they are an indispensible consequence of the claims of the body-movement disjunction, and of the temporalization of performance. Their function in the formation of expressive concepts should be regarded as *prosthetic*: they assist in scaffolding the thought which is peculiar to the performances. On that

account, this dissertation departs from performance studies toward philosophy, where it finds the support to construct a theory of performance based on the expression of the concepts, rather than on representation. Thus it addresses dance and performance scholarship and philosophy at once.

Chapter 1

Problems and Expressive Concepts

The point of departure for this thesis is what distinguishes the seven works in the field of contemporary dance: they pose or formulate a "problem" that requires a distinctive kind of conceptual practice in order best to interpret them. My claim is based on the study of three kinds of sources that offer insight into the creation process of these works. Firstly, I draw on the documentation of the creation process of all seven works: scores, notes and essays written by the makers during their making of these works. The second source is a series of public interviews about the creation of five of these works that I conducted during a research residency project (*Six Months One Location*) at Centre Chorégraphique National de Montpellier Languédoc-Roussillon from July to December 2008,[32] as well as additional recorded conversations and written interviews with the makers about all seven works. The third kind of insight is my being witness to the making of *Weak Dance Strong Questions*, *50/50* and *It's In The Air*—the works that I accompanied either as observer (*WDSQ*) or in the role of dramaturgical assistant (*50/50* and *IITA*).

The creation of all seven performances begins by critically revealing the conditions which structure the field of dance as problematic: the synthesis of the body and movement and the entanglement of performing with attending performance in theater. At the outset of the creation process, the choreographers explicitly state their intention to examine the regime of representation in contemporary (theatrical) dance in the following aspects: genesis and perception of bodily movement, identification of the human body, common sense established in the reception of the audience. Thanks to various procedures that they develop to disjoin the body and movement, or to disrupt co-presence and communication in theater, or to render perception difficult, these works explore the limits of sensibility by inhibiting recognition. The procedures arise from experimentally setting up the constraints in which a new field of experience is conceived, one that can't be subsumed under knowledge, but should be regarded instead as a *problematic*

[32] The public interviews with Xavier Le Roy, Eszter Salamon and Mette Ingvartsen involved examining *Self unfinished*, *Untitled*, *Nvsbl*, *50/50* and *It's In The Air* on the basis of published documents, unpublished notes and analysis of the work projected before an audience.

encounter. With the notion of "encounter," I draw on Deleuze's critique of representation in *Difference and Repetition* as the most appropriate framework to interpret the critical departure of these works. According to Deleuze, the encounter with a sensation that is a limit-object of sensibility engenders a sort of violence on recognition, a "discordant play" of perception, memory, imagination, understanding, judgment (DR, 139-140). The encounter with that which can only be sensed and not recognized from the point of view of common sense—understood as the harmony of all the faculties of the thinking subject that agree upon the form of the same object (DR, 133)—gives rise to a problem and an "act of thinking in thought itself" (DR,139). The problems posed by these works entail a critique of representation, which can be demonstrated both in the registers of theatrical dance and in relation to thought. Thus their creation can be appropriately accounted for by what Deleuze describes as "the destruction of an image of thought," which is the very same condition "of a true critique and a true creation" (ibid.). As I will elaborate in the following sections, the genetic account of thought posits thought as a result of forces that act upon it from the outside, hence not from a natural a priori disposition to think under the model of recognition, but from the impossibility of recognition, which the seven works here explore.

If these performances succeed in undermining representation, as I will demonstrate—in problems that "force" thinking as an exercise of the limits of sensibility beyond recognition—then they cannot be accounted for by representational notions of thought. Conversely, it can be argued that these problems involve another logic of creation, that is, one of "expression" that Deleuze developed in his reading of Spinoza's philosophy. My task will be to conceive of the creation of performances as a logic of expression by way of problems in the sense that Deleuze broaches in *Difference and Repetition*. Thus I will explicate problems under concepts that don't interpret these performances by drawing a correspondence between certain forms of movement or bodies and a meaning: in short, by representation. As the object of these concepts are problems, the concepts refer to performance-related things—i.e. inventions of the body, movement, time, relations between performing and attending, etc.—only indirectly, via problems that share certain properties with these inventions as a result of thinking and doing at the same time. The existence of an indirect link is evidenced in the names of these concepts:

"part-bodies," "part-machines," "head-box," "stutterances," "power-motion," "crisis-motion," etc. The relation between a concept, the problem it refers to, and something of the performance that it includes, is an agreement based not on representation, but on adequation—the principle Deleuze develops from Spinoza in his own theory of Spinozist expression. The approach to art that the logic of expression in Deleuze implies, which will also be my main methodological reference here, can be succinctly explained through a shift of the question posed to the work of art from intepretation ("What does it mean?") to experimentation ("How does it work?"). In sum, the "expressive" concepts that I propose here explain the power of problems to produce thought in experimentation which creates performances that I seek to understand.

In the first section of this chapter, I will consider Deleuze's critique of representation in *Difference and Repetition* as a condition that paves the way for an expression of problems. The second section will focus on Deleuze's "expressionist" philosophy, mostly derived from Spinoza's conception of thought and adequation. The third section first expounds Deleuze's theory of problems and Ideas he develops in *Difference and Repetition* and then briefly presents how the seven works pose problems in this theoretical frame. Taking into account how Deleuze's attitude toward "concept" evolves from *Difference and Repetition*, a capital study of metaphysics in which he substitutes ideas for concepts, to his later books in which he affirms philosophical concepts about art or cinema (as in *Cinema I: Movement-Image*; *Cinema II: Time-Image*), I will try to carefully elaborate how "expressive" concepts whose objects are problems stand in relation to Deleuze's Ideas/problems and his later cinematic concepts. The last section of the chapter discusses how these problems cause a differentiation of three constitutive dimensions, or, as I will argue, "modes" of performance—making, performing, and attending—to which the concepts pertain.

I. Thought beyond recognition

The seven performance works belong to the Western tradition of theatrical dance and are conceived to be *re*-presented in theater in two aspects: first, they are reproduced or reinstantiated more than once and, second, this must involve a set of

specific functions of representation by the apparatus of theater.[33] The latter is of my concern here. The following various functions of theatrical representation are undermined by these works: the recognition of the staged object of perception (*Self unfinished*, *Nvsbl*, *Untitled, Weak Dance Strong Questions*, *50/50*); the stability of the position of the spectator whose faculties allow her to see and identify the object of perception (*Untitled*), or mirror herself as a subjective correlate of the staged object through identification and empathy (*50/50*); address and response (*Untitled*) and the evidence of co-presence and community of audience (*héâtre-élévision*); the name of the author who provides the ground of the judgment of the work (*Untitled*). All these elements appear subsumed under the model of recognition that Deleuze associates with theater, which explains, as Laura Cull remarks, why theater and performance are excluded from Deleuze's wide interests in the arts in favor of cinema.[34] For Deleuze, the advantages of cinema over theater are in the "camera consciousness" that allows inhuman and unnatural perceptions, while the stage is marred by a representational frame that makes theater human (C2 162, 178, 202). What makes cinema a definitive critical alternative to theater for Deleuze is that it allows a rupture with the phenomenological concept of perception that rests on human consciousness. The post-WWII modern cinema, "cinéma du voyant," offers an interior vision ("voyance") without subject that, according to Deleuze, is adequate to the condition of "man's" delinking from the contemporary world. Rescuing Henri Bergson's metaphysics from phenomenology, Deleuze attempts to further his ontological equivalence of image, movement, matter and light (from MM) when he posits that modern cinema unravels the pure optical situation in which the object and the subject coincide in pure quality, abstracted from spatio-temporal coordinates, "pure impersonal expression that is highly singular" (Alliez 2000, n.p.). As Eric

[33] Theater as an apparatus of representation is elaborated in chapter three.

[34] Cull's recent edition, *Deleuze and Performance* (2009), forwards the claim that although Deleuze (and Guattari) "seem[s] to have had a complex, even troubled, relation to performance," and, I would add here, no theoretical interest in dance as an art that is more than a metaphor, he "adopted the language of performance," as is also evident in the conceptual significance of Antonin Artaud (Cull 2009, 1). Deleuze's only text explicitly and programmatically dedicated to theater is on the art of the Italian theatermaker Carmelo Bene, "One Manifesto Less" (Deleuze 1997, 239-258), and for Cull, presents "the potential importance of all of Deleuze's philosophy for Performance Studies" (Cull 2009, 3). Cull argues that the alliance between Deleuzians and Performance Studies scholars rests on shared concerns with the notions of process, relations, movement, affect, event, and liveness, and hence the implications of Deleuze's ontology of difference, process, or becoming are worth being pursued by performance scholars. In my view, Performance Studies' engagement with Deleuze should go beyond the recognition of shared concerns, requiring that the encounter between Deleuze and performance force Performance Studiees to examine radically its disciplinary objectives and techniques, such as interpretation, questions of identity, and representational thinking in general.

Alliez has pointed out, modern cinema in Deleuze gives the "most contemporary image of modern thought." This explains Deleuze's adamant opposition to theater, associated with representation and phenomenological notions of real presence, natural perception, and human consciousness, in favor of cinema.

In the fourth chapter of *Difference and Repetition*, "Ideas and Synthesis of Difference," Deleuze makes his critique of the theater of representation explicit when he calls for a new non-Aristotelian kind of "theater of problems":

> A theatre of multiplicities opposed in every respect of the theatre of representation, which leaves intact neither the identity of the thing represented, nor author, nor spectator, nor character, nor representation which, through the vicissitudes of the play, can become the object of a production of knowledge or final recognition. Instead, a theatre of problems and always open questions which draws spectator, setting and characters into the real movement of an apprenticeship of the entire unconscious, the final elements of which remain the problems themselves. (DR, 192)

How the works investigated here critically tackle the elements Deleuze invokes above is the subject of the following chapters. What can be stated for now is that they point to a critique of representation with which the problems they formulate are intimately linked. This critique particularly targets that which Deleuze defines as the "model of recognition" (DR, 133-134)—the harmonious exercise of faculties on an object (here performance) that is identical for each of these faculties, in theater constituting a "sensus communis" of the audience manifested in communication and consensus. Therefore Deleuze's critical undermining of recognition requires that I consider the model of recognition, as Deleuze develops it on the basis of his critique of Kant's theory of knowledge.

Deleuze defines recognition as one of the postulates of what he calls the "Image of thought," which, according to him, dominates both the pre-philosophical form of common popular reason, or *doxa*, and Western philosophy in its major authors, Plato, Descartes, and Kant, whom he primarily addresses in his critique here. The "Image of thought" is a subjective, commonly shared implicit presupposition about thought as in a formula Deleuze proposes here: "everybody knows what it means to think." This doxa is "universalized by being elevated to the rational level" (DR, 134) in Descartes' *Cogito*, the unconditioned identity of the thinking subject as a principle that defies all the objective presuppositions in the forming of clear and distinct ideas about things. As a moral and humanist model of thinking, the image of thought further comprises two postulates from which

recognition follows. According to the first one, thinking is regarded as a natural exercise of a faculty, a universally held capacity whose nature is good, characterized by an innate affinity for truth and a good will of a thinker to think (DR, 132).[35] The second postulates the ideal of common sense, the harmonious collaboration of faculties on an object, first conceptualized by Descartes' *Cogito*, and then further developed by Kant. Thus "good sense" and "common sense" constitute the two "halves of doxa" (Deleuze) and the two sides of the philosophical image of thought: "the *subjective* identity of the self and its faculties, and the *objective* identity of the thing (and world) to which these faculties refer."[36] The two are then joined in the model of recognition, which isn't a particular empirical faculty but the unity of consciousness that provides the foundation of sensibility, imagination, memory, understanding, and reason as a principle of their harmonious accord:

> An object is recognised, however, when one faculty locates it as identical to that of another, or rather when all the faculties together relate their given and relate themselves to a form of identity in the object. Recognition thus relies upon a subjective principle of collaboration of the faculties for 'everybody'—in other words, common sense as a *concordia facultatum*; while simultaneously, for the philosopher, the form of identity in objects relies upon a ground in the unity of a thinking subject, of which all the other faculties must be modalities. (DR, 133)

By the unifying ground of the thinking subject, Deleuze refers to the principle of the synthetical unity of apperception in Kant's *Critique of Pure Reason*. The "I think" in Kant is the self-consciousness which accompanies and unifies all cognition.[37] Kant defines cognition as an "objective perception," distinguished from

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[35] Deleuze here implicitly refers to the very beginning of Descartes' *Discourse on Method*: "Good sense is the best distributed thing in the world: for everyone thinks himself so well endowed with it that even those who are the hardest to please in everything else do not usually desire more of it than they possess. In this it is unlikely that everyone is mistaken. It indicates rather that the power of judging well and of distinguishing the true from the false – which is what we properly call 'good sense' or 'reason' – is naturally equal in all men, and consequently that the diversity of our opinions does not arise because some of us are more reasonable than others but solely because we direct our thoughts along different paths and do not attend to the same things. For it is not enough to have a good mind; the main thing is to apply it well." (Descartes 1985, 111)

[36] In his paper "Rationalism Unbound: Deleuze on Spinoza and Leibniz," presented at the conference Rationalism Unbound, organized by CRMEP at Middlesex University in 2007, Daniel W. Smith offers a genealogy of Deleuze's metaphysics in relation to pre-Kantian rationalist philosophy (Descartes, Spinoza) and post-Kantian philosophy (Fichte, Hegel, Kierkegaard, etc.) as a history of principles of logic and their reference to reality. Thus he explains that the shift of the principle of identity "'A is A' to 'I is I' in post-Kantian philosophy sealed the form of what Deleuze calls 'common sense.'" Quoted from the unpublished version, courtesy of the author.

[37] "I think" is a transcendental principle in Kant, that is, an a priori condition which makes knowledge possible. Kant introduces it in the first book of *Critique of Pure Reason* (*Analytic of Conceptions*): "The *I think* must accompany all my representations, for otherwise something would be represented in me which could not be thought; in other words, the representation would either be impossible, or at least be, in relation to me, nothing. . . . But this representation, *I think*, is an act of *spontaneity* ; that is

"sensation" as a modification of the state of the subject. It belongs to the category of conscious representations, where by representations (*Vorstellung*) Kant understands "internal determinations of our mind in this or that relation of time" (CPR, 132). Cognitions are divided into intuitions and concepts, where the former are immediately related to objects and hence are "singular and individual," while the latter's relation to objects is mediated "by means of a characteristic mark which may be common to several things" (CPR, 201). From the last can be deduced the function of representational concepts in general, where a concept accounts for what is common to several things and thus determines them as particular instances of a kind. According to Kant, we form "empirical" concepts of our intuitions in understanding thanks to a priori forms of knowledge, called "pure concepts" that "have origin in understanding alone" (ibid.). Understanding consists of subsuming intuitions of particular objects under pure concepts, which is equivalent to the ability to judge, that is, apply rules derived from the pure concepts related to time to empirical intuitions. The source of the pure concepts of the understanding is thus the "I think" of transcendental apperception: an act of spontaneity which allows representations to belong to a subject and provides the ground for the unity of concepts and intuitions in judgment. Deleuze hence posits that recognition leads to a "much more general postulate of representation" (DR, 137), where representation depends on the recognition of the form of the Same with regard to concepts:

> With representation, concepts are like possibilities, but the subject of representation still determines the object as really conforming to the concept, as an essence. That is why representation as a whole is the element of knowledge which is realized by the recollection of the thought object and its recognition by a thinking subject. (DR, 191)

In his critique of the model of recognition in Kantian terms, Deleuze proceeds by defining the logic of representation in the unity of four operations: firstly, the identity of objects in the identity of the concept, constituting the form of the Same with regard to recognition; secondly, opposition by which a concept is determined through the comparison between possible predicates and their opposites in memory and imagination; thirdly, analogy between pure and empirical concepts, or between empirical concepts and their objects; fourthly, perceived resemblance in the relation

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to say, it cannot be regarded as belonging to mere sensibility. I call it pure apperception, in order to distinguish it from empirical, or primitive apperception, because it is a self-consciousness which, while it gives birth to the representation *I think*, must necessarily be capable of accompanying all our representations." CPR, 76.

between an object and other objects. The "I think" guarantees the source of these four faculties and their unity as the most general principle of representation:

> I conceive, I judge, I imagine, I remember and I perceive – as though these were the four branches of the Cogito. They form quadripartite fetter under which only that which is identical, similar, analogous or opposed can be considered different: *difference becomes an object of representation always in relation to a conceived identity, a judged analogy, an imagined opposition or a perceived similitude.* (DR, 137)

Representation is, as Deleuze concludes, a reductive model of thinking, because it subordinates difference to identity and thus never allows the thought to begin anew, to create anything but the recognizable and the recognized. In other words, that which isn't recognized and cannot be recognized is either dismissed by the representational image of thought, or, as we will explore here, forces thought to invent itself and affirm difference prior to identity.

If we turn to the seven works here in order to illustrate how representational thinking inhibits both a creation of these performances and their reception, *Untitled* would be a case in point.[38] The performance is announced as an untitled work whose author is anonymous, and for the most of its duration the stage remains dark, inhabited by an uncertain number of human-size puppets, a commingling of inanimate dummies and human performers disguised as puppets in barely discernible movement. The spectators are given small battery-powered flashlights with which they can illuminate the stage. In the talk that simulates the so-called artist's talk after the event, but is also part of the performance, the audience interrogates the "representative" of the performance about the meaning of what they saw. Their questions are driven by anger: "Could you please tell us what we saw?" It also reveals a feeling of shame about their own behavior in the role of spectators who took over the role of performers and performed inadequately, either too little or too much. The shock of depriving audience from a scene presenting clearly distinguishable figures in movement, the difficulty arising from the loss of a clear object of perception in the indiscernible meshes of puppet-figures completely destabilized them in their role of spectators who perceive, imagine, conceive, judge etc. Their questions and remarks testify to an inability to generate a new experience from the impossibility to recognize the event. However, a few voices did report that

[38] For a detailed description of the performance, see appendix. The account above is summarized from a more elaborate discussion, in chapter three, "Theatrical Apparatuses of Disjunction," on theatrical representation and how the apparatus of *Untitled* breaches it and reinvents itself.

the performance was too short for them to learn how to sense it. In that way, they could have been at the threshold of creating a new experience in duration, had their thought not been shackled in the representation of a non-recognizable object. From the perspective of the choreographer of *Untitled*, there was nothing represented in this performance that the audience failed to recognize. His idea was to explore the relations between the living beings (performers dressed in puppets and spectators) and inanimate objects (puppets, strings, flashlights, etc.) as relations of weight, color, motion, and rest, attention in a situation radically difficult for vision.

As this example testifies, if we are to account for a creation of a new experience beyond recognition, we must seek an alternative to representational thinking, which can be found in Deleuze's anti-representational conception of thought. Deleuze assigns to the thought a power of creation: "to bring into being that which does not yet exist" (DR, 147). But to do so, thought must take as its point of departure a radical critique of representation, a destruction of the image of thought as a violence or shock to sensibility that disjoints the subject-object unity of faculties and thus "forces us to think." This doesn't happen by any method, or as a natural possibility of thought, but by a fortuitous encounter with a "sign," that which can only be sensed and not be perceived or grasped by other faculties. The sensible of the "sign" isn't a quality of an object of recognition, or even a purely qualitative being as Daniel Smith explains it (Smith 1996, 34), but is "the being of the sensible" (*sentiendum*). From the point of view of the empirical exercise of recognition and common sense, the sign is imperceptible (*insensible*); from the point of view of a transcendental exercise of sensibility, it is a "bearer of a problem" (ibid.), because it forces sensibility to confront its own limit and, thus, it can be felt or sensed as its limit-object. The encounter with a limit-object of sensibility is the problem posed by *Nvsbl*: how to synthesize two contrary sensations, stillness and movement, in a movement which cannot be seen from the empirical point of view of extension (shape, size, trajectory)—as the displacement of a mobile—but can only be sensed as a transformation of body in time, as change in duration. Performers' generating and spectators' sensing the invisible, excessively slow movement confirms Deleuze's point here: no form of movement is given here with an identity prior to change; rather, change or self-differentiation of the performers' body in—what we

will analyze here, partitioning "movement-sensations" from within the internal space of the body—is what engenders movement.

By the discord of the faculties which arises from sensibility exercized to reach a limit, Deleuze critiques the doctrine of faculties in Kant's *Critique of Pure Reason*: a "tribunal" that judges their legitimate use within the fixed boundary of their possibility, as well as their collaboration under the model of recognition and common sense. Deleuze recommends a "study" of each faculty, sensibility, imagination, thought, etc., which would push the limit of each respectively toward dissolution and renewal—a research whose outcome could be uncertain. "It may turn out, on the other hand, that new faculties arise, faculties which were repressed by that form of common sense" (DR, 142). However, in spite of his critique of Kant's model of common sense, Deleuze finds a possibility for a "disjunctive" theory of faculties in Kant's third critique. In note 10 to the chapter "The Image of Thought" (DR, 321), Deleuze briefly mentions Kant's "Analytic of the Sublime," which accounts for the cases in which imagination undergoes its transcendental exercise summarizing his view on the dissension of faculties in the judgment of the sublime in his earlier book on Kant (1963/1984).[39] Kant describes that when we face something "great beyond comparison," an immense or a powerful object—a mountain, an abyss or a storm at the sea—our imagination has to extend toward its own limit, unable to comprehend these sensations in their totality.[40] The sublime is initially a feeling of pain, because the subject experiences a disjunction between what can be imagined and what can be understood. As Deleuze explains, in the experience of the sublime, imagination communicates its constraint to thought, which makes the two faculties enter into discord. Their "reciprocal violence [...] conditions a new type of accord," and "a quite different conception of thought" from recognition and common sense (DR, 321). By this different kind of thought, Deleuze refers to the transcendental ideas, or concepts of reason, which Kant introduced earlier in his classification of representations in the first critique: "A concept [...]

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[39] G. Deleuze, "The Relationship between the Faculties of the Sublime" in K, 50-52. 50-52. Christian Kerslake points out the importance of Kant's *Critique of Judgment* in the foundation of Deleuze's notion of immanence on the non-hierarchical "transcendent use" of faculties, "since it is precisely this that will critically reveal the 'problems' (the 'Ideas', to use Deleuze's explicitly Platonic language) that really structure the progress of experience." Kerslake 2009, 25, 69-70.

[40] "For there is here a feeling of the inadequacy of his [ones] imagination for presenting the ideas of a whole, wherein the imagination reaches its maximum, and, in striving to surpass it, sinks back into itself, by which, however, a kind of emotional satisfaction is produced." I. Kant, "The Analytic of Sublime" in *The Critique of Judgment*, trans. J. H. Bernard (New York: Hafner Press, 1951), 91.

which transcends the possibility of experience, is an *idea*, or a concept of reason" (CPR, 201). Or in Deleuze's own words:

> When imagination is confronted with its limit by something which goes beyond it in all respects it goes beyond its own limit itself, admittedly in a negative fashion, by representing to itself the inaccessibility of the rational Idea, and by making this very inaccessibilty something which is present in sensible nature. (K, 51)

In the attempt to reflect the immense and unlimited power of the sensible, reason intervenes with its own concepts, with the idea of infinity, of that which can only be thought but not imagined or understood under empirical concepts.[41] Smith demonstrates how Kant's judgment of the sublime acts partly as a source for Deleuze's argument of disjunction of sensibility from understanding in a transcendental exercise beyond the empirical use of common sense:

> It [imagination] presents to itself the fact that the unpresentable exists, *and that it exists in sensible nature*. From the empirical point of view, this limit is inaccessible and unimaginable; but from the transcendental point of view, it is that which can *only* be imagined, that which is accessible *only* to the imagination in its transcendental exercise. (Smith 1996, 33)

In the judgment of the sublime the initial pain from the impossibility of representation is overcome by a realization of the unbounded power of reason in the idea of infinity, which reinforces the vital powers of the subject of judgment. Deleuze explains that in the judgment of the sublime, pleasure arises from the pain, from a newly engendered accord, a "discordant concord" between imagination and understanding where the "soul" finds its "focal point" in the suprasensible (K, 51).[42]

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[41] Kant here associates the infinite as a transcendental idea, or concept of the reason with "noumenon," the problem of that which can't be an object of experience: "*...the bare capability of thinking* this infinite without contradiction requires in the human mind a faculty itself supersensible. For it is only by means of this faculty and its idea of a noumenon—which admits of no intuition, but which yet serves as the substrate for the intuition of the world, as a mere phenomenon—that the infinite of the world of sense, in the pure intellectual estimation of magnitude, can be *completely* comprehended *under* one concept, although in the mathematical estimation of magnitude by means of *concepts of number* it can never be completely thought." (CJ, 93).

[42] In an article published in the same year as his book on Kant (1963), "The Idea of Genesis in Kant's Esthetics" (Deleuze 2004, 56–71), Deleuze advances his claim that Kant's third critique lays the ground for the harmony of faculties in the other two critiques thanks to the free spontaneous agreement of which the faculties are capable themselves without the intervention of understanding or reason as in logical or practical common sense. The ground is to be found in the indeterminate free agreement of the imagination and reason in the experience of the sublime. The sublime enables the extension of imagination thanks to infinity as the idea of reason. In addition to the transcendental ideas of reason, Kant seeks a principle of genesis of "aesthetic ideas" as "intuitions without concepts" that "produce another nature than the nature given to us." The source of aesthetic ideas is, in Deleuze's reading of Kant, "genius," "the gift of the artistic creator" (Deleuze 2004, 68), who provides the agreement between the imagination and reason by expanding both imagination and understanding in the "creation of the work of art." This overly romantic stance on "aesthetic ideas" born of the artist-genius isn't supported in later references Deleuze makes to genesis in art, and contradicts my viewpoint here on artistic creation based on desubjectivation/disobjectivation.

However, the kind of thought that Deleuze strives to distinguish from representational thinking, and that bears on our discussion of the works undertaken here, proposes a relationship between sensation and thought which remains problematic and, unlike the experience of the sublime in Kant, is not resolved by strengthening the subject's sense of self in satisfaction. On the contrary, the transcendental exercise of sensibility destabilizes the identity of subject outside of knowledge. Therefore, Deleuze warns that "it is not enough to recognise this in fact, as though problems were only provisional and contingent movements destined to disappear in the formation of knowledge, which owed their importance only to the negative empirical conditions imposed upon the knowing subject" (DR, 159). He stresses, as I will soon demonstrate, that a real problem doesn't disappear from the proposed cases of solutions, but must continue to transform itself and to force thought to learn beyond knowledge.

If we return to the seven performance works again, we can conclude that the problems they stem from and pose to spectators have very little to do with Kant's judgment of the sublime. By contrast, the operation of the sublime in dance has another and much longer genealogy in virtuosic movement that defies gravity and conceals "inhuman" efforts required for it. The distinctive characteristic of the seven works is the material literalness in which movements and transformations of the body are effectuated, without the techniques used inspiring awe and a feeling of the infinite power of movement transcending the imaginable. The problem concerns the impossibility of recognizing what these compositions represent; they provoke the spectators, like performers, to explore how to sense and think in a series of questions—how, how many, in which case, why, how long—that replace the representational "what is." In that sense, these problems are different from Kant's transcendental ideas, as in the idea of infinity regulating the experience of the sublime: they don't have a function to unify, totalize, and transcend a possible experience, but to generate a new experience. In sum, the critique of representation is only the first step, a necessary condition, toward the thought as an act of thinking within thought itself, engendered by problems, and explained by Deleuze by expression, the ontological principle that he draws from Spinoza's philosophy. We must now define how expression of problems in Deleuze methodologically frames

the objects of the concepts that I intend to develop here.

II. The logic of expression

Deleuze introduces the notion of problem in *Difference and Repetition* as a genetic element of thought, because the problem determines the relationship between sensibility and thought. In other words, this relationship is not one of representation, i.e. subsumption of intuitions under pure concepts of the understanding as in the model of recognition and common sense, but one of expression, which Deleuze derives from Spinoza's univocal ontology. Expression is the ontological principle by which Deleuze explains the noncausal parallelism between thought and extended things in Spinoza. The noncausal parallelism determines the relationship between thinking and acting (making, doing) in the performance practice examined here. It will help me define how problems are conceived in Deleuze as objects of ideas that are in turn adequate to, or expressive rather than representative of, performance compositions. This requires considering the logic of expression, and its concomitant concepts of parallelism and adequation in Deleuze's reading of Spinoza.

In *Expressionism in Philosophy: Spinoza* (1990), or more precisely in its original title *Spinoza et le problème de l'expression* (1968), Deleuze foregrounds "expression" as the central idea or, more precisely, problem in Spinoza's philosophy. The emphasis on "expression" is regarded as particular to Deleuze, since expression in substantive form is never explicitly pronounced in Spinoza's *Ethics*, but occurs less than forty times in various forms of the verb *exprimere*.[43] The first instance of the use determines all the others as it stems from Spinoza's main ontological principle, the definition of substance, or God: "By God I understand a being absolutely infinite, that is, a substance consisting of an infinity of attributes, of which each one expresses an eternal and infinite essence" (Spinoza, ID6). According to Deleuze, Spinoza doesn't define expression, because expression is the definition itself which concerns the internal constitution of substance (EP, 18). Expression stands for a monistic conception of being, where the verb to "express" can comprehend the multiplicity of modes in which substance *is*, i.e. manifests itself. The infinity of the single, unique, indivisible, and self-caused substance is expressed

[43] Giancotti 1987, cited from Macherey 1998, 122.

in the infinity of attributes (Spinoza, I D3, D6), of which we, given the constrained nature of our actual existence, know only two, thought and extension. Attributes constitute the essence of substance (ID4) and are in turn expressed in their modes, understood as the affections of substance (ID5). The body and the mind are modes, i.e. expressions of the infinite attributes of extension and thought: one and the same thing conceived under two attributes of one substance. From this follows Spinoza's parallelist view of the mind-body problem as the relation of no interaction where "*the body cannot determine the mind to thinking, and the mind cannot determine the body to motion, to rest, or to anything else (if there is anything else)*" (IIIP2). The noncausal relation between the modes of thinking and modes of extension comes from the distinction of attributes as causal orders or laws that underlie every modification of substance. Thus Spinoza contends that so long as things are considered as modes of thinking, the order of the whole of Nature, or the connection of causes, must be explained through the attribute of thought alone (by laws of logic and psychology); and insofar as they are considered as modes of extension, the order of the whole of Nature must be explained through the attribute of extension alone (by laws of geometry and mechanics).

In order for the relation of non-interaction between modes of thinking, or ideas, and modes of extension, or material things to be parallel, there has to be a correspondence between the two autonomous, independent causal orders, as Spinoza formulates in IIP7: "*The order and connection of ideas is the same as the order and connection of things.*" Spinoza indicates that the parallel order and connection of ideas and things follows from his conception of adequate knowledge (IA4) where "the knowledge of an effect depends on, and involves, the knowledge of its cause." To know something adequately involves grasping a thing's causal connections not just to other objects, but understanding how the given thing is a mode in which the attributes of God are expressed. The mind perceives adequately when it sees a thing necessary from the same logic that underlies the attribute of thought expressed in the mode of the given thing; or in Spinoza's own words, the mind is "determined internally" from the order of causes that are the same as the order of causes that determine the object of knowledge. The parallel correspondence between the ideas and things implies the equality of the power of thinking and the power of acting in God: "whatever follows formally from God's infinite nature follows objectively in

God from his idea in the same order and with the same connection" (IIP7Corr.).

Spinoza illustrates the parallelism of thought and extension with the famous example of a circle existing in nature and the idea of the existing circle. Like other geometrical examples that he draws in *Ethics*, the idea of the circle is adequate, perfect and faultless, because it expresses every possible circle in any possible size by its very definition—the locus of all points in a plane at a constant distance, called the radius, from a fixed point, called the center. One and the same order or connection of causes expresses the idea of a circle and the thing of a circle. Parallelism excludes all real causality, and henceforth any analogy, eminence, or transcendence between the idea and the thing that the object of the idea refers to. It supposes conversely, as Deleuze remarks, a "constant relation," an "isonomy" between two modes of different attributes which results from an equality of principle. The idea and the thing are "taken together," because "they form equal parts or halves of a whole" (EP, 107). The "whole" here refers to the self-caused substance or God which is equally expressed in every mode as its immanent cause.

Spinozist univocity of being supposed by the immanent causality in the parallelism between thought and extension is, in the first place, an ontology that posits an absolute power of thinking and of acting (doing, making, etc.) as autonomous and equal on the same plane. What concerns us here is how it permits the logic of expression, as opposed to representation, to account for the correspondence between ideas, problems, and performance-related "things," or, as I will refer to them here, performance compositions. Two lines of argument are relevant here, the first addressing how Spinoza's theory of adequate ideas departs from (Cartesian) representation, and the second describing expression as a practical orientation of thought. I will unpack them briefly here.

In Spinoza, the idea is, first, a concept of the mind which the mind forms because it is a thinking thing, and so it is an action of the mind and not a perception where the mind is being acted upon (IID3); and second, an idea is adequate not because it agrees with its object but because "insofar as it is considered in itself, without relation to an object, it has all the properties, or intrinsic denominations of a true idea" (IID4). The attribute of "intrinsic" is intended to counter the "extrinsic" agreement between the idea and the object. In her account of Spinoza's preference of "intrinsic" over "extrinsic" denomination of idea, Genevieve Lloyd claims the

following:

> Spinoza's point is that the more determinate we make the object of our definition, the more evident it is that here the issue of truth matters – the more our definition "ought to be true." The more determinate an object is – the more attributes it has – the more committed we are to its being something that really exists. (Lloyd 1996, 25).

The idea will be adequate insofar as it is a mode of thinking by which God constitutes the essence of the human mind. If the idea is inadequate, God has it "insofar as he also has the idea of another thing together with the human mind" (IIP11C). This implies, according to Daisy Radner (1971), a distinction between the object of an idea and the thing represented by an idea, between objective and formal reality which Spinoza's principle of adequation introduces. Formal reality supposes that a thing exists in itself, and objective reality means that it exists insofar as it is thought of. The idea relates to the thing it represents objectively, i.e. via its object, whose relation with the thing represented by the idea in turn is explicated in terms of agreement. Thus there is not a one-to-one correspondence between ideas and the things they represent. One and the same idea may refer to two different things, and it may be adequate in so far as it represents one, but inadequate in so far as it represents the other. Radner (1971, 348) explains that the distinction between adequate and inadequate ideas enables Spinoza to depart from Descartes' theory of representative ideas which purports a kind of resemblance between an idea and the thing.[44]

The version of representation that Spinoza offers instead[45] is a matter of something making itself known to a knower, where "making itself known" is synonymous with affection.[46] The mind is the idea of the body in the sense that it knows itself and external bodies by means of its ideas of the affections of the human body. According to the principle of immanent causality, that which is in the effect must first be present in the cause; since an affection of the human body has external body as its cause, the idea of this affection must have something in common with the external body. It involves the nature of an external body only partially—through the part by which the external body determines the human body in a certain fixed way.

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[44] In the Third Meditation (37) Descartes refers to ideas as being "like [pictures or] images" of their objects. Descartes 1997, 149.

[45] Radner terms it "representation," while Deleuze and Macherey consider it "expression"—the latter is the position I will adopt here. Radner 1971, 348.

[46] Cf. Alliez (2003): "We know nothing about the body until we know what it can do, what its affects are, how it can or cannot enter into composition with other affects. The representation (Descartes) is dissolved *by* the affection (Spinoza), leading to the specific question of a *practical philosophy*."

Deleuze rephrases this as "implicating" the nature of the external body without "explicating" it (SP, 68). The mind will form an idea of the external affecting thing as if it had a reality independent of its immediate perception of it. But the external body is independent in the sense that it is composed of parts that are not related in the affection of the body. Since "the order and connection of ideas is the same as the order and connection of things" (IIP7), the idea whose object is the bodily affection (of an external thing) and the idea whose object is the external thing must partly agree, correspond, i.e. have something in common. Only of "those things which are common to everything, and which are equally in the part and in the whole" (IIP38) can we have adequate knowledge, since our ideas of them are the same as God's.[47]

Despite that most human knowledge is inadequate, according to Spinoza, it is nonetheless a kind of thought that forces a practical path in which ideas in the form of problems and compositions arise in parallel, noncausal correspondence. "If we then ask what concept can account for such a correspondence, that of expression appears to do so" (EP, 326-327), Deleuze contends. Expression is a logic opposed to representation; it is a certain way of thinking and forming ideas outside of analogy and eminence that govern relations of agreement between the idea and the object understood to be a thing. Pierre Macherey distinguishes movement's immanence in the logic of expression from the static quest of identity, which, because it is always threatened by negativity, seeks dependence on a transcendent principle. "Expression embraces both the way things come to be in reality and the way they are known in thought, since the act of thinking something is the same act that produces it, by which it comes to be" (Macherey 1996, 146). If the relations of being and thought are not representational, then they are not, Macherey states, merely "theoretical," but have to be considered as practical relations. Thus the logic of expression orients a "path" and an "experience of thought" where ideas and things are dynamically integrated by the same movement which gives rise to them (Macherey 1996, 147). Now I will explain how Deleuze's conception of problems and ideas relates to the Spinozist expression and how it constitutes the methodological framework for my account of how the seven performances are created.

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[47] For Spinoza, those are geometrical concepts like circle, square, etc.

III. Problems and Ideas

After establishing the principle of expression that opposes representation in Spinoza, Deleuze develops his own immanentist view on thought and creation in his theory of problems and Ideas with a capital I in *Difference and Repetition*.[48] The place that was ontologically assigned to the expression of substance in his reading of Spinoza is now taken by the expression of difference whose genetic power is conferred upon Ideas.[49] Deleuze's Ideas are problematic and differential: they engender thought in the form of problems and conceive or express the sensible by difference, rather than identity. They are explicitly distinguished from rationalist conceptions of ideas, such as Spinoza's adequate ideas, as their function isn't to explicate a thing in its essence formulated in the question "what is it"[50] but to generate variable multiplicities. Thus, the predication in the formula "what is it" gives way to a complex of questions—how, how many, in which case, and so on—that constitutes the object of Idea as a problem. This makes Ideas inessential, as Deleuze writes: "In so far as they are the objects of Ideas, problems belong on the side of events, affections, or accidents rather than that of theorematic essences" (DR, 187). I will now present Deleuze's definition of problematic Idea in the aspects that frame the creation of problems in the performances undertaken here.

Three defining characteristics of an Idea are comprehended by the following concise phrase: "An Idea is an n-dimensional, continuous, defined multiplicity" (DR, 182). First, multiplicity supposes an organization of differential elements as a heterogeneous mixture rather than a unity. The elements are unidentifiable n-dimensional variables, because they have no prior sensible form, conceptual signification or function. Second, the elements that are undetermined by and in

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[48] The capital letter indicates the indebtedness of Deleuze's concept of ideas in DR to Kant's transcendental ideas. As the main concern of my methodology is to explain the concept of problem, which first appears in relation to his concept of Idea in DR, I will not dwell on the Deleuze-Kant relationship regarding "Idea," but will rather focus on problem's functions as an object of Idea according to expression and difference as two principles of the same ontology in Deleuze.

[49] Robert Piercey argues that both *Difference and Repetition* and *The Logic of Sense* are Deleuze's attempts to articulate an "expressionistic ontology" along the lines of his earlier reading of Spinoza in *Expressionism in Philosophy: Spinoza*. He analyzes the aspects which Deleuze's ontology of immanence retains from Spinoza's univocity of being, as well as differences that arise in Deleuze's more "thorough-going Spinozism," which equates the power of the existence of modes with the essence of substance. Piercey 1996, 269–281. Similarly, Audrey Wasser (2007, 63) shows how Deleuze deviates somewhat from Spinoza when he makes substance's power dependent on its being exercised in the modes.

[50] In the context of theorizing Ideas, Deleuze seems to distance himself from rationalism when he remarks that it ties "the fate of Ideas to abstract and dead essences" (DR, 188).

themselves, are then determined reciprocally, by a set of relations between changes in them. Deleuze describes the reciprocal relations as non-localizable ideal connections between variable elements. In the third step, the set of such reciprocal relations must actualize itself in spatio-temporal relations, and the elements of that particular multiplicity must be incarnated in real terms and forms. An Idea thus involves a movement of genesis from the virtual to the actual, as Deleuze explains:

> It is sufficient to understand that the genesis takes place in time not between one actual term, however small, and another actual term, but between the virtual and its actualization – in other words, it goes from the structure to its incarnation, from the conditions of a problem to the cases of solution, from the differential elements and their ideal connections to actual terms and diverse real relations which constitute at each moment the actuality of time. (DR, 183)

An Idea as a *virtual* differential structure is distinguished from an *actual*, incarnated and specified multiplicity as a problem is distinguished from its solutions. The virtual-actual pair replaces the possible-real because the relation between the possible and the real is one of resemblance: on the one hand, the possible preexists the real by negating its existence, or, on the other, the real becomes the possible by adding existence to it.[51] The possible is then said to have been "realized" in the real, which "condemns" it to be "retroactively fabricated in the image of what resembles it" (DR, 212). The crucial distinction between the possible and the virtual for Deleuze is that the possible refers to the form of identity in a representational concept—as discussed earlier under the critique of the model of recognition—whereas the virtual designates a multiplicity that prioritizes difference over identity. Deleuze's Ideas aren't possible, awaiting their realization, but virtual, which means fully real. They are, on the one side, immanent to the intensive processes of genesis, or in Deleuze's famous phrase borrowed from Proust, "real without being actual," and, on the other, transcendental to the actualized things, or "ideal without being abstract" (DR, 214). The actualization of a virtual Idea occurs by divergence and difference thus breaking with the representational logic of identity and resemblance that limits creation by a preexisting possibility. The problem differen*t*iates itself as the virtual content of the Idea. It is progressively determined in its conditions and terms, in a selection, distribution and evaluation of singularities which specify a region of real relations and terms. The problem is then actualized or differen*c*iated in

[51] Deleuze adapts it from Bergson's critique of Kant's transcendental analysis of the condition of possible experience. Bergson, "The possible and the real," CM, 91–106.

solutions that don't reflect or resemble the problem which gave rise to them.[52] Now I will show what an Idea and a problem entail concretely in the case of one of the seven works, *Weak Dance Strong Questions*.[53]

Burrows and Ritsema state that the creation process of *WDSQ* was sparked off by an idea of "movement neither from nor towards." T. S. Eliot's poem *Burnt Norton* from *Four Quartets* struck out as an event amongst several other poems they were reading, because it gave Burrows and Ritsema an Idea of a movement which seemed paradoxical or unthinkable from the viewpoint of their dance experience. In short, this Idea couldn't be represented in a movement they could imagine, or strive to find as if it were a possible way to "dance" it. The Idea began to structure their creation in determining its object as a problem. The problem was posed in a series of questions,[54] starting with "how to dance a question" and ending with "how to move by questioning movement through movement itself."

The problem of questioning movement by movement, or also, as they referred to it, as "dancing in the state of questioning," involved a set of differential elements and relations between these elements. First of all, it brought them to dance improvisation, a vast field of dance and performance today in which they progressively delineated their area of inquiry. Thus the problem required ungrounding improvisation by selecting from and eliminating a number of habits: gestures, formal-abstract movement, task-oriented movement, personal dance style. These are differential elements of the Idea qua multiplicity, variables relating also to two different performers, their histories and all other factors that govern their disposition to move and improvise. The aforementioned elements virtually stand in reciprocally differential relations such as self-expression of the dancing subject, objectivation of self-referential movement, and communication with the audience, because they ideally connect through such regimes of dance improvisation.

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[52] We apply here Deleuze's orthographic distinction between virtual and actual fields in which the principle of difference operates, as Deleuze explains it: "We call the determination of the virtual content of an Idea differen*t*iation; we call the actualization of that virtuality into species and distinguished parts differen*c*iation" (DR, 207).

[53] The language deployed in Deleuze's definition of Idea points to mathematics, to the exemplary model of the differential calculus, from which Deleuze draws concepts like differential relations, singularities, and multiplicities. Cf. Smith 2007, 1-22. However, the same definitional terms of Ideas and problems apply in other domains—as Deleuze illustrates—for an organism as a biological idea, or for "abstract labor" as a Marxist social idea (DR, 185-187).

[54] These questions are documented in their notes and published in *Performance Research*, (volume 8 number 2, 2003). http://www.jonathanburrows.info/downloads/WDSQ.pdf Accessed in July 2008.

However, the determination of the problem—how to question movement through movement itself—is complete only when it is made actual in specific settings or arrangements of space, time and relation between the two bodies, as well as between the performers and the audience. The actual spatial, temporal and relational terms entail differenciating more concrete constraints that could then severely condition and engender real movement. Burrows and Ritsema refer to them as "rules": not to negotiate with space, not to negotiate with time, to relate to each other (as well as to all surrounding things and people) without physical or verbal contact, and to atomize or fragment movement by continuously questioning it. What these rules concretely assign and how they operate in order to differenciate their movements is presented and discussed in detail in chapter four. It is important to underline here that they are conditions or constraints that don't just exist in the heads of Burrows and Ritsema, but are objective, and as such produce certain compositions of the bodies and movement. In that way, they confirm one of the main aspects of Deleuze's definition of problem that we draw on here—they are part of the invention of the problem, of its posing as "positioning" in space (Macherey 1996, 145). Or in Deleuze's own words:

> The positivity of problems is constituted by the fact of being "posited" (thereby being related to their conditions and fully determined). It is true that, from this point of view, problems give rise to propositions which give effect to them in the form of answers or cases of solution. These propositions in turn represent affirmations, the objects of which are those differences which correspond to the relations and the singularities of the differential field. (DR, 266)

The invention of the problem by which an Idea operates entails experimentation, the probing of a path in which new compositions of movement and body are differenciated. It inserts time into the construction of the problem doubled by a sensorial and affective experience of the experiment parallel to the thought. This time could be regarded as a time of learning, which involves unlearning or undoing, ungrounding the knowledge of possibilities that reproduce rather than create new movements, bodies and their relations. Such learning implies violent training without a general method, but with a dedication to the problem that, as Deleuze describes, "demand[s] the very transformation of our body and our language" (DR, 192). Le Roy explicitly refers to learning as the process of a removal of habit under the construction of constraints:

> I always worked with constructing constraints in order to produce "new" movement

> or to transform the perception of the body in a situation. What can you do when you cannot do this or that, you have to look for another way, and you have to go around habits. In a way, it's making things difficult in order to explore ways outside the power of habits. (Cvejić 2009a, n.p.).

The emphasis on the constructivist approach to experimentation in the seven works affirms the position that Éric Alliez proffers about Deleuze's philosophy—the equation of "expressionism" and "constructivism."[55] The claim posits that Deleuze translates Spinozist expression into constructivist terms, drawing out of Spinoza's "geometric method" a genetic principle of difference. Identity between expressionism and constructivism is relevant for our investigation of the seven works here, because it allows for a nonhuman artifice of composition, one that battles against the organic regimes of dance and theater in disjunction of bodies and movement, performing and attending performance.[56]

As outlined in the introduction, the rupture of the onto-historical bind between the body and movement, as well as of the act of communication in theater, runs as an Idea through all problems posed by the seven works. This, as will be demonstrated in the next chapters, points to the last important aspect of Deleuze's theory of Ideas/problems: "[The problem] is solved once it is posited and determined, but still objectively persists in the solutions to which it gives rise and from which it differs in kind" (DR, 280). In the case of *WDSQ*, "questioning movement through movement itself" stopped acting as a problem once a style of personal mannerisms, consolidated and mechanically repeated "solutions," set in. The life of this improvisational performance ended when Burrows and Ritsema could no longer persist in their questions, in "dancing in the state of questioning." Thus, in an unusual gesture for the field of dance improvisation, the two authors decided to abandon this work despite the continuing demand to have it presented. A converse perspective on the persistence of a problem will be shown in the case of Le Roy's two works examined here, where the later work strives to further the unresolved problem of an earlier one. My next task will be to clarify how this occurs as I introduce the remaining six works through the problems they pose.

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[55] Alliez concludes "Appendix I: Deleuze's Virtual Philosophy" in *The Signature of the World: What is Deleuze and Guattari's Philosophy?* with the formula EXPRESSIONISM= CONSTRUCTIVISM (Alliez 2004, 104).

[56] Cf. Alliez 2003. Toscano illustrates this position with a great example of the Soviet film director Dziga Vertov and his concept of inhuman camera consciousness in his preface to his translation of *The Signature of the World*, "The Coloured Thickness of a Problem," (Toscano 2004, xxii).

The process of making these performance works begins by choreographers posing questions that sweep away any presuppositions to be had about given or familiar conditions or terms. However, the questions relate to a past, in the sense of problematizing the knowledge in which the bodily movement can be perceived and recognized, one that the choreographers identify in the field contemporary dance and/or in their previous works. In the case of *Self unfinished*, we already observed in the introduction how Le Roy came to formulate his inquiry "How will I not decide what is to be seen?" The question arose in relation to his previous experiments with separating and isolating body parts, which were characterized as the creation of a "schizophrenic body." It concerns the audience's recognition of the human body and movement—a composition of this body, its movements and space-time, which will elude any identification of the body as a representation of something, as a creature or a state of being that could be compared by way of a metaphor.

Nvsbl starts with a question that upsets the perception of bodily movement:

> I set out from the false dilemma of two possible ways of looking: one based on believing in what is seen… and the other on vision as tautology, meaning what I see is what I see… I sought a different form for creating another perception, one that wasn't the simple opposition of the two.[57]

Another sensibility that Salamon seeks here is one that critically departs from vision that either asserts the subject in her faculties in the recognition of the perceived object as a believable, that is, identifiable movement of the body, or satisfies the subject with accepting the perceived without understanding what it is.

Ingvartsen's inquiry in her solo *50/50* started from the movement of expression which would be faster than the identification of its form and purpose. In her duet with Van Dinther, the question is how to destabilize the agency of body in movement, how to subject it to severe external, machinic conditioning which would force the two dancers and choreographers of the same performance, *It's In The Air*, to reconsider all their empirical knowledge about weight, shape, gravity, direction, rhythm, and flow of the dancing body.

Charmatz' question in *héâtre-élévision* was how to bypass the limits of staging dance movement in the familiar architectural apparatuses of theater and make a path

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[57] Salamon quoted in Demaria, (2006), n.p.

for dancers to invade all those spaces at once by dancing "in the head" of a single spectator.

When stated in this succession, these questions beg for further specification, which is exactly part of their operation. However, stating them as such here attests to a lack of image of thought, or the kind of movements, bodies, compositions, situations, and relationships with the spectator that the creations of these performances begin with. In other words, these questions weren't deduced in retrospect so as to give significance to the performance interpreted from the viewpoint of the author. They were the real departure point for these performances, and they immediately orient thought toward constructing a situation in which the problem will be determined. Now I will demonstrate this case by case.

The first constraint that Le Roy posed in the creation of *SU* was to work entirely alone, without an outside eye whose commentary could precipitate and fixate movements by giving them names. A more self-reliant method was to use a camera to record the processes of bodily transformation in movement. In the recording of these processes, "zones of undecidability" emerged where movement could be perceived and described in opposite senses: the body moving both forward and backward, right and left, up and down, one and two bodies, man and woman, human and nonhuman entity, living being and inanimate matter, or a multiplicity of unidentifiable monstrous creatures. These zones, as they now constitute the performance, appear as slices of the transformation process in which the spectator would be caught in the perception of a paradox. In those moments, the object of perception is no longer at stake; it is the very mode of perception, the modality of one's viewing, that is the focus of attention. The answer to the first question ("how will I not decide what is to be seen") was to determine and solve the problem of the idea of affirming non-identity.[58]

Questioning the sensibility of movement led Salamon in *Nvsbl* to additional questions that would disorient the boundary between visible and invisible bodily movement: what is the movement that can be sensed and experienced without its mode of execution being seen? When there is almost no movement to see, what

[58] *Self unfinished* is the subject of chapters two ("Disjunctive Captures of the Body and Movement") and six ("During and After Performance: Processes, Caesuras, and Resonances"), where the concepts "part-bodies," "caesuras," and "resonances" are at issue.

states of the body can become visible and sensible? (Salamon 2006, n.p.). In search of an answer to these questions, Salamon attempted to reverse the relationship between bodily movement and sensation: if displacement is rendered invisible by an excessively slow movement, then the visibility gives way to the sensations that develop in duration, in a process of ongoing changes in the body which result in movements but are not perceived as movements. The problem of a genesis of invisible yet sensible movement was fully determined in the last condition: how to convert the external into the internal space of movement of the body and make it inaccessible to the spectatorial gaze. Inaccessibility here implies the imposition of a limit onto the gaze, the constraint or deprivation of the control of the body's source of movement from the viewpoint of the spectator. The techniques Salamon developed with four performers in order to produce a radically slow movement—a traversal of four and a half meters in eighty minutes—point to the cases of solutions to the problem.[59]

The initial question of *50/50* defined a problem in relation to two well-established territories in dance: the modernist tradition of subjectivist emotional self-expression since the 1930s and its repudiation by the conceptualist methodology in dance in the 1990s. Selecting and discarding various elements of these two antagonistic conceptions of dance, as well as taking into account the spectacular cultural expressions outside the high art of dance, Ingvartsen combined several compositional procedures (doubling, appropriating, decomposing, manipulating the intensity) and materials from disparate performance genres and styles of expression. The problem was determined in the following terms: how to deepen the gap between the form and the effect of expression in order to contract the expression into a difference of intensity.[60]

In *IITA*, the question of destabilizing the agency of the human body as the source of voluntary movement defined the problem in the initial set-up: the conjunction between the performers' bodies and trampolines and the relations of passivity and activity arising from it. Specifying a process of differentiation of

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[59] They are discussed in the concepts of movement-sensation and becoming-molecular in chapters two ("Disjunctive Captures of the Body and Movement") and six ("During and After Performance: Processes, Caesuras, and Resonances").

[60] The affects constructed by way of this problem are reflected under the concepts of "power-motion" and "crisis-motion" in chapter five ("A Critical Departure from Emotionalism: Sensations and Affects in the Mode of Performing").

intensity allowed for the further differenciation of body-machine assemblings in movement.[61]

In the case of *héâtre-élévision*, the initial question of avoiding the choice between possibilities of theatrical representation already meant the very invention of a new apparatus which differentiates relations between television, musical concert, visual arts installation, living room space, and dance in many theatrical spaces. But the problem was specified when the live presence of the dancers and a community of spectators, the law of address and response of theater, were subtracted in a pre-recorded performance for a single spectator. Despite this "solution," the problem of dancing in the head of one spectator returned transformed under the guise of a new question: how to dissuade the spectator from the illusion of regarding her own embodied presence as performance.[62]

As *héâtre-élévision*, *Untitled* is a performance produced by the persistance of the problem of *SU*, that of the hindrance of recognition in service of an expression of non-identitarian difference of the body in movement. In the composition of the paradoxical body-movement perceptions in *SU*, the identity of the human body was shaken by undecidability, yet there was still a figure that the spectators could try to identify. Thus Le Roy decided to go further in frustrating any attempt at identification: he subtracted the title of the performance (hence "untitled"), the name of the author (anonymous), program notes about the performance, as well as the illumination of the stage. Undecidability gives way to the indiscernibility of a multiplicity of puppets, a mixture of dead dummies and humans disguised as puppets in an obscured, rather dark theater in which the stage becomes inaccessible to the view of the audience. While the problem seems to be solved in defiguring the stage, it still persists in the question of how to engage the audience beyond the mirroring relationship of stage-auditorium, address-response, which they experience as lacking.[63]

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[61] This problem is reflected under the concept part-bodies, part-machines, in chapter two ("Disjunctive Captures of the Body and Movement").

[62] These questions are elaborated under the concepts "headbox" and "wiring" in chapter three ("Theatrical Apparatuses of Disjunction").

[63] The question-problem complex of *Untitled* is reflected upon under the concepts "defigurement of the stage," "wiring," and "resonance" in chapters three ("Theatrical Apparatuses of Disjunction") and six ("During and After Performance: Processes, Caesuras, and Resonances").

IV. Expressive concepts

Now that the inventions of problems and their decisive role in the seven works have been expounded, we are in a better position to elucidate the initial claim of this inquiry, namely, that due to the problems they formulate, these works require a distinctive kind of concept to account for them. In order to elaborate it, I will first state it concisely. The concepts account for the problems posed by the performances. The determination of the problem through its conditions and terms extends into its actualization in a certain performance composition (an invention of a relation between the body and movement, or between attending and performing). The relation between the concept, the problem, and the performance composition is one of expression in Spinozist terms. First, the problem and the performance composition arise in a parallel process of thinking and doing at the same time. Second, the concept explores the logic in the path of thinking and experiment under the aegis of the problem. Third, the relation between the concept and the performance composition is mediated by the problem, and thus involves an agreement between something included in the performance (specific to a relation between the body and movement, or between attending and performing) and the problem as its object. Hence the concept doesn't directly correspond to, in the sense of interpreting, the entire work: it "expresses" it from the viewpoint of the problem. Therefore, I will call these concepts "expressive," whereby I indicate their distinction from representation based on conformity, analogy, resemblance, or eminence between the concepts and the performances their objects refer to.

With respect to Deleuze's theory of Ideas, problems, and expression discussed in previous sections, the claim of expressive concepts begs for a clarification of two points. Firstly, expressive concepts posit a relation between "concept" and "problem," instead of "Idea" and "problem" which Deleuze develops in *Difference and Repetition*. This is linked to the second possible point of inconsistency with respect to Deleuze's philosophy, the question of how expressive concepts precisely relate to performances: if they are "of" these works, do they "belong" to the performances, or are they an undertaking of a theory of performance.

The first question arises because in *Difference and Repetition*, as in its related and more—strictly speaking—ontological works from the same period (*Logic of Sense*, *Expressionism in Philosophy: Spinoza*), Deleuze deliberately expels

"concept" from the logic of expression, favoring "Idea" instead. The concepts are condemned to representation in the tradition of Kant and Hegel, according to Deleuze. They are general and abstract, subordinating difference to identity, whereas Ideas are the differential structures that can account for the production of the new, for a genesis of both thought and sensibility under the principle of difference. A telling, and often invoked example from this period demonstrates Deleuze's critique of the representational concept with relation to color.[64] In "Bergson's Conception of Difference" (DI, 32-51), Deleuze takes Bergson as a precursor to his conception of Idea, using the domain of color. One way of determining what colors have in common is to extract from particular colors an abstract and general idea of color, "effacing from red what makes it red, from blue what makes it blue, and from green what makes it green." The other way, the way that Deleuze prefers instead, is to "send the colors through a convergent lens that concentrates them on the same point" and thus obtain "pure white light" that "makes the differences come out between the shades" (DI, 43). In that case, the different colors are no longer subsumed under one concept, but become degrees of difference that participate in an order of mixture in co-existence and succession *within* the Idea. The Idea internalizes the state of difference between the concept and the object. In sum, Idea here appears to be of a higher order of genesis than the concept, since it is prior to the concepts whose function is in turn relegated to understanding, knowledge, and interpretation.[65]

As a seeming contrast to this, in his late work co-signed with Félix Guattari *What is Philosophy?* (1990), Deleuze forcefully reaffirms concepts, assigning their creation exactly (and exclusively) to philosophy. The definition of the concept here reinstates some of the characteristics of his earlier conception of Idea. Thus a concept is a "distinctly featured," self-positing "multiplicity" or "assemblage" of components that condense like singularities which compose a thing. For example,

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[64] The example is derived from Bergson's conception of difference as a qualitative multiplicity and appears in an early text on Bergson by Deleuze, written in 1956, "Bergson's Conception of Difference," DI, 32-51.

[65] Alliez offers an alternative, vitalist view on Deleuze's "conceptology" (*conceptologie*) which centers on Deleuze's "Bergsonism," or how Deleuze adopts from Bergson intuition as a method of precision and fluidity, of approximating the immanence of thought and univocity of becoming by way of duration, where, for instance, colors are nuances of one same fluid, differential concept. Thus he claims that Deleuze's "bastardization" of Bergson consists in developing Bergson's odd mention of the concept as a "fluid being" into a general theory of problem that operates by the genetic principle of difference and individuation (Alliez 1998, 243–264).

the concept of a bird isn't a species of a genus, but a certain composition of its postures, colors, and sounds that makes them indiscernible (WP, 15-22). Hence the concept is self-referential, since its creation coincides with the creation of its object (WP, 22). In his compelling reading of Deleuze's distinctive concern with ontology here, Alliez proposes to call it "onto-ethology," which establishes "a plane of immanence such that, *becoming and multiplicity being one and the same, becoming no longer has a subject distinct from itself and* carries thinking along with it as the heterogenesis of nature: a plane of nature" (Alliez 2004, 76-77). The "onto-ethological" position in *What is Philosophy?* allows for, as Toscano argues, a reactivation of the "expressive potential" of the concept, an entry of its "non-philosophical outside" (Toscano 2004, xvi). The concept is thus refashioned according to the same ontological concerns of Deleuze's earlier theory of Ideas. What Deleuze entrusted Idea with for the purpose of his conception of thought in *Difference and Repetition*, he readmits to concept in *What is Philosophy?*. Thus he also links concepts with problems in the following way: "A concept requires not only a problem through which it recasts or replaces earlier concepts but a junction of problems where it combines with other coexisting concepts" (WP, 18). Problems may not seem to strike out here with the same importance they had in *Difference and Repetition* and *Logic of Sense*, yet they are assigned the function of being a motor of conceptual rearticulation. This allows for the association of concepts, *in lieu* of Ideas, with problems and compositions that isn't inconsistent with Deleuze's late writing about concept, nor with his earlier conception of Idea to which we owe the principles of expression and difference, because the two theoretical positions in Deleuze aren't contradictory, but continuous. However, my approach here still needs to be determined as to how far it agrees with the rest of Deleuze's later claim about concepts per se: that they are a matter of the invention of philosophy, but not art.

One of the crucial arguments of *What is Philosophy?* is that the division of philosophy, science, and art should be strictly maintained through their distinctive domains of creation: concepts for philosophy, functions for science, and percepts and affects extracted as blocks of sensations for art. This doesn't exclude that these disciplines interfere with each other, but according to the firmly defended view on their distinction here, they do so only by the logic of creation in their own domain. In a talk addressing the students of cinema in 1987, "Having an Idea in Cinema (On

the Cinema of Straub-Huillet)," Deleuze laconically expresses it:

> I say that I do philosophy, which is to say that I try to invent concepts.
> What if I say, to you who do cinema: What do you do?
> What you invent are not concepts—which are not your concern—but blocks of movements/duration. (HIC, 15)

While keeping with the same distinction between disciplines as in *What is Philosophy?*, Deleuze uses the comparison above to stress additionally that philosophy is no less a practice than cinema, because "concepts must be made" (ibid.). But as creation equals a thinking practice in expressionist ontology, both cinema and philosophy "have" their own "ideas." Thus the concept of "idea" resuscitates in the field of art, but with a lowercase letter:

> Ideas must be treated as potentials that are already engaged in this or that mode of expression and inseparable from it, so much so that I cannot say that I have an idea in general. According to the techniques that I know, I can have an idea in a given domain, an idea in cinema or rather an idea in philosophy. (HIC, 14)

The characteristically cinematographic idea that he explores here is the dissociation between sight and sound in the cinema of Straub-Huillet, Duras, and Syberberg. Considering it in relation to Deleuze's books on cinema, which, as I will shortly clarify, devise "cinematic *concepts*," rather than *ideas*, the idea of audiovisual disjunction seems to act like a problematic knot. In the analysis of the seven performances, I explore a comparable disruption that conceptually distinguishes these works from contemporary dance—between the body and movement whose synthesis gave birth to modern dance, and between the modes of performing and attending to performance which historically constituted theater. As will be elaborated in the next chapters, this rupture involves a break with the sensorimotor patterns of movement and perception that, according to Deleuze, frames the shift from classical to modern cinema. Around this point of rupture, as in a knot of several problems, expressive concepts related to the seven works here converge. I will now examine what the methodology of expressive concepts proposed here owes to Deleuze's theory of cinema.

The titles of Deleuze's two volumes on cinema (*Movement-Image* and *Time-Image*) expose his concern with cinema as a philosophical task to explore images given in cinema by creating their concepts. The image here figures under a dual aspect: it is that which cinema is composed of, a "pre-verbal intelligible content" in which film makers "think" "prelinguistically, but it is also a metaphysical concept

linked to the central thesis about image and movement in Bergson's *Matter and Memory* (1896). Deleuze uses the basic cinematographic elements—frame, shot, and montage—to substantiate Bergson's argument for a conception of movement different from the common notion of translation of an object in space. "True" movement in Bergson is a transformation of relations, rather than displacement.[66] It is equal to image, "a set of actions and reactions" of which the world is made up in a flow where things moving or moved can't be distinguished from executed and received movement (C1, 58). Movement, or Bergsonian image, is a slice of duration, a mobile section of time for which the cinematographic shot is a palpable model. Because it frames the view, the shot is "the translation of the parts of a set" extended in space. But because it includes a mobile viewpoint (of the camera), and cutting (of the frame, as well as montage between the shots), the shot is also "the change of a whole which is transformed in duration" (C1, 20).

Thus, cinema provides Deleuze with the synthesis of image and movement, epitomized in "movement-image," a concept whose image is given in cinema, but constituted by Bergsonian conceptions of image and movement. From this initial postulation of a concept which is at once philosophical and cinematographic, Deleuze develops a prolific taxonomy of concepts spanning the whole century of the art of cinema, which he regards as "a natural history rather than an historical history," a kind of biological classification of images as living forms. But it is also, he contends, "a logic of the cinema" (N, 47), as the concepts are sought to be adequate to the images, and to offer a scheme to organize what is articulated by filmmakers in a non-philosophical manner. A peculiar relationship between philosophy and cinema is at stake here, because Deleuze's concepts are not historical, critical, or technical and don't seek to interpret or be "about" cinema, yet they take into account some of the technical and historical determinations of the cinema as a practice of images. Here closing statements of *Cinema 2: Time-Image* are illuminating:

> A theory of cinema is not "about" cinema, but about the concepts that cinema gives rise to and which are themselves related to other concepts corresponding to other practices, the practice of concepts in general having no privilege over others, any

[66] Bergson develops his theory of images in chapter one ("Of the Selection of Images for Conscious Presentation. What Our Body Means and Does"), and expounds on his definition of movement in chapter four ("The Delimiting and Fixing of Images. Perception and Matter. Soul and Body"), MM, 17-76, 188-218.

> more than one object has over others. The theory of cinema does not bear on the cinema, but on the concepts of the cinema, which are no less practical, effective or existent than cinema itself. Cinema's concepts are not given in cinema. And yet they are cinema's concepts, not theories about cinema. So that there is always a time, midday-midnight, when we must no longer ask ourselves, "What is cinema?" but "What is philosophy?" (C2, 280)

If we consider the double status of his cinematic concepts with the statement above, we can deduce that Deleuze's priority is to write philosophy *with* cinema, which should be carefully distinguished from philosophy instrumentalized to "reflect" about cinema, or anything else for that matter.[67] This confirms Deleuze's stance on philosophy having to seek its non-philosophical outside: it leads him here to a *collaboration* with cinema's own terms, one geared to producing an ontology, or rather an onto-ethology, in Alliez' terms, of cinema.

The main difference between this project and Deleuze's onto-ethology of cinema lies here, in the question of methodological priority. I don't deploy an analysis of a choreographic practice to reassert an onto-ethology of performance or choreography, whose concepts would be then primarily philosophical and fleshed out by the expression specific to the choreographic field. My priority is the opposite: to seek out an appropriate methodology to account for what distinguishes this particular choreographic practice. Because the act of creation of the new field of sensibility of the bodies, movement, their relation, and a time involves a parallelist view of thought *and* practical experiment, a characteristic logic of problem-posing, Deleuze's theory of Spinoza's expressionism as well as of problems, Ideas, and concepts yields the most adequate theoretical framework here. What my methodology draws more specifically from Deleuze is closest to the framework that Deleuze develops for his theory of cinema. Two points have been significant here: the break of the sensorimotor mechanism and the related lost "link with the world" as the problem that modern cinema "thinks" (C2, 171).

The first entails a changed relationship between movement and time to describe the evolution from classic to modern cinema. At the base of the movement-image is the sensorimotor schema which links received action (perception) and reaction as an action ensuing from this perception into an organic whole, and where time is a consequence of movement. In modern cinema this link is broken with a gap

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[67] Deleuze is adamant about there being no value in the philosophical method that pretends to "reflect upon" something. Instead, philosophical thought creates its object. Cf. HIC, 14-15.

opened up between perception and motor action, where the latter is replaced by a situation of perception, a time-image that optically or auditively describes what the actor perceives and where time is given directly. We observe a comparable shift in the seven choreographies in several elements: exploration of stillness, slowness, invisibility of movement as an unextended interior sensation, body as a blurred agency of movement, and human body-object relationship; they are discussed in the next chapters as cases of desubjectivation and disobjectivation in the movement-body relationships.

The second point addresses a recurrent (and earlier discussed) theme in Deleuze: thought as an encounter, or shock of sensation. The composition that cinema creates in the very form of communicating movement in images implies a shock for Deleuze, as the flow of images with their continuities and cuts forces the spectator to think the whole. Yet the problem that modern cinema thinks is more precisely linked to the disbelief in the world as a "fact" of modern life.[68] So, "provided that it's good," Deleuze says (C2, 168), the modern cinema has to "think" the loss of the "link between the man and the world" as a problem of choice between disbelief (non-choice) and construction of new connections (belief as a matter of choice). This observation, equipped by examples of radical editing procedures in the films of Godard, is important for this investigation, because it foregrounds the constructivist vein that characterizes the posing of problems in the seven choreographies. These works reveal a "fact" that it is no longer self-evident, namely, that bodies move, or that movement is that which is presented on stage in the live co-presence of the audience. The broken bind between the body and movement, between the stage of performance and the auditorium of its attending, needs to be rethought or constructed anew. The consequence of the constructivism in these works is that they reconstitute performance in "making," "performing," and "attending" as separate modes of expression which I will explore in the next section.

In conclusion to this part of the chapter, let us summarize what expressive concepts adapt from the two strains of Deleuze's philosophy: on the one hand, the principle of expression vs. representation as well as thought bound up with problem in *Expressionism in Philosophy* and *Difference and Repetition* and, on the other, the

[68] "The modern fact is that we no longer believe in this world. We do not even believe in the events which happen to us, love, death, as if they only half concerned us. It is not we who make cinema; it is the world which looks to us like a bad film" (C2, 171).

theory of concepts "of" cinema in *Cinema 1: Movement-Image* and *Cinema 2: Time-Image*. The primary function of expressive concepts is to account for the consistency by which the act of creation in the seven works is based on posing problems. Expressive concepts articulate the logic by which problems are determined and experiments are conducted in parallel. In doing this, they also affirm a kind of thought, distinctive for these choreographies: problematization replaces the more common kinds of thought in dance-making, such as the reliance on impressions, recollections, or opinions which orient many choreographers to search for "themes" and represent them by dance movement.[69] By contrast, problem-posing begins with dismantling the givens of representation in theatrical dance, and develops by disciplining its own path of thinking and doing toward an ever clearer, more differenciated composition as a temporary solution to the formulated problem.

What expressive concepts share with Deleuze's cinematic concepts is that their objects constitute the sensible of the compositions in concrete details of performance-related "things." Hence, expressive concepts depend on a minute analysis of the works that is situated in relations with other ideas that characterize the field. For example, "head-box" and "wiring" (chapter three) imply intervention into the apparatus of theatrical representation founded on the ideas of presence and communication; "power-motion" and "crisis-motion" (chapter five) are concepts related to affects in contradistinction to the idea of empathy and to emotive presuppositions of self-expressive movement. Devising expressive concepts entails a kind of theorized description or reenactment of the performance, which carefully assembles and unknots the performance composition. The function of this method is not to signify and reinscribe a different meaning as a matter of interpretation. Its working would be better described in French as *recoupement*, *recouvrement*, *regroupement* or even, theoretical *re-agencement*: the expressive concept cross-checks, re-cuts, or recomposes the performance according to new differential elements and relations that may have not been foregrounded as identifying features

[69] The distinction between problem-posing and impressions, perceptions, opinions, and imagination is comparable to Spinoza's kinds of knowledge. In Spinoza, perception and imagination are inadequate kinds of knowledge, because they result from affection that doesn't yield the knowledge of the cause in the effect. Nonetheless, they are two phases on the path from inadequate to adequate knowledge, which is for Spinoza reason and intuition, or the intellectual love of God, and which, in contrast, rests on understanding or knowing the cause of an effect.

of the work.[70] The last section of this chapter focuses on the differentiation of the modes of expression that arise in the seven works. The disentanglement of making, performing, and attending partitions the field in which the expressive concepts will be differentiated.

V. Making, performing, and attending

In the aesthetic theories from the 1980s onwards, the work of performing arts is considered to have a special ontological status. [71] The status presupposes a duality between the "work," which would be dance here, and the spatiotemporal event due to which the work appears in multiple instances, that is, "performances."[72] While the first notion implies the artifactual and nominal status of the work by which it circulates in the performing arts world, the second is regarded as its "real" existence or "substance" in colloquial terms. Thus a peculiar distance is interposed between the work as an ideal "type" or kind and its performance as its instantiation—a gap that is supposed to be bridged by the representational ideas like authenticity of performance or authorial intentionalism. [73] The dualistic view can be summarized in the following definition stated by Marvin Carlson in his authoritative performance studies textbook: "all performance involves a consciousness of doubleness, through which the actual execution of an action is placed in mental comparison with a potential, an idea, or a remembered original model of that action" (Carlson 1996, 5). The representational perspective on the so-called problematic duality of the performance-work is reflected in presentation protocols, such as the almost regular artist's talk after a dance performance in which choreographer engages, with or without dancers, in a dialogue with the audience. The implicit aim of this theatrical convention is to compensate for the understanding which a reception of dance is

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[70] The concepts proposed here are independent and dissociated from the claims made in criticism. This will be addressed in several cases throughout the dissertation. Cf. footnote 88 on *Self unfinished.*

[71] The theories are founded mainly in analytic aesthetics, as in the following articles and books whose titles I quote for illustration: Dipert (1988) "Toward a Genuine Philosophy of the Performing Arts,"; Davies (1991), *Definitions of Art*; Thom (1993), *For an Audience: A Philosophy of the Performing Arts*; Osipovich (2006), "What is a Theatrical Performance?".

[72] The duality in the ontological status of the work which involves performance, such as music, was first posited by phenomenological aesthetics, as in the work of the Polish philosopher Roman Ingarden (1989), *Ontology of the Work of Art: The Musical Work, the Picture, the Architectural Work, the Film.*

[73] I quote full titles for illustration: Kivy (1995) *Authenticities: Philosophical Reflections on Musical Performance*; Hamilton (2001), "Theatrical Performance and Interpretation"; Saltz (2001), "What Theatrical Performance Is (Not): The Interpretation Fallacy."

feared to lack in comparison to text-based performance in theater. But this convention is not reserved exclusively for dance either, and it reveals, instead, the representational regime under which diverging viewpoints of maker, performer, spectator regarding "what is..." a performance are to be unified under the act of communication. The identitarian approach has it that various views are compared for relevance and relativeness of several facets of the same performance work.

Instead of the aesthetic judgment of an identity of a work in the perspective of its multiple intepretations, the investigation of the seven works here suggests the co-existence of different, partly independent modes in which the same performance is expressed. Making, performing, and attending are three parallel distinct modes in which these performances are constituted; in other words, the problems by which they are created pertain to different activities, temporalities, and situations of expression. While "performing" might seem redundant with respect to performance, the term is appropriated from the very practice of performers and is deployed here to dispel the dualist perspective and thus separate this activity from "interpretation" (in French, *interprétation*) or "execution" (in German, *Aufführung*) of a work, whose identity the performance should be subordinated to. "Making" refers to the act of creation in which the author is primarily involved, and it may also implicate performers/collaborators. "Attending" accounts for the activity of the spectator or the recipient of the work. An elaborated definition of the three terms will follow shortly. Now I will consider why this differentiation is necessary.

The differential and differentiating relations between making, performing, and attending should be undertaken outside the poststructuralist critique of identity, which regard these differences primarily in relation to discursive production of meaning and intentional fallacy, [74] because these relations involve a radicalization of a mutual differentiation, even, in some of the works here, a disjunction between stage and auditorium, or between the thought that conceives the work and the work's reception. The differentiation of making, performing, and attending implies three distinct modes of expression that are only somewhat connected with one another and are for the most part parallel to each other. The action of one mode on another isn't denied, but also isn't constitutive of the performance. This means that the problem

[74] The paradigm would be Derrida's concept of *différance*, where textual meaning is deferred through a chain of signifiers, always in need of an additional reference, as well as his critique of J. L. Austin's theory of speech acts in "Signature, Event, Context" (Derrida 1988, 1-24).

that the choreographer poses in the making of a work is not the same problem that the performer is caught up with during the event of performance, and it is also still different from the problem that the spectator encounters during (and after) the performance. Yet we are speaking about one work that exists on three problematic planes at the same time. The maker, the performer—who, here, in most cases is also the maker, but recast in a different role—and the spectator combine different faculties in their respective processes. For example, performing *Nvsbl* mixes perception of external events such as the composition with other bodies in space, feigning intrabodily sensations, and recollection of bodily states in concrete situations from the lived past or fantasy. However, in the making of *Nvsbl* the problem of the perception of movement was first conceived in thought, in questions that eliminated the habitual patterns of recognizing movement. Therefore the modes of making and performing *Nvsbl* differ according to their respective activities around problems, how they combine thought, perception, imagination, etc.

The priority of making over performing in this example supposes a time sequence of action which suggests that making determines performing and thus stresses the position of choreographer *qua* author as superior to that of performer. This brings forth a question that was lurking in the discussion until now and that deserves clarification, namely, to what extent the theory of expressive concepts developed here privileges a strong authorial position, and if it does, then how it takes into account the death-of-author/end-of-subject debate from the 1970s which critically undid the modern notion of artist genius. It is true that the questions through which problems are discerned are attributed to choreographers who are the signed authors of the performances. At the same time, the problems these choreographers pose include undoing the aesthetic categories of signature, style, and language which determine the traditional view of authorship in dance. Furthermore, as will be demonstrated in the next chapters, they effectuate desubjectivation or disobjectivation in the relationship between the body and movement, ungrounding self-expression of the subject in movement or self-referentiality of the movement as the object of dance.

It is also worth noting that in these performances the choreographers are also the performers: *SU* and *50/50* are solos and *IITA* and *WDSQ* are duets involving both

makers; *Nvsbl*, *h-é*, and *U* include more performers than the choreographer alone.[75] That the "makers" are also the ones who perform what they make here has to do with what we earlier determined as a practical orientation or experience of thought. Posing as "positioning" problems in space requires learning through one's own body, movement, and duration, alone or in relation to other bodies. The exclusion of movement transmission from choreographer to dancer, which also applies to the three works involving other performers, is a political choice because it implies disruption of the oral mimetic regime in the formula show-copy, an inheritance of ballet that still rules in dance culture. Therefore, when authorship is concerned here, it would be more accurate to approach these choreographers in terms of *la politique des Auteurs*, the phrase François Truffaut coined for what would later be used to distinguish *le cinéma d'auteur* from mainstream film production.[76] The choreographers here are authors in the sense that their work involves problem-posing, which de-links them from authors whose work expresses individual taste, freedom of will, memory, and sense of self. However, this doesn't mean that the problems they pose have their origin "in" their mind, being the agency of an autonomous, self-determined subject. The authors rather act as singular crystallization points for the ideas whose "potentials" are engaged in the very modes of the expression of the choreographic field, as I will show in ensuing chapters. And these ideas entail a differentiation of making, performing, and attending, which the seven works here take to the limit of their disjunction.

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[75] The only exception is *Nvsbl* where Salamon performs only as a replacement when one of the five performers isn't available. In *h-é*, Charmatz is one of the eight performers dancing in the film. Due to the subtraction of the nominal apparatus, the number of live and inanimate performers in *U* is unclear and undisclosed.

[76] *La politique des Auteurs* is a mode of film criticism developed by a group of young filmmakers in France—Eric Rohmer, Jean-Luc Godard, Jacques Rivette, and François Truffaut—in the pages of *Cahiers du Cinéma* and *Arts* between 1951 and 1958. They sought to assert the status of the filmmaker as artist, an *auteur* who, for them, was the equivalent of a novelist, poet, painter, or composer. This claim led to the development of a new paradigm, the *cinéma d'auteur* or "art cinema," where film is considered a medium which reflects the poetics of the author, and not simply as a product of mass entertainment as in the Hollywood film industry. Curiously, in concluding *Cinema 2* Deleuze mentions this practice: "Godard likes to recall that when the future directors of the New Wave were writing, they were not writing about cinema, they were not making a theory out of it, it was already their way of making films" (C2, 280). This quote adds self-reflection as the element of thought I distinguished earlier about problem methodology. Although the distinction of "auteur film" may no longer apply to film as much as it did in the 1960s and 1970s due to many border-cases today, the label remains in circulation, and as a matter of fact is appropriated in French performing arts discourse as "danse d'auteur." The festival *Faits d'hiver* in Paris defined its profile in 2010 as "danse d'auteurs." Cf. <http://www.faitsdhiver.com/2010/programme.html>, accessed on February 18, 2012.

Making denotes the process prior to the public presentation of the performance, when the performance nominally obtains its status of a work of theatrical dance. Calling it "making" is a choice of preference over "conception," which prioritizes the activity of the mind, conception as product of thought. "To conceive" deals with something that already exists but needs to be caught or grasped, while "to make" stresses the work of construction without the importance of a given material. The problems are "made" because thinking involves acting in parallel, i.e. inventions of the bodies, movement, and duration at the same time.[77]

The conventional understanding of "making" insists on its instrumental character: making is a process of working the means toward the final product, i.e. performance, which itself hides the traces of this work and doesn't point to any time outside of the present of the event. Recent tendencies in dance and performance to recuperate the creation process—either by opening the so-called research or "work-in-process" to public view or by publishing writings or films about the creation of a performance—are defense strategies of non-mainstream art to reclaim its relevance in the wake of public funding cuts.[78] Making as a mode of expression has nothing to do with the aforementioned agenda that promotes performance poetics or methodology in order to increase the public value of an underrated art practice. Making doesn't just yield to performance the temporal dimension of the past process of creation. Firstly, the past process is contained in every present, "here-and-now" event of performance in the memory of the author-performers.[79] Secondly, making

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[77] It has become common to refer to "authors"—choreographers, theater or film directors—as "makers." An interesting piece of evidence is Ingvartsen's manifesto-like "Procedure for Overproduction" (Ingvartsen 2005, 51–52), which lists a series of "makings:" "you make something, you make something out of the something you have just made, you make something which cannot be bought, you make a gift. you make something which is the opposite of what you have just made, you make fake money and you sell it for real . . ."

[78] Mårten Spångberg discusses these tendencies polemically: "The common consideration is that methodology is an obstacle to creative and artistic potentiality or, in other words: freedom. But if this is the argument, we have made a fundamental mistake in making artistic work or processes synonymous with research, when in fact those protocols are oppositional and in so being to no extent competitive. It is urgent for the field to make distinctions between engaging in artistic processes and research, hence a thorough apparatus of definition also would clear up any hierarchical misunderstandings" (Spångberg 2005, 33).

[79] The significance of the memory of the creation process is evidenced in the extensive practices of archiving performance creations by highly acclaimed and subsidized dance companies of choreographers, such as Pina Bausch and William Forsythe. Cf. Norbert Servos, "What the Body Remembers. How Pina Bausch Keeps Her Repertoire in Shape" (2007) and R. Groves, N. Zuniga Shaw, and S. DeLahunta (2007), "Talking about Scores: William Forsythe's Vision for a New Form of 'Dance Literature." In the cases of Bausch and Forsythe, the intention is to preserve as much the dance as the knowledge about its creation in order to be able to transmit it to new performers. This attributes an ontological status to the making process as that which co-exists with every performance.

expresses a problem whose solutions are temporary. Even when the work is no longer performed, its problem continues to operate into an indeterminate future in which it will articulate a new question and then a new problem of a new performance. Thus problems posed in the making separate making as a mode from performing. The chain of questions and problems have already been elaborated in the case of *Narcisse Flip*, *SU* and *U*, and in the next chapters the consistency in the making of the other works will be addressed.

According to the perspective of performance studies, performing is conflated with the ontology of performing arts, which defines performance as the live event that occurs in an actual place and time in front of an audience. The notion of an action with effect incorporates two meanings of the word "performance" today: "carrying into execution" and "that which is performed or accomplished."[80] Performance is here conceived as an act whose effect is judged as an accomplishment or failure. Performing implies a competence related to the ability to achieve something or have an effect. The conjunction of competence and effect plays an important role today in the widespread usage of performance outside of performing arts—in business, politics, and organization in general.[81]

However, the performances studied here require an emphasis on the duration of action, rather than the effect considered always as past. "Performing" suggests a frequentative form of doing which provides or generates something in duration, rather than being reduced to a felicitous or infelicitous act that achieves, fails to achieve, or transgresses a certain expected effect. This definition doesn't exclude the effect that performing or performance must have, but shifts the constitutional bias away from it—from act with effect to temporal process. This deviation from the meaning of performative act is suggested by the choreographies studied here. Three of them differentiate performing as a separate mode of expression by

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[80] An important derivative of the word was J. L. Austin's "performative," a derivative invented to designate a certain usage of language where "saying is doing," and the very utterance is a "speech act" with a certain effect in a certain context under certain conventions and circumstances, etc. Austin introduced his theory of speech acts as a development of analytic philosophy of language (Austin 1962). Austin's performatives contributed to the linguistic orientiation in performance studies, especially in relation to the culturalist concerns of identity, postcolonial studies, gender/queer theory, and feminism as in Judith Butler's "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory" (1988), Peggy Phelan's performance theory in *Unmarked: The Politics of Performance* (1993), and Rebecca Schneider's *Explicit Body in Performance* (1997).

[81] Performance scholar Jon McKenzie developed this notion into a conceptual triad of efficiency, efficacy, and effectiveness, of cultural, organizational, and technological performance in late capitalist society in *Perform or Else: From Discipline to Performance* (2001).

processualization of movement and change. Although performing in every performance can be argued to have an autonomous reality, *Nvsbl* and *IITA* make this difference radical in an assymmetry toward the co-present spectators, in the first case (*Nvsbl*) by a hallucinatory inaccessibility of the process that engenders slow movement, and in the second case (*IITA*) by the opposite operation of displaying how the two performing bodies are conditioned and affected by a machinic process. The problems these performances pose pertain to performing itself and will therefore be accounted for by the concepts in the mode of performing.

The third mode of expression of performance is, like performing, related to the event of performance, but concerns spectatorship. However, the way that these choreographies transform it into a separate mode requires that we re-examine if the concept of "spectating" in the history of theater still applies to it.

The equivalent of the English word "performance" in the Romance languages originates from the Latin "spectaculum," i.e. spectacle that emphasizes the activity of looking, viewing, or beholding in the frequentative form. The connection between the ancient Roman spectacles, such as circus, games, and fights, and the first courtly spectacles of dance, the *ballet de cour* of Louis XIV consists in a comparable political function of representation, where control was exercised by the power of the visual. To attend the spectacles, starting with the Sun-King, means to occupy a position, a seat which accounts for social rank and which offers a perspective for a gaze to observe and survey the stage as the ground of action. This yields the first historical condition of the spectator in Western theater: her looking implies a co-presence of other beholders as witnesses who don't only watch the spectacle, but also spy on each other's appearance.

The second condition of the activity of the spectator in theater was established with building in the distance of observation in auditorium. The spectators hold the privileged center of perspectival vision, which implies a division between stage and auditorium. Thus the perspectival space or the auditorium signifies a loss of participation that festivals and other ancient and medieval plebeian forms of entertainment had in favor of the disembodied gaze of observation.[82] Observation

[82] The Greek term for the "viewing place," *theatron*, originally referred to the audience space of the Greek theater but later became synonymous with the entire auditorium, including both audience and

maintains the centrality of vision in the parallel histories of Western theater and philosophy from Plato through Descartes to Diderot, where the rationalist meaning of Cartesian contemplation of ideas in the I/eye of the mind defines the relationship between the beholder and the spectacle as a specular dialogue: the gaze of the beholder is reflected from the viewed object back into the subject's consciousness.[83] Spectating rearticulates vision towards looking in order to be looked at or to have the look returned.

In sum, the visual primacy of spectatorship is grounded in the two conditions: the co-presence of a community of onlookers and the dialogic specularity of the perspectival and disembodied gaze in address and response. All seven choreographies develop various ways of undermining it, but here I will briefly state only the most extreme cases. *Nvsbl* challenges vision by minute change. The image as a *tableau*[84]—of four figures enduring an imperceptible travel of four and a half meters—remains roughly the same, yet it is temporalized and intensified by detail and equally slow change of light from complete darkness to full light and back to complete darkness over eighty minutes. Thus there are long passages of darkness and silence where spectators remain in obscurity. *Untitled* acts even more systematically upon invisibility. The stage is dark for almost the entire performance and spectators are given flashlights to illuminate it. Vision as such isn't denied, but its objects are missing. There seems to be nothing to see, but the potentiality to not-see prompts the spectators to engage in other activities that become as significant as what is happening on the obscured and defigured stage. Their gaze isn't embodied, but their whole presence is embedded in a "blind" performance, multiplying heterogeneous connections in between spectators, stage, performers, and their tools. *Héâtre-élévision* acts upon the liveness of performance: it subtracts from it both the stage with live performers and the audience, folding it into an environment of audiovisual connections with one spectator embedded in it.

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stage. I will return to the function of distance in spectatorship in the discussion of the theatrical apparatus of representation in chapter three ("Theatrical Apparatuses of Disjunction").

[83] Cf. Martin Jay (1993) *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*, 21-23, 69-82, 97-103. On perspectival gaze in theater and spectatorship, cf. Maaike Bleeker (2008), *Visuality in the Theatre: The Locus of Looking*, 12-14.

[84] "Tableau" as a part of the theatrical apparatus is elaborated in chapter three ("Theatrical Apparatuses of Disjunction").

Prioritizing time over space, temporalizing vision while engaging other senses, and embedding the spectator in choreography that no longer rests on the mirroring division between stage and auditorium, are all reasons to introduce another concept that more accurately describes the activity of spectator here: "attending." The significance I attribute to the term doesn't draw from the history of theater but is motivated by the works explored here, as well as by Bergson's concept of attentive recognition related to them. When the choreography is conceived as an assembling of heterogeneous movements and connections between bodies of performers, spectators, objects, situation, etc, then the performance "ex-tends" to include the presence and movement of those for whom the performance is presented in a non-dialogic relation. Performance is also attended when it is approached from the aspect of time. Time becomes that which prevents everything from being given at once. Attending a performance that involves perception of bodily movement entails an experience of attuning, to performers' movements, one's perception and capacity to perceive. A great difference between the movement performed and the movement perceived by the seated attender may engender an asymmetry by which attending gives rise to its proper problems. The asymmetry between performing and attending could be considered within the distinction that Bergson makes between "automatic" or "habitual" and "attentive recognition" (MM, 98–104). I will briefly explain what this means for the perception of movement. When performing, the performer's perception is usually subtractive, that is, it extends itself into those movements which will have useful effects: they are the sensorimotor mechanisms enacted to produce certain bodily movements in space, the habits which are constituted and accumulated in practice and repetition. When in the very movement of performers the sensorimotor mechanism is broken, as is the case in *Nvsbl*, which thrives on a non-habitual, extremely decelerated movement, then the performer becomes perceiver of her own body, and the attender the perceiver of this perception. Attentive recognition occurs when the perceiver can't extend her perception into habitual movements. The movements of the performer become more subtle and revert to the inside space of the body so as to extract sensations from it. The attender's gaze is attentive because it returns to inspect the body again and again, in search of a perceptible change. Thus the attender seems to describe the same image over, picking out different features, attuning to the detail—but the status of her

perceptions is provisonal, in question, for she can't anticipate any movement and registers them only as they have lapsed.[85]

Apart from the concepts that pertain to attending during the event of performance, attending as a mode of expression is prolonged temporally after the event as well, thus once again challenging the centrality of the event and asserting its proper modal autonomy. "Resonance" is the concept which refers to this problem, and will be one of the arguments to support the claim of performance as a process rather than an act.

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In conclusion, each of the following six chapters focuses on one or more problems that pertain to one of the expression modes of performance, making, performing or attending. The central part of the chapter theoretically describes and re-enacts the choreographies by unfolding the logic of problems that create them. When the path of formulating the problem in thought is constructed in parallel to that of the composition of performance, the expressive concept is devised on the basis of the adequation between the problem, as its object, and the analysis of performance composition. In a few words, I will follow how these expressive concepts make up a chain of problems related to the very field of choreography—disjunctions between the body and movement, or between performing and attending, or processualization of body and movement—each chapter clustering the concepts according to the performance mode they express.

[85] Deleuze deploys Bergson's concept of attentive recognition to constitute time-images in postwar auteur cinema (M. Antonioni, A. Resnais, etc). The break of the sensorimotor schema is prompted by the shock-effect of World War II, which narratively explains why actors can no longer act, becoming perceivers of situations they find themselves in. This gives rise to images which are restrained but have become richer by bringing out the singular characteristics of the object. Deleuze calls them "pure" optical, auditive, or tactile "descriptions" (C2, 19-44).

Chapter 2

Disjunctive Captures of the Body and Movement

This chapter focuses on the rupture of the body-movement bind, or the synthesis between the body and movement through the self-expression of the subject of dance or the physical articulation of movement as the object of dance. As elaborated in the fourth section of introduction ("Rupture of the body-movement bind"), movement became ontologically bound to the body in modern dance thanks to two distinct operations of conjoining the body and movement in an ostensibly necessary relationship. Subjectivation posits the body as the source of self-expression, where movement springs from the body's urge to express its inner (emotive) experience. Objectivation conversely restricts the body to being an instrument of physical articulation of movement "in" and "for" itself. Both constitute the organic regime of dance, as they link the body and movement in one organic whole guided by the identity of the subjective or objective "self" in the body or movement.

The synthesis between the body and movement isn't only the choreographic idea that historically established modern dance in the early twentieth century, but also continues to regulate recognition in creation and reception of contemporary dance. Hence the moving body in contemporary dance elicits the following questions regarding its identification: who or what this body or movement is, what it expresses, why the body moves as it does etc. Such questions frame representation in Deleuze's sense of the model of recognition discussed in the first section of chapter one ("Thought beyond recognition"): the body and movement stand in relations in which the subjective identity of the self and its faculties (in the body) is mirrored and represented in the objective identity of the movement (by the means of the body).

Self unfinished, *It's In The Air* and *Nvsbl* call forth an inquiry altogether different from the representational "what-is" question: how this is a body, if it is a body, how the body moves as it does, if it moves at all, if there is movement to perceive, where the movement comes from if it doesn't originate from the body nor extend in space, etc. Recognition here is hindered by disrupting the subjectivizing or objectivizing relations between the body and movement. The body and movement enter compositions in which they coalesce into each other but also differentiate from

themselves. They are caught in disjunctive captures that cannot be qualified by the organic disposition of subject and object accounted for by self-expression or the autonomy of movement *qua* object. By "capture" I draw on Deleuze's concept of a process of convergence of two terms that transforms them as disparate entities, here the body and movement, in a joint becoming.[86] The captures are disjunctive as they arise from choreographic compositions that partition the body and movement and differentiate agencies between part-bodies, part-machines, movement and sensation. In the following sections, I will analyze the various ways in which the bind between the body and movement is broken in desubjectivizing the body or disobjectivizing movement.

I. Part-bodies

The compositional procedures of desubjectivation/disobjectivation begin with the problem Xavier Le Roy poses, as discussed in the third section of chapter one ("Problems and ideas"): how will he not decide what is to be seen? This question gives rise to the idea whose object is the problem of affirming non-identity, a multiplicity beyond the dichotomy of the One and the Multiple, but also outside of the transcendental sense of arbitrary openness of interpretation. In *SU*, Le Roy is determined to construct neither a body, nor a movement of a "schizophrenic body," but rather a performance involving the very modes of perception. Hence, the thought from which the performance will rise is an idea in the Deleuzian sense I defined in chapter one, whose object isn't a known possible expression of the body in movement, but a problem that will generate a new composition. The idea of non-identity then forces a series of divergences from the habitual points of identifying the moving body in performance. I will first describe them precisely, before I address them in discussion.

The performance begins with dismantling the beginning as the the empty stage on which the movement of the body will emerge *ex nihilo*. Everything that for now appears as actual—a white space, a man sitting on a chair at a nondescript square table, and a ghetto blaster—is exposed to the view of the audience entering

[86] Deleuze's famous example is the double capture between the orchid and the wasp, whose encounter supposes a transformative relationality, in which the two disparate, heterogeneous terms "capture" and "steal" from each other that which makes them then evolve in "a-parallel" ways, rather than defining them by something mutual and common, which lies between them (DII, 2-7).

the theater. Looking attentively at the spectators, Le Roy enjoins them to look back and identify a casually dressed man sitting nonchalantly—an image of the ordinary. This beginning is either a demystifying encounter whereby the distinction of roles between the performer and the spectators is acknowledged, or it is not a beginning at all, suggesting, as the end will confirm, the time before (and after) the event. Thus emptied of time, the beginning ends when the man stands up, walks to press the button at the ghetto blaster and returns to the table. Even though no change occurs in terms of sound or anything else, pressing the button signals that the "program begins." The sitting posture is now very different: the way the hands rest on the straight back's way of leaning against the chair, etc., pronounces the contact between the body and the furniture as distinct yet connected elements. This image endures for nearly one minute, after which the body leans slowly forward while making a robot sound and then freezes for a moment. A robot-like mechanical motion is established: the body moves one separate body part at a time at a slow and even pace while producing sounds of a robot at work in a rhythm of motion-freeze-motion-freeze. The robot walks two diagonals, marking the points in space that will be revisited, and during the third line he walks out towards the ghetto blaster in a pedestrian manner, as he does at the beginning, and presses the button. Hence the signal of the button brackets off the scene as another false beginning, as the infantile logic that will be abandoned immediately. Le Roy ironically dismisses difference achieved by imitation in this scene where a man reproduces the anthropomorphic image of the machine, that is, the robot.

As he presses the button to silence a fake source of sound against the evidence that he was the one producing both the robotic sound and the movements, the man begins to walk backwards, facing the audience with the front of his body but moving toward the wall. A loop of slow-paced walks evolves, a sliding continuum of steps from the ghetto blaster to the wall and between the wall and the table, interposing long moments of stillness at two spatial points: standing with the back turned to the audience (or lying motionless) against the back wall, and sitting at the table. The moment he touches the chair (12'45"[87]), he changes the direction of the movement, rises, and continues to walk backwards. The back and forth movement between the two points that have already been established in the space confuses any

[87] All time markers refer to the detailed presentation of the performances in the appendix.

spatial and chronometric-temporal direction that could be measured and visualized through the trajectory of walking.

The question arises as to whether the loops of backward walks are the reverse of a past act which was never present. If there was the "here and now" of an act that the audience could hitherto witness, now it is suspended and distributed between a present and another line of time. The time no longer progresses linearly, but bifurcates in two series: an actual present, i.e. the walking backwards in slow motion, and a past that still needs to be actualized, i.e. the walking forward. The duration of still poses in which the face is hidden or the head disappears from view appears indeterminate, "out of joint," once the orientation in space due to the walking loops is lost. The body lies motionless in the fold between the wall and the ground long enough for its actual image—the man imitating the robot, etc.—to begin to decenter from itself. There is no longer only *that* body to see, whose motion and liveness we have just experienced, but a cloud of other images begin to hover over it, images of a dead body, a body with undeterminable characteristics, unknown age or gender, organic remains, a bundle of cloth, and probably many more.

After another walk backwards in slow motion to the chair and then to the ghetto blaster—closing a triangle of the three paths—the man pulls the shirt over his head and bends his torso so that the inside of the shirt covers his arms and head. The flipping of the costume splits his body in two. Two pairs of "legs" seem to appear—one masculine, the other feminine—even though the audience is always aware that in actuality these "legs" are two arms and two legs belonging to the same male body. The shirt acting as a skirt helps to convert the arms of the male into the legs of a female body, but the illusion is nonetheless voluntary. It is not by resemblance between these limbs that the body is halved and doubled and then split into two genders. The mimicry is a voluntary act of the spectator, who can choose to interfere with her own perception: she can see it as the man moving backwards with a bent body, or as two bodies entangled to move together in opposite directions—the lower half of a man in trousers pushed to walk backwards by the lower half of a woman wearing a skirt and moving forward. The body divides into two dissimilar entities. Their relation is a constructed bifurcation rather than the necessary result of an interaction between the two parts "male" and "female."

The spatial reversal of the loops of walks changes the linear into a non-chronological time by splitting it into a present and a memory of a past that didn't previously exist. Likewise, the body that we first identified as a man now appears as a two-body, and the facility with which this transformation occurs makes the two-body equal to the initial appearance of a man. The two asymmetrical units—the male and the female body parts—are entangled in reciprocal, contrary motion along the same path of walks. Passing under the table on the way to the position of lying, it leans and moves against the wall where its shape changes again by virtue of adjusting perception and multiplying the image of the figure. The pair of male legs in trousers leans on the wall, while the pair of female legs, or the arms, moves along the border of the wall, supporting the legs. A third image emerges beside the man and the entangled double: the human figure whose limbs exhanged place and function and who has no head. In the lying position, it is again another arrangement of limbs which makes the figure indiscernible, its characteristics even less determinable than before (as in 14'50"). In the next loop of walks between the table and the lying position, the body fluctuates between the two: the entangled double, where the female part pushes the male part and the man dressed in black, who goes back to sitting on the chair and then lying as a man, flipping the skirt into a shirt. The loop ends by walking to the corner on the opposite end of the diagonal, downstage left, where the man takes the trousers off and pulls the shirt into a dress. The same man now walks back to the table dressed as a woman, so the change is now a matter of cross-dressing. The doubleness of the split body now spreads in a succession and oscillation between three figures: the entangled double, the man in trousers and the man in drag, wearing a women's dress.

The perpetual oscillation between the three figures above marks the beginning of yet another process in which it is no longer possible to delimit the form of figures or their relationship, or single out one without taking the others altogether at once. The awareness of the male body never disappears, but the characteristics by which it can be described and recognized, the morphology of the body, the functions of the members of the body, its movement and displacement, posture and behavior, are dislocated and decentered, moving away from the image of the man. Two procedures precipitate this effect: substitution of horizontal for vertical axis (uprightness) of posture and displacement, and "beheading" of the body achieved by

turning it upside down and eliminating the head from view. However, these procedures only provide the condition—abolishing the human configuration of the body—for a journey of expressions that bear no resemblance to real or mythical beings, animals or monsters of a bestiary. For the sake of understanding, the differenciations could be likened to "headless creatures," indicating a divergence from the anthropomorphic figures, even though no stabilization or consolidation of corporeal form beyond a moment of passage would allow this qualification. The moments determine a zone of proximity between elements of many disparate, unidentifiable bodies without composing a new creature, a monster, that could be identified by the relation between these elements. The moments are differenciated by changes that constitute the process of production rather than a destined end. Their materialization can be technically described in terms of how the human body is modified, or what it has to do in order to unmake its recognizable image. I will list them here: clasping hands and feet into two circuit-limbs, and rolling in this configuration around the space (27'52"), headless overturned upside-down body with circuit-limbs (29'35"), exchanging the functions of arms and legs (32'06", 35'12"), arching the arms above the uplifted bottom in the place of the missing head (33'50"), facializing the fists and palms in the air as sensors (34'58", 36'10"), rotating arms as legs on the floor almost 180 degrees, thus cancelling the distinction between the front and the back of the body (36'10"), lifting the body on four limbs without the head (43'56", 44'30").

These moments are the singular points of a continuum, singled out as actualizations of different kinds of multiplicity. They are perceived as different moments of exchange between the actual configuration of the body and the human figure that subsists it like a virtual image. In other words, the multiple and the one in the body are recomposed according to the differing "capture"—always yet another relation of convergence of many unidentifiable part-bodies. These points occur on the border or limit, in the in-between of the disparate part-bodies. Between the singular points, the differenciation continues in duration where time qualifies the change. The importance of duration cannot be stressed enough, for it is not the still poses, the images, that accompany the description here and demonstrate unrecognizable reconfigurations of the human body; it is by the process of becoming that the heterogeneous series of captures unfolds. The capture here involves

elements of the disparate bodies via movement—the movement divides one body into parts of disparate bodies, connects them, hence making them coalesce in a new multiplicity. If capture is the manner in which an assembling (*agencement*) creates a zone of proximity between several heterogeneous elements, then in *SU* it is the mode that operates the connection between the body and movement in becoming multiple. The body and movement do not serve each other as within the synthesis of representation, where a body is qualified by the way it moves or the form of movement requires a certain stylistic adjustment or modification of the body. They conversely interpenetrate each other and coalesce without constituting the form of an organic whole, the organism of the body and its movement. They are inextricable from the bloc of becoming in which they converge as disparate parts. The process of becoming develops on a level before or below the consolidating and representing of an individual body and its movement—human or whichever kind of body or form of movement that would represent this individual. The failure of the attempts to name these headless creatures can be compared to the projection of intelligible, often anthropomorphic forms into nebulous phenomena, such as clouds or foam. The projections can only be voluntary approximations reflecting the spectator's need for recognition. Critics' remarks about recognizing "mollusks," a "chicken," a "spider," or even a "body without organs"[88] manifest the force of representation, which conflates sense with the recognition of a possible, that is, an already existing being or concept to be represented. The scarcity of attributive nouns proves the inadequacy of accounting for a process of becoming by qualifying subject-objects.

By consequence, the disjunction of the body-movement bind yields "part-bodies" that enter composition with movements, which are also transformed and inseparable from the fusion with the part-bodies. "Part-body" does not designate a body lacking completeness, but rather signifies the composition of one or more bodies with movements in which one or more part-bodies keep the double status of the one *and* the multiple. The concept of "part-body" is akin to "partial objects"

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[88] German dance theorist Gerald Siegmund writes on the occasion of Tanzplatform Germany, 2000: "Le Roy walks on his shoulders, his arms flapping like chicken wings, his naked back to the audience . . . . Le Roy evoked images of sculptured bodies and of bizarre animals that propel themselves forward in the most imaginative way." (unknown publication, archive X. Le Roy). Many reviews grapple with giving the body in *SU* a name, as the article titles testify: "Wie man Huhn wird. Metamorphosen: Xavier Le Roy in Strassbourg ["How to become a chicken. Metamophoses: Xavier Le Roy in Strassbourg]," *Badische Zeitung* November 2003, "Kopfloses Krabbelwesen Xavier Le Roy ["Headless Crawling Creature: Xavier Le Roy]," *Berliner Morgen Post* April 8, 1999.

Deleuze and Guattari adapt from Mélanie Klein's psychoanalytic term and redefine in terms of anoedipal desiring production. While Klein relates partial objects to an original, ideal unified and totalized whole, from which they are derived (*prélevés*), and therefore, continue to represent the lacking totality (e.g. mother's breast, phallus etc.), Deleuze and Guattari conceive of them as primary agents of "production of production and antiproduction," or of a nonpersonal continuous flow from which they are drawn or "detached" as fragmentary, nonrepresentative agents.[89] What makes them agents are connections, conjunctions and disjunctions they partake. Part-bodies are hence partial objects in Deleuzo-Guattarian conception, because they constitute the nonpersonal "break-flow" of tranformations, in conjunction with movement that produces multiple reconfigurations of the body and the inanimate objects it composes with. Thus in those configurations that are referred to here, for convenience, as "headless creatures," the man is just one part-body oscillating between being the actual object or a virtual image in relation to other part-bodies.

The section of "headless creatures" discussed above comes as fourth in a five-part structure where the fifth and last section reverses the actions marking the spatial points (table, wall, ghetto blaster and downstage left corner) in triangular loops. The performer rearranges the objects in the space in the setting of the outset, in an order opposite to how these actions occurred at the beginning: putting back his clothes on, rearranging the table and the chair, assuming the sitting position from the beginning, lying against the wall, walking the loops between the two spots forwards, pressing the button on the ghetto blaster which, unlike the same action in the beginning, now triggers music, and eventually leaving the stage. The reversal suggests a palindrome, that the performance ran backwards, rewinding a past whose farthest moment is reached in the end, which at the same time is beginning of the performance. But the palindrome is incomplete, and it confuses the order between the first and the fourth and fifth parts as the one of recollection of a lived past, or of memory of a past that never was. In addition to that, all five parts foreground different oscillations on the actual/virtual axis. Although the first part seems to toy with the logic it will abandon—imitation—the division of the actual/virtual rests on the cause-effect relationship between the robotic sound and the robotic movement:

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[89] Deleuze and Guattari distinguish their concept of partial objects from Klein's in *Anti-Oedipus: Capitalism and Schizophrenia* (1977), primarily in the sixth section of the first chapter on desiring machines "The Whole and its Parts" (AO, 42-49).

which of the two is automatic and involuntary, whether the sound triggers movement, or vice versa. The loops of walks backwards, intercut with the body lying and becoming nonspecific, divide the time in a circuit between the present and a fictive past that was never present but now actualizes itself, between the living and the dead body. The third oscillation involves a bifurcation of male and female part-bodies. The fourth drifts the farthest in desubjectivation where the actual object of the body of the man now becomes the virtual image in a proliferation of actual becomings-multiple. The order of the movements suggests that desubjectivation proceeds in phases that successively treat diverse dimensions: from live-automatic action, through present-past body (alive-dead body), man-woman disjunction and connections of part-bodies, to the idea of non-human part-bodies in many becomings-multiple. The fifth and last stage of the desubjectivation process is marked by the human body turning into memory. Thanks to the movement of reversing the present of the performance into its own past, the body of the man that appeared in all its ordinariness, as recognizable in the beginning, positions itself as the past of the performance in the present.

II. Part-bodies, part-machines

One way of constructing a multiplicity of part-bodies is to repartition the human body and recompose its parts in a process of becoming many different unrecognizable non-human part-bodies, avoiding stabilization and unification into one figure that is complete and total in its form and image, as *SU* does. Another way is to bring the human body into composition with a machine where both will act and subject toward one another as heterogeneous part-bodies and machines, detachable parts of part-bodies and machines of machines. The connections between these part-bodies and machines confirm their status of partial objects, as Deleuze and Guattari define them:

> Partial objects are only apparently derived from (*prélevés sur*) global persons; they are really produced by being drawn from (*prélevés sur*) a flow or a nonpersonal *hyle*, with which they re-establish contact by connecting themselves to other partial objects. (AO, 46)

These connections constitute heterogeneous assemblings (*agencements*) of part-bodies and machines *qua* partial objects or agents, whose productivity lies in grafting the process of production—through various conjunctions and disjunctions in

motion—onto them, never deriving or slicing off a body or a movement as a destined product.

In *It's In The Air*, at least four such connections can be discerned to begin with. The first occurs when the performer steps onto the trampoline. All movement will be determined by this attachment—body-trampoline—about which can also be said that the body *plugs* into the trampoline (0'–10'12"). The doubling of this attachment for a man and a woman deviates from the attempt to reproduce the same in "unison" synchronicity, but also from the disjunction of two autonomous, unrelated body-trampolines (14'45"–18'09"). Hence the second connection is formed between two body-trampolines. Becoming a machine of two machines, the two body-trampolines develop rhythms of syncopation, convergence and divergence, a process in which the machine of the two co-acting machines becomes different from itself (10'13"–14'17"). The two bodies of the man and the woman also act and subject toward each other, complicating the parallelism of the body-trampoline connection. This connection develops from being inside the two separate body-trampolines (18'10"–27'45") to coupling the two part-bodies and plugging their new becoming into one trampoline (30'34"–35'29"). A fourth connection unfolds between the two part-bodies and the two body-trampolines only once, when jumping extends across the trampolines ("squaredance" 29'58"–30'33").

These connections can be schematized as follows:

A body-trampoline machine

$A\text{-}X_1$ or $B\text{-}X_2$

A machine of two body-trampolines

$A\text{-}X_1 - B\text{-}X_2$

A machine of two part-bodies-trampolines

$A\text{-}B\text{ - }X_2$

A machine of two part-bodies-body-trampolines

$A\text{-}B - X_1\text{-}X_2$

Within each body-trampoline, be it a machine or a machine of machines, the point of contact and type of attachment between the body and the trampoline varies.

Depending on the number of contact-points and body parts or regions used for them, a variety of verbs is needed to describe how jumping or bouncing evolves. Jumping on two feet develops into arching with two points of contact, feet and bottom (14'18"–15'08"), feet and back (15'09"–16'47"), adding a third point in a three-fold jump, knees (16'48"–18'09"). Two points of contact involve two different kinds of motion, a jump and a bounce, when the bodies support their jump on toes while bouncing off their knees (27'06"–27'49") or when they flip from back to the knees (44'15"–44'49"). The bodies oscillate from left to right shoulder, using as a third point of contact the right leg, as if the vertical pull-force of gravity makes them hang in the air and swing in a pendulum (40'34"–41'38"). The use of feet, which prevails in the body-trampoline, yields to different kinds of motion, none of which can be reduced to a jump: pivoting on one leg (28'05"–28'19"), skipping across the trampolines (29'58"–30'33"), stepping or sliding forward and backward (34'39"–34'59"), running or sliding (35'37"–35'39") or vibrating from a frozen body (28'44"–29'24"). Bouncing transforms into other kinds of motion as well: using all four for what could be either a jump or a bounce (25'46"–26'24"), moving about on all four limbs as points of contact (43'30"–43'54"), bouncing in the sitting position and moving about by pushing the body with hands against the net (42'28"–43'29"), grabbing the net with hands and moving about the horizontal surface (36'46"–38'13"), ejecting the whole body by propelling legs in the air while holding onto the net with first two and then one hand (38'47"–39'49").

The intricate complexity of the ways that the bodies plug into the trampolines, compounded by several machinic connections in which the two bodies and two trampolines conjugate, attests to a constructivist vein of composition. The choreographic composition of *IITA* amounts to a construction of constraints in which movement and the body, as well as their relation, constantly change. These constraints also clearly indicate that trampoline here is not utilized as a device of mechanical extension whose main purpose would be to amplify the capacity of the body in jumping. The function of satisfying the wish to jump higher, faster, longer, or stronger, or fly in the air, as a matter of illusionistic virtuosity, is soon enough expunged. The trampoline becomes the choice of severe limitation, a radical physical constraint on movement production as it substitutes a resistant surface for the stable ground of the dance floor. The elastic surface of the net reflects the

smallest motion and thus makes absolute stillness impossible. Applying the force of pressing with the mass of the body and bouncing off the net triggers the binary motion of jump-bounce. The authors stress that "the trampolines don't jump us [them] unless we [they] jump them" (Ingvartsen and Van Dinther 2007, 4). But when they jump, or when they attempt to move on the trampoline surface in any other way, this jump or movement will not be fully in their control, but will be shaped by the resistance coming from the resilience of the net. The force to move is initiated by their will, yet they are not the exclusive agents of the movement. Every jump contains a moment of rest where the body is riding on the effort it has already produced. In that moment, the body undergoes the momentum in the physical sense and becomes a *patient* of the movement. This contributes to the sense of effortlessness and "naturalness," as if the movement was a mechanical effect entirely caused by the trampoline alone. *IITA* is composed on the basis of this relation between active effort and passive effortlessness, between the visible and invisible initiation of movement. Movement is a product of the combined, heterogeneous agency and assembling of body-trampoline, or *agencement machinique*. It is an instance of the co-functioning of two terms, the body and the trampoline, and the heterogeneous forces they involve: motion out of intention and force to move, momentum as the product of the mass and velocity of the body, pull-force of gravity and elasticity of the springboard.

The question as to how movement and body are conceived in the shared agency of the body-trampoline begins with why they initially sought this connection. That it is a matter of conditioning the body, or "violent learning," as Deleuze would have it, rather than reinforcing its habitual knowledge, is revealed by this statement:

> We are not looking for what we can do on a trampoline but rather for what a trampoline can do for us... By introducing the trampolines as a resistance to the movement production we force ourselves to reconsider everything we know about the dancing body, in relation to *weight, shape, gravity, direction, rhythm* and *phrasing*. (Ingvartsen & Van Dinther 2007, 1)

By capturing the heterogeneous forces of impulse, momentum, resilience and gravity, the body-trampoline assembling also captures the body and movement in a composition of variable relations that transform them without identifying them. The body and movement are heterogeneous, yet caught in reciprocal modulation. They are involved and complicated by each other in so far as it is impossible to extract the form or trajectory of the movement independent of the transformation of the body.

In that sense, movement is synonymous with transformation and change where the distinction between the process of the movement and the moving agent or patient has to be abandoned. Experimenting with mechanical conditioning of motion on the vertical axis of jump/bounce contests the functions of object and subject in dance, conventionally considered since modern dance. To move is not to go through a trajectory which can be decomposed and reconstructed in quantitative terms; to move is to undergo the transformation of the body in the Bergsonian sense that makes movement a qualitative change. The conjunction of the body and movement in alternating functions of object/subject is broken, de-linked, and replaced by a continuum of body and movement as two heterogeneous terms caught in a bloc of becoming where both transform without merging.

IITA does not represent a machine or movement rendered mechanical due to the intervention of the trampoline. Ingvartsen and Van Dinther compose their bodies *with* the trampolines, whereby the human body becomes a component of the machine or combines with the trampoline and the other body and body-trampoline to constitute a machine of machines. The composition unfolds a machinic process in which the body becomes other than itself, opening the subjective "I"—the knowledge of habitual and preferred ways of moving—to new affective connections. This machinic process enables a different mode of subjectivation of the dancing body—it explores its capacity to change within the machinic, body-trampoline agencement.

III. Partitioning and adequation between movement and sensation

The body-trampoline assembling renders movement initiation ambiguous. When the genesis of movement is made invisible—as in *Nvsbl*—the question arises as to which terms are best employed to qualify body, movement, and their relation. The mission of *Nvsbl* was to alter the perceptibility of movement—from visibility to kinesthetic and proprioceptive sensibility. The performers develop sensations from their own body from which will be issued a movement hardly visible in its outer shape, a movement that the spectators can sense and experience without seeing how it is being executed. As elaborated in the third section of chapter one ("Problems and ideas"), this problem entailed a questioning of the very logic of moving as well as

the fundamental assumptions of choreography, such as the spatio-temporal structure of movement and the distinction of subject-object relationship between the body and the movement it performs.

Nvsbl evolves in a process of drastically slow movement by which four female performers gravitate from four points at the outer edge (four corners) of the stage to the center, traversing five and a half meters during about eighty minutes. The trajectory they effectuate is so convoluted and extended in duration that neither spectators nor performers themselves can fully grasp it. While spectators can register transformation in retrospect—by looking away and then looking back to verify if any change occurred—they can hardly discern movement. All parameters by which movement is habitually perceived and recognized in shape and size are suspended. Firstly, no one element can be singled out—step, gesture, movement of a certain body part. The four bodies move in a continuum without discrete units, as in one-bound motion, opposite of sequencing or phrasing. This continuity is achieved by eliminating rhythmic or thematic patterns, strictly avoiding accents and the distinction of what in dance language is referred to as vocabulary.[90] Secondly, when the observation of this motion is tuned to its slow pace, it appears that the whole body is involved in movement, whereas the many different parts are simultaneously engaging diverse processes. Multiplicity results from the impression that the body is not moving in one direction, subordinating and striving with all body parts to reach one goal, peak or end by which the movement would be completed. Instead, many body parts are entangled in endless heterogeneous paths, which nevertheless seem to form one motion. In addition to the lack of one channeling direction, the performers neither predispose themselves to the presentation of movement as an object distinct from their bodies—the one-bound motion cannot be separated from the bodies—, nor does this movement inscribe itself on the neutral ground of the stage. Rather, the movement affects or shapes the space that envelops the body. It cannot be extracted from the body or objectified in a form or trajectory which could be decomposed and recombined in spatial patterns and quantitative terms. Rather than contending that

[90] Foster defines vocabulary as a "lexicon of movements based on a principle by which the human body is conceived in movement." Movements are accordingly distinguishable by "strong visual design, a clear simple rhythm, recognizable dramatic gesture; discreteness of everyday movement; bracketing by breathing" (Foster 1986, 88). It would be difficult to discern in *Nvsbl* the visual shape of movement, rhythm or to delineate gesture or everyday movement; neither does breathing play the role of a distinctive parameter, since its speed drastically differentiates from the imperceptible motion in *Nvsbl*.

"this body moves," it is more accurate to describe it as folding in and unfolding, or opening, constantly trying to gain and enhance the space within itself. The body is not deployed as an instrument. It becomes the internal space which substitutes for projecting and drawing movement in geometric planes.[91] This becomes more evident when the recorded performance is sped up mechanically—a passage of about twenty minutes appears to be a rather convoluted journey of sinking of the body, which could not be discerned as such in real time.

That the spectator perceives the body not in movement but in an involution where a sense of stillness obscures transformation is the result of a principle of movement thoroughly different from either Western theatrical dance or everyday movement. The four performers developed this principle on the basis of Body-Mind Centering® (BMC®), by interpreting this kinesthetic discipline of anatomic and physiological aspects of embodiment.[92] The starting point of BMC® lies in the possibility of developing a correspondence between sensations of the body and action expressed in movement, touch, or voice. Thus BMC® explores how awareness of various systems of the body (fluids, tissues, organs, skeleton, senses, neuro-endocrine system) can motivate action based on perception. In a nutshell, BMC® is founded on a claim that a movement can be initiated in those places in the body, the awareness of which is not scientifically attested to, and that the nature of the place the movement is initated in will be reflected in the quality of movement.[93]

Whether the knowledge about the nature of this movement, how it is caused and what its quality depends on, is adequate or rational is not the issue here. The initation of movement from a sensation of a place in the body has its stake in reversing the habitual mode of the production of movement. The end in performing

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[91] The geometric system can be best illustrated in the sophisticated explorations of William Forsythe's *Improvisation Technologies* (2000), where he demonstates various techniques of drawing movement in points, lines, shapes, volumes, multiple planes, etc. The complementary principle to geometry, which is historically allied with ballet, is the dynamics of energy, which was originally recognized in early modern dance where the development of movement is seen in terms of intensity and velocity, rather than through the Cartesian mechanics of extension.

[92] Body-Mind Centering® is a widely spread body practice, applied not only in dance, but in many kinds of bodywork, yoga, psychotherapy, child development, athletics, music etc. It was developed by Bonnie Bainbridge Cohen in the 1970s as: "an experiential study based on the embodiment and application of anatomical, physiological, psychophysical and developmental principles, utilizing movement, touch, voice and mind."(http://www.bodymindcentering.com accessed in July 2009). Cf. Cohen, 1993.

[93] Cohen demonstrates how shifting focus from one place to another in initiating movement can be observed as a qualitative change in movement. Cf. *Dance & Body-Mind Centering, with Bonnie Bainbridge Cohen*, DVD, 2004.

dance is usually considered to be movement of a certain shape, size, effort, direction and other charateristics. Movement as the end then defines the means by which it will be caused, how it will be danced, or the technique required for it to be executed to obtain certain qualities. Performers learn to imagine the movement they wish to produce, and bearing the image of the movement in their mind, they develop bodily awareness and control of the means to produce it. Repetitions of the same movement fix a coordination between the technique of moving and the form of movement so that the technical process can automatically trigger a certain movement. Hence the movement becomes the effect of the technique. By applying the BMC® principle of initiating movement from a sensation, the performers in *Nvsbl* shift focus from movement as an effect to its cause. They move attention from an achievement of a certain image and form of movement to an exploration of a place in the body, a sensation of physiological processes, which they vaguely imagine. I will illustrate what this shift of focus entails with an analysis of the beginning of *Nvsbl* (0'–8'10").

The task that the performers share in the beginning is to initiate movement from two fluids, combined at the same time. The intercellular fluid designates a constant movement in the whole body, a gel-like liquid or connective tissue surrounding all the cells in the body. While in BMC® the characteristic qualities of intercellular fluid are "vitality, strength, fluid muscularity, sensuous, spongyness, peripheral pump, activity-oriented, active involvement with the outer environment" (Cohen 1993, 71), all derived from reading the function of transporting nourishment and waste in and out of the cells, the performers in *Nvsbl* refer to it as the principle of organic fluidity (Salamon 2007, n.p.). To invoke the sensation of it, they translate the physiological account above into metaphors expressed in verbal images: being immersed in the ocean, being the container in which everything moves, while the container also moves, etc. Whereas the intercellular fluid provides the basic matrix for the whole piece, focus on the lymph glands determines their coming onto the stage. The purifying function of lymph glands, whose movement is upward, against gravity, calls for such qualities described by BMC®: "specificity, clarity, directness, a continuous steady flow of delineation, boundaries/limits, defense, clear focus, fine, delicate, detailed, crystallization, spider's web" (Cohen 1993, 77). The performers translate these to similar directives: crystal precision, clarity in tendencies, moving front. But their motion does not follow the exploration of the movement initiation

that BMC® recommends: "Become aware of your present situation and feel what you would like to do next. Once you have decided, do it with directness and clarity—no hesitation or wobbliness. Now engage in any movement with that same quality of directness and clarity and specificity" (ibid.).

Comparing this movement task with the description of qualities of lymph glands raises the question as to why the performers invest in imagining the physiological process where they could more easily follow an instruction that specifies the quality of movement and gives concrete tasks regarding how to move. The answer lies exactly in inverting the habitual logic of the production of movement: if they were asked to translate the qualities of lymph into movement, they would seek images of movement from dance history or anything else they might know. Specificity, clarity of lines, clear focus, could lead to a comparison with the style of Merce Cunningham or another modernist dance style,[94] but in the case of drawing whichever analogy or description of movement style, the production of movement would be mimetic. Shifting focus from the image of the movement-effect to the imaginary cause of it breaks with the mimetic operation by which movement is generated and transmitted in Western dance tradition. The imagination of the place within the body—a fluid or a tissue or an organ—is not based on a certain knowledge. There are no ways to ascertain objectivity and measure qualities of performers' perceptions. Imagination involves constructing metaphors, such as those described above, that help to invoke a sensation. "Invocation" resounds with the jargon of BMC®—"calling" or "contacting" sensations as something already existing in and of the body—, while a more adequate term would be "feigning," or pretense of affection. The sensation turns out to be a product of a voluntary action: a will to imagine and strive to sense and feel movement within the body. The striving is what takes time and differentiates duration, hindering the image of movement or preventing everything from being given all at once. Invoking is then the process of giving rise to sensation and movement at the same time.

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[94] In his solo performance called *Dance* (2006), Frédéric Gies calls for analogies between canonical dance styles and principles of BMC®. In the instructions for interpreting the score of *Dance*, Gies writes: "These different places of initiation of movement create different forms and patterns, different speeds, different movement qualities that have to be clearly recognizable, though the form has to remain a side-effect of the activity. Each of these qualities which can refer to different dance styles. Nevertheless, the performer has to take care to not reproduce the forms of the dance styles that he has identified..." (Gies 2007, n.p.). The ambiguity of the instruction to identify but not reproduce a dance style can be read either as an arbitrary attribution of historical value to BMC® as a body practice or as a quest to underlie the Western history of dance with an organic and naturalistic argument.

The procedure that the performer engages in order to construct a relation with the imaginary place in her own body could be qualified as a *partitioning* of the body. To locate, detect and build a sensation from a specific body system (e.g. lymph of the fluid system), the performer differentiates, separates out the perceptions she associates with other parts of that system (e.g. arterial blood). Precision involves a relentless division and splitting in order to go further and acquire more specific sensations. Specification of a sensation proceeds from partitioning to infusing many bodyparts with the movement of that sensation. This is how the performer "composes," whereby composition involves analytically partitioning the sensation and synthetically filtering the whole body with it. But this represents only the inward side of composition, as each performer is facing three other bodies involved in the same process and is encouraged to compose relations "with" other bodies. The relations between the bodies are not predetermined, so there are no choreographed configurations of four bodies in space that need to be fulfilled at any moment. The only few exceptions are the beginning and the end, as the departure from farthest possible distance between the bodies on the stage to their spatial convergence in the end, as well as two more moments when all four are turned in different directions (29'20") or are facing the same direction, front (1h 11'14"). As these are so stretched in time, they cannot act as goalposts to which all movement tends. A third outward element represents the composition of the face. Knowing that even if it is excluded from movement the face will reflect mental self-absorption during the partitioning of the sensation, the performers instead actively compose movement in the face. The performers were asked to conjure memories of the dynamic of certain moods and emotions, and place the sensation-movement into another environment, with a quality that it could not have actually, for instance, how it would feel to do this slow, imperceptible movement while running, recalling the sensation of running, while not running. The expression-conjuring technique changes in correspondence to the focus of sensation-movement invoked. For instance, when the bodies are rising, the expression on their faces can grow in volume or size. Or, towards the end (1h 08'48"–1h 11'31"), when three of them are manipulating the banknote, the strategy of diverting attention from this action lies in exaggeration through extreme facial expressions.

The construction of a radically slow one-bound motion attests to the principle

of overriding the cause (the sensation) above the effect of the form (the movement). For the performers, implementing this principle, however it targets sensation, is intentional and controlled. The spectators, on the other hand, are denied access to this process. What they can see gives them no insight into the intricacies of partitioning and manipulating sensations from which the motion is initiated. The process of invoking sensation as a cause for invisible movement remains inaccessible, and its effect is not a discrete form. The spectators discern the motion in tendency, and not as a difference that could be qualified and quantified in form, size and space. The motion expresses itself as a tendency before being the effect of a cause. Some tendencies can be discerned as sinking or rising, but without ascertaining that to sink or rise would be the definite goal of the experienced change. The spectators witness motion as real transformation and change which abolishes the distinction between the moving body and the movement itself. The transformation pertains to the bodies primarily, but also affects the relations between them and the changing configuration of the bodies in the space. At the core of the transformation is a coalescence of movement and the body in a capture between sensation and movement. Again—albeit not by machinic agency as in *IITA*, but caused by its own means—the body is caught in transformation which is its own movement. The slow one-bound motion is not a natural continuum. It is the result of capturing a sensation from within the body and adequating movement to it. This capture is disjunctive, as it constructs an external link between the body and movement by way of imagination and invocation of sensation. The adequation between sensation and movement distinguishes itself from representing sensation through a certain kind of motion by way of invocation that conflates sensation and movement into one process, the cause (sensation) being immanent in the effect (movement).

Although the performers in *Nvsbl* draw their technique from BMC®, whose assumptions are holistic, the movement they create is inorganic. The organic basis of the continuous transformation of the body is not a natural, spontaneous or automatic tendency, but a constructed manipulation of the performer who uses imagination to physically justify a mental striving. For, as Salamon reports (Salamon 2007, n.p.), the wish to make movement imperceptible could have been addressed as a negative, "fascistic" task of elimination (of space), abstraction (of the form of movement), and reduction (of the size of movement). By operating a link between movement and

sensation of a place in the body, the performers are constructing an expression that sensorially affirms the gained space within the body. The event of sensation, movement and change coalesces with its place, the body, which dissolves the form of movement. The performer drives her imagination toward plugging into a sensation that in turn shapes the movement. Distinguishing the categories of the subject and the object here seems inadequate, because both the body and movement have coalesced in mutual transformation, whereby they act as part-objects of the same process.

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Disjunct from the organic subject-object bind of modern dance, the body and movement in the three performances construct three types of heterogeneous continua, each pertaining to a different register of the organic bind: identity of the dancing subject, agency (action/passion) of movement and object (form) of movement. I will summarize them in a brief conclusion here. Movement splits the body in double and multiple virtual-actual images, thus disidentifying its subject, the man who can no longer coincide with his actual body (*SU*). Desubjectivation proceeds by conjoining the bodies with trampolines in several part-body-part-machine connections so that the movement becomes product of shared agency, shared between the body and the trampoline, between voluntary action and undergoing passion (*IITA*). The movement resulting from the body-trampoline cannot be objectified in a form for itself, but is the function of the differentiation of the agency itself, transforming the capacity of the two performers' bodies. When movement fuses with sensation within the body, disobjectivization extends to its extreme (*Nvsbl*). The continuum is a veritable coalescence of the body and movement, where movement seeks to expand space *in* the body by way of a composed sensation. Thus it loses any form, giving way to a heterogeneous duration where the bodies are folding in and unfolding, transforming themselves by involution. The concepts of disjunctive captures—part-bodies, part-machines and sensation-movements—arise from the problems of desubjectivation and disobjectivation. What makes these concepts "expressive," in the sense that I defined in the fourth section of chapter one ("Expressive concepts"), is that their reference to the actual compositions of bodies and movements is indirect, generated by the

problem each work creates. This also explains why despite the similar problems that they pose, the three performances don't resemble each other in any way.

Chapter 3

Theatrical Apparatuses of Disjunction

The seven works considered here were made and presented within the Western (West-European and North American) tradition of "theatrical dance." The attribute of "theatrical" means more than the institutional distinction from the non-artistic dance types such as social dancing or folklore. Since its modern professionalization in the eighteenth century, European dance takes place within theater and shares with theater not only the primary meaning of the word—the building—but also everything that constitutes the apparatus of theater, including also the art of theater, earlier identified with "drama" and nowadays more often classified, like dance often is, as one of the performing arts or *arts de la scène*. This assertion entails two significant determinations: on the one hand, the theater tradition, and on the other, the performance art tradition, which contested or renounced theater in the 1960s. Historically the seven choreographies belong to the period after the Neo-avantgarde of the 1960s-70s, when theater was either contested from the conceptualist perspective of institutional critique or temporarily abandoned for other ideologically, conceptually or physically more suitable performance sites—galleries or the street and other sites of everyday life.

The return of the performing arts to theater implies the critical turn seen as an effect of deconstruction, a deliberate strategy of "re-theatricalization" (Bleeker 2008, 7) which critically exposes the workings of theater, first and foremost the relation between stage and audience, but also other aspects which I will examine as the "apparatus of theatrical representation." Whereas in the 1960s and 1970s neo-avantgarde tendencies attempted to de-theatricalize dance, theater and music which sought to produce the "real" in performance art, re-theatricalization rejects the performative promise of the real in liveness and presence as an illusion always already produced by theater. Instead, it reorients its focus on the theater as an apparatus whose givenness should be explored and even undone. Being a construct, the apparatus can be transformed, reinvented according to its power to produce performance and its subjects. The making of the seven choreographies involves the construction of the apparatus in which they will be presented, determining how

specifically they will be attended. Two of these—*héâtre-élévision* and *Untitled*—are conceived in themselves to transform the apparatus of theatical representation by the subtraction of three elements: liveness, audience as a community (*h-é*), and the contract of address-response that constitutes the relationship between stage and audience (*U*). In order to examine the operations of *h-é* and *U*, the concept "apparatus of theatrical representation" will be unpacked first.

I. What is the apparatus of theatrical representation?

The explicit variation on Deleuze's and Giorgio Agamben's question[95] evoked in the title of this section demands that in addressing the concept "apparatus" I take into account its genealogy as well as the English translation of the French "dispositif" as "apparatus," or as other less established terms ("device," "mechanism," "arrangement," "situation") that suggest definitions of the concept at variance. Two distinct theoretical lines can be drawn: one from the influence of Althusser's "Ideological State Apparatuses," abbreviated as ISA (Althusser 1971), which had a significant impact on the cinema theory of "apparatus" (Baudry 1978); and the other referring to "dispositif," with which Foucault rephrased his earlier concept of "discursive formation" (Foucault 1977). Although the Althusserian and Foucauldian lines diverge mainly in their conception of power, their definitions of "appareil" and (Foucault's) "dispositif," translated as "apparatus," partly overlap.

Briefly summarized, Althusser's concept of ISA derives from his theory of ideology, based on two theses: firstly, that ideology is the imaginary transposition of the real conditions of existence, and secondly, that it is a material practice whereby the ideas of belief are enacted through material actions governed by rituals. The material practice of the rituals is established and guaranted by ISAs, which operate by distinct and specialized institutions in plural, such as family, church and education; "communications," or what Althusser calls the media of information; and "culture," in which he includes literature, the arts, sports, etc. (Althusser 1971, 141-170). Hence theater is mentioned as one of the many "cultural" (Althusser's quotation marks) ISAs (Althusser 1971, 151). In the theory of the cinematic apparatus, which largely rests on Althusser's theses on ideology, the term

[95] Deleuze, "What is a 'dispositif'?" in F, 159–168 and "What Is an Apparatus?" in Agamben 2009, 1–24.

"apparatus" refers to the base or infrastructure (*appareil de base*) that underscores the mechanics of producing and screening a film, the socio-technical division of labor and relations of production, of which the "dispositif" designates only a part, i.e. the viewing situation. The Marxian perspective of the cinema theory explains how the cinematic apparatus in a system of material operations (scenario, camera shooting, editing, screening) produces ideology as the distortion of "objective reality." Foucault's "dispositif" appears as a more heterogeneous set of elements whose relations are variable rather than scientifically conditioning or determinative, as in the Althusserian cinematic apparatus, from the basic apparatus (machinery, hardware) to ideological discourse.

In Agamben's concise summary (Agamben 2009, 3) the "dispositif" in Foucault consists firstly of a network of discourses, institutions, buildings, laws, measures of force, philosophical propositions.[96] Its second and third characteristics are that it is a historical formation that intersects powers of relation and types of knowledge in a strategic function as a "response to an urgency," an intervention either to develop certain relations of forces "in a particular direction or to block them, stabilize them or utilize them" (Foucault 1980, 195). The heterogeneity of the elements in this definition doesn't only imply a mobility of relations, but an expansion of the concept which Agamben takes to mean "literally anything that has in some way the capacity to capture, orient, determine, intercept, model, control, or secure the gestures, behaviors, opinions or discourses of living beings" (Agamben 2009, 14).

Unlike Agamben, who stresses the logic of power capture by which apparatuses ("dispositifs") produce subjects or, as he claims today, serve to desubjectivize them, Deleuze's reading of Foucault's "dispositif" privileges transformative potential whereby the "newness" and "creativity" define the apparatus, "its ability to transform itself, or indeed to break down in favor of a future apparatus" (F, 164). Deleuze's emphasis on creation as transformation offers a perspective that can account for the apparatuses that *h-é* and *U* construct; it can explain the apparatuses of these as operations which are at once critical and

[96] Foucault's explicit definition of his usage of the concept "dispositif" can be found in his interview "The Confession of the Flesh" (1977) published in Foucault 1980, 194–228.

transformative. Thus the "apparatus" in the following analysis will rely on Foucault's definition while taking on a Deleuzian bent.

My task now is to define what specifically makes theater an apparatus which the two performances will dispose (of). Both within and outside the discourses of theater studies, theater is regularly associated with two mechanisms or sets of laws and conventions which can be considered as either disparate or synonymous: representation and spectatorship. I will treat them as distinct yet complementary for the purpose of the following analysis. The theories of theater focusing on representation tend to prioritize staging over viewing, but in so doing, they detach representation from mimesis. Represention in theater can't be reduced to the imitation of reality with its various forms of resemblance and analogy, but instead should be examined through the law of staging. Staging involves two procedures: cutting out that which will be seen or, simply, framing a scene, a tableau, and organizing the vantage point (in the audience) from which the tableau will be seen. Barthes describes the act of cutting out (*découpage*) in theater and cinema as "direct expressions of geometry," a practice which calculates the place and shape of things as they are observed from somewhere.[97] The geometrical is linked to the rationalist foundation of discourse, where "to discourse (the classics would have said) is simply to 'depict the tableau one has in one's mind" (Barthes 1978, 69–70) as a clear and distinct idea of a thing represented in the mind. Barthes' conflation of the geometrical and the rational sense evokes of the "image of thought" in *Difference and Repetition*, where the "good sense" or the subjective identity of the self and its faculties (perception, understanding etc.), and the "common sense" or the objective identity of the object are supposed to mirror each other. The stage frame in theater, regardless of how remote it may be from classical drama, is not just the theatrical equivalent of *finestra aperta*, but "a mirror that allows a homogeneous world of the viewers to recognize itself in the equally coherent world of the drama" (Lehmann 2006, 150). Even when drama is absent, the law of staging is enforced on the horizon of expectations of the viewers and hence must invoke the stage as a mirror.

Once it frames the tableau, staging can introduce the body into it. The body staged in theater as it was constituted in modernity is a *figure*, where the law of

[97] Barthes reflects upon the theater dispositif in his essay "Diderot, Brecht, Eisenstein," in Barthes 1978, 69–78.

figuration entails substitution and transcendence of meaning. The figure is the subject of unification of the world which substitutes, or stands for, the world of the viewer. Even when its representative function is weakened, or questioned, which happened as early as the avant-garde theater of Brecht or Artaud, it still enforces the law of transcendence by its presence. As Lehmann remarks (Lehmann 2006, 169) presence isn't the effect of perception but of the desire to see. When performance breaks down the unity of the theatrical figure in order for the body to perform as the body, the literal material and object of action, it doesn't abolish the fantasy of presence, now opposed to representation, but reinforces an obsession with the real. The fantasy of presence sustains the law of transcendence beyond the figure, even when the body dismantles the figure. This will be an important element in the operations of *h-é* and *U*.

When the avant-garde theories of theater in the beginning of the twentieth century call into question certain aspects of representation, such as mirroring and figurability of the staged body, the main claim about the theater apparatus shifts from the staging to the relationship between the stage and the auditorium. The "discovery of the spectator" in Brecht's "epic theater" and Artaud's "theater of cruelty" doesn't content itself with disclosing the workings of the theatrical apparatus, but invests a utopian project of transforming the viewer, or producing a new subject and a new community by either critical observation or mystical experience of the senses. These two avant-garde models still operate as implicit political demands on theater today, as Jacques Rancière argues in "The Emancipated Spectator" (Rancière 2009, 1–24). They shift the axis of the theatrical apparatus to spectatorship and the birth of community it should yield. Widely recognized as marking the period from the 1970s until now, the paradigm of post-dramatic theater, according to its author, Hans-Thiess Lehmann, reinvests in the dialogic structure as "a new emphasis between stage and audience" (Lehmann 2006, 58). Although Lehmann attributes to the paradigm shift an impact of performance art, a performatieve *Setzung* (positing) whereby theater focuses on the "real" of the theater situation itself, i.e. on the process between stage and audience that the avant-garde theater failed to tackle, he claims that post-dramatic theater recuperates theater in its foundation. According to Lehmann, the act of viewing has always been an essential condition of theater—which is supported by the etymology of *theatron*, signifying

the viewing place in Greek. Now, however, viewing becomes constitutive for theater as an "act of communication" where the presence of the performer unavoidably implicates the spectator as a co-presence (Lehmann 2006, 61, 137). Communication, also referred to as participation of the spectator, retains a significant aspect of representation with which theater was established in the first place—understanding as a form of recognition in reception. I will argue that the role that communication plays in the given apparatus of theatrical representation can also be a target of intervention, a departure point for a construction of new apparatuses that will distinguish the performances examined here from the tacit essentialist claims about the theatricality of post-dramatic theater.[98]

The last approach relevant for the discussion of the apparatus of theatrical representation critically builds upon the bias of spectatorship in theater, as elaborated in Lehmann's act of communication. It conceives of theater as an interstitial event of visuality. According to Bleeker, theater is a specific "vision-machine" that intricately intertwines the one seeing and what is seen. She argues on the basis of theater and dance performances made in the 1980s and 90s that the apparatus of theater no longer operates with the disembodied notion of the vision of a Cartesian I-Eye, but that it relocates "just looking" in a "necessarily impure and always synaesthetic event that takes place in a body" (Bleeker 2008, 7). Thus the relationship between the seer and the seen in theater has the relational dynamic of address and response. That the theater addresses us by an invitation to see something that is being done for us doesn't necessarily allocate a position of viewing that the viewer will identify with. The address can cause a sense of displacement in the response of the viewer, who cannot identify as the subject of the performance. Bleeker introduces "focalization" as a concept which allows for an understanding of the interaction between viewers and the visions produced by the apparatus of a performance. Focalization is then a "dynamic process of address and response in which the address presented by the theatre mediates in an event that, for its actual 'taking place,' depends just as much on the response of a particular viewer" (Bleeker

[98] In contrast to the stance of Lehmann's contemporary post-dramatic theater, associated with communication, Rancière maintains the importance of the artificial distance of the stage in theater for his practice of equality. In Rancière's "theatrocratic" conception of politics, the theater stage is the site of political deregulation where the repartitioning of roles and functions, of unauthorized speech in the name of others, occurs by exception. Peter Hallward compares Rancière's recourse to theater as a model for politics with Philippe Lacoue-Labarthe's antifoundationalist "staging of mimesis," linked with disidentification and depropriation. Cf. Hallward 2006b and 2003.

2008, 10). It describes the relationship between "visions" of the object and subject of viewing rather than prioritizing the determinism of the perspective of either seen object or "seer." Thus the concept of focalization can account for distance in lieu of identification and is moreover intended to substitute the staging of the culturally conditioned construction of the real for representation. It stresses the agency of the seer as opposed to the so-called passively represented spectator. The very insistence on interaction here implies a relationship of representation in the co-presence of two sides of the event. It implies another historically foundational bind—comparable to the conjunction of the body and movement in modern dance—now between performance and spectators. The stake of representation in this model lies in constituting performing and spectating as standing in for each other, and hence being bound up with each other. Breaking this bind by way of a disjunction, or subtraction of the performance from the spectators, or the spectators from the performance, hasn't been achieved so far. Yet, *h-é* and *U* arise from attempts at such operations, as the following analysis will show.

II. Subtractions within the theatrical apparatus

Before the performance of *U* actually begins, the subtraction of its apparatus of theatrical representation has already begun. The performance is announced without a title, without the name of its author, without a note about its so-called content ("subject matter"), or a statement of intent by the author. Or more precisely, the performance is presented as "untitled," made by an "anonymous" author, and with no further information except for the names of its producers. This is an unprecedented gesture for dance—not only because historically it has no predecessor—but because the way a work of theatrical dance is announced plays a substantial role in its presentation. The centrality of the play in the Western theater tradition provided the title of the play as a self-evident frame of aboutness; and with the deconstruction of drama and dissipation of text in post-dramatic theater, the title still fulfills or matches the function of an interpreted literary work (drama or text). In the tradition of theatrical dance the situation is slightly different, for it marks a hiatus between the words with which it is presented and the movements and sounds it will possibly present. This, of course, applies to the modernist tradition of ballet and dance, which established its specific medium in renouncing spoken word on stage

and reducing itself to speechless movement. After modern dance ousted musical work whose regulatory function is comparable to play in dramatic theater, the significance of the title and the text that verbally describes the upcoming event increased, gaining the function of guaranteeing sense, even as a vague, often metaphoric conduit of aboutness. The title, the signature of the author and the brief outline before the event constitute the nominal frame of the performance, the frame which represents it and inscribes it into the world of dance.[99]

The nominal frame in *U* is intentionally voided, but isn't and can't be fully removed. If the performance is to partake in the institutional context of contemporary dance and performance, it has to abide by at least a minimum of its conventions. To counteract the nominal frame, the author subtracts its content, leaving it as an empty, vacant function. Since there is neither an author to refer back to, nor a title to associate with a definite subject or theme, the audience is confronted with a void, an emptiness. This intervention into the apparatus of theatrical representation weakens one of its elements—the nominal framework—provokes in the reception and response of the audience.

Extracting the common letter "t" in the title *héâtre-élévision* (from "théâtre-télévision") indicates—just like a (fake) portmanteau word—a subtraction which is accompanied by an addition, a new hybrid conjoining the "crippled" relatives, theater and television. The performance doesn't blend theater and television as mediums so much as it conjoins choreography and film in an installed performing space. The full characterization of this operation is given in the author's program notes:

> A choreographic piece in the manner of Russian dolls, *héâtre-élévision* is a performance reduced to a film, which is itself reduced to a television and shown in an installation. It is a kind of decoction, perhaps a suicide of live performance: what will be left of the smell of the work of the dancers after the anaesthesia of the screen and pixels? (Charmatz 2002, 1).

The protocol of the invitation to a performance of theatrical dance is installed with a minor modification: the viewers are asked to reserve an hour in which only one person can attend the performance. The usher who hosts the spectator and instructs her how to attend the performance is the only present person, apart from the

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[99] Foster classifies the announcement, which ranges from the title through the advertisement to the program note, in one of five categories of "choreographic conventions," namely, the frame as "the way dance sets itself apart as a unique event" (Foster 1986, 59).

spectator. She returns after the performance ends to offer the spectator a drink and a visitor's book of impressions in which the spectator can leave notes. For the duration of the performance, the spectator remains alone in a room with a video-monitor and other sound and light equipment that runs the "show." *H-é* could be easily dismissed as a video-installation were it not for, firstly, the protocol that is theatrical and places the event in theater, and secondly, its construction as a live event, intertwining the real space of the spectator and the spaces of the dancers in the film by way of light and sound changes and other effects.

Three constitutive elements of the conventional theatre apparatus are eliminated here: the audience as a community or collective, the stage that frames the view and thus positions the spectator(s), and the live presence of the performers. Eliminating the live co-presence of (at least one) performer and (here reduced to one) spectator perturbs the apparatus of theatrical representation to the extent that it confers on it the status of a "pseudoperformance," as critics suggested. The dynamic of address and response in the live theatrical event is disabled. Focalization is derailed, for the effects of address and response are displaced from the course of the event to its aftermath. But it isn't that the spectator can do nothing. To stop the running of the installation would mean refusing to attend and, as will soon be determined to what extent, co-create the performance. Such an act would matter only for the spectator who is the cause of it. It would have no physical, public or social consequences on the performance and other (missing) viewers.

The operations of subtraction in *U* and *h-é*, as described above, raise the question of their nature. Are they aiming to extinguish and negate performance? Or, do they subtract those elements of theater that hinder another kind of creation, actualizing themselves elsewhere with other than traditionally theatrical means and needing new and precise apparatuses to do so? The answer begins with the analysis of *h-é*.

III. Head-box: an apparatus of flight and containment

In *h-é*, eliminating confrontation with the stage entailed a proliferation of many more places than a performance happening on a theater stage would permit. These spaces all, curiously, take the shape of a box, a spatial device that contains movement and

presence. Charmatz explains how he was initially interested in investigating theaters, "especially big black boxes," but how he simultaneously tried to circumvent a decision in favor of one space, one apparatus that would capture spectators in all too familiar situations:

> small kind of venue, or a big one, a tower or a metallic green island . . . it became very clear that *Con fort fleuve*[100] was opening a set of questions about the phantasm spaces of theater (among other phantasm spaces), and that the ideal way to go on was to invest in a mental theater that would be a mental black box, or more precisely, a series of intertwined boxes that would symbolically echo the black box of the theater and the plastic one of the TV furniture and media. (Cvejić 2009c, n.p.)

For the mental box to appear as the place that gives rise to the performance, a series of boxes that vary in architectural shape, function and appearance had to be assembled and interconnected. The space of the installation is a room, which appears like a black box when the spectator is admitted to it. In other words, a smaller box within a bigger box of the theater building. The spectator is shown a large form in the shape of a concert-piano which appears to be a construction of loudspeakers as boxes covered with black cloth. Above the "piano"—as I will refer to these boxes—a small TV monitor is placed, tilting toward the "piano" in an angle that recalls the TV set installation in a cheap hotel room, to be watched only from a certain lying position. A cushion with a pair of headphones, and a blanket, suggest further that lying on the "piano" will be the best posture, a sort of vantage position for viewing the TV.

The film that is shown on the TV evolves in several boxes and viewing situations. All scenes are shot from a fixed position, thus simulating the vantage point of the spectator. Changing the viewpoint, angle and size of the shot within one scene is clearly avoided, so the shooting reinforces the sense of performance, rather than a film that would involve camera movement and editing. The first scene (0'38"–5'49") shows five dancers in a space enclosed on three sides, high and wide enough to fit five bodies but small enough to prevent them from taking more than just a few steps. The walls reflect light, thanks to a surface made of fractured blurry mirrors, a material resembling a kind of metal. The mirror-box can be seen in its actual size in a middle shot tailored to the height of the tallest dancer and the width of the assembled group of five. The next space, cut in after a long lapse of the

[100] *Con fort fleuve* is a choreography by Boris Charmatz from 1999.

colorful TV test pattern (5'50"–6'46"), is a wide-shot view of a proscenium stage with a stylized stage frame and lamps hanging on the stage that suggest a baroque theater. It is a silent glimpse of a familiar scene that lasts only a few seconds: perhaps a general meeting of a large crew of a performance production. Among about thirty people, dancers in unitards, the five seen previously could be present, but the scene is shot from too far away, from farther than the audience view in this theater. So it is difficult to discern any particular bodies. The third space (6'57"–8'48") is not clearly recognizable because of the grainy image and darkness. Two walls suggest a sombre corridor, perhaps backstage, where two dancers are visible in a narrow middle shot, which couldn't be seen from a theater seat, only by peeping into a smaller space. It takes several appearances (8'49"–9'18", 9'36"–10'05", 17'05"–17'06", 18'57"–19'52") for the fourth space to unfold. It is a black space in which two male dancers face each other at a distance of five or six meters. The space appears void of a ground or a stage frame, so it is framed only by the TV set, as a middle shot. Its size refers to a small black box theater, which is confirmed when its two framing sides are later revealed (17'05"–17'06"). The fifth space is a box larger than the mirror-box. It contains a metal scaffold in the shape of a cube, but without any surfaces to support. As it resembles a skeleton of a stage set whose construction is laid bare, it's unclear if it stands on, under or back stage. Every time it recurs, the space with the scaffold is lit differently by strong film lights from the back (15'52"–17'04"), theater spotlights from the front and the sides (19'53"–24'28"), general work lights (27'46"–33'10"), flickering neon lights from above (10"52"–11'34", 27'46"–33'10"), or a lamp hanging as a shining bulb in the circle of dancers under the scaffold (10'06"–11'34"), and mostly in various combinations of these possibilities. The sixth space is a large-sized multipurpose hall in the style of halls built in the 1970s that can transform and adapt from a theater for a large spectacle to a cinema, from a cinema to a symphony orchestra concert hall. It first appears (25'03"–25'26") in a wide shot, showing three dancers moving about on a black cloth that extends into the auditorium. The second time (25'50"–27'45") it is shot from a farther and higher angle, as if from the central position of the technician's booth. The light progressively dims while the dancer on the stage remains luminous. Fading the light out erases the image of the hall, as if the frame were swallowed by the black void while striking focus remains on a very small figure of the dancer, who also disappears into darkness in the end.

In the last third (from 34'34" until almost the end, 46'29"), three smaller boxes unwrap one after another, each featuring one dancer gazing at the camera, or in its direction but slightly past the camera. Their box-structure is the most evident of all the spaces thus far, because their size matches a shrunk appearance of the body in close up. In scene thirteen (34'34"–36'07") a female dancer seems stuck in a narrow path that due to its black texture and visible stack of chairs resembles the space between rows of seats in the auditorium. She has just enough space to try several sitting positions, hinting at yoga or similarly trained extensions of legs on the floor. She is constantly adapting herself to the strange shape of this small space, as if she is coping with discomfort from the confinement she finds herself in.

Inserted in this one (36'08"–38'01"), the next scene first shows a tall man in a similar sitting position but in a close middle shot. The size and shape of the space is difficult to grasp. It is light beige and the walls make a right angle, like in a studio, behind the man. The corner is cut with a frame of the same light beige color, making it hard to discern the whole structure, to connect the space before the frame and the corner behind it. The male dancer is moving back and forth, in front of the frame and behind it, thus changing his body position from sitting to standing, back and forth, also changing the size of his figure against the background and the size of the shot. His movement creates a variable and illusive sense of space and its confinement of figure, making ambiguous what is affecting the size, the space or the figure, whether the corner-box is shrinking/enlarging the figure, or the movement of the figure causes the corner-box to expand or contract. The last is the smallest box, that can only contain a cramped body, a male dancer sitting with legs bent at the knees, holding a piano chair in order to fit into the small container. The view is ambiguous, also perhaps an illusion, since the close up exludes the parameters that would enable us to orientate the position of the figure against gravity. It remains unclear whether it is the position of the box or the filming perspective that causes ambiguity. Either the man is sitting on the floor on the axis of gravity, using his body to support the chair whose feet are perpendicular to the wall, or the perspective of the image is rotated 90 degrees clockwise, and the chair is placed on the axis of gravity, supporting the body of the man sitting perpendicularly on the side wall. Although the latter is more likely, since it is easier to manage, the movements of the man suggest the opposite. He is constantly adjusting himself, and when he tries to lift his body and place it

between the legs of the chair and the wall, the effort is greater than it should be, as if he were confined to sit perpendicular to the vertical axis and hence forced to use strength against gravity.

Two more situations evoke the box, not as a concrete object in the shape of a cubicle, but in the functions and movements that it can operate. The box is a container that can expand, blow up or be penetrated. In scene five (6'57"–8'48") a female dancer appears with another woman, who is pregnant but also dressed as a dancer in a leotard, leaning against the wall of the corridor with her head and torso as if she was asleep. Her face, leaning on the wall in sleep, and her pregnant belly are sticking out in this dark space. The other dancer is squirming around the pregnant one in movements and grimaces that combine dog-like behavior and ballet. She tries to stand on a small prop, a box, perhaps a yoga brick. Then she approaches the pregnant dancer, takes her head by her hands. She mimes removing it from her body and placing it on the floor. Then she mimes blowing air into it. She puts the invisible object ("head") in the middlespace between the pregnant dancer and herself and licks it. She stretches her hand into a shape of a knife with which she mimes piercing into the invisible object, i.e. what hitherto appeared as the head that she was playing with. All the while she fixates her gaze on the pregnant woman who is wriggling in her sleep, as if she was checking what her hand penetrating the imaginary head is doing to the woman asleep, what the woman might be feeling or dreaming. The dancer attaches the imaginary head to the back of the pregnant woman and mimes pulling a thread from it. This scene is cut into the next scene with the two male dancers standing in profile for the camera on the voided stage and facing each other (8'49"–9'18"). In the space between them, a film image looms, in which the pregnant woman in a size slightly bigger than the two men is seen dancing. She faces the camera front as if she was moving in the air above the voided stage. While she is moving, the male dancers begin to pump into an invisible string holding the film image, which is most likely the result of inserting one image into the other. Then this scene is cut with the scene of the same setting (9'11"), except that the moving image is now replaced with a photographic picture, in which the pregnant dancer is diminished in size, standing with her leg in the air. The men begin to pull the image each to the opposite side, so that now it is the picture, and not the woman in it, that "dances"—the woman in the picture is jumping thanks to them

moving a string. This sequence of actions remains metonymic, as if it's one part that stands for the meaning of the overall composition where live elements will travel through and change space, image and size. The question arises—what does the inflated object represent here, the body of the pregnant woman pumped with a baby, or her sleeping head pumped with something else (dreams?); or it points to the head of the spectator filled with images and sounds. The question will be answered after the second situation is unraveled.

The piano also figures as a box, but not only the box simulating the concert piano that the spectator is lying or sitting on. It is the resonance box of the piano in the film, opened and tuned. The blind tuner, dressed like the other dancers, in a blue leotard, is tuning the piano, viewed from a middle shot focusing on the piano strings. His eyes seem half closed in blindness, and his whole head seems enwrapped with sounds, as if the tones of the piano strings enter his head. And he will then screw the tuning pin, tightening or loosening the string to get the right intonation. The scene recurs in image and sound (6'52"–6'56", 11'35"–14'34", 17'07"–17'09"), or in sound alone, or mixed with other kinds of sounds, but separated from the image of the tuner tuning the piano (24'29"–27'45", 33'11"–33'34"). At first the sound appears typical of tuning: oscillation in the nuances of pitch, checked within harmonic chords, systematic movement in a scale of half tones. From the moment that the sound of tuning begins to mix with noises of grumbling and impeded speech (8'49"), these noises shift to a chorus of five dancers acquiring a rhythmic and melodic pattern. Apart from the piano heard in its tuning sounds, other instruments appear, a piccolo and a tuba (16'05"). Contours of a composition in fragments are heard—the instrumental trio *Dona Nobis Pacem I* by Galina Ustvolskaya. The repeated tones of tuning dissolve into the piano part of the trio, as if they had the function of setting the intonation and thus preparing the composition before it comes. But the musical composition doesn't only derive from Ustvolskaya's score. Some parts of it are doubled or imitated by dancers in grumbling and squeaking vocal expressions. It is difficult to extract and hear the music as separate from the voices of the dancers and the tuning sounds. All manipulations are related back to the piano-tuning, the only sound source visible in the image. The musical composition figures like a box connected with the piano box, mixing with the chorus of dancers standing and singing under the scaffold-box. The composition invites the

comparison with the box, because it figuratively contains smaller boxes and likewise can be contained in larger ones. This is expressed in the way that the music is interfered with, allowing dancers' voices to infiltrate and extend it, or in the way it blends with or is swallowed by the piano tuning before it begins, while it is occurring, and after it ends.

Two terms emerged in this analysis, both of which describe how a new apparatus is born from their disjunctive synthesis: the box and the head. In *h-é* the theater and its spectatorship are disjunct, and yet they are fused by way of a third medium, a TV set. I will call this apparatus a "head-box": it brings together the theater being a container of the heads of performers (and spectators alike), but also a container of other containers of various kinds (music, the body etc.) and the head of one spectator which collects a performance from the theater from the many boxes closing into one another or unfolding and breaking apart. I will later show in detail the strings which tie and untie the spectator to and from the film and the space it is installed in. For now, let's unpack Charmatz's interventions into the theatrical representation that created the head-box. Charmatz describes his point of departure:

> I didn't want to make one more performance, but to make ten performances reduced into one mental one, being not the one we do perform in the TV during the show, but the relation between one's head and the TV full of our bodies, gesticulations and rictus. In fact, to move from real spaces (tower of *Aatt...enen...tionon*,[101] big cathedral-theater of *Con forts fleuve*) to assumed mental spaces as such. And from the "doing" of a performance to organizing a relation to make a potential performance appear, if viewers would be willing to accept this low tech kind of hypnosis that is necessary to let something happen between their head and the little TV box. Because a head is the only body part that fits really in a TV set, isn't it?[102] (Charmatz 2009c, n.p.)

Two of Charmatz's observations are striking for our discussion here. He conceives *h-é* as more than one performance occurring at once. Mounting many performances simultaneously decenters and dislocates the presence of the performers, who appear in many performances at once. The here-and-now presence of a performing body wouldn't permit being in different places at the same time. In *h-é* the same bodies traverse various metonymic spaces of theater, thanks to film montage. By the "metonymic space," I refer to Lehmann's definition of a scenic space, which isn't primarily defined as symbolic stand-in for another fictional place,

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[101] *Aatt...enen...tionon* is a choreography by Charmatz from 1996.

[102] The last remark about the head as the only body part that could fit in a TV set refers to the size of TV apparatuses from the 1970s–80s, when TVs became a standard household item, but nowadays, as the TV screens become ever larger and flatter, it appears anachronistic.

but is instead highlighted as a part and continuation of the real theater space.[103] The multiplicity of scenes is carefully sewn into one flow of duration. This is achieved by extending the sound of one scene into another, suggesting that the two might be separated by space but happening at the same time. The structure of several performances going on in several places simultaneously invokes the historical models of the open work (*opera aperta*), as in the stream of consciousness novel, or so-called "integrated theater," in which actions run parallel in separate spaces, compartmentalizing the performance through multiple perspectives so that no single spectator can see everything that occurs at the same time. The simultaneity of many performances in *h-é* is brought into the linear course of the film. The cuts in which the dancers leap into boxes of various sizes and where the image and sound split, phase-shift, subsist, and join again, make this flow heterogeneous. The duration creates contrasts and overlaps of disparate rhythms and paces of expression. The scenes never begin or end, nor do they develop through or link by cause and effect. They coexist and interpenetrate, thus affecting the thickness of the indivisible one-bound movement of duration (Bergson's *durée*).

The second observation concerns the *tête-à-tête* rapport between the spectator's head and the TV box hinted at in the end of Charmatz's statement: "A head is the only body part that fits really in a TV set, isn't it?" The similarity of the volume is a cynical reproach of consumerism, alluding to the opinion that the global, most efficient, and cheapest hypnotizer today is the TV set in the living room. Charmatz is toying with the habits of the theater goer, for whom the TV experiences are probably more common and everyday than going to theater. Television can replace the identification process, described as mirroring, of theater, or the "TV-hypnosis" is a matter of absorption, which is opposite to theatricality, which discloses the relationship between what is seen and who is seeing. Re-theatricalization in theater today highlights mediation, while television succeeds in suspending disbelief. The distance of the TV image is virtual, thanks to the invisibility of the mediating frame. It enables the paradox of here-and-elsewhere at

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[103] "In a metonymically functioning space the distance covered by an actor first represents a reference to the space of the theatre situation, thus referring as *pars pro toto* to the real space of the playing field and *a fortiori* of the theatre and the surrounding space at large," Lehmann 2006, 151.

the same time due to an intensified sense of directness, closeness and immediacy.[104] While the TV frame smooths the mediation of various spaces and bodies in *h-é*, it is also apostrophized by the lights and the sounds in the actual installation space. The spectator thus can allow herself to be absorbed, as when her gaze glues itself to the TV at home; but she will be reminded every now and then of the theatricality of the situation, of the discontinuity in time and space between the film and her presence in theater.

Now we can answer the question of whether the subtraction of the head-box is a negative or a vitalist operation, a "suicide" of the live performance or its virtual "decoction." Charmatz describes the logic of Russian dolls as a "strange trick" of producing "a huge performance, reduced to a film itself reduced to a cheap installation for only one viewer" (Cvejić 2009c, n.p.) This move of reduction counter-actualizes the performance as a live event marked by the live co-presence of performers and audience. By counter-actualization of the event, I refer to reversing the process of actualization in space and time in Deleuze: the performance is liberated from the stage in order to transfigure it and enable the imagination of the spectator to get beyond the limits of the stage.[105] Thus it dematerializes and disembodies dancers and the spaces they inhabit by turning them, to quote Charmatz, into odorless "pixels" with "anaesthetic" effects. But the flight from the actual stage and here-and-now reality of the bodily expressions in theater has another direction. "The phantoms of the artists on the screen will take shape [*prendrons corps*] inside the head of the spectator, finding there a new projection space infinitely more open than it appears" (Charmatz 2002, n.p.). The performance has to withdraw from the actual theater in order to enable the emergence of another, mental space. This space isn't only contained in the "head" of one spectator. It is a virtual event that arises as an assembling between the performance in the TV monitor, its extension through light and sound into the real space of the installation and into the body of the spectator. This justifies, perhaps, the word that Charmatz used to qualify the event—a decoction—which, in Deleuzian terms, reads as an

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[104] I am here referring to Jean-Luc Godard's notion of "ici et ailleurs" which he developed in the film of the same title from 1976. "Here and elsewhere" exposes a Benjaminian conception of history as an accumulation of catastrophes by juxtaposing documentary footage made by the Palestinian fighters of PLO and a TV perspective of a mixed French-Palestinian family in Paris.

[105] Hallward stresses counter-actualization as the process which doubles "creaturalization," thus maintaining creation in the passage of the virtual into the actual. Hallward 2006, 35.

extraction of actual points toward virtual movements, or, as the choreographer determined in his own words, a potential performance emerging in relation between the box and the head.

IV. "De-figurement" of the stage

The process of subtraction in *U* extends from the nominal frame to the actual theatrical event of the performance. For the most part, *U* is dark, and the figures on stage, their presence and movement, are barely discernible, vague, or sometimes even invisible. The light and sound are, at the outset and in long intervals later on, subtracted, which produces an environment of intensive sensory deprivation. The audience are confronted with a black void in lieu of the stage.

As with the name and the title, the stage isn't entirely removed, but concealed. The characteristic operation of the theater—the play of hiding and showing—is reinstated to an extreme. There are no stage lights to illuminate the stage. The audience are given flashlights at the entry into the performance space so that they can find their seats, like latecomers in cinema. In these first minutes, nothing appears visible on the stage. The spectators are adjusting to the situation, to darkness, and are fidgeting with the flashlights. It seems that the performance hasn't begun yet. Amidst the audience's casual preparation for the show begins music (4'52"). The second movement of Béla Bartók's *Music for Strings, Percussion and Celesta, Allegro* is heard, which bears a tone of mystery and comedy characteristic of some neoclassical modern music.[106] The music indicates the actual beginning of the performance after which, however, no change on the stage is apparent. The spectators understand that they can use their flashlights to illuminate the stage. What follows is their search for action, or, more precisely, for figures in action. The concentration of many feeble lights forming vague zones of visibility on the stage does reveal the presence of two, and then, perhaps, three puppets clad in dark grey, almost black, costumes that cover the whole body and face of the figures. The postures of sitting or lying on top of each other, and later the physical contact between them, the nature of their movements and displacements, are unclear. Many

[106] This very fragment appears in the film *Being John Malkovich* (1999), when the famous actor, John Malkovich, playing himself in the film, performs a fantasy virtuoso dance. Although this reference has a semiotic import, it may pass unnoticed in the performance. The music sufficiently sounds *like* film music, supposed to raise cinematic suspense in a generic manner.

factors in the perception of the situation remain obscured: how many figures there are and whether they are identical or somewhat different, whether they are only puppets or there are also among the puppets humans disguised in human-like puppets, when the puppets move alone or are (and in what ways) manipulated by the humans. As I will show in the analysis, uncertainty overshadows almost all perceptions, and although these perceptions are distinct, they remain unclear. Ambiguity and illusion are necessarily part of it.

Though the stage is obscured, it isn't completely devoid of activity. Something seems to be happening on the stage, just enough to maintain the curiosity of the spectators. They continue to inspect the stage, but what they find is stillness, slowness, not inactivity. Two puppets are lying on each other motionless. A third identical one moves his head slowly (8'–8'13"). Then he appears to be sitting with uplifted torso, and moves rapidly from left to right (8'42"–9'11"). But it isn't clear whether he is moving by himself, or if his displacement is manipulated. He might as well be feigning a manipulated displacement while actually being a human moving by himself. The fact that we are in a theater increases the suspicion of illusion. This is all that appears to happen on the stage in the first quarter of an hour. The time is long enough for the spectators to either attune to the low level of sensory stimulus, or grow impatient, producing a general atmosphere of approval or discontent. However, the prevalence of one attitude over another in an audience that is most likely comprised of individuals with divided views doesn't determine the nature of subtraction here. How the audience reacts doesn't determine whether the subtraction is negative—an extinction or death of the stage—or it derails the performance in order to affirm it off-stage.

Subtraction here entails diminishing, shrinking action on the stage. The lack of light and of discernability of figures, their inanimate presence or motion, weakens the sense of address from the stage. The stage remains indifferent to the auditorium. It does nothing to address the spectators; it neither demands their gaze nor responds to it. It acts as if it were blind, deaf and faceless toward the audience. Not being addressed by a performance that shows it is made for them, the spectators find themselves in a strange disequilibrium—an inversion of the theatrical contract of address-response. When the stage issues no address that would ask for a response from the audience, the expectations of the spectators turn into the wishes and

demands that they will address back to the stage. Thus, the asymmetry in the division between the stage and the auditorium is enhanced by reversal.

The instance of the stage refusing to fulfill the demands of the audience occurs three more times. At 16'43" a fog gushes onto the stage, covering it in white. It acts like a white curtain not just separating the stage and the auditorium but slowly diffusing into the whole space. The fog immediately reveals many lamps projecting onto it nervously in all directions as if it were a "curtain" that now separates the stage from the viewers. Now only the movements of the flashlights are visible, while absolutely nothing is visible on the stage. Unlike the darkness that absorbed them until then, the white curtain now reflects back the flashlights. The same fog reappears in the end of what could be described as the silent, non-speaking part of the performance (48'55"). The third time the stage is completely erased is when the music of Bartók is resumed and white stage spotlights from above the stage point into the eyes of the audience in full light (39'45"). The shock is all the greater due to a long exposure to darkness, and the effect blinds the audience for a moment. All three moments cut the course of a slow, silent, dark, and seemingly uneventful performance with aggressive gestures that point to, and thus address, the spectators. What they address the spectators with is an explicit non-response. However, these gestures also reassert theatricality, for the audience is aware of the practical function they could have as well in concealing changes on the stage that the performance doesn't want them to see.

To conclude this analysis, what is subtracted from this performance is the frame of representation on the stage. The stage doesn't provide a scene, a tableau, in which the appearance of the figure would grant the possibility of mirroring a world in the I/Eye of the spectator. The stage and the auditorium are detached from one another, thus presenting two distinct realities that are, to a large extent, ignorant of one another. Contrary to the belief of those spectators who project the cause of their impressions on the intentions of the (missing) author, thus turning causation into accusation, the performers operating the puppets on the stage are also uncertain about what is perceivable, what the stage looks like, what the audience can see, and how they respond to it. Le Roy states that the decision to work with eyes closed in the preparation of the performance was important in order to construct the situation in which he could never see what the spectators saw. As I will elaborate in the next

section, the performers in *U* constructed their own blindness as well. As a result, the stage is de-figured because it isn't conceived as a tableau, cutting out an image unified by the figure whose meaning transcends its presence. I intentionally use "de-figure" in order to devise a concept different than the meaning of the correct English word "disfigure." While "disfigure" emphasizes damage of the surface, shape, appearance or attractiveness of something, "de-figure" indicates the removal of figure and figurability, and depersonalization. The puppets in *U* are faceless, depersonalized. They are like phantoms who evacuated the function of figure. The figure is subtracted from the apparatus of theatrical representation, but this doesn't read *tout court* as a negation. Instead, the situation between the spectators, the flashlights they manipulate, and the performers and the puppets they manipulate configures a new apparatus.

V. Assemblings of bodies and things

U constructs a new apparatus by connecting four terms: the puppet in the shape of the human body, the human body of the performer disguised in the human-like puppet, the spectators, and the flashlights. The situation is more complex than the binary opposition between the stage and the auditorium, or the mirroring bond between the two sides in theater. More than the two-way relation of address and response, it involves four different relations constituting a heterogeneous network. The perspective I are suggesting here is revealed in the duration of the performance, when the audience take time to explore attachments and motion of the phantom puppets on the stage, as well as how their own looking, extended by the flashlight, contributes to the situation. What distinguishes their gaze from the disembodied vision in theater is that it inserts itself in the environment. Looking isn't just inspecting the stage to find its object of vision. It creates a hole of vision for other lookings of other spectators (and performers), so it interferes in the situation. Looking, rather than the gaze that hints at objectification, is also an actor—like the puppets are—which contributes to the network of relations.

The reference above to actor-network theory, the approach in social science which posits the agency of nonhumans in network as a model of heterogeneous relations partly comes from my insight into the research Le Roy undertook prior to

the creation of *U*. He was interested in exploring the interdependency of the environment and the body, whereby the environment is regarded as an extension of the body, and the body an extension of the environment. In terms of dance experiment, Le Roy observed how a body in contact with an object makes another body, or another entity with specific ways of moving and being:

> A person walking with a heavy bag elicits the observation that "the bag seems to be heavy" more often than that "the person seems to make a bigger step with her right than with her left foot" or "what a tense right side." Maybe these remarks could extend as much to the performer as to the spectator. (Cvejić 2009a, n.p.)

From these observations, Le Roy began to investigate the material effects of objects of various weight, density, fluidity, elasticity, and rigidity on the body. The objects were the things left over in the studio during an earlier project with a large collective: plastic bags, tubes, balls, boxes, and foam. He reports that he spent hours lying around in the middle of these things, observing how he can move them and how they can move him. He soon decided to try the same with a human-like object that he would construct by stuffing clothes with different kinds of material, where various qualities would materially affect the movement as a connection between the body and the human-like object. From there on, three types of manipulation of the puppets arose: by direct contact with hands, by intermediate contact using strings of the puppet, and by body-to-puppet contact where the mass of one's movement would make the other move. While the first and the second kind of manipulation can mostly be recognized, like in 27'11"–30'56" when a puppet is using his hands to move the head of another puppet, or in 45'54"–48'17" when a puppet is standing and holding strings by which he makes another puppet dance, the third type prevails and this explains much of the uncertainty of perception in the performance. For instance, in 31'46"–32'59" a puppet is sitting and bending his upper body over another puppet lying underneath it. Who is manipulating whom is ambiguous, whether the puppet on top is a human or the puppet underneath is a human moving by himself, or whether even a third combination is possible, namely that both are humans. The problem of agency is at stake here: the action blurs the source of movement, the distinction between a subject whose movement is perceived as the cause for the movement of the object thus becoming its effect. The causal relationship between the human agency and the inanimate material thing appears

reversible, at least during the moment that this situation allows us to perceive. What the human and nonhuman puppet produce is a heterogeneous mixture, a hybrid between neither a subject nor an object. The assembling of the human and the nonhuman redirects the attention to their relation, the gray middle zone across their bodies that appears as a continuum, although it is a constructed conjunction.[107]

VI. Wiring spectators

The apparatuses of *h-é* and *U* both reconsider the contract of address-response with the spectators. The outcome of the operation in audience reception doesn't always meet the choreographers' intentions. In the case of *h-é*, Charmatz rejects the idea that the spectator should regard her position as a shift to the (theatrical) actor. A misunderstanding arises because of a disbalance in stakes between the imaginary invasion of phantom dancers on the screen and the live presence of the spectator. He explains:

> I thought we could form a little tribe of dancers that would be the big "other" in those symbolic spaces [the spaces inaccessible for dancers like television]. And being the wild invaders we would allow ourselves to perform like we wouldn't dare in another situation. So we didn't play with the mirroring image of the viewer, half asleep in his/her daily clothes on the piano, but were really the phantom dancers, ridiculous maybe but full of absent life. We wanted to "pretend" we would endlessly perform "for" the viewer, at any time! I hoped that if the piece would succeed, viewers could describe a "real" performance, *un vrai spectacle, comme si nous étions là*. But in fact the reactions read in many comments in the heavy guest books showed that the viewers felt themselves as part of the performance, being the single performer of *héâtre-élévision*... this I didn't expect at all! We do not pretend that there is "nothing" and that the dance has to be taken in charge by the viewers. This is why the performance happens "between" the viewers and us in the boxes: in a relation with a strong smell of alterity. (Cvejić 2009c, n.p.)

The remarks of the spectators reveal that they took the absence of dancers during the live event as a lack. The performers weren't co-present with one spectator, but were locked in the past of a film. According to the judgment of the spectators, the stakes of the live and the recorded action in the performance are unequal. They underestimate the impact of what the dancers actually do in the film and how their action extends into the space of the installation. Experiencing it as a

[107] Le Roy mentions that the concept of the quasi-object that Latour develops in *We Have Never Been Modern* influenced his procedure here (Latour 1993, 51–55). The nonhuman puppet in Latour's terms would be seen as a quasi-object: a hybrid between a nonhuman real thing and a human construction which is transmitted through, punctuated and reified through a heterogeneous network of material things and concepts. But what about the two other actors in the situation? In the next section I will consider how the audience perceive their actorship in both performances *U* and *h-é*.

lack of live action that has to be compensated for by themselves, the spectators regard that their role shifts to one of actor. However, *h-é* didn't conceive a stage for the spectator to act. As the spectator is alone, her action wouldn't have any witness, any audience. Nor is the solitary spectator a passive viewer of television. A meticulous apparatus of loudspeakers, headphones and lights amplifies the film, prolonging it into the here-and-now reality of the spectator.

The sound that travels from the loudspeakers to the headphones, and the lights that turn on and off in the room in relation to the film, create an enviroment in which the body of the spectator is literally embedded. The apparatus is like a prosthesis that "corrects" the spectator's perception by rearranging her senses, translocating the source of the stimulus, intensifying or lowering it. Therefore, the gaze of the spectator is necessarily embedded in the performance space, wiring other senses to the sources of sound and touch which are all part of the event. Connections between the spectator's room and the film are established through metonymic props which appear in both "boxes"—the television and the room—such as the "piano" covered with black cloth on which the spectator is lying or the bulb that hangs under the scaffold in the center of the circle of the dancer and that hangs between the TV monitor and the spectator's head. These objects are metonymic of the theater live event because they come out of the TV box in lieu of the dancers and take the real volume in the presence of the spectator. In the series of solo close-up scenes in boxes (38'44"–40'35"), one of the three male dancers appears in the room like the room of the installation that the spectator is in. He is half naked with his penis sticking out in erection. He steps onto the "piano." His movements appear aimless and idle, without any particular rhythm or drive: he stands up, sits down, stands up again, walks on the surface of the "piano," reaches onto it with his leg etc. This contributes to an intensified sense of alterity, as Charmatz sees it: "if I consider that not many people can fuse with such character as Nuno's, with a hard dick, dancing on the piano" (ibid.). Such an action appears more suitable for a film: it would be more difficult or less believable to perform and attend it live.

Wiring the spectator in a prosthesis of the event and corporalizing her presence reframes her body. It emphasizes that the sensations are issued and amplified to be transported from elsewhere to here, into the body of the spectator, making this body not just the recipient of, but also coterminous with, the stage. This operation is

different from turning the spectator into the actor. To support the claim that the performance happens in between them, Charmatz has to construct the continuum between two dislocated situations—the film and the installation—and this is done by wiring her body into the apparatus of *h-é* that acts at the same time as the prosthesis for the spectator's perception. Let's turn now to *U* to examine how the spectator is wired there again.

The second instance of fog in *U* (48'55") acts like the closing curtain. The end is only temporary, since the curtain serves to hide an action. A performer slips out of the puppet costume and invites the audience to take a break while the fog clears and come back for a discussion. He leaves the stage and returns after ten minutes to introduce his name and function: "My name is Geoffrey Garrison and I'm here to represent this untitled work."[108] What follows is a talk between the audience and the representative, supposed to fulfill the conventional format of the artist's talk after the show. The talk expressly acts out that which the performance avoided until then: a face-to-face confrontation between (one of) the performers on the stage and the spectators in the auditorium. Now the dramatic, agonistic aspect of theater emerges in its most conventional form of dialogue. The "authorless" performance acquires a face, albeit not of the still anonymous author, but of an unmasked performer acting as the author's representative. The dialogue becomes the occasion to realize the sensorimotor action and the conflict that was missing on the stage, and it is now deferred in the sphere of the quasi-juridical.

The dialogue evolves as a trial where the intentions of the author and the effects of the performance are judged by the spectators. The questions of the spectators aim to interrogate the representative about what happened and why, as if the performance they attended was a deed of crime for which responsibility should be determined. The representative proceeds by explicating the performance from the perspective of the author and his collaborators. He describes it in terms of connections between the puppets and the human performers, but also between the audience and the performers, underlining the reciprocity of the relationship between them. The action can be divided between the "puppets which the actors are affecting" and the puppets that are "affecting the actors." Although most of this is

[108] All subsequent quotes are from the recording of the performance presented at Tanz im August, Berlin, held in August 2005. Viewed at another occasion, in Espace Pasolini, Valenciennes, in 2005, Garrison's dialogue with the audience was similar, not using exactly the same words.

choreographed and cued, "a lot of it has to change according to how the objects—puppets—react," if, for instance, "the puppet is going to roll on a right moment." In addition, the performers, he reports, cannot see much, which sometimes makes them end up going in the wrong direction. He explains that the movements of neither the human performers nor the puppets are completely independent, "free and his own. It's the connection, just like the way my relationship to you is a connection." The audience also admit that the performance implicates them, however their comments reveal that they don't share the understanding of their part in the connection with the representative.

In many performances, the audience stated in the talk that they felt provoked, but didn't understand how they were supposed to react to this provocation.[109] When the representative asks them to explain what they were provoked by, no reason is given, as if it were self-evident that the subtraction of (visible) action on stage requires action on the part of the audience. A spectator said that he expected more movement in the auditorium than on the stage, as this was the tradition of the festival (*Tanz im August*, Berlin) in which the performance was presented. Another didn't find that the hissing, laughter, singing, tapping of the feet and dancing of the audience was aggressive, but celebratory, and that the audience could have been more active. To his statement, "Have you ever thought that it would be better if the audience would be able to move around? It's just a little bit that the audience has flashlights, etc. We experienced tonight that the audience wanted to move, and look around," the representative answered laconically, "Why didn't you?"

The representative nevertheless refutes the provocation as the motive of the performance. Instead, he explains that the wish of the makers, in plural "we," was for the audience to "come along with it":

> It's really about coming into this slowness, in this moment where there is nothing really happening, there's something there that I can really see, it's really not about trying to make you angry or feel cheated . . . You go to a Hollywood film, and the action goes boom-boom-boom-boom, and you go to a Tarkovsky film and the action is really slow, and I think, I'm so bored, and it's been three hours and nothing's happening, this guy's looked into the horizon. And then five days later that film sticks with me. It is about not being spectacle in the most heavy-handed sense.

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[109] What I witnessed in three instances, i.e. two live performances and in the recording, was confirmed by Le Roy.

Only a few voices confirmed that they appreciated *U* as a "meditation," and that "if you have to get angry to get into that state, then it takes longer for audience to realize what is wanted from them." In sum, the audience received the performance with a mixture of contrasting feelings. The unease about the lack of address from the stage in the beginning caused excitement about the possibility to act together, which shortly afterwards turned into an embarassment about the silly spontaneous expressions of the crowd. The spectators who allowed themselves to explore the situation of multiple connections between their flashlights and the puppets in silence, stillness and darkness, were an overruled silent minority. The audience behaved as if the performance was stolen from them, and they expressed their judgment through a feeling of being dispossessed. The performance wasn't given to them in the way they had expected: with a clear representation of the stage that would allow them to be just looking, as well as with the name and the face of the author, the performers, and the subject matter or theme reflected in the title. Confronted with an experience of a dance performance that didn't have an objective they could recognize—a figure whose movement could be considered as a distinctive form or an expression of her body—they pronounced a judgment of negation. In short, the experience for many spectators, as witnessed in the aftertalk, didn't have sense, and hence, the many sensations it was composed of couldn't justify the event.

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The two apparatuses I've considered here—the headbox of *h-é* and the wired assembling of puppets, spectators and flashlights of *U*—emerge out of a disjunction between the stage and the auditorium. The rapport between the stage and the auditorium constitutes the contract of theater: the address and the response by which performing and attending performance are bound up with one another. This bind is onto-historically foundational for the European tradition of theater, since it constitutes its chief operation: representation. The two apparatuses in question aren't attempts at removing and subtracting representation as the stake of theatricality in theater. The rupture of the bind serves to demonstrate that it is a constructed conjunction and can as such be broken and transformed into other constructs. The subtractive procedures discussed in the two performances aim to separate performing and attending in order to install something other than a mirroring rapport between them. Hence both performances emphasize an odd condition opposite to the

claim of theatricality: the independence between performing and attending the performance. The apparatuses make these performances seem independent of the spectators, not by the as-if clause of the illusionist representation with the fourth wall, but by being inaccessible to the audience, hardly perceivable (*U*) or unaffectable by the audience (*h-é*).

However, they don't reject the presence of the audience. Instead, they demonstrate that the spectators can't perform their own role without constructing a conjunction. This entails activity that we have called here "wiring," which means to establish a connection that makes the body or the action of the spectator coterminous with the action of performing. A wired attender doesn't take over the role of the performer—she doesn't become an actor in lieu of a missing one. The attender actively assembles herself with the other heterogeneous parts of the assembling: objects, live or phantom bodies, lights and sounds. As if she connects to an electrical circuit that epitomizes the performance event, her "wiring" amounts to plugging vision and voice into the performance which sensorially shapes the event. This activity is a matter of constructing an encounter that captures heterogeneous forces of expression of this assembling.

Chapter 4

Exhausting Improvisation: "Stutterances"

Since modern dance's rupture with ballet in the early twentieth century, improvisation has held a special promise of the invention of new movement. The expectation that new movement is born of improvisation is founded on assumptions and ideas that were first formulated by modern dance pioneers such as Isadora Duncan, then renewed and cultivated from the 1960s and 70s onwards: freedom in spontaneous self-expression, the body-mind holism, and the primacy of the physical, sensorial, and emotional nature of movement. These ideas conform to what was earlier defined as the subjectivation of the dancer through bodily expression or the objectivation of movement by the dancer's body. In this chapter, I will discuss the problems and concepts that arise from a critique of the organic regimes of self-expression and movement-objectivation within improvisation itself. My aim is to show how *Weak Dance Strong Questions*, a performance by Jonathan Burrows and Jan Ritsema based on improvisation, examines the paradox of the "unknown" in improvisation, or the discovery and surprising experience of new movement and presence, in relation to the "known," given, or trained capabilities of moving.[110] *WDSQ* explores improvised movement with the constraints that undermine the subjectivist or objectivist grounds of the organic, holistic body-movement bind. The problem that gives rise to *WDSQ* is how to question movement by movement itself. It involves a critique of the above-mentioned ideas that are promoted by practitioners and theorists of improvisation, which I will discuss first before I proceed with an analytical elaboration of Burrows' and Ritsema's creation of *WDSQ*.

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[110] The "unknown," "unexpected," "surprise," or "discovery" are approached here as terms and themes attributed to improvisation by practitioners and found in written discourse about it. Sally Banes lists a number of such themes in the beginning of her text "Spontaneous Combustion: Notes on Dance Improvisation from the Sixties to the Nineties" in Albright and Gere (ed.) 2003, 77: "Spontaneity, self-expression, spiritual expression, freedom, accessibility, choice, community, authenticity, the natural, presence, resourcefulness, risk, political subversion, a sense of connectedness, of playfulness, child's play, leisure, and sports."

I. Improvisation in lack of theory

Since its promotion in the 1960s and 70s, the field of dance improvisation has been invested in primarily by practitioners—dancers, choreographers, and "bodywork" researchers—who also framed its topics, problems, and terms in writing through non-academic journals, of which the referential are the American *Contact Quarterly* and the British *New Dance*. The pioneers and veterans of improvisational practices, such as Steve Paxton, Nancy Stark Smith, or Lisa Nelson, in the case of Contact Improvisation, or Simone Forti as one of the earliest maverick improvisers, have established a discourse based on reflecting first-hand experience. The tone of inquisitive, albeit often uncritical affirmation in these empirical "reports" has led prominent dance scholars like Susan Leigh Foster or Ann Cooper Albright to prioritize an experiential approach over theoretical conceptualization without the experience of improvisation, thus settling a tacit rule of entitlement for discursive engagement in this field.[111] There is hardly any writing on the subject of dance improvisation without grounding itself in the evidence of personal experience.[112] The reasons for this aren't entirely surprising: if improvisation is rooted in bodily experience, then the knowledge of it must be empirical, born out of experiment and practice; secondly, the mistrust of verbal language among improvisers further hinders debate by regarding improvisers' statements and definitions as documents with truth-value, while these formulations may involve a considerable degree of mystification. Thus in one of the few recent studies on improvisation, edited by Cooper Albright and David Gere, *Taken by Surprise: A Dance Improvisation Reader* (2003), Gere remarks that:

> The rhetoric of magic runs throughout the discussion of improvisation: to theorize about improvisation is to theorize about consciousness, and to theorize about

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[111] Cynthia Novack has contributed greatly to the discourse on improvisation with her book *Sharing the Dance: Contact Improvisation and American Culture* (1990), and like Foster and Albright, she was a practitioner of the improvisational dance whose study is, in part, an analysis on the basis of personal experience. Foster participated in the improvisational dance led by Richard Bull and Novack, his spouse, and wrote about it in *Dances that describe themselves: the improvised choreography of Richard Bull* (2002).

[112] There are few dance scholars whose writing on improvisation doesn't draw on or involve personal experience of improvisation in some way. A referential example would be Sally Banes, who published extensively on Judson Dance Theater and so-called Post-Modern Dance in America, which included the discussion of improvisation in the works of Simone Forti, Trisha Brown, Steve Paxton, Yvonne Rainer, Grand Union, etc. In addition to the literature on improvisation in dance studies, an important reference for this chapter is Belgrad, *The Culture of Spontaneity: Improvisation and the Arts in Postwar America* (1998).

> consciousness is to push the boundaries of physical discourse toward consideration of the spirit, the divine, the unfathomable, and the unimaginable. (Gere 2003, xiv)

The consequence of the "monopoly" of practitioners' knowledge in the field is a lack of proper theoretical study, of a comprehensive systematization and historicization of diverse improvisational dance practices in the twentieth century, as well as just consistent academic work dealing with the subject. Improvisational dance since the 1960s was "manifesting itself on the basis of how various artists understood it" (Lycouris 1996, 7), which results in the circulation of many terms for not precisely distinguished or delineated notions. In the 1960s, improvisation was called "indeterminate choreography," "open choreography," "situation-response composition," "in situ composition," "spontaneous determination" (Banes 2003, 78). The same practices are now referred to as "open" or "total improvisation" (Lycouris 1996, 6). When an improvisation practice gains prominence, its author profiles it by giving it another name, as for instance in "Open-Form Composition" of the American choreographer Mary (O'Donnell) Fulkerson, a prominent figure of British nonmainstream dance in the 1980s, [113] or, more recently, in "Real-Time Composition" by the Portuguese choreographer João Fiadeiro (2007, 101-110).[114] The most elaborated and widespread improvisation practice and technique has kept its name, Contact Improvisation, since its foundation in 1972 thanks to various efforts to institutionalize it through regular international meetings attended by a community of practitioners, dance studies curricula, and the journal *Contact Quarterly*. The constant definitional rubric defined in the journal accounts for the possibility of reflecting transformations throughout the practice of Contact Improvisation, yet an analysis of definitions pronounced during more than thirty years attests to a stability of characteristics. They can be paraphrased as follows:

> Contact Improvisation is a "duet movement form," where two people maintain a "spontaneous physical dialogue" through shared weight, support, common or counterpoised momentum; it deals with organic body movement in response to the physical forces that surround it, gravity being the major one; it guides the body to an awareness of "its own natural movement possibilities," and engages its senses "in the

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[113] Mary (O'Donnell) Fulkerson claims authorship for "Release"—a movement improvisation principle attributed to a more renowned choreographer, Trisha Brown. Her own teaching involves a spiritual dimension to a significant extent, articulated in the concepts Fulkerson programmatically states : "Responsible Anarchy" and "Ethical Reformation" (Fulkerson 2004).

[114] Another less known example to contribute to the variety of self-termed practices would be "Cognitive Dance Improvisation" and "emergent choreography" of the Dutch choreographer Ivar Hagedoorn, also specializing in cognitive neuroscience and mathematics (http://www.ivarhagendoorn.com/research accessed in July 2010).

effort of survival."[115]

In a myriad of self-fashioned improvisation practices that arise and vanish with their founders, Contact Improvisation sustained itself for more than three decades due to its reliance on physical laws of gravity and momentum, which bring it close to an athletic discipline. The strong emphasis on technical ability, on training, improving and expanding existing possibilities of the body in relation to the given physical forces have contributed to its development as a dance technique in addition to its existence as a mode of performance. Thus Contact Improvisation engages two of the three registers of improvisation in dance. It is a mode of performance, in which movement is spontaneously generated as it is performed before an audience and where making and performing coincide in the event of performance. And it is a specific dance technique included in the training of contemporary dance. The third register in which improvisation in a general sense is used in contemporary dance is as a tool for the spontaneous generation of movement that is then set and reproduced as a kind of composition that privileges the indeterminate, spontaneous, self-expressive, or unconscious in performing as a source of movement.[116]

My interest here is in the first register: the discourse of improvisational dance performance, which I will approach from two perspectives. The first perspective is rooted in Contact Improvisation in the voice of its founder, Steve Paxton, who, as the living apogee of American liberal tradition or "culture of spontaneity," will serve as its main representative, along with a few other related voices. The liberal strand of improvisation in spontaneity will be countered by a newer, analytic, research-oriented perspective proper to the choreographer William Forsythe known as "improvisation technologies," which in its compositional rigor seems closer to *WDSQ* but, as I will argue, conversely aims to affirm a certain kind of movement in abundance and excess.

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[115] These characteristics recur in definitions by a.o. Daniel Lepkoff, Steve Paxton, Nancy Stark Smith, Stephen Petronio, Curt Siddal collected in *Contact Improvisation Source book: Collected Writings and Graphics from Contact Quarterly dance journal 1975-1992*. Northampton, Massachusetts: Contact Editions, 1997.

[116] The German choreographer Pina Bausch championed improvisation as a primary source of movement material in her dance-theater (*Tanztheater*) since the 1970s, a practice that continued the pre-WWII tradition of expressionist dance in Germany (*Ausdruckstanz*). Bausch's method is widespread and common nowadays among choreographers who seek the personal and self-expressive involvement of dancers, as in the American choreographer Meg Stuart's work since 2000 when Stuart embraced the Stadttheater system of production. Bausch's use of improvisation won't be considered here as its function was to generate performing material which was subsequently set and performed as choreography.

II. The holistic ground of improvisation

Contact Improvisation belongs to many improvisational practices which have developed under the legacy of American modern dance as epitomized in its early beginnings (Duncan) and in the period of the 1960s and 70s (Halprin). The latter can be situated as part of what Daniel Belgrad defined as the culture, aesthetic, and style of spontaneity in the arts in postwar America, along with action painting, bebop jazz, the second generation of American modernist poetry from the Black Mountain School (Charles Olson, Robert Creely, Mary C. Richards) and beat poetry. As a third alternative opposed to mass culture and corporate liberalism as well as the established high art of the postwar period, improvisation embraces, Belgrad argues, two sets of ideas: body-mind holism and intersubjectivity as a model of democratic interaction. The two lines of reasoning form the basis of self-expression, movement objectivation, and communication in the act of theater, which are contested by Burrows' and Ritsema's improvisation in *WDSQ*. I will examine them here respectively.

The holistic approach to the body, betokening not only the dance but also the poetry of this paradigm, celebrates the unconscious. Modeled after psychic automatism, it presupposes a free flow of subjectivity, which in dance manifests as a form of visceral thinking opposed to the rational control of mind and thought expressed in language. "Improvisation is a word for something that can't keep a name," writes Paxton (1987, 126). Firstly, this "something" of improvisation conflates improvised dance movement with a necessarily, if not also exclusively, bodily experience of a self alone or a sensation shared by individuals in contact. Secondly, it is claimed that this experience is irreducible to verbal language, and Paxton, like many other improvisers, reinstates the inadequacy of language in apprehending movement:

> I would bet that no dancer ever reviewed, however positively, has ever felt their dance captured in print. . . . The further it goes from the source of the experience to a verbal or printed version, the less recourse we have to elaborations or answers to our questions. (Paxton 1987, 127)

Thirdly, the pronounced fear of the impoverished language "versions" of bodily experience places bodily movement close to the Romantic transcendent notion of the ineffable, that which eludes the mind's rational grasp. The notion of the ineffable is

echoed even by younger improvisers, who like João Fiadeiro, assert that the final goal of improvisation is to "let go of wanting to produce meaning" (Fiadeiro 2007, 104). The idea of sensation resisting meaning points to the dichotomy in which the terms "mind" and "body" stand in for the gap between the "known" and the "unknown." Foster remarks that the common definition of improvisation as the "process of letting go of the mind's thinking so that the body can do its moving in its own unpredictable way" is an inaccurate and unhelpful obfuscation (Foster 2003, 7). Instead of dissipating the mind-body dichotomy, she tries to resolve it by attributing to the improvising body a specific "bodily mindfulness," a kind of hyperawareness in the body and of the body. In escaping language, the body is regarded as a reservoir of the unconscious, whose unleashing is uncovering the unknown, the unselfconscious as a truer reality than the performance of intended and determined movement. This improvisation is close to the definition of "spontaneous composition" in beat poetry: "an unselfconscious process of fitting the body-mind's subjective apprehensions to a communicative medium" (Belgrad 1998, 201). [117]

Fourthly, no matter how diverse their practices may seem, improvisers highlight that their motivation lies in "discovery." For Forti,

> The performance should be full of discovery. Yet even as it requires an unobstructed carrying through on impulse, it also requires keeping an outside eye. A complex of judgments regarding what it is that is evolving, an awareness that there is something that you are making. Is it fresh? Is it going somewhere? Is it accessible to the audience?

Hence "discovery" recounted above implies a constant fluctuation between the conscious and the unconscious in a search for the "unexpected" and "unknown":

> Although the "unexpected" is extremely rare to an experienced player, it is precisely for that moment that I work—to see a good player in suspense before an "unexpected," "intriguing" and "enigmatic" move from his opponent. I truly believe that it is exactly in that void, the time parentheses where life stays on hold for a brief moment, that art (like the game) becomes sublime. (Fiadeiro 2007, 108)

The "sublime moment" described above seems like an interposition of the "unexpected" and "unknown" in which the improviser as a player is experiencing a loss of control. The time aspect implied above relates to the etymological meaning of *improvviso ex tempore* which in dance, as well as in music, implies composition

[117] In the 1980s Forti practiced "logomotion," in many ways similar to the logic of bebop or beat prosody, in which she tried to approximate speech to improvised movement in search of the unconscious: "I started speaking while moving, with word and movement springing spontaneously from a common source. This practice has been a way for me to know what's on my mind. What's on my mind before I think it through, while it is still a wild feeling in my bones" (Forti 2003, 57).

outside the predetermined and fixed time of a written score.[118] Movement without a pregiven rhythm and time frame becomes open-ended and thus "unforeseen." This, according to Paxton, calls for an interpretation of "out of time" (*ex tempore*) in two contradictory ways. On the one hand, the time of improvisation should be equated with human experience of duration, which he defines as the experiences accumulated in life. "'Out of time' means that, out of experience (conscious or not) there is material for making something." Improvisation supposes that the body generates movement out of itself—out of the experience of its own time, that is, out of duration. On the other hand, Paxton cautions against the habits that may result from such self-absorption. So, he suggests that "out of" should also simultaneously be "construed as 'aside from.' We have to use what we have become in such a way as to not be so controlled by it that it is automatically reproduced." (Paxton 1987, 129).

Regarding the question of the origin and place of the tropes of the unconscious, unexpected, or unknown, two strands of improvisation can be distinguished. The genealogy of the first can be traced back to the origins of modern dance, where the idea of freedom meant the emancipation of the self of the dancer, as the following remark reveals: "Movement improvisation had shifted from being looked upon as a throwback to Isadora Duncan to being regarded as a very contemporary way to get in touch with oneself" (Ross 2003, 50). Ross confers the legacy of improvisation on modern dance, but her statement also unravels the core ideological assumption that improvisation is a way of expressing the self of the dancer. The self is expressed through a sensorial experience, which is at the same time considered an emotional experience.[119] Forti expounds this as a method of personal response that she learned from Halprin, whose workshop led other choreographers of the Judson Dance Theater to explore improvisation in the 1960s and 70s:

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[118] Belgrad demonstrates the influence of improvisation in bebop jazz on beat poetry: what distinguished bebop musicians from the big band swing jazz was improvisation as a "conversational dialogue" between a few instruments going solo, exploring other rhythms and melodies within the harmonic base of the jazz tune. See Belgrad 1998, 184-187.

[119] The body-mind holism in the aesthetic of spontaneity presupposes a tapping into the emotional life of the artist. Belgrad illustrates it with a statement of the artist Robert Motherwell: "The content of art is feeling . . . [and] feelings are neither 'objective' nor 'subjective,' but both, since all 'objects' or 'things' are the result of an interaction between the body-mind and the external world." Robert Motherwell, "Beyond the Aesthetic," *Design* (April 1946), cited in Belgrad 1998, 122.

> One of the instructions Anna sometimes gave was to spend an hour in the environment, in the woods or in the city, observing whatever caught our attention. Then we would return to the workspace and move with these impressions fresh in our senses, mixing aspects of what we had observed, with our responses and feeling states. (Forti 2003, 54)

Halprin's teaching of improvisation resonates with similar ideas of the emancipation of the self that guided poets in their quest for an open form, as the following statement of a poet from the Black Mountain School, Richards, testifies:

> I believe that the squelching of the "person" and his spontaneous intuitive response to experience is . . . at the root of our timidity, our falseness . . . . The handicrafts stand to perpetuate the living experience of contact with natural elements—something primal, immediate, personal, material, a dialogue between our dreams and the forces of nature (Richards, *Centering in the Pottery, Poetry and the Person*, 1964, cited in Belgrad 1998, 157).

The self-expression in improvisational dance is considered not as a solipsistic act but as a "conversation" between the self and the natural or physical environment, or with another body, as in Contact Improvisation. Thus the idea of intersubjectivity, conveyed in jazz as a dialogue, the antiphony of call-and-response between musicians playing together, or in the visual arts as a "plastic dialogue" with materials, is coupled with the centering of the self, as Cooper Albright explains: "If the world is already inside one's body, then the separation between self and other is much less distinct. The skin is no longer the boundary between world and myself, but rather the sensing organ that brings the world into my awareness" (Albright 2003, 262). Since it was introduced as an approach that deals with dancers as people, "well-trained holistic dancer-performers" who integrate physical exploration and emotional life,[120] improvisation accomodates another idea developed in the body-mind holism—healing—suggesting itself as a model of physically treating social illnesses.[121] Contact Improvisation is thus compared with the activity of "encounter group" therapy with which it shares many characteristics: self-expression in a group situation, a continuum of mind and body, and a process of risk-taking, reality-

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[120] Worth and Poynor describe how the workshops of Anna Halprin promoted dance accessible to anyone who would explore her feelings, sensations, and images (Worth and Poynor 2004, 54).

[121] In an issue of *Contact Quarterly* focusing on "sexuality & identity," Cynthia Rounds contends: "We in the C[ontact] I[mprovisation] community have profound body wisdom, resources unavailable to the culture at large. It behooves us to use them!" Rounds, Cynthia. "Dancing with the Moon: Contact Improv with a Female Body." *Contact Quarterly* 21/2, Summer/Fall 1996, 55. The opinion of improvisational artists as "healers" isn't only characteristic for dance, but has its roots in the so-called "alternative metaphysics" that Belgrad discusses in *The Culture of Spontaneity*. He quotes the poet Olson: "Any kind of healing, like any kind of usable discovery, starts with the human body, its complicated and animal structure . . . . To heal, is also how you find out how—somehow—to maintain your resistance . . . how to act fiercely but, with dignity" (Belgrad 1998, 160).

testing, and trust (Belgrad 1998, 162-63). As a practitioner of Contact Improvisation remarked, "Often, what unfolds is deeply connected to one's own intricate patterns of relating and being in the world (in fact it will be if it is authentic)."[122] The therapeutic dimension of improvisation has developed into a widespread variety of somatic practices—also popularly known as "bodywork"—that emphasize the aim of self-realization and operate both in dance and outside of it.

The opposite strand uses improvisation as a way out of the self that yields the possibilities of movement and sensation in and through the body detached from the subject. Objectivation of movement through improvisation can be illustrated by Paxton's *Small Dance*—an exercise widely used in teaching improvisation today.[123] Paxton explains it as a method of "detraining": "getting rid of the masks that we have, the social and formal masks, until the physical events occur as they will" (Paxton 2004). Detraining consists in standing still, eliminating any conscious muscular action until the dancer begins to feel her skeletal muscles holding the body upright. Its goal is to achieve a balance in which the forces of the body are equalized. Paxton describes that its occurrence is "such a delicate moment that if you even think 'Ah, it's happened,' it pushes you out of it, so you have to suspend your thinking." The process of detraining involves relaxation, which is, according to Paxton, a voluntary act of a certain kind:

> An act of "Won't." That is, I won't hold this tension any longer. It's not a negative. It's the opposite of insisting that you have to be what you are in terms of the tensions that have arrived within your body. That insistence is very much some part of the body that says "This is me, this is myself." (Ibid.)

For Paxton, detraining means to peel off the social, historical, stylistic, formalist skin-layers of the body so as to reach "masses and bodies and sensations":

> I stress that the dancers are people not in the social sense but in the animal sense in this kind of dancing, that they should not smile, should not make eye contact, should not talk, that they should just be there as animals, as bundles of nerves, as masses and bones . . . touching the other bundle and letting that be the work. (Ibid.)

An exercise of the emancipation of the physical self, detraining has the purpose to reach what improvisers deem as the deepest hidden ground of the body—its automatic unconscious movements and sensations. Or, in other words, detraining should enable a kind of existence which appears truer and more essential than the

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[122] Needler, Willa Cooper. "Improvisation and Group process," M.A. thesis, Wesleyan University, 1979. Cited in Belgrad 1998, 163.
[123] Cf. Albright 2003, 261.

truth of the subjective experience of a particular self. Paxton suggests that this ground is the physical essence beyond consciousness. And, *Small Dance* is an improvisation that realizes it as a possibility which resides within every human body.

In sum, both strands of improvisation—self-expression as an embodiment of a particular self where the subject coincides with her body, and objectivation of the movement in and for itself to which the body subordinates itself as an instrument—are internalistic; in other words, they refuse externally posited constraints and instead operate within the internally given limits of the body, its experience of time, space, and contact with the other. This conclusion follows from the neo-Avantgarde perspective of "dance as life," inherited from the 1960s, and still pervades improvisational dance as an ideological precept of the embodiment of freedom.[124] Improvisation becomes the method of uncovering that which inheres in the body or is triggered by the situation that the body finds itself in. When considered under the recurrent themes of the unconscious, "unexpected," and "unknown," the method involves a manipulation and a negotiation of false opposites: the known and the unknown which only the known can make possible. The unknown is supposed to be an already existing possibility but hidden from knowledge. This explains the experience of a "discovery" whereby the new surprises the improviser as something that she didn't know until then, but which might be only new to her. Hence improvisers are often warned of the dangers of self-indulgence, where improvisational dance affords a self-contained event of participants with no interest for observation.[125]

III. Still grounded in knowledge: improvisation as composition

Improvisation technologies developed in the field of ballet by the choreographer and dancer William Forsythe, deserve our attention here, specifically because Forsythe's

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[124] Albright concludes her editorial afterward of *Taken by Surprise*: "Improvisation is a philosophy of life, although not one based on a specific doctrine, or system of beliefs. Rather, it is a way of relating to movement and experience: a willingness to explore the realm of possibility not in order to find the correct solution, but simply to find out" (Albright 2003, 259).

[125] The danger of self-indulgence has been remarked on within the early practices of Contact Improvisation. Cf. Banes 1987, 67.

practice of improvisation thoroughly distinguishes itself from the self-expressionist/objectivist organic and holistic regime. Although Forsythe seems to cultivate the ideals similar to other improvisational practices, such as "surprise" and "visceral thinking," or as Gerald Siegmund refers to it, "thinking in movement,"[126] his method and its aims set him apart from the main tradition. Forsythe's method in the first place emphasizes its foundation in a specific knowledge, i.e. ballet training:

> My basic method, developed over a period of fifteen years, is to find ways to use what my dancers already know. Since I work primarily with ballet dancers, I analyze what they know about space and their bodies from their intensive ballet training. I've realized that in essence ballet dancers are taught to match lines and forms in space. (Forsythe and Kaiser 1998, n.p.)

Observing the model of kinesphere, developed by Rudolf Laban, which centralizes a point in the body from which all movement emanates and through which all axes pass, and which accounts for classical ballet as well as for modern dance, Forsythe came to the idea of extending it beyond one center situated in the body. Thus he multiplied the centers within the body, but also transposed them into the space surrounding the body, using not only points, but also lines or entire planes on or in which to issue or lodge movement.[127] The result of exploding the Euclidian geometry of classical ballet was a breaking up of the coherent and coordinated physical identity of the dancing body.[128] Forsythe conceives of it as a creation of a "many-timed body, as opposed to a shaped body," folding and unfurling towards and against itself. Until now, the method reads as an account of composition, so the question arises of how and why Forsythe deploys it as a spontaneous genesis of movement in performance. Instead of writing out movement based on an expanded and decentered model of multiple kinespheres, Forsythe chooses to assign "algorithms" to the dancers in order for them to create a choreography in real time.[129] In the case of the performance ALIE/N *A(C)TION* (1992), the algorithm is called the "iterative process," in which the dancers examine their spatial location and

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[126] The expression is contained in the title of this anthology, Siegmund, Gerald (ed.). *William Forsythe: Denken in Bewegung* (2004).

[127] Cf. Laban 1984 and 2011; Preston-Dunlop and Sayers 2010; Servos 1998; Baudoin and Gilpin 1991.

[128] Peter M. Boenisch characterizes it as a dissolution of "the traditional coupling of body and subjectivity," Boenisch 2007, 23.

[129] Forsythe compares improvisation by algorithm with computer programming: "Some choreographers create dance from emotional impulses, while others, like Balanchine, work from a strictly musical standpoint. My own dances reflect the body's experiences in space, which I try to connect through algorithms. So there's this fascinating overlap with computer programming" (Forsythe and Kaiser 1998, n.p.).

movement, and redescribe it, folding the results back into the original movement material, lengthening the movement phrases with the new inserts and repeating the process several times.[130]

The recursive process has two aims that explain Forsythe's preference for improvisation instead of the reproductive execution of set movement. Firstly, this method involves ballet dancers in composition beyond the customary competences of dancer qua interpreter required by ballet and even contemporary dance performance. This involvement has the peculiar effect of dismantling the laws of mimesis guiding the execution of movement since ballet. Forsythe explains it as follows:

> My dancers have no idea what they look like. On the other hand, they have to want to know, but I'm trying to put the testimony of their senses into question . . . . What it actually does is to make you forget how to move. You stop thinking about the end result, and start thinking instead about performing the movement internally . . . . When the force of gravity throws them into another configuration, for example, they have to analyze themselves and their current state in relation to the entire piece. In this sense, they are always in a "possessed state." (Forsythe and Kaiser 1998, n.p.)

Hence, the first aim is to hinder representational logic by which dancers are directed by an image as the end result of movement. Once this is achieved through the focus on the beginning of a new movement on the basis of a precedent movement, more complex choreographic structures can arise. The second aim of this method of improvisation is to complexify composition beyond a closed predetermined structure conceived by one authority. Forsythe shares the task of composing movement with the dancers, because, as he argues: "I don't want to know what's going to happen. I want to be ambushed by the results" (ibid.). If we analyze Forsythe's method from the perspective of the division of labor, then his use of improvisation can also be explained by a Post-Fordist exploitation of creativity in collaboration and teamwork as opposed to traditional hierarchical division of roles between the choreographer and performer in the discipline of ballet.[131] Improvisation serves to accelerate and improve, or as Boenisch suggested, thoroughly "update," "rewire," and "redesign the ballet code into a dance form for the twenty-first century" (Boenisch 2007, 23).

To conclude: Forsythe's practice of improvisation isn't grounded in self-expression or objectivation of universal movement that inheres in the body as such,

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[130] Apart from Forsythe's writings, important sources for his improvisation method are: Baudoin and Gilpin 1991, Siegmund (ed.) 2004, Caspersen 2004, and Fabius 2009.
[131] Cf. Cvejić and Vujanović 2010, 4–6.

unlike the prevalent practices of improvisation. Yet, as a technology for an improvement of composition based on manipulating traditional ballet technique, it strongly relies on knowledge and strives to advance the cognitive and sensorial abilities of performers by building on that knowledge. It doesn't emotionally reassert the individual self of the performer as the subject of dance, but in effect reinforces the performer's identity through a body-movement synthesis founded on cognitive and sensorial unity of faculties—an approach that integrates the mind and the body. Forsythe's stance is opposed to the liberal idea of spontaneity cultivated by improvisers such as Forti or Paxton because it claims that "visceral thinking" is acquired through training a bodily technique which involves high degree of cognitive control. The resulting aesthetic of complexity, richness, and sophistication affirms Forsythe's method as a technology of composition rather than improvisation. However, in Forsythe's own understanding of his method, the purpose of improvisation is "to defeat choreography, to get back to what is primarily dancing" (Forsythe 1999, 24), because "the whole point of improvisation is to stage disappearance."[132] Hence the function of improvisation is to restore the essence of dance movement, a sense of loss and disappearance from an excess of kinesthetic and visual information.[133]

Forsythe's algorithmic logic of improvisation doesn't operate by creating a problem that would thoroughly question or transform it. Algorithms organize a complex set of tasks within given "building blocks" (Forsythe 1999, 16) of composition: balletic elements of circles, points, lines and planes in multiplied kinespheres. Operating these programs, dancers are managing many tasks at once, the outcome of which is an unforeseen combination, always a new variation of movements that gives a dancer a gratifying sense of expanding her own capabilities to move. Another argument against qualifying it as problem-posing is that these "building blocks" are derived from Forsythe's own art of dancing, as he contends: "My body has determined a lot of our dancing because I sense the body a certain way and it informs me a certain way. So it's a very personal view of the world, and that's the nature of choreography" (Forsythe 1999, 22). Thus Forsythe's

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[132] Forsythe quoted in Baudoin and Gilpin (1991).

[133] As Fabius remarks: "The spectator is dealing with a continuous sense of loss, the incapacity to absorb the excess of impressions. From this follows the qualification of Forsythe's work as embodying the poetry or architecture of disappearance" (Fabius 2009, 341).

improvisation technologies yield the aesthetic which owes its unity to the point of origin in the author's body. As he links his concern with a many-timed body with multiple centers of movement in and out of the body to his own movement style, Forsythe suggests that his improvisation technologies result from developing knowledge from an individual authoring body. Improvisation in *WDSQ* begins exactly by dismantling the function of the body as the source or point of origin of movement, and this is part of the problem that gives rise to this performance.

IV. Ungrounding possibilities

Weak Dance Strong Questions is an improvised duet made and performed by a dancer and choreographer (Burrows) and a theater director without professional dance training (Ritsema). Improvisation was given as a necessary condition of the choice of their collaboration, since the "non-dancer" wasn't capable of repeating the same movement; hence, improvisation here stands for no more than working with non-set movement. Moreover, the initial constraint of improvisation couldn't be the sufficient departure point for the two to begin to move together. What they clearly didn't want to fall back on were their individual habitual ways of dancing, one formed over a long period of dancing professionally in classical ballet and contemporary dance, and the other informed by an amateur vision about what he considers dance is. An idea about movement that would decide how, where, when, and why they were to dance still had to be invented. The idea slowly began to emerge in discussions, during which a poem, *Burnt Norton* from T.S. Eliot's *Four Quartets* lent the notion of a movement "neither from nor towards." Burrows and Ritsema quote this excerpt as a common reference for their wish to move neither from nor towards, but in the middle of movement (Ritsema and Burrows 2003, n.p.):

> At the still point of the turning world. Neither flesh nor fleshless;
> Neither from nor towards; at the still point, there the dance is,
> But neither arrest nor movement. And do not call it fixity,
> Where past and future are gathered. Neither movement from nor towards,
> Neither ascent nor decline. Except for the point, the still point,
> There would be no dance, and there is only the dance
> I can only say, there we have been: but I cannot say where.

The poem *Burnt Norton* brought the thought of a dance for which they couldn't envisage a possible movement. Burrows introduces it as the inconcrete nature of time that they couldn't grasp through movement. Movement outside of time was

impossible to think, and this impossibility forced them to eliminate all possibilities they could rely on in improvisation. In other words, the fantasy of movement that has neither spatial nor temporal structure, a movement that internalizes "the still point," created—what I will consider here—a problem. The problem led *WDSQ* to diverge from improvisation conceived as an exploration of the conditions of possible movement based on the capabilities of dancers.

According to Deleuze, the concept of possibility entails that everything is already given and has been conceived. In terms of dance, physiology and physics provide the general conditions or the ground for possible movement of the human body in a concrete time and space. The conditions and limitations that each body in given circumstances disposes are particular and depend on its training in movement, or lack thereof. Realization of the given conditions is the process of adding existence or reality to the given possibility—a process that isn't driven by difference or change, for it reinstates that which was already present. This is why the real is supposed to resemble the possible, on the one hand, while on the other, not every possibility is realized, but only certain possibilities pass into the real and others are excluded. Realization involves resemblance and limitation, which hinders creation and novelty.

When improvisers explore the possibilities of their bodies to move in a certain way, their realizations begin to resemble each other out of a search for a balance, a ground between the possible and the impossible, or that which is beyond the physical or physiological limits.[134] The ground of the body that coincides with the self, or of movement that is considered to essentially reside in the human body as such, determines their work as self-realization. By contrast, the movement that Burrows and Ritsema were eager to find was fundamentally problematic, as it appeared impossible at the outset and produced a disequilibrium out of its own paradox. Their problem was formulated when Burrows asked Ritsema: "Can you

[134] Comparison between recordings of Contact Improvisation from the early 1970s, in the stage of emergence and development of the form, and the contemporary practice shows great differences: Contact Improvisation is now a style, with established patterns or maneuvers that are being taught from decades of practice. These patterns demonstrate a found sense of ease, comfort and security in movement and contact with another body. Ideological differences can also be discerned in the fact that in the early stage of its development, the practice involved physically daring athletic movements, which had the character of controled violence. These observations are based on the recordings of Contact Improvisation in 1976 (PBS TV series, *Dance in America: Beyond the Mainstream*) and contemporary practices taught in the renowned contemporary dance schools in Europe, P.A.R.T.S. (Brussels) and S.N.D.O. (Amsterdam).

dance a question?"[135] How to dance a question gave them a problem, which begins first with the relation between movement and natural language, as the following questions from the notes of Ritsema highlight:

> He [Burrows] says that I [Ritsema] should not want to prove anything with the movement, that I just ask questions, but how can one ask a question by moving? This is impossible. Every movement is a statement, this is what I learned when I started dancing. And unlike speech, movements are never something else than they are, they do not pretend. So how can I doubt about a movement which can only be clear to me? (Ibid.)

Second, in order to dance a question, neither Burrows nor Ritsema could find an adequate form or equivalent style. This is precisely why their creation began with a thought without an image, which could determine itself only as a problem. After frequent inquiries from the spectators into the semantic content of the questions they were supposed to be dancing, Ritsema rephrased "dancing a question" into "dancing in a state of questioning." The latter formulation had the purpose of preventing a simple equation between movements and questions, which the dancers ruled out from the outset. "Dancing in the state of questioning" couldn't be subject to a process of realization, as there would be no pre-existing forms that could resemble it. The movement abilities that the two dancers call on seemed only to be an obstacle to a quest for a dance in a state of questioning, or for movement that would be outside of time. Dancing and questioning outside of time implied divergence from the habits of improvisation, as well as from their habitual styles of dancing. In other words, for dancing in the state of questioning to become a problem that will create the performance, it had to be determined; that is, Burrows and Ritsema had to invent its terms and conditions, which would act as selective and differentiating operators in the creation of movement.

The problem in *WDSQ* is posed in three terms. The first is how to prevent movement from slipping into gestures, where it takes on the shape of communicating meaning. The second is how to turn away from another habit whereby the avoidance of gestures and formalization frames movement as a task and performance as an execution of a task. The third is how to remove the movement "defaults" of the two dancers—the tendencies, preferences and mannerisms —

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[135] "It began very soon, when Jonathan asked me, 'can you dance a question.' It was a way to make me dance. I didn't ask much, I tried to dance a question. We then talked about what it means to dance a question, because you cannot dance a question. This 'dancing a question' boiled down to we don't dance a specific question, we dance the state of questioning." (Cvejić 2008 n.p.).

especially those they weren't fully aware of. The first term already presupposed setting up a constraint:

> Don't make gestures, let the skeleton make the movement, and don't lead your moving with your eyes from one point to another; then you try to rescue your body and there is no rescue. (Ibid.)

The second term was expressed in questions:

> Is it the fascination for shameless emptiness then? What some people call "courage" of being on stage without being covered by a context of meaning? Without what we call being under the roof of a task? (Ibid.)

Ritsema and Burrows knew they had to renounce the task method, if they were going to pursue dance in the state of questioning. Tasks turn every movement into a statement of self-reference, meaningful to itself and its maker. "Doing" a movement that follows the function of a task, rather than being expressive of the self or of a form, creates a certain automatism, where the cause for movement isn't questioned.

The third term is most significant and difficult to sustain. For Burrows, it meant undoing his dancerly disposition to shape movement and for Ritsema, striving not to dance unconsciously—in Ritsema's words, "with my mind in the clouds" (Cvejić 2008c, n.p.). Or as Burrows noted, "he wants to dance but gets stuck in an image of what he thinks dance is" (Burrows and Ritsema 2003).

The three terms imply divergence from the available devices of improvisation, and thus require a rigor in making difference. The rigor of subtraction could be compared with Deleuze's reading of Nietzsche's double negation: "*everything which can be denied* is and must be denied (DR, 55)." In addition, they invented three conditions that enabled "active forgetting" of their initial predisposition to improvisation. These conditions were supposed to unground the possibilities and limitations of their own moving bodies in the situation of improvisation. For Burrows it meant "unlearning" the habits of a spectrum of techniques his body was trained in over decades. Ritsema had to undo his untrained, spontaneous and "natural" inclinations to move. These conditions appear as solutions to two distinct but related problems, how to dance in the state of questioning – the problem from which *WDSQ* stems—and how to avoid improvisation as a process of self-realization—the critique of improvisation that the problem of questioning movement entails.

All three conditions have the purpose of diverging from the common

maneuvers of improvisation. The first one concerns the space: "When we walk in, and also during the performance, we should not negotiate the space, nor the time. To walk in and wanting to possess the space is a negotiation." The principle is supposed to prevent negotiation with space, which entails, on the one hand, disrupting the direction of movement as its telos, and on the other hand, it is supposed to abolish any *mise-en-scène*. Operating this rule diminishes displacement. Once they enter the stage, Burrows and Ritsema don't "travel" across the stage by movement. Their few displacements involve erratic steps around a spot, as far as a short movement utterance requires. How they direct their bodies in relation to the audience or between themselves is equally inconspicuous. An amendment to the rule of not negotiating with the space involved avoidance of the tendency to move toward the middle of the stage. The stage center was defined as a "forbidden place," although the dancers didn't apply this interdiction strictly. The sheer pronouncement of this condition indicates their wish to remain always off center, and thus get rid of the central view on two bodies which essentializes their presence on the stage.

The dancers clearly avoid facing audience or each other in a straightforward or significant manner. Their gaze wanders in the space dissociated from the direction of their body. The two bodies never enter into physical contact, or acknowledge each other's presence, yet the dancers are careful to not stand in each other's way. They seem to be neither together nor ignorant of each other—the same attitude they entertain towards the audience. This doesn't exclude that the dancers practiced exactly the opposite: how to "stay together." Ritsema explains how their objective was to develop the awareness of the presence of one another, "but also the presence of all that was there, the walls, the audience, the ceiling, the pillars," in order to frustrate self-indulgence or self-absorption, so common to performers engaged in improvisation.[136]

The second condition forbids negotiation with time, or, in other words, it is meant to hinder the strongest patterns that occur in "extemporization": rhythms, accents, patterns of action-reaction or question-answer. If these patterns do appear sporadically, they are abandoned abruptly before they take on a tendency. For instance, Ritsema sometimes bursts into sequences that combine running, jumping

[136] "We could see it in the video recording of a rehearsal, but couldn't explain what it precisely was, and how it could be proven" (Cvejić 2008c, n.p.).

and turning in a simple manner.[137] These outbursts last so short as to break the medium-slow speed of hesitation and loitering in a spot. Burrows's outbursts have the same purpose of disruption, yet yield a more irregular rhythm, as if the dancer knows how to efficiently prevent stabilization of a comfortable pace of movement.[138]

As an antidote to the array of time-related clichés, the third condition is supposed to help the dancers to explore duration. Unlike Paxton, who favors a synthetic approach to the psychic nature of duration as the experience from which improvisation should spring, Burrows and Ritsema go into a process of atomization, of dividing each movement into ever smaller and unequal movements. Ritsema explains it with a metaphor:

> Usually I am not interested in what happens between departure and arrival, reaching the goal seems to be the only importance. I have to change this. I have to split big distances into tiny ones. Going to Moscow starts with locking my apartment door, taking the elevator, opening the outside door, walking to the railway station, and so on. This takes the fear out of the big trip. This is how I have to dance, from movement to movement and all the time face every change. At first only the bigger ones, and then slowly on, going more into details. (Burrows and Ritsema 2003, n.p.)

Unlike dancers in Forsythe, who focus on the beginning of movement instead of its accomplishment in a form, Ritsema and Burrows strive to be in the middle of it ("neither from nor towards"), thus complicating it or splitting it into ever smaller movements. The differenciation of movement resulting from "dancing in the state of questioning" I will elaborate in the following section as "stutterances."

V. The *Weak Dance* of "stutterances"

Burrows observes that "the process of questioning led to such a short time of thought or expression that we [they] were almost dealing with interruptions only" (Cvejić 2008c, n.p.). Several difficulties arise when one tries to describe the dance in *WDSQ* accurately. The first difficulty concerns the object of observation, whether movement can be distinguished from behavior, and if it is movement that we are

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[137] Instances in 10-10.30 and 25.19-25.38, recording of performance available http://www.youtube.com/watch?v=djz2dWO6r-4 (Uploaded by jonathanburrowsinfo on Nov 27, 2011)
[138] Instances in 18.51-19.22, 44.-44.05 in ibid.

observing, how this movement could be qualified. The most appropriate term for it is an utterance that breaks at the point where its shape tends to acquire the sense of a gesture that communicates meaning, of a functional everyday ("pedestrian") movement or of an abstract form of a dance-movement. Qualifying this movement as "utterance" involves a linguistic term, thus drawing an analogy between dancing and speech. The analogy enables one characteristic: the movement *begins* as a voluntary action to move, without that it is a statement motivated by something to express. The will to move is an intention to dance in the state of questioning, which is itself undoubted, hence operates automatically. However, it can't sustain itself for long, and implodes. The utterance is cut short at the moment where it might resemble an intelligible form, something that the dancers recognize as such to the extent where they could repeat or vary it. Their intention to move is countered by the urge to stop movement from ever becoming subsumable under the given categories of gesture, pedestrian, task-based or formal abstract movement. The two contrary desires—to move and yet not produce a cognizable movement— constitute the paradox as a matter of disequilibrium between, on the one hand, the possibilities that have to be eliminated, or "forgotten," and, on the other, dancing in a state of questioning.

The second difficulty occurs in demarcating where the utterance begins and ends, as well as in defining how parallel or disjunct the temporal structures of thinking and moving are. The performance invites us to wonder about what causes a movement to stop, if it is a particular question which arrests movement in that moment. Thirdly, it is difficult to discern what should be perceived and attended to and to find suitable words to describe the movement that refrains from a cognizable form or meaningful gesture. The spectator is at odds with a discrepancy between an excess of perceptible details and the poverty of available terms to qualify them. The following descriptive account in a review I wrote unravels the type of questions that watching this performance might raise:

> He draws his legs together, how will he undo the knot now? He could probably shift with the right foot forward, but what is he doing, he begins jumping with both feet glued together and suddenly stops and looks at the hands he held his legs with. Now my gaze passes over to the other, who is fumbling with his fingers to his back pocket and clinging to it as if all his body had to turn to his bottom. Does he stop because he realizes what he is doing or because he knows how this feels so his body ventures in a move forward and stumbles once, twice? Is he frustrating his own move or this occurs before he could control and stop it? (Cvejić 2002, 28)

The fragment above demonstrates that the spectator is prompted to wonder how movement emerges and why it stops. Formulating dance and questions on a par in the title of the performance creates the problematic relationship between dancing and questioning. At first, it might appear that the dancers question movement in thought first, before they dance it. This is suggested by the dissociation between the head and the rest of the body. The position of the head and the pensive look disconnect the head from the body, as if the head resists to be organically included in the posture or kinetic flow. It is more common in contemporary dance that the dancer strives to incorporate her head in the movement. The head is equated then with the other body parts, which exudes an air of commitment and belief held by the performer fully immersed in performing. In *WDSQ*, the heads of the dancers stick out, stand apart from the rest of the body. Their eyes wander, and the faces neither affirm nor negate the movement in which the whole body may be implicated. Soon enough, the extent of differenciation, and priority of physical activity, evidence that the dancers aren't verbalizing questions to the movement, but instead bringing their bodies to a state in which they make the movement question itself through itself. The result of this process is persistant cuts and interruptions in movement that could be compared with stuttering and stammering.

Each movement is a different utterance, a difference between differences that form a discontinuous flow of a stutter. The flow of interruptions is, nevertheless, itself unstoppable—it has interiorized cuts. The comparison with stuttering in language presupposes an approximation between two disparate expressions—movement and speech—which is here mediated through the notion of a syntax of dance movements. As asserted in the introduction, contemporary dance is judged by one of the foundational ideas of modern dance—mobility and kineticism—which yield an uninterrupted flow of movement. This idea has developed into dance techniques of continuity, among which "phrasing" is the most prominent. Phrasing results from connecting movements, gestures, and postures in a continuous line, defined by geometrical (spatial) and/or dynamic (energetic) aspects. The term "phrase" is analagous to "sentence," from which it borrows the logic of "sense," even if the sense in dance can't be compared with linguistic meaning.[139] Hence, the

[139] A succinct definition of "phrasing" can be found in Yvonne Rainer's essay "A Quasi Survey of Some 'Minimalist' Tendencies in the Wuantitatively Minimal Dance Activity Midst the Plethora, or an Analysis of *Trio A*" (Rainer 1974, 63-59), where she compares formal-structural cateogies of

comparison can hold only for the syntactical dimension of language, and if we follow the analogy with language, *WDSQ* develops a special syntax that strongly contrasts the imperative of kinetic flow. This syntax comprises a series of "stutterances," utterances that are cut before they would develop into a sequence comparable to a phrase. Each utterance appears like a new beginning and thus affirms the power of beginning and beginning again. These beginnings are the stutterances in which the problem of questioning movement by movement itself persists, as the following instruction from the notes of Burrows and Ritsema requires: "go from one moment to the next and ask question after question; question continuously" (Burrows and Ritsema 2003). There is no semantic content to the questions that the stutterances seem to parallel or make an "adequate" counterpart to. Dancing in a state of questioning expresses a special syntax that underlies a series of stutterances, and this syntax is precisely defined by the terms and conditions elaborated in the previous section.

The figure of stuttering deployed in coining the term "stutterance" comes from two sources that don't relate to each other beyond coincidence: Ritsema's theater poetics and Deleuze's writings on minor language. Ritsema often refers in the poetics of his theater to "stammering," which applies both to speech on stage, and to all the other elements of theater. He writes:

> And it is necessary to eliminate all the aimed-at-one-effect techniques, strategies, aesthetics, manipulations of the old theatre aside, because they are implicitly made to be used to suck the audience in, repress them, and that is not what we want, we embrace a critical distance between what is offered from the stage and the audience. This does not mean that lights, sets, costumes, narratives, representations, expressions etc. can't be used, but always in such a way that they are juxtaposed, superimposed, deconstructed, *stammered* [italics by B.C.], interrupted never to support any other object or subject but always from their full being-there as one of the proposals, attempts, propositions that are offered in order to keep in existence all possible combinations with all the other objects and subjects that are presented." (Ritsema 2001, 43-44)

In "Lecture on improvisation" (2004), Ritsema invokes stammering again, in relation to another dance performance he was making at the time[140]: "We should not make a performance about something, but the thing itself needs to be interpellated

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traditional and minimalist dance and sculpture. Phrasing presupposes an organic arch form, with beginning, development and climax in the middle and end, arising from the organic distribution of energy, often manifested in breathing and contraction-release. She seeks to substitute it with a series of unitary forms, whose energy is evened out through repetition and neutral tasklike performance equivalent of factory fabrication and modular structure in minimal sculpture.

[140] The performance was called *Blindspot* made and danced together with Sandy Williams in 2005.

by itself. We have to find a language in which we stammer ourselves" (Ritsema 2004). His insistence on stammering prompted me to compare it with the "stuttering in language" that Deleuze develops in his writings on the literature of Kafka, Céline, Melville etc. In the essay "He Stuttered," Deleuze defines stuttering as making "the minor use of the major language" (CC, 109). The minor/major opposition indicates power relations in representation, where the literary canon is the major, normative language of a nation. Resistance to the major mode of language, for instance, in the writings of Kafka as a Czech Jew, a double-foreigner in the German language of Goethe, manifests itself in the variations in which literary language merges with speech (CC, 108). Although these variations, which he also calls modulations and bifurcations, relate to the content of expression, to the becomings of characters or situations in the novels that he discusses, Deleuze allocates their workings in the very grammar of the language. The syntax becomes affected by a disequilibrium between the expressed and the expression, which is comparable to the problem that causes stuttering in speech. "Stuttering" in Deleuze is but a trope for a transformation in language: "*When language is so strained* that it starts to stutter, or to murmur or stammer… *then language in its entirety reaches the limit* that marks its outside and makes it confront silence" (CC, 113). The silence of movement here is stillness, the still point of the movement "neither from nor towards."

The question is what it means exactly to stammer in movement, to become a stutterer in dance, in the case of *WDSQ*. It implies a disjunction in the times of thinking and moving, whereby the problem of dancing and questioning are two divergent series. Although they must run parallel, they also try to interfere with each other without ever achieving the equation movement=question. This destabilizes every utterance as a new beginning, in which two disjunct series attempt to converge in vain. Movement stutters because it reaches its limit—in the stops, in the moments of stillness, when the dancer realizes that the movement may yield to the habits, "the don'ts" included by the terms and conditions. The movement stops when the dance can no longer maintain its questioning through itself, when the dancer recognizes any of the pitfalls he was trying to avoid: *mise-en-scène*, temporal pattern, gesture etc. The problem of dancing and questioning that dancing at the same time persists in its solutions, in the stutterances, because it maintains the paradox of a movement that grows from the middle, neither from nor towards, outside of psychological

duration of the body and impulse of direction.

What constitutes the weak dance, is a movement qua question, the problem of integrating two parallel but disparate processes: dancing and questioning. In *WDSQ*, stutterance is the problematic structure of the movement. Ritsema and Burrows render each movement "problematic" because they issue it and abort its development at the same time. My point is that such a process of creation isn't natural, always already governing everything that disintegrates in time. It happens only by the force of a problem—by the constructivist effort with which the two dancers persist with the constraints—that makes their dance improvisation stutter.

VI. To repeat and to rehearse

Weak Dance Strong Questions could hypothetically continue *ad infinitum*, were it not for the endurance of the dancers and the audience, and conventions with which this performance complies. As Deleuze would say, the problem objectively persists in the solutions to which it gives rise and from which it differs in kind. The dancers don't pursue an ultimate form which is supposed to equate movement with a form of questioning, as we stated above. In order to move in the middle, neither from nor towards, they need to question every utterance, preventing its development towards a goal. This makes the weak dance open-ended, capable of renewing itself *ad infinitum*. In order to present it as a performance before an audience, Burrows and Ritsema bracket its duration. At the beginning, Burrows addresses the audience with these words: "Good evening, this performance is called *Weak Dance Strong Questions* and lasts fifty minutes." The frame is predetermined, the arbitrary length pre-set, and after fifty minutes, the two dancers walk off stage, cutting the performance open as abruptly as they began it. In that way, it is a provisional goal of a count-down of time, if only for the audience.

Apart from announcing the length of the performance in advance, at the beginning Burrows addresses the fact that the door (or in some venues the windows) will remain open during the performance, which can affect the temperature in the performance space. His comment draws attention to a deliberate decision of letting in the outside of the theater, to which the street noises appear almost intrusive. The frame of the performance is thus weakened, suggesting that this dance should be

placed in a continuum with non-theatrical, chance-oriented, everyday movements, sounds, and sensations. The extreme reduction of the technical means of the theater apparatus—a bare studio-like space; general, unchanging "wash" light; the absence of intentionally added music/sound; and the functional, everyday clothes of the performers, down to the shoes they wear—points to a minimum of difference between a rehearsal as a non-staged everyday reality and a performance as a fiction of staging. The difference lies in having an audience before whom the dancers will dance. Certainly this isn't just a minor detail, but also at least a nominally constitutive difference; yet, for an audience, the performance with its "poor" aesthetics might look like an open rehearsal. Once they invented their dance in the state of questioning, or stutterances, Burrows and Ritsema practiced *WDSQ* in the same way that they presented it before an audience. As a result, the rehearsal and the performance of *WDSQ* are brought close together by the process that always engages the same idea but differenciates itself anew. Thus the process of differenciation doesn't depend on the presence, i.e. absence of the audience; it sustains itself through a production of always new stutterances. At the same time, the stutterances actualize the same procedure of questioning, enacting in each one a new beginning, a new trial.

In *WDSQ*, the notion of repetition can be approached in two senses: the technical sense of repeating as a re-performing of the same performance, and the philosophical concept of repetition. In his ontology of difference, Deleuze couples repetition with difference as its necessary counterpart. Second, but not any lesser in importance, is the register of repetition specific to performance, such as rehearsing and performing again. These two registers—a metaphysical and an empirical one, both related to the medium of an art—aren't only disparate and seemingly incompatible, but also diametrically opposite concepts. Deleuze conceives repetition as differential, producing difference in and through itself, while repetition in rehearsing and performing dance, theater, or music implies an object that is being reproduced, or, in other words, a *mise en oeuvre*. *WDSQ* is the case which requires that the relation between the two registers and two contradictory accounts of repetition be considered. The first one will be the concept of repetition in Deleuze.

Deleuze's project in *Difference and Repetition* is to argue that repetition, as it figures in Nietzsche's idea of "eternal return," isn't a matter of the same thing

occurring over and over again.[141] Without engaging in a discussion about Deleuze's reading of Nietzsche here, I will state the main characteristics of Deleuze's concept that I will refer here in discussion about what is at stake in *WDSQ*. Repetition and difference are two forces of creation, entwined in a process that produces variation in and through every repetition. Deleuze entangles difference with repetition in order to affirm the power of the new and the unforeseeable. To repeat is to begin again, and regard each beginning as an experiment. There is no originary point out of which repetition can generate itself. Repetition doesn't involve a model, or any identity, but instead it sustains itself in perpetual change. Repetitions don't form a linear sequence with a direction or a final goal, but coexist renewing an open whole, which is synonymous with Bergsonian memory. Hence, Deleuze's differential repetition is distinguished from what is usually understood as the repetition of the same, or what he considers as the actual, material or "bare" repetition, which is static and ordinary, belonging to the representational order of concepts. In contrast, the repetition of difference is "clothed" or envelopped as it is interior to the Idea; it is dynamic and excessive. Resemblance implied by reproduction appears only as a secondary effect, an illusion that is functional in the need to produce identity.

To illustrate his claim about each art having its own interrelated "techniques or repetitions" (DR, 289), Deleuze offers three examples from music, art, literature, and cinema in the twentieth century: the *leitmotiv* technique in *Wozzeck*, the opera of Alban Berg from 1922, Andy Warhol's series of celebrity portraits from the 1970s and the novel and film *L'Année dernière à Marienbad* (1961), which explicitly short-circuits the present and the past, life and death, in memory. The three examples are disparate, indeed, but point to Deleuze's general understanding of repetition in the arts. His idea of repetition here encompasses those procedures that are specific to each art medium and tradition and that technically seem to repeat, but actually generate difference. Warhol's technique of incorporating photography in painting for a series of copies of the copies of famous people, is a controversial example since it is based on mechanical reproduction, which in Deleuze's terms would be the negative kind of bare repetition. Yet for Deleuze the Pop Art series is "remarkable," as it pushes the copy of the copy to the extreme at which it reverses the original and

[141] The characteristics of repetition discussed here particularly draw on the second chapter titled "Repetition for itself," in DR, 70-128.

becomes a simulacrum. The point here are the figures of the portraits, whose presence and meaning in Western culture make Warhol's series a repetition of "habit, memory and death" (ibid.).

If we search for the function and meaning that "repetition" as a technical term has in performance, we are confronted with one of the basic production techniques of the performing arts, be it dance, theater or music. *Répétition* is the French word for "rehearsal," and denotes the preparation prior to performance, in which certain, if not all, elements of a performance are defined, planned or "blocked," i.e. fixed in space and duration, and perfected as to their way of execution. Repetition is also the fundamental method of generating dance movement: for a movement to be singled out, referred to, discussed or learned, it must be repeated. Word and image provide ways of "translating" movement, but they can't enact it. Hence dance training to a large extent consists of learning how to repeat a movement. Or, as Forsythe explains the oral mimetic mode of transmission of movement through repetition: "We all pass on dancing primarily through imitation, visual exchange. We demonstrate for each other, that is the way our language is communicated" (Forsythe 1999, 22). Rehearsing a dance implies learning and perfecting movement in repetition.

The etymology of the English word "rehearsal" is telling here. To "rehearse" was derived from the French *rehercier* (ca. 1300), which signifies to "go over again, repeat," "rake over." The French verb *rehercier* originates from two Latin terms with distinct meanings, *hirpex*, *hirpicis*, which means a harrow, and *hercia*, the church chandelier. The French etymological dictionaries explain the morphology of *herse*, which in French means harrow, by way of an onomatopoeic expression of the effort of harrowing (*le hersage*). In 1765, the French *herse* acquired one more meaning: "a framework for carrying *lampions* to light a scene," drawing on the Latin *hercia*. In English, the designation of "hearse" as the vehicle for carrying a coffin was coined in 1640, whereas the meaning of the verb "rehearse" as in "practice a play, or a part in a play" was established earlier, in 1570. Both designations retain the image of carrying a tool, the harrow or the hearse. The origin of harrowing in *rehercier* stresses repetition in the return to the former beginning and the progression to the end, as in the image of harrowing the same field over again. Repetition appears cyclical here, and the etymological meanings recall the idiomatic

expressions about various kinds of repetition in rehearsal—like "run through" or "top to tail"—that use a spatial model for an object to be repeated, i.e. rehearsed.[142]

The conventional notion of rehearsal involves repetitions as trials in striving to reach an ideal form that the performance is supposed to have.[143] Thus, rehearsal installs the regime of representation, in the repetitions that re-present the same work over again toward its perfection. The work in such kinds of rehearsals is considered to already exist in a materialized form or as an ideal type—like a play, or a musical or dance composition. Its conception also contains the possibilities of its interpretation, as they are considered to reside within the work. Rehearsal and performance are, then, two different situations in which the same work is re-instantiated, and its re-instantiations vary in function and in degree of success, in their proximity to the ideal form. In rehearsal the work is practiced or exercised towards the ideal form or the goal that is then reached in the performance that is the presentation of the work. By contrast, Brook would prefer that rehearsals carry a process of creation with little or no "bare" repetitions. The legacy of the 1960s today is recognized in the format that aims to conflate rehearsal and performance in one process and event, the so-called demonstration or performance of "work in progress" or "work in process," which results from the practice of orienting performance toward research, which began in the 1990s. "Progress" or "process" here still reveals the intent of completion even if the final form of the work might never be attained.

With regard to the discussion above, I can suggest that *WDSQ* involves repetition on two levels. On the first level, the performance is presented over and

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[142] The etymology of the word is evoked in a choreography by Boris Charmatz entitled *herse (une lente introduction)*, 1997, which isn't included in the works discussed here. Three compositional elements of this choreography relate to the two meanings above (*herse* as a lighting framework of a scene, and *rehercier* as "to harrow"): a stage constructed as an irregular platform, framed by sound sources and lights; a sequence by which two male-female couples roll over the platform slowly, as if their bodies in contact make up a wheel that harrows the soil; dance is conceived as an introduction to a concert-like performance of a musical piece (*Pression* for cello by Helmut Lachenmann), where dancers move in an musical environment created by numerous CD players playing simultaneously a selection of Lachenmann's pieces. Their dance to this music acts as a preparation, a probing of audience's attention to the musical concert which follows it.

[143] In his definition of rehearsal, Patrice Pavis singles out a remark of Peter Brook about the French word *répétition*, which "evokes a mechanical kind of work, while rehearsals are always different and sometimes creative. Otherwise, if they become mired down in infinite repetition, it is soon clear that the theatre has gone out of them. (Brook 2008, 154)." Pavis then adds that the German *Probe* ("testing") "gives a much better idea of the experimentation and the trial-and-error process involved before a final solution is adopted" (Pavis 1998, 308). Choosing to quote Brook, Pavis notes the tendency in theater and performance culture from the 1970s on, to transform repetition in rehearsal into creation process. See introductory paragraphs on process in performance in chapter six.

over again, and is, as a work of dance, nominally reproduced. *WDSQ* isn't an event or happening that occurs only once, but a performance that is running over a period of time. This level, in Deleuze's terms, corresponds to bare repetitions, by which the same situation, involving two performers and the problematic of dancing in the state of questioning, is repeated, re-instantiated every time the performance is presented. On another level, no movement in its shape or duration and no spatial configuration of two bodies is ever literally repeated. Each stutterance is a differenciation, or a singular solution to the problem posed. This isn't merely the consequence of not setting movement, or of improvisation—because improvisation would engender personal manners and style, as earlier shown—but a result of severe constraints by which the dancers question and stutter in their movement. If certain movement patterns were to emerge, and with them the consciousness that they could be repeated due to the pleasing effect they had on the audience, *WDSQ* would fail in its mission to problematize or question movement. The dancers were aware of the pitfall of emergent mannerisms, and thus, they strived to maintain the discipline of questioning. Dancing in the state of questioning often seemed like a struggle rather than a ludic exercise that improvisation often resembles. The frequent stops, cuts and silences, aborted beginnings, and the very syntax of stutterances, manifest the edge of this struggle where dance in the state of questioning falls silent.

Dancers who practice improvisation in performance rarely define the period that limits a certain improvisation practice. Quite the contrary. They aim to develop a method that can be regularly invoked on many occasions and seems to run unlimited, that is, until it transforms itself imperceptibly into something else. In 2004, three years after the creation, Burrows and Ritsema stopped performing *WDSQ*. Despite the strict frame of the constraints that they exercised, performing *WDSQ* in front of an audience time after time also bore the danger of consolidating new habits, finding ease in difficulty, and forming patterns. Hence performing *WDSQ* was a process that reached its end when Burrows and Ritsema began to affirm certain qualities of movement. This fact is significant because it shows that though the performance was made and presented as an open-ended process, its process did reach an end. The end lies at the critical point where "dancing in the state of questioning" stops being a problem. The problem is exhausted once the stutterances no longer engender differenciation, but consolidate a ground of

movement or expression of the bodies of the dancers, an idiom that begins to reproduce itself in mechanical repetitions, at the point when "stutterances" acquired the look of personal mannerisms. This could explain why Burrows and Ritsema abandoned the performance *WDSQ*.

Chapter 5

A Critical Departure from Emotionalism: Sensations and Affects in the Mode of Performing

The goal of chapters two and three was to expound the concepts of making choreography in the first place around the idea of disjunction between the body and movement, performing and attending—the concepts of "part-bodies," "part-machines," theatrical apparatuses of disjunction such as the "head-box," "de-figurement" of the stage, and heterogeneous "assemblings" of bodies and things. In chapter four "stutterance" was examined as a concept in which making and performing coincide due to Burrows' and Ritsema's critical departure from dance improvisation. The present chapter will further develop the mode of performing from chapter four, but its aim is to explore the problems that are proper to performing alone—associated with producing affects and sensations—and to discuss the theoretical terms upon which these are shared, confused, or mistaken for the property of attenders.

Although I will elaborate the affects and sensations of performing in the theoretical tradition of Deleuze-Spinoza, my position contrasts with Deleuze's chief ontological claim about art, namely that art's domain of creation is exclusively found in affects and sensations, and not in concepts (whose construction is reserved to philosophy). Deploying Deleuze's (and Guattari's) theory of composition in art, I will show how Ingvartsen's solo performance *50/50* engages ideas of expression that guide her experimentally in investigating and constructing a few singular motion-affects. As the composition of these affects involves problematizing expression in bodily motion by way of a meticulous construction, I suggest that the problems which create the affects and sensations be accounted for by concepts of these affects, concepts which express performing in a constructivist manner.

Theorizing affects under the concepts of performing here involves a critical divergence from the modern dance tradition in which performing and attending to movement is necessarily rooted in emotion while the resulting kinaesthesia causes empathy in the spectator. The distinction between affect and emotion brings us to the historical context in which *50/50* must be situated; this work is an attempt at

resolving two antagonistic views in contemporary dance: modernist self-expression against which American "post-modern" dance arose in the 1960s and conceptualist strategies of the 1990s that completed the American post-modern dance objective of banishing expression from dance altogether. So, in order to draw arguments for an externalist constructivist notion of expression as opposed to individualistic, subjectivist self-expression, what first must be accounted for is how movement became bound up with emotion in modern dance.

I. Binding movement with emotion, kinaesthesia with empathy

From the early stage of the rebellion against ballet to the choreographers who pioneered a new, non-classical dance form in the first half of the twentieth century, modern dance was conceived according to the view that it arises from an expression of an inner compulsion of the dancer and choreographer.[144] John Martin advocated the "expressionistic" dance of Mary Wigman and her American counterpart, Martha Graham, in the 1930s by grounding the concept of modern dance on the connection between movement and personal feeling. As in the comparable essentialist claims in modernism, the concept of modern dance isolates bodily movement as the "actual substance" and essential medium of dance. The peculiarity of Martin's theory was to forward emotion as the cause, meaning, and effect of movement in its aesthetic form, which he defined with the term he coined as "metakinesis." In movement, or kinesis, lies a necessary correlation between the physical and the psychical as "two aspects of a single underlying reality." In Martin's theory, metakinesis explains how "authentic movements" are produced through the intuition of the choreographer, who externalizes her individual experience, her process of "feeling through with a sensitive body" in an aesthetic form that must provoke a reaction in the beholder. Martin founds the causal relation between performer's feeling, her movement, and feeling that it arouses in the recipient of the movement upon a speculation about the

[144] "Inner compulsion" or "necessity" is the argument that several artists in the period of expressionism—Kandinsky developing abstraction in Blaue Reiter circle and Schoenberg affirming atonal music—used to justify their radical break with tradition. Schoenberg's statements such as—"I am being forced in this direction, I am obeying an inner compulsion which is stronger than any upbringing"— are exemplary, as they combine seemingly opposite stands of individual personal inner drive with historical necessity. Cited from Ashton 1991, 104-106. Carl Dahlhaus has termed it "aesthetic theology," a kind of "art religion" where the telos of creating art transcend the individual being the "vessel" of its inner calling (Dahlhaus 1987, 81-93).

muscular isomorphism in the body of the performer and the spectator (Martin 1965, 61-70). As a consequence of metakinesis, the dancer executing the movement, and the attender viewing it, must share the same experience and understanding of movement, i.e. the expression of emotion (Martin 1989, 13-16). Foster suggests that invoking an empathetic connection between dancer and audience was a "rationale for the new modern dance" that Martin had to provide to champion the novel form (Foster 2010, 249). According to Martin, uniting viewing with performing dance was based on "inner mimicry" of movement as a necessary response of the movement's recipient:

> We shall cease to be mere spectators and become participants in the movement that is presented to us, and though to all outward appearances we shall be sitting quietly in our chairs, we shall nevertheless be dancing synthetically with all our musculature. Naturally these motor responses are registered by our movement-sense receptors, and awaken appropriate emotional associations akin to those which have animated the dancer in the first place. It is the dancer's whole function to lead us into imitating his actions with our faculty for inner mimicry in order that we may experience his feelings. (Martin 1965, 53)

The ground for Martin's arguments such as "metakinesis" and inner muscular mimicry has been revised in contemporary neuroscience, cognitive science, and in dance practice as well, yet his chief claim about the psychological and emotional nature of bodily movement still holds a place of firm belief among dancers and dance audiences. This claim—that dance is born out of self-expression based on a personal feeling which binds the spectator to it by way of empathy—operates as an ideology in contemporary dance. It justifies the diversity of dance practices by means of the ideas of freedom and individualism, and it regards the value of dance for its audience as an emotional experience of one's own body, and its freedom of movement. The variety of idiosyncratic approaches to self-expression and empathy in contemporary dance can be subsumed under two categories, one set of approaches that emphasizes the psychological source of self-expression in dance and everyday movement, and the other that explores the emotional response in the spectator. The paradigmatic cases of the two categories that I will briefly observe here are "Authentic Movement" and "qualitative audience research." These two practices frame emotionalism in dance from two opposite ends of the same ideological spectrum: the psychotherapeutic and the popular sociological interest.

Authentic Movement bears upon the legacy of Graham and Wigman in their disciple, Mary Starks Whitehouse (1911–1979), who associated modern dance's

practice of self-expression with Jungian psychotherapy in group processes where participants engage in spontaneous expressive movement exploration. Movement that arises in self-expression was assigned to be "authentic" by Whitehouse's follower Janet Adler, who developed the discipline of Authentic Movement on the following premise: "When the movement was simple and inevitable, not to be changed no matter how limited or partial, it became what I called 'authentic'—it could be recognized as genuine, belonging to that person." (Adler 2002 , xii)

Whereas Authentic Movement explores the relation between emotion and movement in its genesis, the project "Watching Dance: Kinesthetic Empathy"[145] investigates kinaesthesia from the perspective of the audience: it uses audience research and neuroscience to explore how dance spectators respond to and empathize with dance. The research is based on two essentialist assumptions: that "dance, although it has a visual component, is fundamentally a kinesthetic art" (Reason and Reynolds 2010, 50) and that the experience of pleasure, which this research shows to be rooted in kinesthetic and, to a lesser extent, cognitive empathy, motivates "people to seek out dance performances to watch" (Reason and Reynolds 2010, 49). The scientific truth of the claims of this research can be contested for two reasons. Firstly, it conflates audience reception with consciousness and opinion, excluding other modes of attending to dance; and secondly, by privileging pleasure based on kinesthetic empathy it promotes a dangerous teleology where the purpose of dance is to be judged by public consensus about dance's purportedly essential characteristic: the ability of movement to arouse feeling.

Both teachings are representative of extreme emotionalism, which implies an isomorphism between movement and emotion in order to ontologically reinforce the bind between the body and movement. The ideological fallacy of emotionalism is that it instills a unilateral determination of cause and effect in the genesis and the reception of dance: One moves out of feeling. And because one is moved by a certain feeling when they watch dance, the movement must be expressing that feeling. Movement is predicated of the body that feels. And because it arouses the

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[145] "Watching Dance: Kinesthetic Empathy" is a multidisciplinary project, involving collaboration of performance and dance theorists, neuroscientists, psychologists, and other experts across four institutions (University of Manchester, University of Glasgow, York St John University and Imperial College London), carried out from 2008 to 2011. It "uses audience research and neuroscience to explore how dance spectators respond to and identify with dance." http://www.watchingdance.org, accessed in July 2011.

feeling in its beholder, it is believed to be a medium for the transference of an aesthetic and emotional concept from the consciousness of one individual to that of another. Such a belief is the very essence of an aesthetic ideology, as Hewitt argues in *Social Choreography: Ideology as Performance in Dance and Everyday Life* (2005), because it idealizes the body as a locus of truth. Hewitt notes that a strong tradition of modern dance thinking on the body—from François Delsarte to at least as far as Graham (Hewitt 2005, 18), and I would extend it to a present-day doxa of contemporary dance—shares the belief that the body cannot lie.

Since it acquired the role of the arbiter of true consciousness in modern dance, the body is understood as the means for expression of individual freedom to move against any tradition. Dance is deemed to offer a physical experience of transcendental subjectivity, which, on one side, suppresses the contingencies that structure experience, and on the other, reduces the expression of movement to the individual self, or to the form that reassures its identity. However, in order to explore movement's expression in its own right, movement must be detached from its subject. My next task will be to demonstrate how the composition of movement in *50/50* relies on another understanding of expression, one that does not belong to the individual self of the performer or to its attender or to the relation between these two terms, but instead arises in performance in and for itself and has an existence of its own. Such expression of movement I determine as a composition of affects and sensations in the theory of Deleuze and his commentators. This requires that I first elaborate in the following section how I conceive of affect and sensation on the basis of Deleuze's theory before I deploy it as an interpretative framework in the analyses of *50/50* and *IITA*.

II. Affect and sensation in Spinoza and Deleuze

In Spinoza's mind-body duality, affection is a form of inadaquate knowledge that belongs to the body, as opposed to understanding through which we form ideas or the knowledge of the causes of actions. The existence of our body, of external bodies, and of our mind alike is known to us only through the external affections our body undergoes, so long as it endures. This affection is a modification of our body, a change on the surface of the body by the impingement of other bodies, which is

accompanied by the idea of this modification, or by the affect. Thus, *affectio* or "affection" is a state of the affected body implying the presence of an affecting one, and *affectus* or "affect" is the transition from one state to another felt by the affected body. Each state of affection is in relation to the preceding state and determines a passage to a "more" or a "less," an effect that is experienced as an increase or a decrease in the body's capacity to act, by which affects can be distinguished as positive (joys) and negative (sadnesses). Spinoza's full definition in *Ethics* includes one more difference:

> By affect I understand affections of the body which the body's power of acting is increased or diminished, aided or restrained, and at the same time, the ideas of these affections.
> *Therefore, if we can be the adequate cause of any of these affections, I understand by the affect an action; otherwise, a passion.* (Spinoza, IIID3)

Although he regards most affects as passions to be managed and dispelled by reason, Spinoza acknowledges—and affirms—the affects of a kind that approximate or coincide with adequate ideas of the mind, or actions, as is confirmed in IIIP58:

> *Apart from the joy and desire which are passions, there are other affects of joy and desire which are related to us insofar as we act.*
> Dem.: When the mind conceives itself and its power of acting, it rejoices (by P53). But the mind necessarily considers itself when it conceives a true, or adequate, idea (by IIP43). But the mind conceives some adequate ideas (by IIP40S2). Therefore, it also rejoices insofar as it conceives adequates ideas, that is (by P1), insofar as it acts. (Spinoza, IIIP58)

Spinoza claims here that the mind can be the cause of an active affect—an action of the mind, or an adequate idea—when it imagines itself and considers its own power of acting (IIIP53). Such affects are conceived by the mind solely from the dictate of reason and not from encounters with other bodies that affect us.[146] Spinoza's distinction between passive and active affects is crucial for understanding the affects that Ingvartsen aims to produce in *50/50*. Although the production of affects here involves the performer's body and not the self-consideration of the mind alone, it results from a rational construction, which problematizes emotional expression through experimenting with ways of composing affects from bodily motion. Power-motion and crisis-motion will be regarded as "actions" in the Spinozist sense, because they imply the self-caused act of construction of the problem by means of

[146] Spinoza's examples are "tenacity" and "nobility" related to the strength of character which understands itself and thus strives to preserve its being alone, and in friendship with others (IIIP58Schol).

which these affects are composed. They are self-affections that explore agreements and disagreements between the performer's body and other things—sound, light, image—with which the body enters into composition.

The distinction between affects and affections in Spinoza is significant because it parallels the difference between affects and emotions. Affections are emotions in so far as they involve the affected body and the imagining of the cause of the affecting body, as Spinoza contends in IIP17, Scholium: "the affections of the human body whose ideas present external bodies as present to us, we shall call images of things, though they do not reproduce the figures of things." The mixture of an affect (the sensation of a change in our own body affected by an external body) and an "imagining" (the image of the external body causing the change) gives neither the knowledge of the external body nor an understanding of our own body. It involves the nature of an external body only partially—the part by which the external body determines the human body in a certain fixed way. Our mind will form an idea of the external affecting thing as if it had a reality independent of our immediate perception of it. But the external body is independent in the sense that it is composed of parts that are not related in the affection of our body. Therefore, affections give rise to inadequate ideas. Empathy, on which emotionalist conception of bodily movement in dance is grounded, belongs to the same kind of affection, because it involves imagination from identification, or even imitation of affects, as Spinoza explains in IIIP27:

> *If we imagine a thing like us, toward which we have had no affect, to be affected with some affect, we are thereby affected with a like affect.*
> Dem.: ... if we imagine someone like us to be affected with some affect, this imagination will express an affection of our body like this affect. And so, from the fact that we imagine a thing like us to be affected with an affect, we are affected with a like affect. (Spinoza IIIP27)

From Spinoza's differentiation between affect and affection, Macherey and Deleuze derive one more characteristic that distinguishes affect from emotion. Macherey emphasizes an excess of information in affection (*excess de réalité*) beyond the lack of knowledge of the causes in the knowledge of the effects. There are always too many things, too many ideas, an uncontrolled richness in our mind's opening to the world, which causes that perception, even if it lacks comprehension, is by no means more simple than understanding. Moreover, Macherey underlines that perception is a positive exercise of the mind's capacity to perceive more things

at the same time. It is more an accomplishment than a deficiency, provided it is not regarded as a source of knowledge (Macherey 1997, 165 footnote 1). Hence he links this *complex perceptif* with the *complex corporel* produced by a kind of bodily event in affection. Affection is therefore a process that belongs neither to the acting body nor to the body which is acted upon. In Macherey's reading of Spinoza, affect is an interstitial event, formed in the intersection of an action and a reaction:

> [It] does not find itself neither in the affecting body nor in the affected body, nor in the parts or in the parts of the parts of the bodies, but produces itself somewhere between these elements. The corporal event can be neither localized nor analyzed in regard to the bodies, or their parts or the parts of their parts; it is impalpable, evanescent, tied to the fleeting character of the occasion that provoked this event or affection. (Macherey 1997, 217-218)

Thus affect, as conceived in Spinoza, and interpreted by Macherey here, isn't a quality or a predicate of a body, but an effect of modification of experience as an independent thing of existence. Its main characteristic is that it is impersonal, divorced from the dynamic of interiority of a subject. Deleuze's reading of Spinoza's notion of affect stresses that affect shouldn't be confused with feeling, which arises from a subjective appropriation of affect through the image of affection:

> It is certain that the affect implies an image or idea, and follows from the latter as from its cause (...). But it is not confined to the image or idea; it is of another nature, being purely transitive, and not indicative or representative, since it is experienced in a lived duration that involves the difference between two states. (SP, 49)

What is distinctive about Deleuze's version of Spinozist affect is the emphasis on duration in framing affect as a transition between two states of affection, which enables Deleuze to posit a gradual process of transformation from passions or positive affects of joy to actions. Unlike Spinoza who sees no causal connection between the bodily experience of joy and action of the mind, Deleuze describes a process of becoming-rational from bodily passions to actions of the mind which concludes with a genuine "leap" where we appropriate to ourselves the status of determining cause. The shift in the location of causal determination from an external body as the cause of the first joyful passions to ourselves becoming the cause of joys as active affects is the moment in which we understand and act. Although they are self-caused joys, these actions aren't subjectivist feelings, since they don't arise from the affection of the subject. Instead, active affects arise from the subject's increased power of acting (*puissance*), of forming compositions or *agencements* in which they emerge. The distinction between affect and feeling in Deleuze is further

explicated as one between desire and pleasure:

> Pleasure is an affection of a person or a subject; it is the only way for persons to "find themselves" in the process of desire that exceeds them; pleasures, even the most artificial, are reterritorializations. But the question is precisely whether it is necessary to find oneself. (ATP, 156)

In the pair desire-pleasure, analogous to affect-affection, desire is synonymous with agency split from subjectivity. Studying situations of extreme affects, such as rage and panic, John Protevi has interpreted Deleuze's notion of affect as a power of evacuating the subject and desubjectivizing the body (Protevi 2011, 395). Using one of the key terms of Deleuze and Guattari in *A Thousand Plateaus*, Protevi associates affects with "becomings"—"capacities to produce emergent effects in entering assemblages" (ibid.). The notion of "assemblage" or *agencement*[147] is significant for us here, for it precipitates the question of the relationship between art and affect. In *What is Philosophy?* Deleuze and Guattari explicitly assign to art the role of extracting affects from affections as well as percepts from perceptions. Wresting the percept from perceptions of objects and the states of a perceiving subject entails an act of rendering perceptible (*sensible*) "the imperceptible (*insensible*) forces that populate the world" (WIP, 182). Extracting affects from affections seizes effects of sensory becomings, where "something or someone is ceaselessly becoming-other while continuing to be what they are" (WIP, 177). The act and aim of art here is to compose sensations as a double, complementary capture of forces as percepts and becomings as affects.

Deleuze and Guattari consider how art composes sensations in two somewhat different ways. In the first conception, sensation is described as synonymous with affects and becomings as if it is in no way different from the events of nature:

> [Sensation] is a zone of indetermination, of indiscernability, as if things, beasts and persons, endlessly reach that point that immediately precedes their natural differentiation. This is what is called differentiation. This is what is called an *affect*... (WIP, 173)

Alliez expounds composition by "vectorizing matters of expression rather than (always) already formed contents." He stresses that the "principle or plane of composition" implies that it is perceived simultaneously with what it composes, i.e. with sensations and affects, "in the ontological identity of the form of expression and

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[147] As in chapters two and three, "agencement" is translated in two terms: "assembling," when we emphasize the connection of two or more actors, and "agency," for the effect of their co-functioning.

the form of content" (Alliez 2004, 13).

In the second conception, Deleuze and Guattari invoke the metaphor of "house," suggesting that this metaphor would better describe the composition of sensation than the phenomenological notion of "flesh" because "art begins not with flesh but with the house" (186). In contrast to the first image of self-caused, effortless expression, here they confer a constructivist sense on composition, which includes the technical aspect, or the functional limitations of the material, although it can't be reduced to it:

> Technical composition, the work of the material that often calls on science (mathematics, physics, chemistry, anatomy), is not to be confused with aesthetic composition, which is the work of sensation. (WIP, 186)

Here the comparison of composition with the construction of a house opens up the possibility to argue for a more heterodox reading of Deleuze and Guattari's concept. Whereas they insist that sensation has an absolute ontological status because "even if the material lasts for only a few seconds it will give sensation the power to exist and be preserved in itself *in the eternity that coexists with this short duration*" (WIP, 166), the material from which the sensation arises must be contingent upon a specific (historical, political, cultural, etc.) situation, which also must limit the effect of the sensation to a certain historical, political, cultural situation. The contingencies abstracted by a forcefully ontological import of sensation for art are necessary arguments to explain how and why compositional procedures are devised in the first place. The next section will unpack the work of composition in *50/50*.

III. *50/50*: The problem of composing affects

The creation of the performance *50/50* in 2004 was accompanied by two texts of the choreographer, the first of which was a published programmatic statement, "YES Manifesto" (Ingvartsen 2004), and the second of which is the score of the choreography that Ingvartsen provided me with for this research.[148] The writings evidence the author's intentions and thoughts and, as we will now see, offer an insight into the compositional procedures concerned explicitly with the notions of expression and affect. At the same time, these texts cannot but be read as documents of the discursive debates that marked the end of 1990s in the European

[148] I obtained the score of *50/50* from Ingvartsen on 11 April, 2009.

contemporary dance scene. "YES Manifesto" invokes an implicit dialogue with Yvonne Rainer's "No Manifesto" from 1965, whose brevity allows me here to quote it in its entirety:

> No to spectacle no to virtuosity no to transformations and magic and make-believe no to the glamour and transcendency of the star image no to the heroic no to the anti-heroic no to trash imagery no to involvement of performer or spectator no to style no to camp no to seduction of spectator by the wiles of the performer no to eccentricity no to moving or being moved. (Rainer 1965, 178)

Ingvartsen begins her manifesto with a clear reference to Rainer:

> To say yes instead of no as a strategy is about defining an area of interest as a positive—of rather than a negation, we live in the times of "everything is possible," so why not spectacle, virtuosity, glamour, style, involment a.s.o. why not moving and being moved as long as it is a choice and not simply an affirmation of the conventional procedures we already know how functions [sic]. In spite of manifestos belonging to the past—here comes another one. (Ingvartsen 2004, 74)

If we closely examine the two manifestos, it becomes clear that the reference to Rainer's serves as a critical relay for Ingvartsen to argue not against Rainer directly but against the so-called conceptual dance of the 1990s, which in certain ways resumes Rainer's principles thirty years later in Europe. In only eighteen items, Rainer manages to denounce practically everything that didn't belong to the neo-avantgarde art scene in New York, or more specifically, to Cage's experimental music circle, early happenings and events, Minimal Art, and Conceptual Art. However, the confluence of these eloquent, lapidary attributes points to a variety of expressions in the New York theater scene—in ballet ("virtuosity"), American modern dance ("heroic"), Cunningham's high modernism ("eccentricity"), Broadway theater entertainment, camp, etc. The point of Rainer's critique can be summarized in two statements—"no to involvement of the performer or the spectator . . . no to moving or being moved"—revealing her stance on neutral performance as the action that appropriates or simulates the functional, ordinary, pedestrian movement. While some of Ingvartsen's statements explicitly invert Rainer's, such as "YES to redefining virtuosity, expression, style," most of them are more sophisticated propositions to deviate from the unspoken claims of conceptual dance:

> Yes to "invention" (however impossible)
> Yes to conceptualizing experience, affects, sensation
> Yes to materiality/body practice-investment
> Yes to un-naming, decoding and recoding expression
> Yes to non-recognition, non-resemblance (could this be some sort of first degree referentiality)
> Yes to non-sense/illogics

> Yes to organizing principles rather than fixed logic systems
> Yes to moving the "clear concept" behind the actual performance of . . . .
> (Ingvartsen 2004, 74)

"Conceptual dance" in Europe in the 1990s arose from a critique of representation in theater, taking Rainer's debunking of spectacle further into a deconstruction of theatricality in self-referential speech acts and routines with readymade, citation, and collage, as prominently featured in the work of Jérôme Bel. Ingvartsen seems to partly share the anti-representationalist stance of Bel, Tino Sehgal, Mårten Spångberg, and other choreographers representative of conceptual methodologies, especially when she calls for non-recognition, non-resemblance and non-sense, yet she pinpoints another way to achieve it: through experimentation with materiality and the body, or through a kind of conceptualization of experience, affects, and sensations, whose origin is in cultural expressions. The sources of these expressions in *50/50* are an opera and hard rock music. They represent two antipode types of spectacle belonging to, on one side, high art that preserves nineteenth-century aristocratic and bourgeois traditions and, on the other, popular mass cultural entertainment. The explicit choice of extremes comes from Ingvartsen's conviction that spectacular culture is what we inhabit, and that the "affective levels of expression [that] are working on us whether we want that or not" cannot be denied, but need to be "navigated" (Cvejić 2009b, n.p.). She explicitly sets her intention apart from what she sees as "conceptual methodologies" that remove bodily, emotional, and affective expression through "reductionism." The term "reductionism" denotes a certain economy of style, an antiaesthetic attitude whereby the manner of performing is functional to the meaning of action. "Conceptual methodologies" in choreography more specifically entail a poststructuralist approach to the body and movement as a signifier of cultural codes often conceived in chains of smooth sliding signifiers that resist the desire for individualistic subjective expression. Choreographies by Bel, Sehgal and Spångberg and some works by Le Roy[149] exemplify the procedure of appropriating coded movements rather than creating original movements whereby movements are structured as a "text" which the spectator as a reader should find pleasure in decoding. Ingvartsen reflects what prompted her to deviate from this method:

[149] I here mean the following performances by Jérôme Bel: *Jérôme Bel* (1995), *Shirtology* (1997), *Le dernier spectacle* (1998), *Xavier Le Roy* (2000), *The show must go on* (2001); by Tino Sehgal's *(untitled)* (or *Twenty Minutes for Twentieth Century*, 1999), by Mårten Spångberg *Powered by Emotion* (2003).

> I remember thinking about *Giszelle*[150] and how I would like to do something that was not only about showing the body as a reproducer of the codification of the body. I was interested in finding out how to be on the limit of language, in a space where people on one hand would feel "at home" and at the same time without tools to place the expressions that they would be experiencing.

With the intention to explore affect, which she states both in the manifesto and in the score of *50/50*, Ingvartsen speculated about the possibility to construct an expression that would be "moving faster or more intensively" than the "speed of rational reasoning." Her speculation could be compared to Brian Massumi's claim that the primacy of the affective arises from a gap between content and effect of expression, between cognitive and sensorial registers in perception. Massumi infers from a few case studies in cognitive science that affect is based on the intensity of resonance between multiple sensorial stimuli.[151] He fashions intensity as a different order of connection operating in parallel to the signifying order while being disconnected from it. Affect emerges as an autonomous relation between resonating sensations and is, he notes, synaesthetic, implying that senses participate in one another. As a capacity, the affect is "the measure of a living thing's potential interactions, its ability to transform the effects of one sensory mode into those of another" (Massumi 2002, 35). Along these lines, "YES Manifesto" states a series of questions by which Ingvartsen programmatically set the research tasks to be tackled in *50/50*. These tasks will be stated in the form of questions that she poses here. In the next section I will analyze how they are "answered" or solved in composition.

> What are affects and how can they be an object of investigation, can they be produced/constructed or are they a kind of by-products?
> What is the difference between affect and affections/emotions?
> Is it possible to decompose expressivity in such a way that it recomposes itself outside of the usual categories of expression. So, using the old to make the new?
>
> (Ingvartsen 2004, 75)

IV. Constructing expressions

Before the performance has begun, the audience are already given an image, a tableau. While entering the theater, they can see a naked performer standing

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[150] *Giszelle* is a solo created by Le Roy and Salamon in 2001 in which Salamon dances sequences of movement and gestures from a variety of movement codes: including ballet, modern dance, folklore, sports, pedestrian movement, scenes from films, pop music.

[151] The experiments were based on the measurement of autonomic physiological reaction to external stimuli, and one experiment focused on examining the affective responses to complex stimuli, based on various coordinations between image and story.

downstage left, relatively close to the first row, in strong general ("wash") light. Though there could be a doubt about the sex of this body, which seen from the back appears androgynous, the program note explains that it is a solo made and performed by a woman. She is standing *contrapposto* with her back turned to the audience, and her head is covered with a vivid orange wig of the color and shape usually worn by clowns. When the recording of a drum beat begins playing, with the first beats the dancer shifts her balance from the left to the right foot to and fro. The drum beat develops into a drumroll solo in cycles of accelerated and decelerated tempi and rhythms, revealing a concert routine characteristic of hard rock. The rock music formula is used to manipulate the audience's attention: it is supposed to tantalize them by suspending the song with a virtuoso expression of bare rhythm. During the whole drum concert cadenza, the dancer stays in the same place, moving her buttocks in the rhythm of the main beats, sliding and shifting her balance from left to right (0'–3'37"). The duplication of the rhythm is so minute that it gives an illusion that the buttocks are the surface on which the drummer beats the rhythm. During the acceleration of the roll, the movement of the buttocks turns into a kind of vibration of the flesh, which clouds the shape of this bodypart. The image is like a static tableau, animated from the inside. Only one element—one body part quivers—while everything else, the light and the figure, remain still, unchanged. The performer doubles the rhythm by reflecting it in motion, in the body part that serves to embody the musical instrument.

The visual concentration on the pulsating buttocks during three and a half minutes blurs the chain of stimulus and reaction, and motion seems to be no longer an effect of sound, but merges with it, or may even appear to cause the sound. Thanks to the minute embodiment of the rhythm, the sound is visually amplified, which transduces one sensory event into another while it duplicates it at the same time. The effect of intensification is produced by the mixture of two heterogeneous expressions. While the drumroll comes clearly from the rock concert, it is more difficult to identify the genre of the movements of shaking and vibrating naked buttocks; perhaps it points to "go-go" dancing, a form of social dance whose purpose is to entertain and seduce the spectators. No matter what the movement might seem to resemble, this composition draws two culturally and semiotically unrelated

expressions into a synaesthetic movement, a capture of a sound and a visual rhythm in one.

The drumroll slides into the full song, as if it suspended it until then, and now the song can be resumed, or even released again with the guitars and the voice that join (scene two, 3'38"–5'8"). The song is entitled "Strange Kind of Woman," which can only be identified by those familiar with the band Deep Purple. The title doesn't display itself in the short excerpt and hence has no specific significance in the scene. The song appears as a generic sample of hard-rock music from the 1970s. The scene changes abruptly. The lighting shifts from the front to the back wall (upstage), from which three strong spotlights beam into the audience. The dancer takes off her wig and begins to dance with her back to the audience. Her movements simulate the concert behavior of the main singer. While she is a silhouette turned with her back for the real audience of her performance, she addresses an imaginary audience of the concert in the back (upstage wall). The inversion of audience address is carried out thus: the dancer mimicks the singer's game of call-response that can be discerned from the recording, where the singer prompts the audience for an ever louder and more enthusiastic response. Whereas the sensation in the previous scene was built upon intensity that suppressed recognition, the situation here exposes its full-fledged context of a rock-concert. The context that was missing in the first scene is now recuperated in representation. The dancer inserts herself in an entirely appropriated milieu; her embodiment consists of lending the body to the voice, as in a lip-synch imitation. Unlike scene one, this scene operates like an image based on imitation rather than through a composition of a sensation from a clash of diverse, somewhat unrecognizable cultural expressions.

During the applause of the concert, the scene shifts again abruptly (5'19"). The dancer slowly turns to face the audience front, but as the lights suddenly dim, her body remains a silhouette. The concert music stops and is immediately replaced by a new voice, this time the dancer singing live. The melody and its harmonic patterns vaguely indicate an operatic aria from the nineteenth century, for which the dancer's voice seems insufficiently high and imprecise in pitch, untrained for the technical requirements of the style. The sense of inadequacy is enhanced through the same voice doubled in recording. The live and recorded versions of the same voice melt into each other, and it is unclear whether the recording echoes the voice live or

the live voice actually follows and reproduces itself recorded. The melody sounds deliberately poor, false, and rudimentary, and the language of the sung text is incomprehensible. The orchestral accompaniment that would help identify the musical source is missing, and the singing sounds as if someone was "singing along" in an unknown language—a spontaneous trial of copying an aria without competence and preparation. Ingvartsen notes in the score that she is singing here the aria "Un tal gioco, credetemi" from *Pagliacci*, a *verismo* opera from 1892 by the Italian composer Ruggiero Leoncavallo.

While singing, the dancer moves in a diagonal from upstage left to downstage right. Although she addresses the audience frontally—like in an opera staging—her face remains dark until she reaches the front of the stage. Like the figure, so the source of the opera is obscured, the melody and the text unintelligible. This is the effect of a twofold reproduction: the dancer is doubling the same recorded voice that attempted to reproduce the operatic voice singing the aria. She sets herself the task of accurately copying her own singing with all technical inaccuracies relative to the original. Thus the mixture of the recorded and live singing of the same voice functions like a double imprint: a spontaneous "impression" or echo of the original aria is accompanied with its own immediate live echo or shadow. The aria transfers from the fetish-voice of opera to the dancer, who uses her voice as just one of the many organs of the body capable of movement. In the vocal transference, all that makes the voice of the opera extraordinary is lost. The dancer's voice subtracts the motion of the melody without the exact intonation or the technique which sustains the operatic manner and tone. The greatness and splendor of *bel canto* is diminished in a simple extension of the melodic contours. Opposite to the first scene, where a sensation was composed from amplifying the sound with a visual rhythm, the third scene contracts its source—an operatic aria—by decreasing its original intensity. It draws a contrast to the previous two scenes invested in spectacular hard rock expressions: the vocal subtraction of melody as a linear motion from the original aria, as well as the double reproduction that underlines the inadequacy and inaccuracy in the copy, produces a sense of shrinking and confusion.

The next section develops a new, fourth scene (8'43"–1'52"), which involves another procedure of composition. It follows smoothly from the moment the dancer reaches the end of the diagonal, downstage right. Now the lights from the back dim

while the front lights fade in, illuminating the dancer's body standing close to the audience. The dancer continues to sing for a minute, but as she sings, her face begins to make exaggerated expressions that suggest correspondence to the emotional significance of her singing. A correlation between facial expressions and emotional tone of the music is at first suggested, thanks to the convention of emphatic acting and sustained facial grimaces in opera, but isn't subsequently confirmed. The expressions of the dancer's face, including also the body that molds with them, evolve in another logic, divorced from the acting in opera. The face and the body fold in and out in extremes of expressions in a slow motion that exhibits the material processuality of these changes. At first, the dancer's body and face freeze in an expression of a strained, high-pitched voice: the mouth is open and stretched in an effort to sing in a high register (ca. 10'). The dancer then stops singing, the recorded voice also stops, and the expression on the face freezes for about ten seconds. It then begins to change slowly towards its opposite: the mouth drops low, opening in a cry of anguish, and eyebrows frown. A series of expressions slowly unfolds in silence. Eyes, mouth, and nose cramp inwards, which at first vaguely resembles a grotesque grimace of a sad clown, but then as the hands close in fists and the body squats, the whole expression of the body becomes unrecognizable. While still squatting, the face begins to thaw in a more joyful expression, which ends with the tongue coming out of the mouth. Hands, mouth, and eyes open slowly, while the tongue is still sticking out as a stiff object. And the body stands up with arms in an open embrace. When the body reaches an upright position, the expression of the face and arms will have modulated again, from expressing joyfulness to gaping in wonder or fear; hands, eyes, and mouth widely open in astonishment. This expression intensifies toward panic, and when it reaches its physical tip, it slowly modulates into a clownesque expression of sadness, mouth stretching in an arch downwards, making a triangular face with arms and shoulders dragging down. The expression continues to modulate with eyes opening wide in amazement, as if something dreadful is approaching the dancer from above.

As the description above shows, scene four is built through physical modulation of expression on the face. The face moves persistently, and no one expression is arrested long enough to sustain a state of emotion, which would psychologically designate the behavior of the dancer, and thus represent her as a

character. All expressions are constructed on the surface of facial muscles and head movements, engaged in a kind of affective athleticism that affirms malleability of grimace through tensions and contractions of the muscles and skin of the face. These expressions modulate, which in other words means that they are physically varied, and intensified to the extent that they change the image of affection: from exaltation to anguish, from sadness to joyfulness, from joyfulness to fear, from fear to panic, from panic to sadness, from sadness to amazement. The designation of these emotions—or affections, in the sense of Deleuze and Spinoza—are only the singular points in which a physical movement of intensification of the face reaches a climax after which it shifts or deviates in tendency. The emotions are thus the images through which the face travels yet never fully inhabits. Modulation is driven by a physical sense of transformation rather than a narrative sequence of signs. If these expressions originate from opera at all, as the beginning of the scene suggests, they are detached from the opera once the music stops and are furthermore manipulated in duration independent of the time of an aria. The facial transformations wrest movement as the force of affection, thereby composing a sensory becoming of the face.

In scene five (11'53"–17'18") the composition of the facial and bodily expressions continues toward divergence between the two body parts. The face and the body are de-synchronized, unlike scene four; the body transforms before the face, anticipating its expression. The sound from scene three returns; the only difference is that the voice is now doubled in recording and the dancer doesn't sing. This enables the dancer to fully embody the motion of double transformation, of the face and the rest of the body, which is perceived as deformations, disarticulations of the gesture and facial expression. As the sound goes on, she stretches upright, in a posture of dancing with arms above the head, which recalls "go-go" dancing from the first scene reversed from back to front. Keeping her eyes closed, she slowly moves sideways from stage-right to stage-left, wiggling her buttocks. About twenty seconds later the moving posture begins to deform itself. The dancer fills her mouth with air and moves her arm and trunk, as if air, or another kind of invisible matter, is pumped into her body. This renders her movement more pantomime-like, plastic, slowed down. When she reaches the edge of the stage-left, she ends in a posture of noble grace, as a servant humbly bowing before a noble. As before, this posture is

just a matter of passage in continuous motion. She bends in a squat, turns to the other side, stage-right, and opens her face and arms towards the audience in what first seems an expression of happiness that immediately modulates to its opposite. She stands up again, and the arms that opened in a happy bow now rise above her head in an expression of defense, while the face slowly transforms into a cry of horror. She recoils backwards, pointing her arms in anger and closing the face in a grimace similar to the grotesque sadness of a clown (as in 10'09"). She withdraws her head and shoulders and moves arms down, in order to lift them again in the posture of addressing the skies—the gesture of ballet pantomime that signifies despair. The expression modulates toward anger as she moves backwards in a diagonal toward upstage-right, the reverse of the displacement in scene three.

The divergence between the face and the rest of the body is brought to another level when the aria "Un tal gioco, credetemi" appears in the original intepretation of the tenor Luciano Pavarotti, famous for the excellence of his voice and perhaps recognizable for a wider audience as well (14'37"). The melody with the full accompaniment of the orchestra emerges as the musical source for the recorded singing in sections 5'19"–8'40" and 11'53"–12'54". The music contrasts the stage action with its orderliness, thus emphasizing the disconnection between the movement expressions and the narrative musical "roof" that covers them. It is difficult to place the dancer's body as a character in the aria. In the aria the main character of *Pagliacci*, a clown, warns the audience that while everything on the stage is an illusion, life is reality with serious consequences.[152] During the aria the dancer develops a new sequence of deformations in which all previously seen postures and grimaces are reversed and remodulated in continuity. All expressions tend toward extremes—they involve stretching mouth, arms and the whole body folding inside-out, outside-in, upwards, and downwards. Although they don't seem to directly correspond to the expression in the music, the pathetic tone of the ending cadenza matches the grimace of the clown's expression of sadness and crying.

Scene five ends with the dancer laying her body down on stage and putting the orange wig over her head and face, as if she is preparing herself to enter the

[152] The story of *Pagliacci* evolves between a play in a play, in which Canio plays the foolish husband and a play of reality, in which he pursues his treacherous wife in order to kill her and her lover in the end with the words: *"La Commedia è finita!"*—"The play is over!" After a villager makes a joke about flirting with Canio's wife Nedda, Canio warns everyone that while he may act the foolish husband in the play, in real life he will not tolerate other men making advances to Nedda.

opera as a character, a clown. (16'58"–17'18"). Consequently, scene six continues by presenting the music from the opera, now an excerpt from the overture, complementing it with the corresponding action excerpted from the same scene. Ingvartsen notes that she reconstructed the opening in *Pagliacci*, where the performers of a comedy troupe enter the village.[153] The music in the style of *verismo* of the Italian opera of the 1890s typically lumps diverse images and atmospheres into a condensed form, fulfilling the function of a prologue that dramaturgically summarizes the plot. The overture represents several dramatic situations: the preparation of a burlesque or circus-like show, the moods of excitement, and dramatic suspense, comical effects in orchestra suggesting dramatic twists, a lyrical motif suggesting the pathos of sad love, a slow tragicomic waltz, scale passages imitating the sound of fanfare announcing the burlesque. These musical elements are heterogeneous and combined in a mosaic of rapid shifts, providing an introduction of the main musical and dramatic motifs in the opera. The dancer stands up with the wig covering her face and inserts herself into the action of the music in a burlesque manner, using exaggerated gestures of pantomime. At 17'40", when the music suggests dramatic confusion, she whistles as if she is summoning a gang, then approaches the audience, turns her head toward them, and mimes to be watching them, while her eyes and the whole face remain covered by the wig. She counts the audience using her index finger, and then gesticulates a sign of catastrophe towards them. At 18'05", when the lyrical motif starts, she runs upstage-right and takes the posture of grace, with which she ceremonially enters the stage. After a gesture of greeting a noble, similar to the one at 11'53"–12'41", she performs a repertory of gestures some of which we saw previously: sadness, despair, pointing with the arms into the skies (as in 14'), crying, rubbing the wig in the place where her eyes should be, shaking her shoulders from weeping. Scene six ends with the dancer suddenly falling on the floor, as if she is now going to act that she dies, but instead she shakes her head and leg from the heat of emotion. During the last passage of scales, she moves to the spot upstage-right, shaking her body.

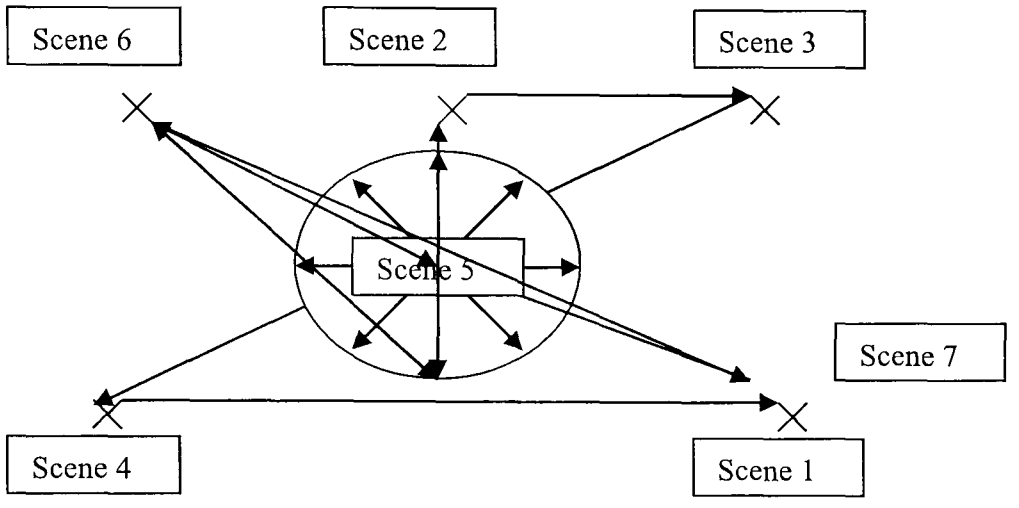
The composition of scene six is comparable to scene two, which is based on reconstructing the scene of a rock concert. In contrast to the principles of

[153] Ingvartsen doesn't document in the score of *50/50* which staging of the opera she reconstructed. After having consulted several sources, I didn't manage to locate the scene that Ingvartsen claims to have reconstructed.

dissociation and divergence that Ingvartsen used to decompose expressions from hard rock in scene one and seven, "go-go" dancing in scene one, opera, operatic acting, and clown pantomime in scenes three, four, and five, this section is built by appropriating the music and stage action from the original source of *Pagliacci*. However, since the music is instrumental, including no text, and the stage action is a straightforward pantomime, the signs float outside a particular narrative, revealing only the generic structure of signification, an empty form of narrative movements and sounds. Thus the appropriation is less obvious and recognizable than in lip-synching the rock singer in scene two. In addition, the fact that the figure is defacialized—its face being masked by the orange wig—is incongruous with the proper scene from *Pagliacci*. The montage principle of lumping heterogeneous motifs into one music, matched by an analogous collage of gestures, adds to the sense of exhibiting the principle of expression tied with representation. The aim of the scene is to show the regime of expression that *50/50* critically departs from: a correspondence between the form and the meaning of expression that traditionally unites pantomime with music. However, the convergence of the musical and bodily signs is counteracted by the speed of zapping from one gesture to another, condensing the scene into only two and a half minutes (17'19"–19'45"). Rapid cuts and shifts, as well as this scene's late placement in the whole performance, mask the status of a reconstructed original from which the material of previous scenes was derived.

The seventh and the last scene returns to the compositional procedure of scene one. The music suddenly shifts from opera to a death metal hardcore sequence, based on repetitions of rough guitar riffs and drum beats. As in scene one, the dancer embodies the instrument—here a combination of guitars and drums—by doubling its rhythm. The music is now reflected in the motion of the front side of the body: the dancer uses arms to help her breasts move and vibrate in a manner similar to that of scene one, where the buttocks from the back side of the body simulate the surface on which the rhythm of the drums beats. The sound is transduced into bodily motion which visually amplifies—intensifies—the expression of the rhythm, the only difference from scene one being that the effort to move the breasts to the rhythm of the music is visible, thus making the movement derive from rather than merge with the sound. While doing this, the dancer walks in a diagonal towards downstage-left

to the place where the performance began. The overall trajectory of displacements on the stage seems to close upon itself. In retrospect, it shows that each scene developed in another part of the stage, circumscribing it in four apexes of its rectangular shape as well as in the inner space of the rectangle, as is shown in the following scheme:



The traveling of the body throughout the scenes displaces the material of the composition through diverse contexts of reference, or genres and styles of expression, but it also divides the stage into various zones. The diversity in these displacements is often sieved through by a binary order: between upstage and downstage, facing audience front or back, illuminated from front or behind, in full light or in semi-darkness. The displacements of the body on the stage reframe the perspective of the spectators, allowing them to zoom in on a part of the body (as in scenes one, four, five, and seven) or zoom out for the view of the whole figure and the environment that it circumscribes with its movements (as in scenes two, three, and six). The next section will examine how composing affects involves the body.

V. Defacing the self in a solo

50/50 is a dance solo made and performed by the same artist. A solo in the context of Western contemporary dance supposes a relation with the genre that preserves the function of self-expression from early modern dance. Throughout the twentieth century, solo has become a standard format in dance education through which dancers and choreographers are trained to use their own body as an instrument of

expression referring to their individual self; the focus of expression may vary from formal, stylistic, technical to any other concerns, which are understood as belonging to the individual self of the dancer. Traditionally, dance solo raises the expectation that it will serve the dancer to present her "art" of dance, where art bears a sense of craftsmanship, original invention of movements, and bodily expression. Dance solo foregrounds the body in a relation of self-identification with the dancer, the body thus being vehicle, site, and effect of the individualistic, subjective self-expression. Theater knows of no analogue format,[154] yet, as Anthony Uhlmann has shown in his study of expression and affect in Beckett, individualistic subjectivism reigns in theatrical acting similarly to how self-expression haunts contemporary dance (Uhlmann 2009). Uhlmann associates Beckett's critique of individualistic subjectivism with Deleuze's concept of expression, thereby devising a specific meaning of Deleuzian-Spinozist expression in performance. Let us briefly examine here how it poses a problem similar to Ingvartsen's problem in *50/50*.

In his discussion of why Beckett exercised an authorial control over the staging of his plays, incorporating in his writings a choreography of word and gesture, sound and silence, movement and stillness, Uhlmann highlights the reference that Beckett made to Kleist's parable "On the Marionette Theater" as well as Beckett's reading of Spinoza's *Ethics*. Analyzing the impact these texts had on Beckett's poetics, Uhlmann proposes a distinction between two concepts of expression in acting: individualistic subjectivism, or self-expression, and "external" expression. In the first, expression always proceeds from inside to outside, requiring interpretation of the text by the actor to proceed contrariwise from the outside (or from the text which assigns her a character to play) to the inside (or the emotion she identifies as the motor for character's action). He explains Beckett's method of eluding actors' questions concerning the meaning of their actions and words as a way to hinder psychological self-expression that would interfere with the univocal expression of the work of the text:

> The emotions that the actor brings to bear in performing can behave as a kind of interference to this process [the process of creation of affects in art – B.C.]. They are

[154] A monologue in which an actor performs her own textl where perhaps the most familiar is the genre of stand-up comedy, is a rare performance format compared to a dance solo, which, since Isadora Duncan, constitutes a large portion of contemporary dance performances. Recently, a MA program entitled SODA (=Solo Dance Authorship) has been founded in the University of the Arts (UDK) in Berlin.

> interferences because they do not relate to the affects which the work itself is seeking to convey. . . . An affect here refers to an external expression while an emotion refers to an individualistically subjective expression . . . . Therefore a performance might require an actor to suppress extraneous emotion so that an audience might be carried along by the external affects produced by the work as a whole. (Uhlmann 2009, 60-61)

In contrast to self-expression based on psychological inquiry and interiorization of emotion, Uhlmann argues for another concept of expression which centers on the work—in this case, Beckett's text—as an "interconnected, complicated, single expression" whose staging requires the externalization of meaningful elements interconnected by an infinity of causal relations. Uhlmann's argument is relevant here, as his notion of external expression seeks to substitute the tradition of acting with a mode of performing that is close to a dancerly embodiment of a prescribed choreography. Beckett's authoritative authorial position can only be defended by the claim that the actual staging of the play is virtually written into Beckett's text. "Externalization" in performing Beckett's texts in his own staging would mean adherence to the text as a program that actors like Kleist's puppets automatically play. This is then to be understood as an actualization of text in speech and movement of bodies in real space and time. Beckett defined his acting ideal during the rehearsals of his production of *Happy Days* in 1971 as follows: "Precision and economy [that] would produce the maximum of grace [of actors performing the play]" (Uhlmann 2009, 56). Apart from puppets, his staging method invites a comparison with ballet, or the attitude by which classical ballet dancers submit to choreography abiding by convention. The only difference would be that classical ballet configures the body of the dancer according to the transcendental ideal of the Romantic sublime, which ideologically contrasts with the immanence in Beckett by which text and the bodies that perform it comprise one expression, one and the same plane of composition.

In Ingvartsen's solo, the coincidence of performer and choreographer in the same body facilitates an externalist constructivist approach to expression. The body here is, however, only one component of sensation rather than being the subject of emotion. In *50/50* externalist expression, as opposed to "outwarding" an internal sense of being in the body as in self-expression, is reassured through the procedure of doubling, appropriating, and manipulating readymade cultural expressions. The idea of navigating the various spectacular expressions involves an attempt at

becoming different bodies that represent these expressions. Thus, performing nude was the only solution to the problem of "going through so many different bodies" without getting "more connected to one than to another." As Ingvartsen states in an interview about *50/50*, "I could not be a character, a rock star or an opera singer. I had to stay somehow on a surface and in a way the skin is the perfect surface for such projections" (Cvejić 2009b, n.p.).

The preparation of a body as a surface for expression begins by covering its face with a wig, which turns the head into one undifferentiated object. In the first two and the last two scenes of *50/50*, Ingvartsen wears the orange, clownesque wig. Not only does the wig cross her face out, it serves as a shield of intensive color—orange—that deflects the spectator's gaze and prevents her from the usual comparison between the expression of the body and the expression on the face whereby the face is the check point of recognition. The face is supposed to tell us what the body articulates in movement. This is the reason why contemporary dance, after the influence of Cunningham and Rainer, has established the convention of a neutral face, a face that withdraws from signification in order for the movement to emerge in its autonomy.[155] In scenes two, three, and four the face is uncovered in order to assume the role of the prime instrument of expression. It then moves and produces sound or modulations of grimaces. In scenes one and seven the main instruments of movement are buttocks and breasts, respectively. In scenes two and six the body appears as an instrument of gesticulation, gestures of singing with the microphone, or hand-gestures of a clown.

A systematic overview of the bodyparts engaged in movement in the seven scenes testifies to the partitioning of the body. Each scene focuses movement on one body part, which has the consequence of reorganizing the figure. The body becomes the surface whose movement always zooms in on a different zone, like a close-up which is shifting between buttocks, breasts, mouth, face, hands, and gesticulating body. But the reorganization proceeds by the logic of the organ which is, in the first scene, suppressed: the face. I am not suggesting here that buttocks or breasts start to resemble a face through a kind of anthropomorphism, although the first scene invites such an image, as if the face on the back side of the head and the buttocks swap places. It's not the face, but the buttocks that are watching us, spectators. They aren't

[155] See how face expresses "le neutre" in Launay and Charmatz 2003, 150-151.

watching us as a face. The movement that differentiates the speed of this part of the body draws our gaze.

The regime that organizes movement in each scene is, as Deleuze and Guattari define in *A Thousand Plateaus* (ATP, 167-191), faciality. Faciality is a specific semiotic regime that intersects signification and subjectivation beyond the face of the human individual. In other words Deleuze and Guattari use the face as the metonymy for a mechanism that operates upon the entire body, that is not limited to the body while it may also involve any object. The operation of facialization is double. Firstly, it entails biunivocal differentiation of one unit in relation to another, the constitution of a surface—or as Deleuze and Guattari picture it—a "white wall, frame, or screen" that "reflects" signifiers, structuring them by difference. Facialization is an abstract machine that determines, by opposition, an *x* or a *y*. Secondly, faciality situates a passion and a consciousness. It acts as a filter that selectively responds and absorbs what acts upon it; thus, in Deleuze's and Guattari's description, it is a "black hole of subjectivity" that guides choices or makes judgments. Facialization doesn't proceed by drawing or imposing a face upon a surface, but by composing a surface according to the black hole/white wall system, the double operation of reflection and absorption, signification and subjectivation.

Although the face is produced in social culture and is a part of every regime of signs, an instrument of power that reinforces every discursive practice with gestures, expressions, and gazes that accompany verbal enunciations, the face isn't human, Deleuze and Guattari argue; but, on the contrary, it is "inhuman in human beings" (ATP, 171). Facialization presupposes a system larger than, or prior to, the constitution of the human face. The white wall/black hole system creates "holey surfaces" of which the human face is only a part. Hence the face isn't an expression of a subject, neither is it a signifer; instead, it is that which underlies or provides substance necessary for a subject or a signifer. It operates like an abstract machine that can decode the body—dismantle the human head—and overcode it in becoming-nonhuman. Hence facializing the entire body and even objects—Deleuze and Guattari's list of examples includes hand, breast, stomach, penis and vagina, thigh, leg and foot, house, utensils, clothes—is only a stage in the process of dismantling the face, making faciality traits "elude the organization of the face," getting out of the black hole or passing through the white wall toward an

"asignifying, asubjective and faceless" realm of sensations (ATP, 171). The "destiny" of human beings, Deleuze and Guattari contend, is to escape the face, become inhuman, clandestine, and imperceptible. We will now see how this tendency expresses itself through a series of facializations and defacializations which compose the body in *50/50*.

VI. "Power-motion" and "crisis-motion"

The evidence to support the claim of the inhumanity of facialization is the mask, for the mask is the operator of abstraction, of deviation from the given "natural" human face. The mask assures the construction of the face that escapes the human, or its becoming-nonhuman (ATP, 181). In *50/50* the orange wig operates as the mask that dismantles the face of a woman at the outset. It decodes the body of a human, in relation to a musical instrument and then a clown and a puppet, and, at the same time, the mask begins to overcode other body parts, submerging them to operations of reflection or absorption. Buttocks are facialized through their yielding of a surface for the beats of the drum to bounce off of. They merge the sound rhythm with a visual rhythm of bodily motion, which deterritorializes the music from the image of a concert and transduces its sensory stimulation into a force that revamps the body. The invisible drum is hitting the body, or it is the quivering of the buttocks that creates a sound. Certainly, all dancing to music can do that, it is only a matter of intensity in merging sound and bodily movement as two kinds of motion. Here the reflection of rhythm in the skin and flesh of the buttocks is so precise and strong that it facializes the buttocks as a drum. A similar process of reflection is enacted in the last scene, when breasts facialize through a more complex instrumentalization of rhythm—of guitars and drums—reinforcing the death-metal hard-core sound of the rhythm through violent shaking of the breasts. Both body parts cannot move "by themselves," that is, by the voluntary sensorimotor action of the body. They need to be externally moved—and Ingvartsen uses the rest of the body to move them in such a manner that they merge with the sound, and are moved by the rhythm which they reflect. Reflection intensifies the rhythm, as it connects its sound with the visual motion of the body. The result is an affect of augmentation, a *power-motion*. The reason to determine this event as an affect, and call it "power-motion," is that the conjunction between the sound and visual rhythm releases a third, relational,

interstitial, augmented motion, an expression in which sound and bodily movement reciprocally partake. The affect is an increase in the spectacularity of expression.

In scene three, the mouth acts as a hole that first absorbs the operatic aria and then selects from it a melody to sing. Before it enters the game of doubling—whereby the priority of the live or the recorded voice is confused—the voice subtracts from the musical source the tones that it can reproduce. The operation consists of two steps: listening that absorbs melody by selecting it from the aria and singing which reflects the subtracted part. It is again a matter of transduction: one sensory event is decoded, the original aria sung by the opera singer, and then it is used to overcode the body of the dancer. One could say that the melody simply travels from one voice to another, two organs of the same kind, were it not that in this transference the melody gets abstracted from its original context and distorted. A close-up that contorts the original tune to the extent of non-recognition recalls Deleuze and Guattari's description of the face as a megaphone (ATP, 179). The megaphone here not only increases the volume of a version of the original melody by doubling it in the live and recorded voice; it also deforms it, impoverishes it by removing its orchestral accompaniment, as well as the brilliance and virtuosity of the operatic voice. Ears and mouth, hearing and singing of the dancer, operate as the holes of subjectivation, which render a new particular version of the sound. Through the facialization of the voice, scene three diminishes the movement in relation to the previous sections where it amplified the sound visually. The body moves as a silhouette in darkness, like a cave that echoes a distorted sound. What is extracted in this operation is an affect of diminution, a *crisis-motion*. Juxtaposition of the rock-concert in scenes one and two, and the vocalization in scene three, entails a shift from a more to a less—from enhancing a spectacular expression to reducing all spectacularity. Singing operatic music false displays an inadequate voice in mainstream performance culture, a voice whose melody the spectators cannot trust or follow, a voice that cries in crisis. Substituting for a brightly illuminated scene, a sombre one, in which the body appears for the first time with its face, facing the audience frontally like a silhouette, contributes to the passage from a more to a less. Thus, the power-motion is succeeded by a crisis-motion.

In scenes four and five, the organ of defacialization is the face itself. Right there, where the face and the body could unify in the expression of the human figure,

Ingvartsen seeks to dismantle the human face and defacialize the figure. The expressions of the face disjoin from the bodily gestures in divergent speeds and intensities. The face is treated as a surface with lines, wrinkles that fold in and out, holes that open and close, muscles that contract and stretch. The individual characteristics of Ingvartsen's face are blurred, or they eventually dissipate without being replaced with any other grimace as an alternative. The facial movements occur in a slow, steady process of transformation, without anchoring points that would characterize an emotion, a mood, or a behavior of the character. What happens in the modulations of the expressions of the face and bodily gestures cannot be qualified as affective production in the vein of power-motion or crisis-motion; these scenes rather study the micro-mechanics of indexes or images of emotion. Bringing the signification to the surface of the face, they liberate the face from being a site of psychological inquiry and divest it from any state of affection; in short: they turn the face into a zone of intensity. The process of facial modulations runs without a reason or goal that could be attributed to it. Unlike the affects that arose from assembling the motion of sound and the body, the series of facial expressions is self-propelled. The result is an abstracted body, defacialized so that it can become a surface of multiple possibilities of affectivity.

The following table summarizes the composition of sensations and affects in *50/50*.

ORGAN, FACE, FIGURE	ACTION, PROCEDURE	GENRE AND STYLE OF REFERENCE	EXPOSURE/MODIFICATION OF THE SOURCE	ADDRESS	AFFECT, SENSATION, MOTION
SCENE 1 Buttocks facialized ~~face~~ body turned back	embodiment of the drum doubling the rhythm=reflection in motion	Rock music (solo drums, drum roll) > go-go dancing (entertainment)	Drum-roll fully revealed (excerpt of a song by Deep Purple)	Inversion: back is front	Transduction of sensory stimulation sound>motion Visual amplification (intensification) **POWER-MOTION**
SCENE 2 body turned back, sillhouette	lending the body to the voice appropriation	Hard rock concert (cadenza, vocal solo)	Recorded hard rock concert fully revealed (Deep Purple, excerpt of a song)	Inversion: back is back (addressing imaginary audience in the back)	Simulation (appropriated situation) – signs and habit in affection
SCENE 3 voice-mouth, body turned front, silhouette	vocal disarticulation doubling the doubled (spontaneously, wrongly reproduced voice)	melody and language unintelligible	Obscured source of opera	Voice-face	Subtraction and reproduction **CRISIS-MOTION**
SCENE 4 face-body in conjunction, turned front, fully visible	folding in and out the face and the body in extreme expression detachment and manipulation in time	Facial expressions from opera	Obscured source of opera	Face and body presented frontally, in profile, motion on diagonal, focus on figure	Modulations that dismantle the face and the body Affective athleticism defacialization
SCENE 5 face and body in disjunction, turned front	desynchronized expressions	Deformation of facial expressions from opera	Aria from the opera *I Pagliacci*	Face and body presented frontally, in profile, motion on diagonal, focus on figure	Modulations that dismantle the face and deform the body **DEFACIALIZATION**
SCENE 6 hand gestures, bodily postures ~~face~~	appropriation of pantomimic gestures montage	pantomime	Overture from the opera *I Pagliacci*	Addressing the audience	Simulation of an operatic scene – signs in affection
SCENE 7 Breasts facialized ~~face~~ body turned back	embodiment of the drum doubling the rhythm=reflection in motion	Hard core music	Death Metal Hardcore (excerpt from a song by Cornelius)	Agency of the part-object, presenting it as dance	Transduction of sensory stimulation sound>motion Visual amplification (intensification) POWER-MOTION

*

In the analysis of *50/50*, we have seen three instances in which affects are *produced.* Production here describes their genesis and nature, according to which "power-motion" and "crisis-motion" are constructed responses to the problems Ingvartsen formulated at the outset of her research. Seeking how to dissociate affects from affections or emotions, several choices have determined the composition. A solo invokes the dancer's subjectivation through her body's self-expression, or through the expression of her (psychological) interiority–hence the first decision to counter these expectations by working solely with multiple appropriated styles of performance (rock concert, opera, pantomime) *externally* in such a way that their sensorial materials manipulate the body. In addition to refusing to be "one character" and going instead "through many bodies at the same time," the second decision is to partition the body and consistently shift the focus of motion from one body part to

another (buttocks, voice, mouth, face as disjunct from body, body minus face, hands, breasts). What we conceive as "power-motion" and "crisis-motion" are compositions in which a body part that doesn't move by itself is moved by rhythm and other sensorial stimuli of sound. The intensity by which buttocks in the first scene or breasts in the last scene reflect the rhythm of the drum-roll or the guitar riffs of the hardcore music sequence turns them into the surfaces that express the motion of these instruments and that consequently separate from the body as a whole, dismantling its figure. The expression amounts to a transduction whereby the aural sensation of rhythm is converted into a haptic and kinaesthetic event on the surface of the skin.

However, this expression isn't a passion in a Spinozist sense. It doesn't arise from the body undergoing the affection of something other than itself by virtue of an encounter, but is a matter of the mind transforming its body through an *agencement*, through entering a composition with an object as a source of disparate sensations. The performer acts in such a way that she seems to affect herself. The affect created here bears the attribute of *power*-motion, for it amplifies the motion in a synaesthetic event, in a conjunction of visual, aural, haptic, and kinaesthetic sensations. *Crisis*-motion results from a subtractive transduction of an opera aria into a double-reproduction of the voice alone, which absorbs the original source (aria) as well as the rest of the sensorial environment of the previous scene, thus marking a decrease in power in relation to the previous scene. Here, as in other scenes, the performer's body is defacialized and dismantled by focalizing only one organ, the black hole of the mouth. By disposing her body toward *agencements* that defacialize it and dismantle the figure, Ingvartsen creates active, self-caused affects that separate the body's agency from its subjectivity. These affects are relational, interstitial, and synaesthetic events that exist autonomously, neither only in the body of the performer, nor only in the perception of the attender. Yet, without performing they wouldn't come into existence: they depend on sensorial experience but cannot be identified with it, for they aren't a predicate of a body or an object, or the property of the perception of the performer or spectator. As a mixture of percepts and sensations, they isolate what Ronald Bogue calls a "milieu component that is at once property and quality" (Bogue 2003, 206). Because they arise from the thought which problematizes the relation between the body and affection, I account for these affects

by the concepts of performing. Power-motion and crisis-motion are thus actions of the mind, in the Spinozist sense, which expound problems that give rise to affects. In that sense, power-motion and crisis-motion don't equate affects with concepts, but are expressive concepts that explicate the construction of the problem which then engenders the composition of affects.

Chapter 6

During and After Performance: Processes, Caesuras, and Resonances

Many concepts devised throughout this thesis, all of which arise from the seven performances under consideration here, have a dimension of time which determines them. The multiplicity instantiated in the becoming of the performer's body in *Self unfinished*; the modulations of the body-trampoline agencements in *It's In The Air*; the involution of movement coupled with sensation in radical slowness in *Nvsbl*; the syntax of stutterances in *Weak Dance Strong Questions*; the transitions from power to crisis-motion in *50/50*; the simultaneity of several performances in the head-box in *héâtre-élévision*; the wiring of attenders, performing bodies, and phantoms, lights, voices in *Untitled*—all these entail various manipulations of time. If we were to ask what would be left in these performances if time was evacuated from them, the answer would confirm the indispensible function of time. None of the problems could be divested of durations which their operation constitutes.

This shouldn't be dismissed as a generic condition of the performing arts as the so-called time arts, a condition which dance shares with music and film, for instance. Formalist and structuralist analysis of bodily movement, or the discursive analysis of subject-formation in the expression of the body, or conceptualist analysis of performed statements and speech acts would yield concepts and objects whose necessary feature wouldn't be their temporality. By contrast, my concern here is to show that it is the *way* time is given in three choreographies among the seven works that gives rise to different experiences of time. *IITA* and *Nvsbl*, as well as *SU*, are intentionally choreographed as processes of becoming where time qualifies the change as processuality. Thus it involves the temporalization of becoming-intense (*IITA*), becoming-molecular (*Nvsbl*), becoming qua multiplicity (*SU*). I will try to unpack how these becomings—in the sense of the concept that pervades the whole œuvre of Deleuze, and especially as Deleuze and Guattari develop it in *A Thousand Plateaus*—synthesize differently the dimensions of present, past, and future in the event of performance. Intensifying the past and future dimensions of the living present, or dilating the present that conserves the past, or emptying out and releasing nonpulsed floating time in sustained movement and stillness are strategies that characterize processes of becoming in which movements and bodies subsist and

insist beyond the notion of human-centered presence, and beyond the lack thereof. This claim draws on Bergson's theories of perception and memory in *Matter and Memory* and Deleuze's reading thereof in *Difference and Repetition* (in chapter two, "Repetition for itself"). Towards the end of this chapter the focus will shift from the event in the modes of attending and performing to the time outside of it. The procedures of formally framing the time of performance in *WDSQ*, *h-é*, and *U* engender cuts and resonances during the event, but also prior and posterior to it.

I. "Process" in performance studies

Since "process" has been a prominent concept in the history of European and North American performance since 1960s, I will briefly present its specific meanings and usage in performance studies and performance art and then determine if and how it bears on the processes of becoming I will then examine here. An interest in process and performance emerged thanks to actions, happenings, events, and performance art of the 1960s-70s, or, more precisely, due to the merging of art and life beyond modernism's special autonomy of the arts. In terms of art history, processuality brought about the dematerialization of the art object in performance, thus destabilizing certain ontological categories of a work of art (or music), such as the relationship between conception and realization of the work, between attending and participating in the performance of it, between the event and posterior forms of its existence (documentation, history, memory). Performance in visual arts, in music and in theater substituted the conception of time as literal, "real," or as how it was experienced in the everyday life, for the "fictional" time of aesthetic forms and narrativity. Process acted as a middle term between the quotidian and the aesthetic, non-quotidian temporality for performance works (actions, events, happenings). In accordance with John Cage's definition of experimental action associated with indeterminacy—namely, that it is an action the outcome of which is unforeseen—performance works were often conceived and regarded as open-ended processes.[156] A notable representative of open-ended process in choreography is Yvonne Rainer's *Continuous Project Altered Daily* (1970), whose title, borrowed from a work of the visual artist Robert Morris, indicates its distinctive processual character. The

[156] Cf. Cage 1961, 39 and During 2009, 361-392.

objective of the work wasn't only to remake itself in every performance, but also to demonstrate the difference between the processes of rehearsing and performing choreographed material, inventing and learning new material during the performance itself.[157]

The juncture between transitoriness, as well as open-ended processuality of performance and the Neo-Avantgarde's claims of art-as-life had also an impact on theater practices at the time, prompting them to conceive and reflect on the creation of performance as a life process. Richard Schechner's 1970s theory of the stages in the process of performance is in many ways tailored to the neo-avantgarde practices of the Living Theatre and his own Performance Group, yet it still informs debates about the creation process in performance.[158] Its chief claim is that performance develops and transforms in an organic, continuous process from creation to the last instance of its performance thanks to a collaboration of performance and audience. Thus Schechner argues to extend the creation process to workshops and open rehearsals, both of which are stages he distinguishes in the process of performance that present-day performance practices don't always include. Performance, according to Schechner, continues to make or, as he writes, "reconstruct" itself after the premiere until the last show, which terminates it. Unlike Rainer, who analytically juxtaposed various processes in order to explore their differences, Schechner sought continuity of one linear process of creation in which performance "lives." Affiliated with Schechner is the approach of "theater anthropology" developed by Eugenio Barba in the 1970s (Barba 1995) and practiced eversince, which refers to performing as a "scenic bios" defined by a relationship between the techniques of everyday behavior and stage behavior that implements "extra-daily" techniques that change the use of the body. Centralizing performance on an art of acting, Barba observes scenic bios as that which reveals a life of apprenticeship, and yet may create novelty in each instance. He defines it as essentially proper to the performer, to her lifelong process of learning and developing diverse performance techniques, and to her creativity in the moment of performing.

In the 1990s the thinking of process was influenced by poststructuralist, Lacanian, and Derridian critiques of representation, each of which motivated the

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[157] On "Continuous Project-Altered Daily," *Works 1961-1973*, see Rainer 1974129-158.
[158] Cf. Schechner 1988, 66-111, Jovićević 2010, 9-26.

dominant approach in performance studies then to ontologize performance as a means of resisting representation and scopic control. On the basis of reclaiming the political power of the negative, absent, deferred, and impossible real, the theorists around the New York school of performance studies determined the nature of performance as ephemeral, always in excess of and lacking, itself, implicating elusive time, disappearing or displaced, spilling over the act.[159] In the light of the same discussion, the term "post-linear performance" was introduced in order to acknowledge that

> the play plays on after the curtain goes down and began long before the audience took their seats. [. . .] The power of live performance is the friction between the undeniable material presence of the actors and dancers, and the elusive nature of the alternative presences that are opened up. These alternative presences can be future utopias, histories revisited, imaginative constructs or hints of the unconscious. Live performance is never simply present in the here and now. It arcs and swings across a range of temporal and spatial registers. (Kozel 2000, 259-261)

The poststructuralist critique in performance theory affirms the positive political and ethical value of what cannot be represented and what temporally exceeds the present of the event. Its conception of performance as a process of loss and disappearance epistemically and politically relativizes the organic continuity of process and in that way undermines the humanist claims of Schechner and Barba, who regard performance creation as a process of human life. Despite the distinction between these two—the anthropocentric and the antihumanist approches—what is common to them is that they relate the process of performance with either human existence or subject. Both regard process as the predicate of the collective as a social body, or of the individual body, or of the gaze or I/eye of the subject.

Firstly, the performances I will examine here have no affinity with the neo-avantgarde experiments with "real" time and open-endedness that blur the distinction between dance movement and everyday movement, or art and life. They are deliberately conceived within the institution of theater. Secondly, their processuality concerns the composition of performance qua event: the ways that it unfolds temporally, and diverges from the human experience of time in everyday life. Lastly, and most significantly, these performances devise processes of desubjectivation; they are compositions that dismantle the identity of the performing

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[159]For the relation between the performance as an elusive act and process see Introduction, sections two, "Choreography and performance," and five, "Performance beyond disappearance: Making, performing and attending."

and attending subject or the unity of the performance object in time. Thus, I will argue that these performances can be more adequately approached as processes if they are linked with Deleuze and Guattari's concept of becoming.

II. "Process" and "becoming"

The investigation of temporal processes of becoming requires that we first consider the relationship between process and becoming as two concepts with divergent philosophical lineage and logical order. Commentaries on the connections between the theories of Whitehead, Bergson, and Deleuze point to the unresolved status of process in Deleuze's philosophy.[160] Keith Robinson (2009, 128) remarks that in Deleuze's and Deleuze and Guattari's work process is implicitly used as a predicate of events, differences, and becomings and that, as such, it functions as the requisite conduit for other more central concepts of Deleuze and Guattari's, like desiring production. Deleuze and Deleuze and Guattari don't discuss process as a concept of its own, which distinguishes them from Whitehead and other process philosophers for whom process, as the fundamental feature of the real, takes ontological centrality. In Whitehead's speculative metaphysics, the world is a flux which individualizes itself in the events, "actual occasions" rather than material objects (Whitehead 1925/1997, 190), which emerge in a process of becoming, or "concrescence," described in a holistic manner as an essentially organic unity. "Nature is a structure of evolving processes. the reality is the process," (Whitehead 1925/1997, 90), characterized by a principle of creativity, or novelty by which events of the past are constantly synthesized into a new and singular event which will be given to the same process of synthesis of new events in future (Whitehead 1925/1997, 20). Although continuity of the process isn't given, but is something which is achieved, Whitehead posits that "the process of creation is the form of unity of the Universe" (Whitehead 1933/1967, 179) neither voluntary nor a necessarily conscious activity. I will argue here that the becoming of continuity in the processes of the three performances isn't a matter of natural flow, rather it is a matter of construction conjoined with expression. Therefore, I will adhere to Deleuze's order of concepts and refer to "process" as subordinate to "becoming," as the concept of "becoming" can better account for the constructivist aspect of performance processes here.

In conjunction with becoming, process endows becoming with certain characteristics that will be analytically expounded here. Firstly, it implies a certain

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[160] See Robinson 2009 and 2010.

temporal coherence and unity of a complex of distinct phases. Secondly, it is the gradual transformation and change that has, both ontologically and epistemically, priority over entities—such as qualities of bodies and movement, and the positions of their extension in space. The latter will always be "extracted" from the process of becoming. The third characteristic of process—that it is a complex with a structure, a formal generic format by virtue of which every concrete process acquires a shape—will be regarded as contingent on the specific configuration of becoming in each case separately. In principle, structure is the feature where Deleuze and Guattari deviate from the basic definition of process in process thought. Process thought invites a proximity between process at all levels—the cosmic, the biological, the social, the religious, the intellectual—and progress, especially in Whitehead's notion of macroprocess, i.e. evolution. Thus, the concept of process in process thought suggests a developmental dynamic whereby later stages of the process imply more sophisticated differentiation, an enrichment of detail that accounts for the better or the superior. Deleuze and Guattari incisively banish any implications of progress in becoming. They describe becoming within a composition on the "plane of immanence" or "consistency," which is distinguished from the model of a spiral of progress:

> In any case, there is a pure plane of immanence, univocality, composition, upon which everything is given, upon which unformed elements and materials dance that are distinguished from one another only by their speed and that enter into this or that individuated assemblage depending on their connections, their relations of movement. A fixed plane of life upon which everything stirs, slows down or accelerates. It is a question not of organization but of composition; not of development or differentiation but of movement and rest, speed and slowness. It is a question of elements and particles, which do or do not arrive fast enough to effect a passage, a becoming or jump on the same plane of pure immanence. (ATP, 255)

Furthermore, Deleuze and Guattari reject the naturalist connotation of evolution in becoming and rephrase it as "involution" (ATP 238), which is an agencement between heterogeneous terms, also referred to as a "marriage against nature," an "unnatural nuptial" (ATP, 241). Becoming is a creative involution or monstrosity that cannot reproduce itself as a new kind (*genus*), but is neither regressive nor, as they explain, moving "in the direction of something less differentiated" (ATP, 239). We can conclude here that the more differentiated implies a value for Deleuze and Guattari, but the value isn't necessarily the good sense which drives every becoming with an optimism of progress.

Another usage of process throughout Deleuze and Guattari's work can be traced in *Anti-Oedipus*, where, as Robinson notes, it is deployed as a synonym for the sub-representative order of temporalization and its expression in the three syntheses of time developed earlier in Deleuze's *Difference and Repetition* (Robinson 2010, 129). Process is articulated through relations between production and product in a three-fold manner: as a production process of the present, as producer-product of the past, and as a production process without a goal or end in the future. Deleuze and Guattari speak here of processes of social and "desiring" productions where desire operates in processes of passive or unconscious synthesis, of connection, disjunction, and conjunction.[161] The political, economic, and labor processes in social production are invested with libidinal processes, which turn everything into production and hence, according to Deleuze and Guattari's tripartite scheme, into the production of production, the production of recording, the production of consumption.

The articulation of the three aforementioned production processes bears on the temporality of the three modes of performance. Making, performing, and attending performance are processes in which time is synthesized according to different dimensions of present, past, and future. When regarded as to how it materializes within the practices of the performing arts institution, the process of making corresponds to the production, the time of which is flexible and yet determinable by the end-product of the performance. Once the performance is ready to be performed, presented, and distributed, it is determined in its spatio-temporal coordinates. As underlined in the introduction to this thesis, these seven performances are choreographies whose movement is mostly written out or, if improvised, restricted by uncontroversial parameters of genesis. The temporality of these choreographies as events doesn't hinge on the so-called durational strategy, where the length of performance is nominally open-ended and dependent on endurance of and fatigue among the performers and their audience. All seven performances have a fixed duration within the conventions of contemporary dance, lasting from about forty-five minutes to an hour and a half. The time after the performance in which its expression may be prolonged, transformed, or dissipated is, by definition, uncertain and indeterminable. The future in which these performances

[161] See chapters one, two and three of the part titled "Desiring Production," AO, 1–21.

are reproduced, or re-performed, is also undetermined, open-ended, or goalless, which has prompted these choreographers to seek ways of extending their making into the time after or outside the performance event.[162] We will later observe how *U* and *h-é* develop protocols with the audience that spark resonance after the event of performance.

As attempts to contest economies of production process and product on the one hand, and as results of open-ended, unfinished performances on the other, presentations of "works-in-progress" or, as they are sometimes also called, "works-in process" can be set aside as symptoms of rather than solutions to the problem of indeterminacy of the future of performance. The exploration of how the living present of the event can contract or expand time is what interests me here, and it is to be found in processuality on the fixed plane of performance composition. Among the works examined here, *IITA*, *Nvsbl*, and *SU* conceive series of processes to be performed and attended in a process. I consider "process" here as a constructed continuum which arises from two interconnected problems discussed in chapter two: the rupture of the movement-body bind and the disjunctive captures of movement and the body effected through diverse desubjectivizing becomings. The construction of continuity follows the break of the sensorimotor mechanism inherent in subjectivist self-expression or instrumentalization of the body. In the performances I will analyze here, continuity isn't given in becoming as a process of intension that generates qualitative multiplicities. Like becomings that are a matter of constructed *agencements* here, so continuity of a process, as well as its ruptures, results from a construction of gradual transformation, as I will demonstrate in analysis.

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[162] All authors here are involved in activities that strive to extend performance beyond its event. Apart from using all available formats for engaging with audience or processes of production outside performance—such as artists' talks and encounters, workshops and laboratories—some of them have experimented with working conditions and hybrid formats of production, research, and education. I have observed one such experiment, *Six Months One Location*, in Centre Chorégraphique de Montpellier, Languédoc-Roussillion, in 2008 in which Le Roy, Ingvartsen, Van Dinther, and Salamon explored the making processes outside freelance free-market modes of production. Ritsema's foundation PAF (*Performing Arts Forum*) is a platform that enhances performance creation in all three aspects—making, performing, and attending—outside of the institutional frame of presentation. Together with a few other choreographers, Ingvartsen developed *everybodys*—an online platform which uses discursive tools, such as mindgames, and implements an open-source ethic of sharing performance work (www.everybodys-toolbox.net, accessed in August 2011).

III. *It's In The Air*: processes of a constructed continuum

Two human bodies attach, each one, to another trampoline. By already stepping on the elastic surface, the bodies cause a feedback bounce from the trampoline. If they manage to stay still—or in other words not renew the initial impulse of the feedback—the bounce will expire after a short while, perhaps never reaching absolute stillness, but an approximate one, one that we consider as a stop. This is an account of a natural process in which the human body does nothing to sustain the motion of the body-trampoline, passively succumbing to the sheer force of gravity, weight, and mass, elasticity and inertia. However, *IITA* doesn't run through a single linear, natural process; it seeks, for about forty minutes, to maintain and vary the speed and rhythm, the type of contact between the body and the trampoline, the pattern of resultant movement, the change, and many more parameters already discussed in chapter two. Linearity is disrupted by juxtapositions and superimpositions of various patterns, their speed and rhythm.

The experimentation consists in searching for a wide range of movements, rhythms, and sensations that could be generated from the machinic agencement between the two bodies and two trampolines in various part-body-part-machine couplings. All differences arise within the basic loop that is composed of a jump and a bounce and whose speed is correlative of breathing and of the performers' capacity to accelerate it. In other words, when the binary loop of jump-bounce stops, the performance also ends. Each pair of jump and bounce contracts a present instant and, the passing of that instant being replaced by the new instant, a repetition and constitutes the expectation that the jump-bounce will continue, that the jump and the bounce appear one after the other in a binary rhythm. Deleuze explains the contraction of the habit of living as the process of passive synthesis that constitutes time as a living present, and the past and the future as dimensions of this present (DR, 74-76). The present, past, and future instants may not vary in themselves—their contraction entails a movement from the past in which the preceding instants are retained as particulars of the future as a general field of expectation. The difference doesn't lie between the instants; it is produced in the mind, Deleuze posits. The difference here is the habit or "generality in so far as it forms a living rule for the future" and thus constitutes present as that which passes (DR, 71). The basic loop provides a continuity from past to future in the very paradox of the

present, which constitutes time while it passes in the time constituted. Unlike minimal composers and choreographers who experimented with the illusion of perpetual present, a present that seems not to pass but to be sustained in a stasis or in processes that dissimulate change,[163] Ingvartsen and Van Dinther rely on the continuity given by the pulsed time, the binary tick-tock, in order to unfold the process of change in perception. Another distinction from the minimalists is that they don't establish difference out of identity, by degrees of variation of the same, but through differences in kinds of movements, rhythms, sensations, and body-trampoline conjunctions. Hence for *IITA* the famous minimalist slogan of Mies van der Rohe "less is more" would have to be modified into "more is more different."

Two main types of processes are at stake here: modulations, where every single jump implies a slight change in the long run of the process; and shifts, or "jump-cuts," when performers change the movement pattern abruptly within one jump, as if they skipped a part of the modulating sequence. Inside these processes the performers build microprocesses, deploying all aforementioned parameters to generate change. Van Dinther enumerates the following processes (Cvejić 2010, n.p.): succumbing to gravity ("blocking"), succumbing to gravity gradually ("syncopation"), jumping down ("beginning"), extending in the air ("airbag," "jumping on the back," "pushing through the head"), closing in toward the center ("ball"), blocking joints ("blocking" and "table"), allowing residual movement ("residual"), pressing into the surface ("earthquake"), listening ("syncopation," "pendulum"), producing sound by friction with surface ("sliding," "running," "grabbing"), pulling ("grabbing"), etc.[164] These processes are all "willed and driven," Van Dinther explains (ibid.), although the effect of bodies active or passive within them may vary. Some imply a kind of mechanics in which the body has learned to accommodate change. "Arc," "pendulum," "romb" "feel [to the dancers] and seem [to the audience] very natural," Van Dinther says (ibid.), because of the economy and efficiency of movement, as if the body-trampoline turns into a toy with few specific functions. Patterns that seem to be rather passive while requiring a specific activity of movement, invisible for the spectators, fall into a second

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[163] For instance, in early musical compositions of Steve Reich and Philip Glass, choreographies by Anne Teresa De Keersmaeker, such as *Fase, Four Movements to the Music of Steve Reich* (1981) or *Drumming* (1998) after the same composition *Drumming* by Steve Reich.

[164] To trace the cited names for movements in the duration of the performance, see the detailed account of *IITA* in appendix.

category. "For instance, 'residual' movement looks like dead meat but is much and uncomfortable work" (ibid.). The discrepancies between the actual effort behind movement and perceived effect prove that the effortless, natural, or organic are effects of surface, to use the famous Deleuzian proverb. Practice here is the artifice of naturalizing construction. Part of naturalization is to interweave heterogeneous movement patterns into one process, which Ingvartsen and Van Dinther describe in their project outline:

> Imagine a series of different movement principles that are sliding into each other. You don't see the moment the principle is changing but only the effect of the shift having taken place already. Your understanding is in a certain way one step behind your perception. The moment you register a change the next might already have begun. This means that the material moves throughout the time of the performance, up and down but also intrinsically, around itself in an evolution that does not offer linearity. (Ingvartsen & Van Dinther 2007, 4)

In the same paragraph, the authors state their intention to work with the idea of continuum. They define it as "a link between two things, or a continuous series of things that blend into each other so gradually and seamlessly that it is impossible to say where one becomes the next." This points to their understanding that differenciation has to be composed as a univocal plane of consistency. The continuity established by the habit of the basic bounce underlies all changes but cannot be responsible for smoothing transitions between divergent processes. The role of physical exhaustion as to the effect of organic continuity is ambiguous, as Van Dinther testifies: "The performance follows what we can do, and when we can do it. It takes care of our necessities, but only just, and we do 'exhaust.' It is maybe simple in that way: our exhaustion determines the consequences, consequences that 'make sense" (Cvejić 2010, n.p.). Once again, the statement shows that although reliance on physical capacity is necessary for enabling a smooth operation of heterogeneous processes, the order and networking of these processes is constructed, in the first place. Consequentiality whereby processes follow as each other's consequence is an effect which the bodies accomodate by practice. Thus the time of the practice, as well as the duration of the performed process, effectuate multiplicity as a becoming with consistency. The next section will explain how.

IV. Composition as a distribution of intensities

Ingvartsen and Van Dinther liken the processes of *IITA* to an evolution. In strict Deleuzo-Guattarian terms the composition of *IITA* cannot resemble an evolution, since filiation between the bodies and trampolines is impossible; rather, as expounded in chapter two, it is temporary *agencement* (assembling *and* agency) that conjoins two heterogeneous terms in movement. Becoming in Deleuze and Guattari has no subject who becomes or term in which it becomes. It necessarily involves the co-functioning of two or more terms that don't identify with each other, nor are they interchangeable. They are captured in an asymmetrical bloc which changes each term to the same extent, but differently, according to their different natures. How the trampoline bends under the weight of one or two bodies or throughout a large variety of patterns is divergent from the transformation that the bodies undergo. Yet, another question remains to be resolved: not why and in which way *IITA*'s composition is a becoming, but how it should be accounted for. Can it be counted at all, especially as each bounce can be regarded as a discrete unit? Let us consider for a moment, counterintuitively, whether *IITA* operates as a punctual system rather than a process.

In her self-interview Ingvartsen states that in *IITA* the two dancers were working on the "differenciation of perception." She draws the following image to illustrate this notion:

> Imagine you are listening to rain, a sound that you have heard a million times before but that you have no detailed perception of. You don't have, like Eskimos [sic, since it is the Inuit], twenty different names for snow. At best you have four. Rain, snow, hail and fog (which by the way is no longer rain). Now imagine that you start to be able to distinguish one drop of rain from another, the kind of surface on which it falls, its speed and texture, all of a sudden rain is no longer one whole but a conglomerate of millions and millions of differenciated drops. In a way it is this kind of microscopic perceptive activity we try to achieve when working on looping the materials we address. (Ingvartsen 2008, 60)

The example makes two points. First, perception of change requires that spectators tune their senses to a scale they are unaccustomed to because it isn't useful for habitual perception. Second, once they attune their senses to that scale, they might perceive each actual drop as singular, unequal, or irregular to what they observed as the pace or sound of the beat of rain. Drops, in terms of singularities, form rain as a multiplicity. In Bergson's concepts, rain would be an extensive multiplicity, since its elements, i.e. drops, can be quantified. Such could be an account of repetitive loops in which the performers would try to reproduce each jump with same qualities. However, there is only one exceptional loop process of this kind in *IITA*:

"squaredance." All the others modulate, which means that they change by intension. Each jump is individuated by a degree of force, speed, height, etc. Its form isn't self-sufficient or necessarily determined but rather, as Deleuze and Guattari would have it, "accidental." The accidental form is an intensity produced by a process, a line that takes priority over points. The process or the line doesn't result from the addition of the points, i.e. jumps, since the subject of jumping is also part of this production, her desires and capacities, in relation to the jumping partner, co-functioning with gravity, weight, mass, momentum, inertia, and other factors.

The moment that the bodies step on the trampolines is by no means originary. Already in that moment we are in the middle of a process, a line of becoming, as we can't determine where the motion began, when residual bounce gave way to a voluntary push. The point of origin is lacking, and the end of the performance will be an arbitrary cut by light suddenly extinguished. Becoming is a line, Deleuze and Guattari write, that passes between the points and comes up through the middle (ATP, 293). The line distributes intensities of each singular jump in becoming, in other words, not in a relation between two jumps but in their in-between or border. The becoming in *IITA* is the modulation produced between the bounce and the jump, somewhere in the air where change is felt but not yet observable. The work of *IITA* consists in composing a string of multiplicities in one line, as if it were one indivisible movement, one macroprocess. Breaking, stopping, or any other interference would affect not just the macroprocess but also each microprocess participating in it. Therefore the construction of the continuum has the purpose of turning an extensive multiplicity of discrete jumps into an intensive one, a process of becoming-intense.

V. *Nvsbl:* Durations outside of sensorimotor present

IITA's process of gradual transformation synthesizes the present that links the perception of the immediate past with the determination of the immediate future. It intensifies the sense of the passing present through change operating within the habit. The habit entails the association of sensation and movement, or what Bergson termed the sensorimotor mechanism. This system is at work in any automatic, habitual action. In *IITA*, the action is new for the dancers; it is invented from the

body-trampoline agencement. Being new, it nevertheless relies on the same joint system of sensations and movements. While in everyday habitual actions the sensation is a source of movement, here it coincides with movement triggered by the double agency of the body-trampoline. This sensation is prioprioception—the interoceptive sense of position, location, direction, balance, and movement in the body. Here proprioception is partly a source, partly a control device, since it often informs the body about the movement once movement has lapsed or is happening. As in a feedback loop, the proprioception that results from a jump is the output that feeds back as an information input for the next jump. Therefore it could be argued that the sensorimotor causality in *IITA* isn't broken, but somewhat destabilized: sensations and movements overlap in a chain of effects causing further causes.

At its starting point *Nvsbl* breaks with the sensorimotor habit by installing a radically slow pace of movement. Movement is no longer part of an action directed and extended in space: it doesn't primarily serve to displace the bodies or to shape a pattern (form), nor does it allow the bodies to manipulate objects. It is far removed from the experience of everyday action, not only dispensing with utility or efficiency, but being hardly discernable. While the extreme slowness persists, the movement also subsists within the internal space of the bodies, but its genesis in the present remains imperceptible for the spectators. The movement is perceived as a transformation of the body in duration; the change is registered in retrospect, once it has occurred. The rupture of the sensorimotor mechanism is replaced by a search for an alternative continuity, one which subsists internally in the bodies, albeit without being useful or worthy of consciousness. The continuity is constructed as a coalescence of bodily sensation and movement where the invoking of a sensation merges with the initiation of movement from that sensation.

Radical slowness of the four bodies is superimposed by three kinds of events with varying speed. A few sudden and rapid events cut into the durations of the four bodies, lasting from a few to ten seconds: balloon blowing out and flying away (17'47"), ping-pong-like ball that rolls onto stage (23'10"–23'18"), the burning out of a piece of paper (28'28"–28'36"), the popping out of a flower bouquet (1h11'31"). All but the ping-pong ball are manipulated by the four dancers in slowness, but because of the difference between their speed and slowness of the body, the events come as a surprise. Three additional actions with props are

registered as they slowly but steadily progress: the dancer in green blows the air into the balloon (15'24"–17'46", before the balloon blows out); a white stripe moves slowly from downstage right to downstage left parallel to the proscenium (15'24"–17'46"); two interactions between the dancers at the very end, where one "steals" a fifty-euro banknote from the other's pocket while the third one is touching the behind of the fourth one (1h 8'48"–1h 11'31"). The third type are liminal events—their beginning and end are hardly perceptible—some of which have the quality of hallucinatory apparitions: appearance of the fifth figure in an obscured zone upstage right (3'11"–8'11") and in the left wing (54'24"–59'40") and the humming of melodies (49'08"–49'47", 56'55"–57'30", 1h 1'10"–1h 2'18"). The function of these events is to frame the slowness as a speed relative to our common perception: they establish the link with the spectator either by refreshing her habitual perception or by disturbing her attention, which is attuned to the slow durations.

Apart from the aforementioned events, which are, peculiarly, associated with objects rather than the human bodies, suggesting that things here are faster or more agile than humans, a female voice is heard uttering word after a word in intervals between five and eight minutes. The words form a sentence whose meaning is a tautology. The sentence is spread out over almost eighty minutes, from the beginning till the end of the performance:

"Since"	"the"	"beginning"	"I"	"speak"	"to"	"tell"	"that"	"this"	"is"	"the"	"end"
0'06"	8'11"	15'10"	21'42"	28'08"	34'10"	41'35"	46'45"	53'35"	1h 11"	1h7'33"	1h16'12"

The word-utterances form a grid-structure of chronometric time. They don't function as cues to trigger future actions of the dancers, but as markers of the time passed. Salamon explains that it is difficult not to "get lost in such an extreme duration" (Cvejić 2008b, n.p.), that the word-utterances help the dancers recover the sense of the living present in regular intervals.

From the perspective of the whole, summarized in the tautological statement—"Since the beginning, I speak to tell that this is the end"—*Nvsbl* is a macroprocess juxtaposing and superimposing multiple times, slownesses, and speeds, divergent durations of the four moving bodies and actions with objects. Thus, it emerges as a complex with a formal generic format indicating the work of choreography as a composition of movement in time and space. Unlike composition in the traditional sense, this choreography doesn't fix any one movement, posture,

position, or relationship of the four bodies in duration, except for the initial four positions at the outer edge of the stage. It defines an approximate path from the initial positions, a constant direction toward the center, convergence of the four bodies in the middle. The light forms a global arc-structure of gradual transformation over the whole length of the performance: from fading in to full brightness to fading out into complete darkness. There is a structure in the development of movement and bodily transformation on the macroscale as well. In the beginning, the dancers' transformations involve extremities—arms and other ends of the body in the extremely slow but elaborated convolution of the figure. The closer they come to each other center-stage—toward the end—the less the changes occur in the outer bodily movements and the more they are found in the faces and hand gestures, thereby additionally zooming attention to the microscale of change. At the very end, the dancers even seem to interact, touching each other, albeit always in the same slowness. The choreography of the macroprocess draws a line of involution, of folding in from the extension of larger movements and changes in the extremities into an intension, a condensation of smaller expressive gestures and movements. It suggests that the perspective of the spectator changes over time, from a wider shot to a close-up. Tuning vision takes time. The durations of the moving bodies are radically different from the durations of the spectators' bodies. Adjusting, in terms of synchronizing one's perception of change with the change of the perceived bodies, that is, of their durations, takes time. The spectator needs this time to learn how to focalize her attention and zoom in on the ever smaller movements that, in the end, appear in obscurity.

VI. Molecularization and memory

The macroprocess in *Nvsbl* comprises four processes of the four dancers that further differenciate in an indeterminate number of microprocesses that each dancer is running in her body simultaneously. Salamon notes that for the most part each dancer composes her own path, which includes an individual choice of either trying to repeat movements from rehearsals or previous performances or unfolding movements anew. Relationships between the four bodies are an additional and optional source of complication: the dancer may choose whether to relate to other dancer(s) or to echo their movements. Many sections involve sharing a task and an

idea related to BMC® and the two other techniques. For instance, in the fifth section, marked by the word "speak" (28'07"–34'10"), the tasks that the dancers tackle are the following: the body is to sink in a convoluted line, since to descend directly would be difficult in such slowness; each dancer invokes sensations of the intercellular fluid and cerebro-spinal fluid as well as those of the organs on the side, ovaries, and arms; from these sensations, she initiates a movement of spiraling, folding in, and opening and gaining space in the body.

Partitioning and refining a sensation in search of its precise location—a labor prolonged by uncertainty—unfolds a microphysiology of becoming, even if its medical ground is dubious, a pseudoknowledge. In this process, the dancer regards her body as a multiplicity—"a thousand of rhythms to dee-jay" (Cvejić 208b, n.p.)—rather than a "molar" entity. "What we term a molar entity is, for example, the woman as defined by her form, endowed with organs and functions and assigned as a subject," Deleuze and Guattari write (ATP, 275). In Deleuze and Guattari's vocabulary, the molecular is an antipode to the molar, something that is too rough, determined, leaving all the details of the real out. Molecularization is Deleuze and Guattari's revolution that extends becomings to animals, plants, and minerals, different from "molar subjects, objects, or form that we know from the outside and recognize from experience, through science, or by habit" (ATP, 275). Molecularization brings becoming close to a chemical process, as the following definition shows: "Becoming is to emit particles that take on certain relations of movement and rest because they enter a particular zone of proximity. Or, it is to emit particles that enter that zone because they take on those relations" (ATP, 273). The zone of proximity or approximation, in which small elements assemble and become indiscernible, corresponds to the imagination of the location and size of sensations that the dancers invoke. Since the dancers claim these sensations, they must be distinguished, and yet they remain obscure and inaccessible, especially to the observers outside. Their existence might be regarded as fictional, fabricated in the imagination of the dancers, or, in Deleuze's terms, ideal, having the status of distinct yet obscure ideas, problems that each dancer must solve alone.

The last remark leads us to consider the temporal dimensions in *Nvsbl*. In her instructions to the dancers, Salamon often reminds them to focus on the past of their movement. This contrasts with the usual common-sense advice to performers to

concentrate on the present, the here-and-now moment, lest they become self-conscious, which may disturb their performance. It certainly would disturb the dancers of *IITA* if they reflected on their movements, their jumps, as they pass. The case of *Nvsbl* is different: the duration of the bodies, or the slowness, which at first makes the movement and change hardly perceptible, gives the impression that the dancers are locked in the past. There is no metaphor here, for the expression comes from the experience of the spectator who registers movement in retrospect, not as it happens before her eyes, but as it has happened. No sense of elusion, lack, or loss of present, just the perception of movement unfolding backwards into the past. How could this experience be accounted for? And in which way does it implicate the activity of the dancers? Instead of directing attention to the trajectory their movement presently makes, the dancers attend to the path they already effectuated. This can be explained as the active synthesis of memory. Reading Bergson's theory of time in *Matter and Memory*, Deleuze argues that for the present to pass and be stored or embedded (*enmagasinée*, in Bergson) in the past, it requires reflection which renders it a conscious state. The present present reflects itself at the same time as it forms the memory of the former present. This process, which Deleuze calls the active synthesis of memory, constitutes the principle of representation under the aspect of the reproduction of the former present and the aspect of reflection of the present present. It explains the functioning of fundamental cognitive faculties such as remembrance, recognition, and understanding. When the dancers in *Nvsbl* focus on their immediate past instead of anticipating their immediate future, they prolong the reflection of the present as it moves into the past. They cease to exist in their habitual, sensorimotor present and come to resemble what Bergson calls "dreamers" who live in the past, persons of no impulse, unfit for action in the present situation (MM, 153).

The attention that stalls movement, preventing it from progressing into the future, cannot entirely account for the dilation of time here. Apart from invoking sensations and initiating movements in bodily fluids and organs according to BMC®, the dancers conjure emotional states, the images of facial expressions, and the memory of the dynamic of certain moods in concrete lived situations from the past. Through the exercise of memory, the dancers try to place themselves in past situations as they "really" were, as they can sense them now not only retrievable but

coexisting in the present. This work of memory, of recollecting the past that is present in the present Bergson describes as follows:

> The work of localization consists, in reality, in a growing effort of expansion, by which the memory, always present in its entirety to itself, spreads out its recollections over an ever wider surface and so ends by distinguishing, in what was till then a confused mass, the remembrance which could not find its proper place... But our recollection still remains virtual; we simply prepare ourselves to receive it by adopting the appropriate attitude. Little by little it comes into view like a condensing cloud; from the virtual state it passes into the actual; and as its outlines become more distinct and its surface takes on colour, it tends to imitate perception. (MM, 171, 133)

In his famous diagram of the memory cone, Bergson claims that the entire past must be conserved in the present as the ground which makes the storing of particular memories and their subsequent recollection possible, and that each present is just the most contracted state of an ever augmenting past, the apex of the cone from which tissues of memory expand in ever larger concentric circles. Deleuze inteprets Bergson's claim of the preservation of the past as a threefold paradox, which could be briefly summarized as follows. For the present to pass, it must be contemporaneous with the past: the past must be "at the same time" present in order for the present to be constituted as the past. "Every present passes, in favor of a new present, because the past is contemporaneous with itself as present" (DR, 81). Secondly, from the paradox of each past being "at the same time" as the present that it was, it follows that the whole past must co-exist with the new present in relation to which it is now past. Thirdly, because the past is no more in this second present than it is after the first, Deleuze concludes that the entire past not only coexists with every present present, but that it also must pre-exist it as a ground, "a pure, general, *a priori* element of all time" (DR, 81). Bergson's memory cone represents the second passive synthesis of past, which is primary in relation to the syntheses of the present (habit) and of the future, which are only its dimensions. The synthesis of the living present constitutes time by habit, but its foundation needs the ground of the pure past, or memory, to make it pass. The pure past in itself was never present and isn't itself represented; instead it plays the role of ground upon which the former and the present present can be represented. Deleuze reinforces Bergson's metaphysical concept of the pure past by stressing that it is virtual: "We cannot say that it was. It no longer exists, it does not exist, but it insists, it consists, it *is*. It insists with the former present, it consists with the new or present present. It is the in-itself of time as the final ground of the passage of time" (DR, 82).

The passage of memory from the virtual state of pure past, as the general ground on which it is stored and appears vague and indiscernable, to the actual state of a recollection in the present presupposes that the memory is retrieved from a former past that existed. In *Nvsbl* this accounts for the reminiscences of lived emotional states, coupled with the present sensations of fluids and organs.

VII. *Self unfinished*: Caesuras in becoming

In the analysis of *Self unfinished* in chapter two five sections were identified as phases of becoming where the image of the man is doubled and multiplied with other images—of a man-table, a man imitating a robot, a composite twobody of male and female-like lower bodies, a travestied man, and a multiplicity of headless creatures. Each of these becomings is a bloc-capture of one or more part-bodies which by movement are disjoint from the figure and organic structure of the man, whose image oscillates with these becomings. Their order suggests a logic of proliferation and difference in number, kind, and dimension: one body splits into a twobody, the twobody oscillates with the body of the man and of the travestied man until it multiplies into assemblings of part-bodies whose species and number can no longer be discerned. All the changes comprise a descent: from the erect figure that exposes all three axes of posture, (standing/walking, sitting, lying) through the halved and tilted twobody, to horizontal assemblings that contract and spread out ever more widely on the floor or against the wall.

Such a description that takes no account of time would indeed imply a destiny in the transformation from a man to a becoming-woman and, at last, becoming-animal or monstrosity; it would also conflate differentiation with mimesis, which is contradictory to becoming, were it not for the durations, insertions of stillness and stasis, that upset the course of progress. The total series of becomings is interspersed with three postures in three fixed points in the space: sitting at the table, standing in front of the wall with the back to the audience, and lying along the line between the surface of the wall and the floor. These postures recur in each of the five processes of becomings, as if they were checkpoints through which the body in its many transformations has to pass: as a man in an everyday outfit, as a twobody with the black shirt covering the upper part and thus joining the lower bodies of a female

and a male body in one, as a travestied man, or as the naked body of the headless creatures.

Sitting at the table is the point of departure, when Le Roy waits for the audience to enter before the performance actually begins. When he returns to sit at the same table after having pressed the button on the ghettoblaster, the posture of sitting is different, because, as described in chapter two, the points of contact between the man's body and the table and the chair are highlighted. They suggest connections from the opposite direction: as if the body adapts its parts to prolong the chair and the table, instead of only supporting itself through the props. The paradox lies in entertaining both senses: sitting *on* the chair, resting his hands *on* the table, exposes the man's legs as adjuncts of the legs of the table and chair, his arms and the rest of his body as extensions of the furniture. The body stays immobile in this posture for forty seconds, in silence, contrary to the expectation that the ghettoblaster will emit sound to accompany the image (2'08"–2'48").

The same tableau— slightly varied through a downward tilt of the head— appears seven more times, the second (12'48"–13'16") and the third time (17'09"–17'35") as part of a loop of walks between the table and the upstage-right wall in slow motion. In the second, the body approaches the chair to sit down and lifts itself immediately before it touches the chair, all in a decelerated pace: the place for the sitting tableau is marked by its beginning and its end, while the action of sitting, with its duration, is evacuated from it. It seems as if two walks in contrary motion and in opposite temporal directions meet at the table, in a transition that serves to change the arrow of time. The direction of the movement's trajectory is doubled when the body walks in a backward loop in slow motion. It suggests reversing and decelerating another, original series of walking that the audience wasn't witness to because it either took place in the past or will have happened in the future. The two last—the seventh (48'11"–48'52") and the eighth (50'05"–50'13")—sitting tableaus appear during the fifth section that reverses the loop of walks, suggesting a palindrome, as argued in chapter two, or at the moment when the original series of walks in forward motion at average and "normal" speed is performed.

The same series of becomings are interrupted with two more tableaus, in which the body remains absolutely still, standing or lying with its back turned to the audience. They both occur in the same place on stage—against the wall upstage

right—marking the station around which the loop of walks meanders towards the table. In the first instance, the first slow-motion backwards walk ends with the man turning his back to the audience and standing against the wall for about fifty seconds (10'25"–11'18"). The still pose reveals no resemblance with a behavioral gesture, and there is almost something cleanly geometric about the straight vertical line of the body parallel to the wall. The duration of this posture optically renders the body two-dimensional, an image that implants itself on the surface of the white wall. The same posture is reprised in the end as part of the palindrome recapitulation. In between the two instances of the standing tableau, the same spot is revisited five more times when the body lays itself on the line separating the floor from the wall. The expression of the horizontal line is striking, as the man tucks his head, arms, and legs in (14'49"–15'39"; 23'00–23'2"; 25'20"–25'34"; 49'18"–49'45") and his body elongates as an unrecognizable object. The line is even more pronounced when the naked body, in the fourth section of headless becoming-multiple (43'44"–43'52"), spreads the two legs in a split, flipped above the head, and the body prostrates with its face glued to the ground. Thus the body shows that it strives to join with the fold between the floor and the wall.

In all these compositions of sitting, standing, or lying, movement stops and nothing unfolds within the duration of the pose. Each tableau is in its first appearance longest, lasting for about forty to fifty seconds. This makes the tableau necessarily static. In the series of becomings, the static tableau is an interruption, a caesura, separating the movements and transformations that precede it from those that follow it. The rupture has the effect of dislocating and disorienting the bodily figure in both time and space. The sheer length of the still poses, some of which also already occur in slow motion, erases the sense of direction and orientation of the moving body and raises the questions of where the body came from and where it will go. Is the man being played backwards in time, since he is facing audience and walking backwards? Or is he just doing a reverted walk in the present? What is the dimension of time of these durations when he is sitting or standing or lying motionless? Do these caesuras belong to the unfolding present, or is time stalled as well, the movement put on hold? Time here is clearly no longer subordinated to movement—there is no movement to pace it, and even if the process up to the

suspension, and resumed after it, unfolds as a qualitative heterogeneous multiplicity rather than a progression of quantifiable changes, it still is filled with movements.

The caesuras break the time-line of becomings, which means that they upset the syntheses of the past and the present that make change possible. Instead of being instants, they have a duration in which time is emptied of content that would give it pulse. The notion of nonpulsed time in the serial, aleatory, or chance-operated music of Pierre Boulez and John Cage, or in the dissolving images in Jean-Luc Godard's films, is an example of Deleuze and Guattari's idea of freeing time, making it float on a fixed plane of composition—musical, visual, or cinematic (ATP, 267). Their idea is close to the concept of "empty" or "pure time" that Deleuze develops earlier in *Difference and Repetition*, in which time, freed from events, or the "empirical content" which comprised and conditioned it, presents itself as an empty and pure form (DR, 79). Time becomes an event in itself that divides and subsumes a before and an after as its unequal, asymmetrical parts. Deleuze borrows Hamlet's expression "time is out of joint" to endow this event with the power that the return of the king's ghost has in Shakespeare. The event has the impact on both the past and the future that it changes, or as Robinson remarks, "it divides time such that a drama is required to encompass this division" (Robinson 2009, 91). Hamlet, Oedipus, and Hölderlin's Empedocles are Deleuze's figures of drama where the event they undergo undermines, or "fractures," the I. Deleuze goes on to define his third synthesis of future in relation to the event of empty and pure time, where the event urges the subject to an act which will unify time in a totality and a coherent series, but in which the subject will disappear.

If the static tableaus in *SU* are considered as Deleuzian caesuras, the effect they have on the whole of the performance must be examined. As instances of pure stasis and duration, they don't reinforce the presence of the figure (contrary to expectation and convention in performance), which would absorb the attention toward the interior individual subjective self. Neither do they suggest the absence of the human figure; instead they use the immobility of the body as an instrument of indetermination. The tableaus carefully compose the head *out* of the body, decentering the spectator's view from the figure, or zooming it out from the figure toward the relations between the figure and the space and its objects—the body's extensions of the table and chair, or of the vertical plane of the wall, or of the

horizontal plane of the floor. Temporalization of the image has the effect of fading the body's priority within these extensions. What disappears isn't the body, but its function of being the conduit of a subject. Hence the tableaus are events in which the self is desubjectivized so that the becomings which form a series before and after these caesuras can create a multiplicity as an infinite open-ended series.

VIII. Cut-endings

Self unfinished ends abruptly: the interruption of the series of headless becomings in the middle of its unfolding is by no means expected. The following section resumes the walks and tableaus in the manner in which it closes onto the beginning, now in what seems to be the right direction and pace of movement. The circle doesn't continue to play the performance backward, however. When the arrangement of the space is restored to the beginning configuration, the man walks to the ghetto blaster and pushes the button, as if to stop the sound which was never anything but silence. At that moment, a song begins playing with the lyrics, "Upside down, boy you turn me, inside out, and round and round." The man exits in the same movement of turning the music on. He doesn't return to bow before the audience, and the applause takes place during the song.

To end with a cut that literally stages the disappearance of the man has a particular temporal function here. The performer dresses up in the same clothes in which he "welcomed" the audience before the music starts, but he refuses to look at the spectators and thus resume the reality of his everyday existence as a man. This would mean to step back, outside of the process that can still continue, and to declare all that happened during the performance as a fiction, a representational metaphor rather than a real becoming. But to leave the stage without a bow and abandon the audience in the space which was hitherto inhabited by a series of becomings, and is now empty, suggests two processes. The audience is given the time of the song to reflect on the past, but the performer carries on the unfinished process into the future. The latter is a gesture of pointing into the future: the performance was a temporary end to a process that continues into life, a process of undoing the identity of the self, or of desubjectivation whose becomings still call for imagination and experiment.

It is no surprise that the other six performances are also concluded with a cut-ending. Let us first observe those which are, like *SU*, conceived as processes. *IITA* stops amidst one of the loop-processes where the two bodies bounce with a flip between the back and the knees. The intensity of flipping makes it a rather fatiguing jumping pattern, yet there is nothing about it that precipitates the end, which is done as a blackout in the moment when the dancers are in the air. The difference that it generates is no final outcome of the macroprocess, and the basic loop could continue as long as the performers' force, their will and their capacity to differentiate, would sustain it. To entertain its virtual open-endedness, the performers decide to stop it before they are physically exhausted by it. Avoiding a physiological reason to terminate the process in a natural end, whose drastic instance would be death, is significant because it reasserts the constructivist character of the process. The structure of the macroprocess in *Nvsbl* accomodates a seemingly natural end: the convergence of the four figures in the middle fades into darkness. However, as light fades out slowly, the figures also turn away from the audience; the last that can be seen are the four bodies from the back, as if they were on their way to disappear in the deep darkness of the space, which resembles a void they emerged from in the beginning. Lighting and centralization of the figures are only conventional means to attenuate a cut-ending, extinguishing only our view of the durations that continue.

WDSQ goes the farthest of all in internalizing cuts and endings into the very duration of the performance. Announcing to the audience at the beginning that the performance will last fifty minutes serves two functions. It emphasizes a predetermined frame of time for an event that aesthetically doesn't differ much from a rehearsal. As discussed in chapter four, the theatrical frame is deliberately weak so as to suggest that this dance co-exists with the chance-oriented everyday movements, sounds, and sensations outside of theater that an audience can perceive, although it doesn't imitate them, as in Cage's experiments of indeterminacy. The performance of *WDSQ* may be understood as a slice of time in which the problem that the two dancers in their making process are grappling with intensifies. The performance is the duration which privileges insight into this making process. And the information about its length orients the spectators toward the future of a process with a terminus, which expires in a countdown. Contrary to Bergson's insistence on time as duration, the performers invite the audience to enter the time of their

performance as if it were a space, a container of their temporary cohabitation and attention, but this gesture doesn't necessarily preclude the experience of the time within the performance as duration. It structurally grips a genesis of movement which is most discontinuous, irregular and uncertain of all processes examined here, and which was accounted for here by the concept of "stutterance."

IX. Implicating the attender with resonance

The endings of *Untitled* and *héâtre-élévision* are peculiar to the theatrical apparatuses these performances construct. As argued in chapter three the disjunction between the stage and the auditorium resulting from the rupture in the contract of address-response requires that the connection between the spectators and the performance be constructed otherwise. Both performances wire the spectators in the sense of embedding their gaze and other senses into the event-space. The head-box in *h-é* or the heterogeneous assembling of objects, present and phantom bodies, lights, voices, and sounds in *U* constitutes an environment of networked human and non-human agents. Attending doesn't only imply an attunement of the senses to perception but also sensorially shapes the performance itself, as demonstrated most concretely in *U* where the extension of an individual gaze through the light beam of the lamp illuminates the stage. The question arises whether wiring the spectators *spatially during* the event prolongs the expression of *agencement* between the spectators and the performance *in the time after* the event. Both performances intervene in the theatrical apparatus by way of reconfiguring the place of the spectator and her activity in the performance itself. The intervention also tweaks two protocols of an audience reception that takes place after the performance. In *h-é* the single spectator is invited to write her impressions in a guestbook once she leaves the head-box; this replaces the social gathering after the performance with a unidirectional response. In *U* the artist's talk is incorporated in the performance, when lights suddenly reveal the hitherto obscured stage, and a man springs from the puppet costume to act as the representative of the performance, proposing a dialogue with the audience.

My point is that these interventions don't have the purpose of making the spectators participate. Participation, as argued recently under a topic of curatorial

discourse in visual arts, [165] comprehends various strategies of provocation, interaction, relationality and collaboration, the goal of which is to interpellate the recipient into an activity. The activity is supposed to partake in the artwork, although it doesn't formally constitute or complete the work as in the poetics of *opera aperta* in the neo-avant-garde of the 1950s–70s. Its status is ambiguous: participation isn't necessary, but it is desirable according to a political hope that the experience of physical or symbolic participation in the artwork will emancipate the subject, empower her to determine her own social and political reality. The participatory strategies therefore seek legitimacy from the claim of a causal relationship between the aesthetic experience of an artwork and individual/collective agency. *U* and *h-é* project no explicit social and political cause of emancipating the spectator in her activity. The detachment of the performers from the audience—by subtracting the live event of a community (*h-é*), or the nominal framework ("Untitled" by "anonymous"), or by de-figuring and defacing the stage (*U*)—exhibits an attitude of indifference toward the spectators, hence no call to participate is made. Rather than making them participate, the two performances *implicate* them.

At first, implication may seem to consist of provoking the spectators to insert themselves into what they understand to be missing from the performance, and to take charge of the event. Both Charmatz and the representative of *U* rule out any possibility that this is their intention. They both regard the shift of role from spectator to actor as a misunderstanding, which explains the rejection of these performances on the part of some audience members. By contrast, Charmatz clarifies that the dancers of *h-é*, including himself, pretended to act as phantoms who would endlessly perform "for" the viewer without the viewer having to feel interpellated to replace them in their absent liveness. Likewise, the representative of *U* doesn't confirm the audience's quest for participation, their discontent at not getting a clearer call to activate themselves and hijack the performance. He explains that instead of provoking or deceiving the audience, the performers wish to draw them into slowness and darkness. To make the experience more palpable, he compares it

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[165] See Irit Rogoff. "Looking Away – Participation in Visual Culture", G. Butt (ed.) *After Criticism: New Responses to Art and Performance* (London: Blackwell, 2004) 117-134. Claire Bishop *Participation* (Boston, MA: MIT Press, 2008). Dorothea Von Hantelmann and Hans Ulrich Obrist, *How To Do Things With Art* (Les presses du réel, 2010). Nicolas Bourriaud promoted "relational aesthetics" on the basis of the idea of social relations becoming the content of the artwork, which artists like Rirkrit Tiravanija grafted into their poetics in the 1990s, Nicolas Bourriaud. *Relational Aesthetics*, (Paris: Les presses du réel, 1998).

to the difference between the impact of a Hollywood action movie that "goes boom-boom-boom-boom" and a Tarkovsky film which seems to show no action—"nothing's happening"—and yet "sticks with" the viewer. He says, "We want you to *come along with* it" [italic – B.C.]. The expression "to come along with" laconically defines this activity. The two performances refuse to communicate according to theatricality's claim of performance as an act of communication, and they turn blind or indifferent to the spectator(s), for the larger part of the event. In doing this they nevertheless expect to *resonate* in the audience. A contradiction lies in the very expectation of being caught by silence and stillness, or by the absence of live performance.

With resonance I am referring here to the acoustic term: the tendency of an object to reinforce or prolong a sound by synchronously vibrating with the sound source. The resonator echoes a sound, or a part of it, because it is able, thanks to its material, to reverberate, store and transfer certain sound waves from the neighboring sound source. For Charmatz, *h-é* happens between multiple boxes, those of the dancers, and the head of the spectator contained in another box, the room of the installation. *U* gives flashlights to the audience to light the space and make the figures therein appear. The relations that the single spectator in *h-é* or the assembly of individuals, each holding a torch, in *U* establish with the performance have a "strong smell of alterity," to use Charmatz' words; the partiality of resonance, and the alterity it produces, more adequately accounts for these relations than mirroring reflection based on sameness or similarity. Resonance, unlike its optical counterpart, reflection, entails the time of delay and isn't given all at once. If *U* and *h-é* "resonate," this means that these performances engage spectators in such a way that they prolong their effect, reverberate after the event.

The few voices that expressed their appreciation of *U* as "meditation" admitted that they could use more time to overcome the anger of provocation, and realize how they could attend it. This shows exactly how the two performances implicate their attenders. While they don't demand that attenders become actors, they also don't allow them to just observe. The function of the spectator as witness shifts to that of accomplice: the involvement of an implicated attender assumes complicity, bearing some, but not all, responsibility for the very act of perception, which in turn effects a direct sensorial consequence for the event. The somewhat

criminal connotation of the notion of being implicated—as in being involved in a crime—points to the problem that the performances "give" to their attender(s). Suspending her habitual activities—of attending a live dance in the company of other spectators, or of having an object of vision identifiable by name and origin—renders the position of the attender qua spectator problematic. The problem she has to solve is to account for her activity and position in this particular situation, and not in the world outside of it. The shock from the denial of the habitual role needs time to be processed. If the attender doesn't solve this problem during the performance, she is given the protocols to manifest and work it afterwards. The contentious debates with the representative in *U* and the messages each attender left in the heavy guestbooks after *h-é* attest to the resonance of the question about what happened, or what happened "to" or "with me," the attender of this performance. Thus these performances ensure that their problem will "last," or continue to operate beyond the event. The resonance of the question is how the expression of the performance endures, is prolonged and transformed in the mind of the one who attended it. It synthesizes the time after the performance in which the attender places herself in the past, reflecting on what she did or could have done differently.

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We have observed how *IITA* and *Nvsbl* construct a continuum for a macroprocess from microprocesses (of body-trampoline *agencement*, of movement-sensations-reminiscences). The composition of *IITA* turns an extensive multiplicity of a binary loop into an intensive one. Becoming-intense here gives an intensive experience of the synthesis of the present, or how present passes through change. *Nvsbl*'s composition consists of multiple durations of the four bodies, the slowness of which is inhuman. The molecular process of becoming through the microsensations and micromovements from within the body makes present the dimension of the past, as the perception of the passing present—or change—is rendered so difficult, indiscernable from the point of view of habitual perception. In *SU*, the process of becoming-other, nonhuman that the man's body undergoes through movement ceases in tableaus of stillness. The caesuras suspend movement in order to release nonpulsed free-floating time, but they also suspend the human subject who undergoes transformation. *WDSQ*'s stutterances comprise a flow of caesuras,

interiorized cuts, which orient movement from present into future. By aborting movement soon after its initiation they separate it from habit as the movement's known past in favor of an indeterminate future, in favor of movement which questions itself by itself.

All four cases of analysis show how processes differentiate the experience of time, which, contrary to the claims of movement's ephemerality and elusive temporality, doesn't escape the present of the performance. The enclosure of experience is suggested, yet not totalized, by sustaining the continuity of processes. The contractions and dilations of the present diverge here because how time is experienced depends on how movement and body join/disjoin—in each of these performances according to a different problem of composition, a different process of desubjectivation. The experience of time certainly also relies on the attender's current disposition to perception and sensation, but in the light of distinction of how these performances conceive time the personal differences of attenders are secondary, i.e. derived from the more powerful impact of the sensorimotor disruption of the movement-body bind that the performances incur. Furthermore, cut-endings in the performances attest to the constructedness of the process: it can subsist only if it resonates, if it implicates the attender by a problem, but it isn't open-ended, conceived to continue beyond the fixed plane of composition. In other words, the processes that these performances compose don't extend into life on the account that they are life-like, human-like. By contrast, the more artificial and unrecognizable from the viewpoint of human experience they are, the greater may be the force of resonance of their problems to implicate the attender.

Conclusion

This dissertation focuses on how a recent practice of contemporary choreography in Europe composes new relationships between bodies, movement, time, sensation and thought by way of posing problems. This focus allowed me to look closely at what still remains a vexed relationship between choreographic and theoretical practices by asking the following questions: By means of what construction of processes and situations do the performances examined here create thought distinguished from recognition? If these works can't be considered under representational thinking, how do they "express" choreographic compositions and problems that force thinking at the same time? The main goal of this project has been to attempt to, firstly, elaborate a method of creating "expressive" concepts, which would account for the problems by which these choreographies compose bodies, movement, time, etc., and, secondly, to make it operate, i.e. produce concepts related to the problems posed by the seven works.

The method employed here has involved three operations: the critique of representation, determination of the problem and formation of the expressive concept. In the first, I identified the critical point of departure of each work, or how the performance critically reveals the conditions which structure the field of dance as problematic. What is common to all seven works is an explicit intention on the part of the choreographers to examine one or more aspects of what constitutes the regime of representation in theatrical dance. I have tried to show how this examination undermines two opposed principles in the legacy of modern dance: self-expression as a mode of subjectivation which binds the body to movement as its origin and objectivation of movement through an autonomous and tautological physical articulation of the body as its instrument. Desubjectivation and disobjectivation presented themselves as points of breach with what I have termed the foundational synthesis of the body and movement in modern dance. Continuing on from these two lines of rupture with dominant assumptions about genesis and perception of movement, about identification of the human body, and about common sense in the reception of the audience, each chapter has attended to an additional particular "theme" from the discourses of performance theory, theater or dance studies.

We might observe this in terms of "running" the seven performances through a "parallel slalom" between two kinds of poles, between the proper problems that they pose and the themes historically invested in contemporary dance. The metaphor of a sloping ride underlines the swift parallel connections between the specific problems posed by each work alone and the more familiar themes from the discourses of theater, performance and dance studies. In this regard, the inventions of new theatrical apparatuses such as "head-box" and "wired" assemblings between human and nonhuman actors arose in chapter three by contesting the so-called laws of theatricality (staging, figuration, co-presence of performers and spectators, the contract of address and response). In chapter four, the problem of how to dance in the state of questioning was set against the holistic approach to the body in dance improvisation that promotes ideas about the discovery of the unknown, the truth in spontaneity, and the personal, individually "authored movement." Chapter five introduced the production of affects, "power-motion" and "crisis-motion" in contradistinction to emotionalist approaches to individualist subjectivist bodily movement and kinaesthetic empathy, both in historical and contemporary views ("metakinesis," Authentic Movement, kinaesthetic empathy in audience research, the genre of solo dance). The temporalization of the processes of becoming-intense, becoming-molecular, and becoming qua multiplicity distinguished itself from both the anthropocentric and antihumanist conceptions of performance qua process in early performance studies (organic process of human life) and the poststructuralist critical performance theory from the 1990s (disappearance, presence and absence) in chapter six.

The discussions of these prominent issues in performance, theater and dance theories have offered arguments that single out the seven works as a contribution to redefining choreography and performance. In addition, they mark the point of departure of the problem-posing of these performances: the dismantling of the givens of representation in contemporary dance as a necessary condition for creating new compositions of the body, movement and time. Throughout all chapters engaging the analysis of the performances after chapter one, I considered these critical breaks in Deleuze's terms, namely the destruction of the "image of thought," which confers a shock upon sensibility, a disjunction in the subject-object unity of faculties that forces thought to begin. This was the first of the three operations.

The second operation tackled the determination of the problem that initiated the making of the performance. It required repositioning the notions of problem, idea, and concept in Deleuze's philosophy in relations in which they don't originally stand. As a consequence of the critique of the model of recognition in *Difference and Repetition*, the problem, according to Deleuze, determines the relationship between sensibility and thought: it addresses the impossibility of recognizing what the performance compositions represent. This problem is what then provokes spectators, like performers, to explore how to sense and think in a series of questions—how, how many, in which case, why, how long—that replace the representational "what is." Furthermore, the problematic character of the relationship between sensation and cognition is associated with the problem of expression that Deleuze reads in Spinoza's univocal ontology in *Expressionism in Philosophy: Spinoza*, or, as in the original title, *Spinoza et le problème de l'expression*. According to Spinoza, thought and extension are parallel attributes of everything that is, or that "expresses" itself, where "expression" affirms thinking and acting as equal on the same plane of univocal being—as parallel and noncausally related to each other. Noncausal parallelism, consequently, accounts for the kind of correspondence between ideas, problems and performance compositions, where the idea is indirectly related to the performance-related thing it expresses—via its object, that is, the problem. Expression, in Deleuze's reading of Spinoza's ontology, is equivalent to the principle of difference in *Difference and Repetition*, whereby an idea is a virtual heterogeneous mixture of differential elements that determine each other in reciprocal ideal connections. The idea progressively determines its object as a problem, in the conditions and terms of which it poses the problem and in which it delineates a region of its temporary "solutions." Rather than representing, the idea *expresses* its problem: it actualizes itself in the problem's solution, a differenciation of a new composition that doesn't resemble a previously known possibility.

I have accordingly tried to show how choreographic ideas, comparable to what Deleuze discusses as "cinematographic ideas" in the films of Straub-Huillet, Duras, and Godard (see chapter one, section four "Expressive concepts"), structure the creation of these performances by the progressive determination of a problem. We have seen choreographic ideas express perceptual paradoxes, inorganic arrangements of bodies, constraints of movement against habits as the problems

these works attempt to solve. The problems at issue here were determined by some of the following ideas: non-identity of the body (*Self unfinished*); the agency of movement compounded of body *and* machine (*It's In The Air*); imperceptible movement (*Nvsbl*); indiscernibility between stillness, motion and inertia, between live bodies or inanimate objects (*Untitled*); the idea of motion and sensation faster than its recognition (*50/50*); the idea of "movement neither from nor towards" (*Weak Dance Strong Questions*); the ideas of mental theater and dance in the head of the spectator (*héâtre-élévision*).

Problem-posing is a matter of invention that entails a time of unlearning and ungrounding the knowledge of possibilities that reproduce rather than create unforeseen movements, bodies and relations. Invention out of a problem distinguishes itself from innovation in a more conventional sense in that it necessarily implies difference produced out of a critical rupture with common or dominant assumptions whereas innovation is borne of continuous development. The transformation of the body as well as the perception of movement that the constraints of each experiment induce can't be emphasized enough. In this regard, the claim that expression in Deleuze is identical with construction (Alliez) was crucial for this method insofar as it led me to show how the construction of the problem composes the sensations of movement and body in concrete details. It orientated a careful and elaborate analysis toward a re-enactment or *re-agencement* of each performance in terms of the problem it poses which the singular character of its composition could shine through.

The third operation concerned the creation of expressive concepts, whose method and findings will now be recapitulated. Expressive concepts account for the consistency in which problems compose performances from a certain point of view. By a "certain point of view," I would like to underline that these concepts express a certain composition of the performance, rather than its totality. Composition comprehends expression *as* construction of the problem in determining relations between the body, movement and duration, between performing and attending (to) performance in theater. Part-bodies, part-machines, movement-sensations, headbox, wired assemblings, stutterances, power-motion, crisis-motion, cut-ending, and resonance are concepts that account for the solutions created by problems. Therefore, they refer to the compositions of the body, movement, time, performing

and attending, etc. only via problems that share certain characteristics with these compositions as a result of thinking and doing at the same time. Since they affirm problematization and yet practically orient the thought toward an experiment, they are linked with the performances whose given problem they consider. In other words, trying to subsume any other performances under the same concepts as their particular cases or "examples" would require modifying these concepts altogether.[166]

In light of the last remark, we should also ask what the expressive concepts working through the seven works contribute to the theory of performance in a more general manner. Or, furthermore, how all this might reconceptualize aspects of choreography and performance. Two subsidiary claims of this thesis present themselves as an answer to this question. Firstly, these performances pose problems that pertain to different activities, temporalities, and situations of performance. Thus they imply a distinction of making, performing and attending (to) performance. In other words, the problem posed by the choreographer in the making of the work isn't the same problem that the performer or the attender is given by the performance. For example, *Nvsbl* poses two different problems for generating extremely slow movement and perceiving it from the seat of the attender: one breaks the automatic habitual motion and calls for a microscopic creation of movement-sensations in performing, while the other forces the attender to zoom in and molecularize her perceptions in order to perceive change in stillness and immobility. An important characteristic shared by all seven works is the assymetry that arises between making, performing and attending, or the gaps by which these three diverge into distinct, parallel modes of expression. Arguing against the dualistic conception of a work of performance in analytic and phenomenological aesthetics (chapter one, section five, "Making, performing and attending") because it seeks to establish an ideal transcendent type of the work of performance or its identity that needs to conform with the multiple instances of its executions (interpretations or performances), I have suggested that making, performing, *and* attending are differential structures or modes in which performances are constituted. The differences engendered by these

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[166] I don't deny that there might exist other performances whose problems are related to the ones considered under these expressive concepts, yet their practical determination would lead to concepts different from the ones devised here. Within the recent practice of choreography, the following works distinguish themselves with respect to the "problems" they pose: *Disfigure Study* (1991) by Meg Stuart, *Name Given By The Author* (1994) by Jérôme Bel, *All Good Spies Are My Age* (2002) by Juan Dominquez, *Un Après-midi* (2003) by Antonia Baehr, *Powered by Emotion* (2003) by Mårten Spångberg.

modes also imply in their processes different distributions of faculties, indicating how they combine thought, perception, imagination, etc., as we have seen, for example, in the discrepant realities of performers and audience members in *Untitled* (chapter three, section six, "Wiring spectators"). Each performance sets another arrangement of the faculties in its own right, thanks to where it lodges its problem, which prevents a general hierarchization between the three modes.

The second subsidiary claim regards the temporalization of performance qua process, rather than the act in the passing present. It also explains the choice to term these works as choreographic performances and to requalify spectatorship as an "attending" associated with Bergson's notion of attentive recognition. In the introduction (section five, "Performance beyond 'disappearance': Making, performing and attending") and chapter six (section one, "Process in performance studies") I addressed how the performance theory's conception of performance in terms of disappearance, loss, evanescence, and absence impacted the traditional view of dance "at the vanishing point," always resisting inscription and scopic control. Compositions of duration and constructed continua of the various processes of becoming counteracted the claim of movement's ephemeral nature that supposedly condems movement to disappearance. Quite the contrary, we have seen—especially in *Nvsbl*, *Self unfinished* and *It's In The Air*—how movement is equated with transformation, which makes the past persist in the present. Likewise, making, performing and attending expand and multiply temporal dimensions of performance beyond the presentist perspective of the event centered on live presence.

In addition, we have observed how problems persist beyond their actual, temporary solutions and so continue to operate and mutate through other performances (see relations between *Narcisse Flip*, *Self unfinished* and *Untitled* discussed throughout chapters one, two, and three). The duration of problems posed in performing and also attending the performance expands in processes before and after the actual performance event. Temporalizing performance beyond the living present of the event perhaps isn't the concern of this project alone. A comparison with closing remarks of Lepecki's *Exhausting Dance* quoted in the introduction (section five, "Performance beyond 'disappearance…") is instructive. In spite of his earlier commitment to the ongoing debate in dance and performance about "the absence of presence," where he regards the emergence of choreography "as a

technology" that "activates writing in the realm of dancing to guarantee that dance's present is given a past, and therefore, a future" (Lepecki 2006, 124-125), Lepecki concludes with the following statement:

> To be done with choreography's modernity, to be done with the affective project binding the choreographic with the melancholic, would be to be done with the temporality at the core of vanishing point—the temporality that assimilates the present with the instantaneous "now". . . . The expanded and always multiplying presents in dances, in performances, acting away across time and space, accessed and revealed thanks to fatigues and contemplations, would activate sensations, perceptions, and memories as so many stirring affects bound not to what had once happened and then disappeared into a "lost time"—but to an intimacy to whatever insists to keep happening. (Lepecki 2006, 128, 130)

More than a message in a bottle, these words call for rethinking the temporality of, and consequently also relationship between, choreography and performance, thus anticipating the view I have attempted to theorize here. They bring us to the last part of this conclusion, where I would like to address the limits of this project and perspectives for further research.

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In undertaking the analysis of seven performances for a quest of a theory of problems and expressive concepts in choreography, I have focused on the operations of works of art viewed in art's relative autonomy, thus privileging *works* as the object of my analysis. Admittedly, I have argued for the temporal expansions of these works in their making, performing, and attending. Yet, these dimensions or modes of performance do derive from the performance event inasmuch as they serve to relativize its exclusive conceptual significance for the art of choreography and performance. In order to pursue further implications of the rupture between the body and movement, or in live co-presence of a performance in the context of contemporary capitalist production modes, we might have to shift attention from the work of performance to an expanded notion of choreography and performance, which may include its own self-theorization as a practice. Such a thinking of practice wouldn't only involve activities that bring performances into existence, or sustain them, but would also have to consider which forms of labor and life choreography as a practice depends on, or gives rise to.

As I write these lines six years after my project began, I would like to call attention to the recent new developments of choreography's expansion, which explore the practice of choreography beyond the human body. Two lines of

development seem prominent, as they address the technological and social aspects respectively. Firstly, the familiar notion that "performance extends beyond theater . . . where the notion of living theater seems the merest anachronism" (Blau 2007, 542) is becoming apparent as never before. What has been discussed as "electronic presence" in digital and Internet performance (Auslander 2008), as well as the "cinematic mode of choreography"[167] is no longer in the shadow of the live event's reproduction, but is the mode of performance's existence vying for a primary rather than surrogate status.[168] After lecture-performances and score publications, books and objects are now programmatically promoted as the medium of choreography and performance in various spatial and temporal forms of appearance and distribution.[169]

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[167] In 2009, BADco collective made up of choreographers, dancers, dramaturgs and a philosopher from Zagreb, organized a symposium entitled "Cinematic Modes of Choreography" where choreography's extension into cinema was discussed by performance and cinema scholars and philosophers such as Isabel De Naveran, Katherina Zakravsky, Jonathan Beller, Ivana Ivković and Goran Sergej Pristaš, among others. BADco presented a film installation based on their research of the cinematic modes of choreography at the Venice Biennale 2011, in the Croatian Pavillion (shared with Tomislav Gotovac) under the title "One Needs to Live Self-Confidently...Watching," curated by WHW collective (http://croatiavenice2011.whw.hr/ accessed in June 2012).

[168] The following projects and initiatives are of interest here: *Where is My Privacy?* (http://metteingvartsen.net/2011/09/wheres-my-privacy/ accessed in June 2012), *everybodystoolbox* initiated by Alice Chauchat, Krõõt Juurak, Petra Sabisch, and Ingvartsen (http://www.everybodystoolbox.net/ accessed in June 2012), and *Synchronous Objects* in which Forsythe transforms an earlier dance performance *One Flat Thing, Reproduced* into various kinds of computerized data, expressed in mathematics, geography, architecture and design. (http://synchronousobjects.osu.edu/media/index.php accessed in June 2012)

[169] In a programmatic text (2008) Forsythe introduces his concept of "choreographic objects": "Could it be conceivable that the ideas now seen as bound to a sentient expression are indeed able to exist in another durable, intelligible state? A choreographic object is not a substitute for the body, but rather an alternative site for the understanding of potential instigation and organization of action to reside. Ideally, choreographic ideas in this form would draw an attentive, diverse readership that would eventually understand and, hopefully, champion the innumerable manifestations, old and new, of choreographic thinking." Since 2007, Forsythe has made more than twenty choreographic objects in the medium of installation or video displayed in exhibitions. Three more projects centering on "choreographic" books have struck a chord in this regard: the Norwegian choreographer Mette Edvardsen's *Time has fallen asleep in the afternoon sunshine*, where performers memorize a book which they then recite to one attender (http://www.metteedvardsen.be/projects/thfaitas.html accessed in June 2012); the French choreographer and dancer Cyriaque Villemaux's untitled book, signed anonymous, which contains texts that counteractualize live dance performances and was presented at Bâtard Festival, October 19–22, 2011, in Brussels; and *The Coming Boogie Woogie*, a book by the collective of master students of *My Choreography* at the University of Dance and Circus in Stockholm, presented at the In-Presentable performance festival on June 22 at Casa Encendida, Madrid (https://www.lacasaencendida.es/Ficheros/CMA/ficheros/pdf_programacion_lce.PDF accessed in June 2012). The choreographer and performance-related artist Mårten Spångberg has been the outspoken advocate of "expanded choreography," which he has practiced in collaboration with the architect Tor Lindstrand within their work titled *International Festival* (for details see "The Theatre," "The Plastic Bag," etc. http://international-festival.org/node/28467 accessed in June 2012). Spångberg also curated a conference at MACBA (in collaboration with the Antoní Tapiès Foundation) in Barcelona, March 28–31, 2012, titled "Expanded Choreography: Situations, Movements, Objects....-", which gathered choreographers, performance artists, philosophers, theorists of art and curators around the topic (http://www.macba.cat/en/expanded-choreography-situations accessed in June 2012).

Secondly, rather than a long-awaited extension of dance's medium away from the body according to the perspective of the visual arts, this tendency should be read along with the new forms of production emerging from a post-industrial organization of work.[170] The times and spaces of production under the name of expanded choreography and performance today cannot be adequately accounted for by making, performing and attending, as the practices spill over into more indeterminate forms of merging work and non-work off the theater stage. What expanded practices of choreography—moving away from the human body, its movement and presence in theater—produce in terms of experimentation, and problem-posing, and whether they would best be approached by a Deleuzian theoretical framework, remains to be considered in future research.

[170] I note here the revision and critique of the concept of immaterial production by the sociologist who coined the term together with Antonio Negri, Maurizio Lazzarato 2010, 12–16; Florian Schneider on the new divisions of labor masked by the concept of "immaterial labor" (Schneider 2010, 52-56); Stewart Martin on capitalism as the medium of art's indeterminacy today (Martin 2011); Isabell Lorey on the precariat (Lorey 2012); and the interview "Precarity Talk: Virtual Roundtable" (edited by Jasbir Puar) that I took part in together with Lauren Berlant, Judith Butler, Isabell Lorey, and Ana Vujanović for the upcoming issue of *The Drama Review* edited by R. Schneider and N. Ridout (autumn 2012).

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