UNIVERSITÉ DE QUÉBEC À MONTRÉAL

THREE REENACTMENTS OF THE AMERICAN'S MONOLOGUE FROM *ALIBI* (2001) BY MEG STUART

THESIS

PRESENTED

AS A PARTIAL REQUIREMENT

FOR THE MASTERS IN DANCE

BY

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UNIVERSITÉ DE QUÉBEC À MONTRÉAL

TROIS RECONSTITUTIONS DU MONOLOGUE AMERICAIN D'*ALIBI* (2001) DE MEG STUART

MÉMOIRE

PRÉSENTÉ

COMME EXIGENCE PARTIELLE

DE LA MAÎTRISE EN DANSE

PAR

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RÉSUMÉ

Utilisant la reconstitution comme méthodologie pour remettre en question et revigorer la pratique chorégraphique de la chercheure, ce mémoire examine la danse en tant que réponse à un traumatisme social et politique. L'œuvre reconstituée est un monologue d'*Alibi* (2001) de la chorégraphe américaine Meg Stuart. *Alibi* a été conçu en réponse à l'événement du 11 septembre, 2001. À l'aide de l'approche observation-analyse du mouvement (OAM), une étude comparant la reconstitution de la chercheure et l'interprétation originale du monologue par Davis Freeman est réalisée. La scène est reconstituée trois fois. La première reconstitution est basée uniquement sur le souvenir de la chercheure d'avoir vu l'œuvre quinze ans plus tôt. La deuxième reconstitution repose sur *Are we here yet?* (2010), un livre créé par la compagnie Damaged Goods de Meg Stuart. Cet ouvrage contient des textes de Stuart et de ses collaborateurs, ainsi que des exercices physiques que Stuart a développés au cours des années pour nourrir son processus créatif. La troisième reconstitution s'appuie sur une analyse approfondie des archives textuelles et visuelles d'*Alibi*. Elle tente d'en imiter le monologue, mot pour mot et mouvement par mouvement.

Ce projet est une collaboration entre Deborah Dunn (chercheure-danseuse), Dean Makarenko (dramaturge, directeur de répétitions et danseur) et Andrée Martin (directrice de recherche). Les questions de la recherche explorent les dimensions esthétiques et politiques de la performance, en particulier celles ayant trait à la chorégraphie créée en réponse à la violence sociale et politique. Comment la mémoire subjective d'*Alibi* de la chercheure se compare-t-elle aux archives médiatiques entourant le spectacle? Quelle esthétique a-t-elle créée pour approfondir et établir des liens avec les discours politiques contenus dans *Alibi* ainsi que dans ses archives? Ces questions sont explorées en studio et elles ont été précédées d'une revue de la littérature réunissant les disciplines de la danse, de la performance, des études culturelles et de la philosophie politique. Jacques Rancière, Judith Butler et les chercheurs en danse Andrée Lepecki, Carrie Lambert-Beatty et Randy Martin sont présents dans la revue, ainsi que plusieurs autres auteurs qui étudient la question de la création en réponse à la violence sociale et politique. Quatre concepts clés ont émergé de la revue : la dissension, la reconstitution, la résonance invisible et l'innommable.

La chercheure passe de la position de membre du public à celle de danseuse. Elle étoffe le concept de spect-acteur tel que l'artiste de théâtre brésilien Augusto Boal le décrit, soit celui du spectateur politiquement conscient qui s'est mobilisé pour mettre à profit son expérience réceptive du spectacle. Elle incarne les trois hypothèses de

Boal sur « Les policiers dans la tête »[1], tirées de son deuxième manifeste, *Rainbow of Desire* (1995). Ces trois hypothèses constituent le cadre théorique de cette étude. Aux fins de cette recherche, elles ont été renommées collaboration, conscience double et propagande.

MOTS CLÉS : danse, politiques, esthétique, propagande, reconstitution, l'innommable

[1] Les trois hypothèses de Boal s'appellent 'Cops in the Head' en anglais. Cette expression en français est un traduction libre de l'auteur.

ABSTRACT

Using reenactment as a methodology to critique and reinvigorate the choreographic practise of the researcher, this study examines dance as a response to social and political violence. The work that is reenacted is a monologue from *Alibi* (2001) by the American choreographer Meg Stuart. *Alibi* was a response to the events of September 11, 2001. With the help of L'Observation-Analyse du Mouvement (OAM), an analysis of the researcher's reenactment and the original performance is realized. The scene is reenacted three times. The first reenactment is based solely on the researcher's memory of the performance fifteen years ago. The second reenactment is based on *Are we here yet?* (2010), a book created by Meg Stuart's company Damaged Goods. This publication contains texts by Stuart and her collaborators, as well as physical exercises that Stuart developed over the years to feed her creative process. The third reenactment follows an analysis of the textual and visual archives of *Alibi*. In this last reenactment the researcher will attempt to learn the monologue word for word and move by move.

This project is a collaboration between Deborah Dunn (researcher-performer), Dean Makarenko (dramaturge, rehearsal director, performer) and Andrée Martin (research advisor). The research questions explore the aesthetic and political dimensions of the performance, focusing on the work as a response to social and political violence. How does the researcher's subjective memory of *Alibi* compare to the media archives surrounding the piece? What aesthetics did she create to enter into and continue the political discourses contained in *Alibi* and its archive? These questions are explored in the studio and preceded by a literature review that unties the disciplines of dance, performance, cultural studies and political philosophy. Jacques Rancière, Judith Butler and dance writers André Lepecki, Carrie Lambert-Beatty and Randy Martin are present in the review, as well as many others that study artistic creation as a response to social and political violence. Four key concepts emerged from the review: dissensus, reenactment, invisible resonance and the unspeakable.

The researcher is transitioning from an audience member to a performer. She is realizing the concept of the spect-actor, described by the Brazilian theatre artist Augusto Boal; the performance inspires the politically conscious spectator into action. She embodies Boal's three hypothesis of the Cops in the Head from his second manifesto *Rainbow of Desire* (1995). These three hypothesis make up the theoretical framework of the study. For the purpose of this research they were renamed collaboration, dual consciousness and propaganda.

KEY WORDS: dance, politics, aesthetics, propaganda, reenactment, the unspeakable

CHAPTER ONE

Motivations

This study is motivated by a confusion and a curiosity concerning the reception and creation of choreographies that attach themselves to social and political violence. Reflecting on how a dance performance can act as a memorialization, exorcism, reenactment or political response to traumatic events has been a preoccupation of mine throughout the thirty years I have worked as a choreographer, performer and audience member. This research will hone in on the position of the audience member and the transition from audience member to collaborative creator, to performer. A dissatisfaction with the more permanent and concrete objects our society usually creates in response to social and political trauma, like sculptural monuments, museums or documentary films, is also a motivating factor.

Artistic responses to the École Polytechnique shootings (1989) in Montreal, for example, come mostly in the form of documentaries and architectural/sculptural memorials. However, there is one English Canadian stage play *December Man* (2007) written by Colleen Murphy, and the feature film *Polytechnique* (2009) directed by the Quebecois filmmaker Denis Villeneuve, which I would suggest found its point of view in *December Man*. The only trace I found of dance artists responding choreographically to the École Polytechnique shootings was a concert that took place in Massy Hall in Toronto in 2000. The Toronto performance premiered Canadian composer Ahmed Hassan's (1955-2011) memorial composition

14 Remembered and included ritual mourning circles for women and girls and performances by Sarah Chase, Roula Said and Peggy Baker. Hassan wanted the work to continue so he contacted the Quebec filmmaker Liz Marshall who made the film *The Weight of Memory* (2001), featuring choreography and performance by Peggy Baker. An interview between Peggy Baker and Liz Marshall has been published in a volume that reflects on dance responding to human rights abuse, social violence, political revolution, religious repression, internment, war trauma and censorship (Jackson, 2004).

December Man, Polytechnique, 14 Remembered and *The Weight of Memory* each spring from a different art form and utilize different aesthetic tactics to respond to the tragedy. They are brought together by their desire to memorialize and mourn the dead and to show empathy towards the survivors. They each had to grapple with the violent reality of the traumatic event itself and the impossible and potentially unethical gesture of representing it. Grappling with the violent reality of social and political trauma in performance unites aesthetic, political and ethical realms. These terms will be defined as they appear in the literature review.

I wish to situate this study in the perspective of Euro-American choreography at the beginning of the XXI century. I am interested in how the border between dance and politics is being discussed and how the autonomy it seeks to protect for dance is being imagined.

CHAPTER TWO

Problematic

When the French philosopher Jacques Rancière (2009) writes about the arts preferred distance from politics, he is articulating his ideal scenario of arts autonomy from politics. American choreographer, performer and filmmaker Yvonne Rainer (1934-) imagines the possibility of transgressing her artistic autonomy in her program note for her choreographic evening *The Mind is a Muscle* (1968):

> The world disintegrates around me. My connection to the world in crisis remains tenuous and remote. I can foresee a time when this remoteness must necessarily end, though I cannot for see exactly when or how the relationship will change, or what circumstances will incite me to a different kind of action. Perhaps nothing short of universal female military inscription will affect my function (The ipso facto physical fitness of dancers will make them the first victims); or a call for a world-wide cessation of individual functions, to include the termination of genocide. This statement is not an apology. It is a reflection of a state of mind that reacts with horror and disbelief upon seeing a Vietnamese shot dead on TV – not at the sight of death, however, but at the fact that the TV can be shut off afterwards as after a bad Western. My body remains the enduring reality. (Rainer, 1974, p.71)

Rainer finally did go on to transgress the divide between art and politics, as the situation in the US became more oppressive and the Vietnam War continued to horrify her. She made *M-Walk* (1970), a street dance demonstration performed in the days after the National Guard opened fire on the students at Kent State, and *War* (1970), a work for the students of the NYU dance department. She also presented *Trio A with flag* (1971), a group performance of Rainer's signature solo *Trio A* (1968)

by the members of the Grand Union[1], dancing in the nude save for the American flag worn as a cape. These works were clearly expressions of anti-war and anti-censorship sentiment. However, in retrospect, Rainer (2014), while delivering a lecture at MIT, makes clear that she never over estimated the actual political effect of the work:

> Even at the time [1970] I did not expect *M-Walk* or *WAR* to have any political effect. It was simply an expression, shared by thousands of people and not just artists, of our anger and outrage at the criminal misadventures of the US government at home and abroad.

Rainer's whole choreographic oeuvre from this period has been interpreted by Lambert-Beatty (2008) as an exploration of the space between art and politics, an attempt to occupy the place of the choreographer/dancer and the dissenting citizen at the same time. She writes an eloquent description of the dilemma facing the politically engaged artist, suggesting a direct link between the avant-garde and unrequited equality:

> Bad conscience: guilt or shame about the contrast between one's own well-being and the suffering of others. Avant-garde experience: rapturous, or at least deeply compelling episodes of breakthrough, where the possibilities for other ways of being and living are revealed. Between these two political effects - but therefore also against the distinction between them - lie the operations of Yvonne Rainer's relatively unknown and decidedly political art of 1968-70." (p.209-10)

It is significant to this study that Rainer's political protest was in response to a war that was being waged on a distant land, in her own country's name:

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[1]The Grand Union was an improvisation collective of choreographers and performers who had already worked together in the Judson Church, which Rainer co-founded in 1962. Judson Church performers were almost all ex-Merce Cunningham dancers. This New York group has been credited with the beginnings of post-modern dance. The Grand Union can also credit its genesis to Rainer leaving her role as a choreographer, particularly in her on-going *Continuous Project - Altered Daily* (1969-70), which Rainer kept loosening her controls on, thereby facilitating a transition into collective creation. (Banes, 1978, p.202-209)

> In the context of a war waged elsewhere in one's name, and brought home as one of the choices arrayed in a TV Guide, the mode of spectatorship Rainer invented in this period is freighted with ideological weight [...] less an art of conscience than one of consciousness, and even consciousness split. (Lambert-Beatty, 2008, p. 247)

I understand this notion of consciousness split as the choreographic process which addresses both the political conditions and conditioning of the choreographer/ dancer, as well as the political and social injustice they seek to acknowledge. I also understand that the audience member experiences a similar consciousness split. André Lepecki (2016) addresses the neoliberal capitalist conditioning of art and art theory by defining eight working premises. This study is concerned with the condition that is articulated in his seventh premise:

> 7) The recent arrival of murderous violence under the logic of pre-modern conflicts (Muslims versus Crusaders, shock of civilization, etc.) to capitals and major cities of Europe and North America is only proof of how the situation of neoliberal conditioning conditions what Guattari called "integrated world capitalism" (Guattari and Negri, 2010: 48-52) into a generalized state of war. (p.4-5)

This premise acknowledges that the contemporary choreographer is in « a situation conditioned by a new kind of rationality, a new mode of reasoning [...] that (i)logic is governing conduct as if it were granting liberty. » (p.2-3) In the fifty years that have passed since Rainer created *Trio A*, the ideology driving the Vietnam War has developed into an ideology which sustains a generalized state of war, a 'permanent war' to quote Judith Butler (2004). The dialogue surrounding the political response-ability of the choreographer/dancer has also developed and has perhaps also taken on a permanent and generalized function. Rare are the works of choreography whose content attaches them to specific historical events; common is the framing of the contemporary dance event as a politically subversive endeavour.

Dance shows that had no apparent attachment to political causes transform themselves into exorcisms of political violence by virtue of their premiere's timing. For example, five days after the Paris attacks in November 2015, the Danish choreographer Mette Ingvartsen premiered her work *7 pleasures* at the Centre Georges Pompidou (Lepecki, 2016). As the audience gathered they were given a photocopied letter written by Ingvartsen, which in Lepecki's words: « [...] made clear what it means to be a dancer in today's world [...] to acknowledge that a dancer's labor is inseparable from the conditions of the world. » (p.2) This direct encounter between a dancer's labour and the conditions of the world seems to afford dance very little of Rancière's ideal of autonomy that began this problematic.

Ingvartsen's letter acknowledges that her choreography will resonate differently because of the political violence that preceded it. She invites the audience to use the performance experience to process the violence and informs them that the dancers and the whole creative team will be doing exactly that. Here is an excerpt from Ingvartsen's letter to the audience:

> [...] as dancers and performers we find difficulty in separating our performing inside the theatre from what is going on in the outside world [...] Tonight we will move and dance with all the thoughts and feelings that we have passed through in the previous days and we would invite you to do the same. (in Lepecki, p.1)

The thoughts and feelings from which this study emerged were as general as the above quote. They came at a choreographic impasse; I no longer wanted to tippy-toe around overtly political content, yet I had no idea how to approach it with my heels on the ground. Something was changing in society as well. With the #MeToo movement, professional tippy-toe-ers were getting fed up and blowing the whistle on the abusive power they had been working under and with. The masquerade no longer seemed like a fun place from which to take stabs at the consensus.

In the following quote Rancière (2009) elaborates on what he calls 'the paradox of our present'. I understand him to be commenting on how politics proper has become so hyper-mediatized, and offers so little choice, that smaller live performance events are being contextualized and experienced as 'political' activity precisely because of their public and social aspect:

> But the paradox of our present is perhaps that this art, uncertain of its politics, is increasingly encouraged to intervene due to the lack of politics in the proper sense. Indeed, it seems as if the time of consensus, with its shrinking public space and effacing of political inventiveness, has given to artists and their mini-demonstrations, their collections of objects and traces, their *dispositifs* of interaction, their *in situ* or other provocations, a substitutive political function. Knowing whether these 'substitutions' can reshape political spaces or whether they must be content with parodying them is without doubt an important question of our present. (Rancière, p.60)

Thinkers like Lepecki (2016) would argue that the 'provocations' and 'substitutions' Rancière is speaking of do have the potential to re-shape political spaces. According to Lepecki it is dance in particular that is playing an important role in the *politics of performance* discourse as it has a « [...] critical capacity to escape from forms, times, and procedures it is supposed to be confined to. » (p.6) On the other hand, scholars like Alexandra Kolb (2011, 2013) are less convinced of the potential for dance to express political dissent. Her questioning of the political rhetoric surrounding contemporary dance practices will also guide this study.

Focusing on choreographic work that responds to political violence focused the research on loaded, frightening, physical, choreographic challenges. The study began with this main research question:

> How have dance artists responded to traumatic social and political violence and what are the political discourses contained in their aesthetics?

This is a massive question. In order to answer it properly a historical survey beyond the scope of this study would need to be undertaken. At the beginning I was compiling a list of choreographic responses to political violence, but I have since abandoned this effort. A survey of sorts was conducted, the results of which can be found in the literature review.

In order to hone my research I needed to choose one such 'political' choreography and dive into an analysis of it. This choice came after the research was well underway. It was the reading itself which lead to memories of attending/seeing/ receiving Meg Stuart's *Alibi* (2001) at Le Festival Internationale de Nouvelle Danse, at Usine C in Montreal in 2003. Meg Stuart is an American choreographer from New Orleans, she trained at NYU and is presently living in Berlin and working in Brussels. Her company is called Damaged Goods. Her work is interdisciplinary; both theatre and visual art are dominant elements in her productions. In a recent interview she states: « I think, aside from crying and meditation, dance is the best way to handle change. If we choose a rhythm that we love and dance to it, we feel a little more in control. » (Göksu, 2016)

Alibi premiered in Zürich on November 17, 2001, which means that the artists had more than two months left in the final stages of their creation (which was already exploring violence and catastrophe) after the attacks on the United States on September 11, 2001. Thus *Alibi* became an immediate response to intensely mediated political violence. The piece was performed in twenty-five different cities in Europe, Canada, the USA and Australia, over the course of four years.

Four years ago the plan was to investigate *Alibi* primarily with the written word. That I ran into a number of obstacles is not surprising seeing as how the written word is usually my point of departure for a physical research that can make a vast distance between itself and the text it took off from. The decision to jump ship

into the studio and confront and be taken by *Alibi* in the body follows the same words-to-movement continuum as my habitual creative process. What is different is that this study works towards a reenactment of a scene from *Alibi* that will be called the American's Monologue.

More than attempting to solve or elaborate on the aesthetic/political problems that confront dancing these days, I have set out to inform myself on some work that confronts those problems. All this confrontation is rather scary and it is precisely this fear that is really being examined, used and hopefully transformed into some new aesthetic discoveries. Reenactment is a pretty safe way to address fear. One can play the role of the monster… temporarily. With the body fully present in the play, something in the body is bound to change, to be affected. The idea to reenact a scene from *Alibi* quickly took shape in my first discussion with Andrée Martin. The study would begin with a reenactment based solely on my memory of the performance, then archival influences would be added, ending with learning the exact piece from the video. There would be a showing of all three studies back to back. The previews and reviews would be read before and after the performance. Having these methods worked out, the second research question took form:

> What aesthetics will I create to enter into and continue the political discourses contained in *Alibi*'s archive?

Notice the space that the three stages of reenactment put between the creation and the archive. Working with the memory of *Alibi* first will honour those live moments at Usine C in 2003. It will also expose my own biases, get me on my feet and out of my head, to better receive *Alibi* as a physically engaged performer. Keeping the archive at bay will allow me to have material that I can then compare

and continue on from. When the video and text archive is added, what will resonate differently in my body? What will the American's monologue contain that I was unaware of, that my memory had perhaps wrongly remembered? How did the process make sense of the body of Davis Freeman[2] via video? What is there to learn, with regards to responding to political violence in dance, from reenacting Davis Freeman performing Meg Stuart?

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[2] Davis Freeman was the original interpreter of the American's monologue. He is Meg Stuart's brother. His 2002 biography describes him as a film and stage actor from Hollywood, California that has gotten involved in dance since coming to Europe. Freeman is still in Europe and is based in Belgium. I found a video of him giving a TedTalk in Antwerp in 2014, promoting his company 'Random Scream' and their devious political theatre and docu-performance.
https://www.youtube.com/watch?v=3kwaEUbX8f8

Methodology

Introduction

> The intellectual crucible of reenactment as methodology is the work of the Oxford philosopher, R.G. Collingwood. […] Collingwood recommended as a model the fictional detective. 'The hero of a detective novel is thinking exactly like a historian', he writes, 'when, from indications of the most varied kinds, he constructs an imaginary picture of how a crime was committed, and by whom.' (Pickering, 2010, p.123)

In my detective work, I too will use 'indications of the most varied kinds', which I will divide into three separate reenactments based on the memory of *Alibi*, the body of *Alibi* and the archive of *Alibi*. The intent will not be to re-stage the original work, which would be impossible without the cast, the set, etc., but rather to continue on from it. Lepecki (2010) states that in reenactments: « […] there is not a desire for a reproductive adherence to an original, but the deep understanding that every origin is always in a deep state of turbulent becoming. » (p.130) The will to reenact is not born of melancholy or nostalgia: « […] one reenacts not to fix a work in its singular (originating) possibilization but to unlock, release and actualize a work […] » (p.120)

By using reenactment to investigate *Alibi*, I intend to become implicated in and guilty of the transgressions that the piece left marked in my memory. By doing so I will be analyzing my own political/aesthetic subjectivity: « As sources reenactments tell us a lot about those doing the reenacting, providing an opportunity to connect past and present by historicizing the reenactments themselves. » (Pickering, 2010, p.127)

I am looking to fall into the cracks and holes that exist between the past and present. Rather than harness *Alibi* and use it to make my own preconceived critique, I am using *Alibi* as a pretext to explore and examine the political in my body.

The image of the World Trade Centre towers burning and then crumbling down haunts *Alibi* and this study. I have imagined and made sense of the 9/11 New York attacks as some flaming torch from an angry prison cell hitting the surveillance tower at the centre of the panopticon prison which Foucault (1979) analyzed. The torch managed to destroy the panopticon's physical presence entirely. The restaurant at the top of the World Trade Centre was called 'Windows on the World'; the panopticon boasts of its transparency:

> This Panopticon, subtly arranged so that an observer may observe, at a glance, so many different individuals, also enables everyone to come and observe any of the observers. The seeing machine was once a sort of dark room into which individuals spied; it has become a transparent building in which the exercise of power may be supervised by society as a whole. (Foucault, 1979, p.207)

Alibi's set includes a section of a transparent building, a glassed in (imaginably plexi-glassed in) office hovering beside and over the stage. It becomes a sealed in stage that looks at and over the actual stage. I will refer to this office-like set space as the Bureau. The Bureau gives the performance a triangular quality. The proscenium stage is as dominated by its relationship to the audience, as it is by its relationship to the Bureau. The Bureau sits in the same elevated and seated spatial configuration as a jury does in a courtroom. The audience is also seated as they are in the courtroom. The performers become the judges, the lawyers, the accused and the victims. Video is also involved. The audience is not subjected to the same oppressive system that the performers on stage are subjected to. They are more like the

performers when they are in the Bureau; adding yet another level of seeing, surveillance and judgement to the event:

> We are much less Greeks than we believe. We are neither in the amphitheatre, nor on the stage, but in the panoptic machine, invested by its effects of power, which we bring to ourselves since we are part of its mechanism. (p.217)

Foucault's case is that we are not a society of the spectacle but rather a society of surveillance:

> Antiquity had been a civilization of spectacle. 'To render accessible to a multitude of men the inspection of a small number of objects': this was the problem to which the architecture of temples, theatres and circuses responded. With spectacle, there was a predominance of public life, the intensity of the festivals, sensual promiscuity. In these rituals in which blood flowed, society found new vigour and formed for a moment a single great body. The modern age poses the opposite problem. 'To procure for a small number, or even a single individual, the instantaneous view of a great multitude.' (p.216)

These thoughts on surveillance (and its difference from spectacle) revolving around the political and ethical questions put forth in the problematic, brought out metaphors of criminality which are already embedded in the first research question; how have dance artists responded to traumatic social and political violence? These metaphors can hold the idea that *Alibi* was a response to a political crime as well as the idea that the work itself is potentially criminal, or 'barbaric' to use Theodor Adorno's word; this idea will be continued in the literature review. Fittingly the study applies a surveillance of my own and Davis Freeman's bodies and uses cameras to do it. Our differences will be recorded and analyzed.

Burt (2003) looks at how dance performances which reference past choreographies can offer opportunities for becoming aware of what is unique and different within the present work. He defines Foucault's view of history, which he sees as pessimistic, and adds Gilles Deleuze's optimistic interpretation. Foucault

wrote that the body is: « 'the inscribed surface of events (traced by language and dissolved by ideas)' and that the task of genealogy is to 'expose a body totally impregnated by history and the process of history's destruction of the body'. » (in Burt, 2003, p.34) Deleuze's interpretation of Foucault allows for individual agency:

> History, according to Foucault, circumscribes us and sets limits, it doesn't determine what we are, but what we are in the process of differing from. It doesn't fix our identity, but disperses our essential otherness [...] History, in short, is what separates us from ourselves and what we have to go through in order to think what we are. (Deleuze, 1995:95, in Burt, 2003, p.34)

Burt looks at works which treat the citation of historical material as an exchange of shared memories between the choreographer and the audience. He uses Mark Morris's *The Hard Nut* (1991) and its retelling of the *The Nutcracker* (1892) as one of many examples. Though these works present a different and sometimes subversive retelling of the original work, Burt uses Frederic Jameson's critique of pastiche to warn that they can also back-fire and end up consenting to or even serving the history they seek to critique. Burt writes that these works:

> [...] run a danger of collusion with the interests of capitalism [...] which has proven adept at recuperating signs and forms of dissent, and converting the threat of revolt into desirable, commercially profitable lifestyles and subversive shopping. (p.37)

Burt argues that the exchange should not be between the savvy choreographer, who knows and wishes to play with the precious art historical memories of her audience as an inside joke. He shifts the 'voice' initiating the historical conversation into the body of the dancer:

> To what extent do dances, that raid the glutted and superfluous archives and image banks of cultural history, reinforce an uncritical acceptance of capitalist interests? I want to argue that, through an appreciation of the role of embodied memory, it is possible to avoid replicating the institutionalized effects of modernity and globalization on history, and to avoid colluding with

> its aspirational goals and promises of the fulfillment of normative desires. The intimacy with which dancers embody cultural values and memories permits some radically innovative dance pieces to become sites of resistance against these normative and normalizing processes. (p.37)

This methodology will allow an intimate embodiment of cultural and political memories and values to be generated and analyzed in collaboration with rehearsal director Dean Makarenko and advisor Andrée Martin. By starting with embodying the memory of *Alibi,* I hope to avoid turning the reenactments into promises of normative fulfillment. The schedule of the methodology follows an eight step creative analytic arc:

1. Reenactment #1 The Memory of *Alibi* from Usine C, 2003
2. Reenactment #2 The Body of *Alibi*, experiencing *Are we here yet?*
3. Reading the previews and watching the videos of *Alibi*
4. Reenactment #3 Performing the archive of *Alibi*
5. Writing the Field Narrative
6. Reading the reviews and writing my responses to the reviews and previews
7. A comparative analysis of Freeman and Dunn using OAM
8. Writing the discussion

1.1 Reenactment #1 The Memory of *Alibi*

In this first study we will have not yet looked at the video of *Alibi* or read any of the textual archive. Dean Makarenko and Andrée Martin never saw the work performed live. The performance I saw was fifteen years ago. There are obviously huge holes in my memory. However, two moments and two scenes from the piece are

rather clear, as is the set. My memory of the music is very vague. I remember it was loud and industrial but that is all. Here are descriptions of these five memories:

Body as Plane, Door as World Trade Centre: A very athletic male performer runs at full speed in an arc around the stage. He begins mid-stage left and arrives upstage left where a couch is placed before a door which enters the Bureau. The performer hurls himself over the coach, containing his body in the shape of a ball. He smashes into the door of the Bureau, opening it violently.

Climbing up the Hoop: A very athletic female performer scrambles up a basketball hoop. She is climbing an unclimbable object. The physical strength involved is incredible.

The Shaking: At the end of the piece, the entire cast shook (on the spot) for an extended period.

The Mad American: The only monologue in the piece performed by a member of the cast that seemed more like an actor than a dancer. He is addressing the audience directly, accusing Canadians of assuming a moral high ground in relation to Americans. To the tune of 'God Save the Queen' he sings: 'Home Where the Indians Cry'. He references the history of language politics in Quebec and says: 'Why doesn't everybody just speak English, it would be so much easier'.

The Set: It is dirty. There are two vacated desks stage right and and a basket ball hoop. There is a ratty couch and other shelves and things stage left. The stage is a rectangular box. There are no wings. The performers are in a big, cold room. Video is projected sometimes. The only way to exit is through the door of the Bureau up stage left. The Bureau is a smaller observation/office like space that looks out over the stage. There are chairs in there.

These memories, which are undoubtably flawed, float amongst other more vague memories of scenes, as well as memories of the theatre (Usine C), the audience, and events that took place before and after the show. As these memories represent a very small trace of the two hour long show, the important question for this first study is: *What will I fill the gaps in my memory with?* One might then ask why the reenactments are not in the reverse order. Why do I not begin with the

archive? I will take a moment to develop a short consideration of the phenomenon of memory.

Burt (2003) quotes the French historian Pierre Nora:

> Our very perception of history has, with much help from the media, expanded enormously, so that memory, once the legacy of what people knew intimately, has been supplanted by the thin film of current affairs. (1996:2). (p.37)

Nora's thesis is that modern societies create what he calls *Lieux de memoire* precisely because they are unable to have an experience of collective memory. These *Lieux de memoire* expand without reason, and rather than placing individuals in a continuous relation with the past, they create a sense of fragmentation and discontinuity. They are a symptom of the loss of collective memory. (p.37) The historical citation of *Alibi* is meant to trigger an exploration of my own cultural values and memories, more than it is to feign a collective memory with the audience:

> If the historical citation is intended for the audience, then their position is one of passive consumer or connoisseur. The function of the citation may, however, be primarily the experience of the performer, and their relationship to the past. Such uses of history and memory set thought in play and thus short-circuit the power relations through which dancing bodies are disciplined and controlled. If history is no longer seen as a source of transcendent, aesthetic values, the audience enters new kinds of relationships with performers as witnesses to a process of remembering in which they may only be partially included. (Burt, 2003, p.41)

I have included this long quote by Burt as it offers important advice for the work in the studio. In the first reenactment (which is not really a reenactment as such), I want to encounter the past in my personal memory rather than in any historical, intellectual fashion. Favorini (2009) writes: « Rememberers encounter the past in a manner that is inescapably diachronic and relational, connecting past to present and bridging temporal distance via the stepping stones of a lived life. » (p. 152) Along with keeping a notebook to record whatever thoughts, feelings or

drawings come up in the process, I will answer the following questions at the end of each week:

> What personal memories and emotions were triggered by the work?
> What political or cultural memories did the work bring up?
> How were they explored and integrated into the work?
> What resistance came up when working?
> How was this resistance worked through?
> What aspects of present day politics seemed to come forward?
> What taboos was the work touching on?
> What did rehearsal director and dramaturge Dean Makarenko bring to the work?
> What did Andrée Martin, thesis advisor, bring to the work?
> How did the collaborators contributions inform and support the work?

1.2 Reenactment #2 The Body of *Alibi*

The second reenactment will focus on the physical aesthetics of *Alibi* as well as Meg Stuart's body aesthetics in general. Our guide will be the publication *Are we here yet?* (Peeters, 2010). This book contains writings by Stuart, her collaborators and her dramaturge Jeroen Peeters, who edited the volume. It also contains detailed descriptions of exercises that Dean and I will explore in the studio. Some of these exercises refer directly to the process of creating *Alibi*:

> L'interprète le mieux outillé pour reprendre une pièce de Stuart sera celui qui en aura saisi non pas la tracé spatial exact mais les nécessités internes, celui qui aura, pour la pièce *Alibi*, accepté de se soumettre à un atelier de tremblements de méditations Shen Chi plutôt que de tâcher de recréer les allées et venues de torse en saccades. (Lavoie-Marcus, 2015, p. 81)

Lavoie-Marcus is advising that the interpreter interested in Stuart's work not attempt to understand how the work was made, but rather enter into the work and see

how they exist within it: « Il faut s'approprier le regard de l'auteur, dérober le 'comment' de sa pièce et l'emmener ave soi. » (p.82) She suggests that by bringing *Are we here yet?* into the studio and following Stuart's written guidance, one can gain access to the heart of Stuart's oeuvre:

> L'approche singulière de la chorégraphe s'y retrouve condensée dans une force incomparable [...] Le livre se transforme temporairement en studio de danse, matrices où s'organise le 'comment' de la danse et qui, grâce à la lecture, se délocalise. (p.82)

By delocalizing the transmission of her work, and making it accessible through this book, Stuart is freeing it from the ideology of lineage that is dominant in dance. She is disregarding the notion that one has to study with the master and get the work directly from its source. She is reinventing and opening up the idea of 'source'. In *Are we here yet?,* it is not only Stuart's exercises and processes that are described; there are also texts by interpreters and collaborators that share their intimate autobiographical relationship to the work.

In her investigation of how the 'témoignages' that fill the pages of *Are we here yet?* affect the overall transmission of Stuart's work, Lavoie-Marcus is articulating the Boalian Dual Consciousness of the artist's personal life and the choreographic work. The artist is both delivered from their personal experience (Collaboration) and is also opening up the fictional and spiritual potential of the work: « [...] les témoignages qui peuplent 'On va où, là?' sont non pas idiosyncrasies impénétrables, mais des percées vers l'universel qui répondent à l'imperatif transidentaire de la transmission. » (p.82)

In a catholic exorcism the unspeakable passes through the body, in a violent fashion. Though Shen Chi shaking meditation uses a very different language to describe itself, the idea of cleansing and reinvigorating the body is present. In *Alibi*,

the cast performed a shaking mediation to end the piece. In both the spectacle of exorcism and contemporary dance, the audience can be envisioned as the presence which allows the demons (the catastrophe) to speak through the body of the dancer. Reenactments work in a similar fashion, by letting past events move through the body. Augusto Boal's work engages a similar expressive physical structure. Though I have not yet read *Are we here yet?*, I am familiar enough with Stuart's work to know that she is interested in the idea of the body becoming possessed, or infected and affected by various internal and external influences.

The second reenactment will be non-verbal: intimate, visceral and forensic. This is fitting as social and political violence is crime of a larger order, implicating citizens in geographic, economic, cultural and religious conflicts. Zizek (2008) discusses Walter Benjamin's idea of divine violence and questions whether the actual violence of 9/11, or the resentment and religious explanations for the catastrophe that followed, could be thought of as 'divine'.

I will continue to fill my note books with my responses to and experiences of the work: resistance, discoveries, sensations, memories and distractions triggered by the work. I will respond to the same set of questions that I used for the first reenactment. Video documentation of each study will be made at the end of each period.

1.3 Reading the Previews and Watching the Video of *Alibi.*

Meg Stuart's company Damaged Goods was in possession of all the data I needed. A preliminary phone call was made to Ellen De Bin, the company's administrator, who responded very positively to the request for access to the data. Communication via email was then carried out with Ewoud Vermote, the

communication manager, who agreed to share the data, provided the original copies never left the company's office in Brussels. An email was then sent to Els De Meyer, who is in charge of student affairs at the Brussels dance school P.A.R.T.S. This email inquired about hiring a student to do all the necessary scanning at the office. Tessa Hall, a dance student from New Zealand, was hired to carry out the work. Copies of this correspondence are attached in Annex #3.

The gem of the previews is a dramaturgical text called *Unfinished Truths* by Tim Etchells of the British theatre group Forced Entertainment. This text can be found in English and French in Annex #5. The previews also include an interview with Meg Stuart (Annex #4), presenter publications and programs. I will look at two video recordings of *Alibi;* the European performance that Damaged Goods makes available to us and a video made by Le festival international de nouvelle danse when *Alibi* was presented at Usine C in Montreal in 2003. This latter video is of the performance that I saw. This is pertinent because the American's monologue must have been altered at least slightly to suit the audience of each country that the work was performed in.

When I read the pre-show publications I will be asking questions like: How was *Alibi* and its response to political violence (9/11 in particular) talked about in the press before it was performed? How were the audience and the media introduced, prepared and invited to a show that deals with this content? How were the artists portrayed? This initial mediated dialogue with the audience can contain the artists statements and justifications for the work, comparable to a document that prepares the jury (the audience) for trial.

I will watch both videos several times but will focus my attention on the American's monologue (performed in Montreal) which will be restaged in

reenactment #3. Of course without video technology this reenactment would be impossible. Launay (2015) writes:

> L'histoire de la danse se fond ainsi en partie dans celle du cinéma, ce qu'elle est alors appareillée, et transforme ainsi le cinéma en technique du corps. Dans cette perspective, l'on peut faire fructifier, pour le champ chorégraphique, l'idée de Walter Benjamin selon laquelle la modernité exige un style nouveau de rapport au passé, et qu'à la tradition d'une expérience continue se substitue l'appropriation d'une citation survenue. (Launay, 2015, p. 335)

Launay follows this quote by bringing up the paradoxical nature of a dancers relationship to video. She calls it an 'impossible transmission'. Video is an inscriptive tool, which, for Randy Martin (1998) and this study, places it in a very different realm from embodied exchanges. My methodology defers looking at the video until over half way through the process for a reason. I hope to come at Davis Freeman's performance from a body that is already engaged with the work.

1.4 Reenactment #3 Performing the archive of *Alibi*

> « [...] if choreography knows something,
> it is that an archive does not store: it acts. »
> (Lepecki, 2010, p.128)

Using the video, the American's monologue will be rehearsed word for word and move by move. The same note taking and question answering process that I did in the first two reenactments will also happen. This third reenactment will also be informed by a movement analysis of Davis Freeman using OAM (l'Observation-Analyse du Mouvement), described below.

All three reenactments will then be strung together into one work. The schedule for the three rehearsal periods can be seen in Annex #9. The three studies

will be shown together on June 8, 2018, at a small gathering of colleagues, friends and jury members. The program for this invite-only event can be seen in Annex #10.

1.5 Writing the Field Narrative

When the performance is over I will write the field narrative using my notes from the studio and my memory. I will be as honest and as detailed as I can.

1.6 Reading the Reviews, Writing my Responses to the Previews and the Reviews

The critiques of *Alibi* will be an invaluable gauge of what the work transferred to audience members other than the researcher. What sensibility did the critics share or not share with the work? How was the work contextualized with 9/11 in the critiques? *Alibi* was performed seventy-eight times in ten European countries, four times in Montreal, three times in Chicago and three times in Sydney, Australia, between 2001 and 2004. The differences and similarities between the European critiques and those of Canada, Australia and the US will be paid due attention.

These critiques could be framed as judgements; however, I am ultimately interested in a relationship that « [...] we might not be able to grasp in judicial terms. It might one day be possible to establish subjectivity and intersubjectivity differently than by understanding ourselves as judges, and the world as our courtroom. » (D. Loick in Bimbaum, Graw, 2010, p.34)

1.7 A Comparative Analysis of Freeman and Dunn using OAM

The data that I will be using for this analysis will be comprised of a two camera video document of my performance, the original video of Freeman, my

recent body memory and my notebooks from the process. Applying the tools of L'Observation-Analyse du Mouvement (OAM) to the work will give me a much needed bridge between the incorporated aspects of the work and the inscribed political discourses, which until the work in the studio got underway, stayed on the page. OAM is inspired by Laban Movement Analysis (LMA) and l'Analyse Fonctionnelle du Corps dans le Mouvement Dansé (AFCMD). It was developed by the UQAM Dance Department professors Nicole Harbonnier-Topin and Geneviève Dussault.[3]

Though mimicry was the dominant pedagogy in the third reenactment, Meg Stuart has gone out of her way to prevent spatial mimicry in the passing on of her works. Hence her book and the precaution to bring whatever *you* can to the exercises. There are no prescribed or inscribed movements. However in *Are we here yet?*, there are inscribed directions, suggestions and experiences shared. Just as the monologue created in the holes of my memory will script the body of the first study, *Are we here yet?* will undoubtedly affect, even script the body of the second study. The documents of David Freeman's performance from 2003 will 'script' the body of the third. It is difficult to know at this point what a comparative analysis of myself and Freeman will amount to.

1.8 Writing the Discussion

After the analysis I will consider my findings in the light of the four key concepts that are developed in the literature review: Reenactment, the Unspeakable, Dissensus and Invisible Resonance. Making use of Augusto Boal's three hypotheses of the *Cops in the Head* as theoretical framework to reflect on the creative process

[3] More information on OAM can be found in Annex #6.

and the presence of the political therein, I will ask questions like: What personal experiences were brought into the collaboration and released there? What physical discoveries were made? What was seductive about the work, what kind of propaganda would it be?

It is fitting that Boal's theories have been named Cops, whom Foucault (1979) describes as: « [...] the secular arm of the judiciary [...] » (p.215). The judiciary emerged from royalty; Cops, seen in this light, bare the daily grind of the divine 'good'. Parisian cops in the 1970s were not the traumatizing militias that Boal experienced in South America. In Paris, Boal saw the internalization of cops; the police state of mind. However, his clientele in Paris in the 70s and 80s did not live with the now much more common acts of violence aimed at shaking the urban security of the 'west'. Neither were their cities and airports subjected to the surveillance that contemporary citizens and travellers now know well. Could one say that in 2018 Cops are less esoteric? Real Cops abound. This study could offer a way of looking into this change. It could also offer a way of looking after this change.

Conclusion

This is not a *How to Make a Political Dance Piece* study that will share its steps towards achieving results. It is a *What Happens If You Reenact a Political Dance Piece Three Times?* study that will reflect on the resulting creations as examples of and reflections on political mimesis and the scripted body.

A script is usually something that is given to someone who has worked very hard to deserve it. Once the actor has their script, they bond with it; every speck of

the actor must deal with those words. The script can then be tossed out once the play is finished, and the actor goes in search of another script. With the dethroning of the choreographer (who could be seen to be scripting dancers bodies), dancers have much more power when it comes to the script, for the contemporary dance script exists mainly in the dancers' movement. A dancer's search for a new script comes in the continual exploration of new techniques and approaches to facilitating the creative responsibility of their body. This study offers the discipline of dance studies one such search.

Limitations of the Research

Though the terrain that this study touches on is vast, the aesthetic processes that I am interested in articulating, with movement and the spoken and written word, are containable and will be delineated here. Firstly this study is in no way interested in critiquing Meg Stuart's work. Neither does it claim to situate *Alibi* in its historical/ political or art historical context with any academic rigour. The choice of *Alibi* is a pretext for a choreographic experiment that will force me into a heightened politicized dialogue with my craft. Unlike C. Gravel (2012), whose thesis also involved an interpretation of a Stuart choreography, I have not chosen *Alibi* based on a 'connection' or a sense of artistic sisterhood. The choice of *Alibi* has more to do with responses I had to the work as an audience member, mainly to the American's monologue and a few other scenes from the piece that have remained in my memory. I acknowledge that the framing of these memorable scenes within the work as a whole is essential.

Gravel was interested in the role of the interpreter in the remounting of an existing choreography. In a sense this thesis could be seen to be exploding this role out of its unfortunate economy within dancer/choreographer relations and using it to address the researchers relationship to the phenomenon of politicized dance. The Boalian idea of the spect-actor (the audience member moved to action, to be developed further on) is the bread and butter of dancers. Whether they have been given exact physical directions or are improvising on verbal cues, or in the case of Gravel, re-interpreting an existing choreography, they are mobilizing their entire being responsively, and in doing so, they are becoming the art.

The three-part experiment that structures my methodology will allow me to trace a journey from engaged audience member, through collaborative creator into performance. This journey will facilitate an analysis of the processes of memory and

the influences of media as they have and will affect my thoughts and feelings about a particularly politically charged moment in the theatre. I am forcing a confrontation with an aesthetic that is not habitual to me; an aesthetic which causes me both attraction and repulsion. I am writing myself into the story of the American's monologue to observe myself engaging and conversing with its aesthetic forces, as well as its anti-aesthetic forces. The aesthetic and political nature of this conversation, as it pertains to the American subject and their neighbours since 9/11, limits the study. For if seen from a larger perspective, without the aesthetic and political limitations described above, the thesis could also illuminate the study of the transmission of choreography through time. Gravel (2012) quotes Pouillaude (2009), writing about the necessities of sharing and sustainability in the scenic arts. Pouillaude distinguishes choreography from theatrical and musical tradition, comparing it to the theatre of cruelty:

> Cette tension [...] entre l'évènement et sa répétabilité, vaut pour les arts de la scène en général. Elle est cependant masquée, ou plutôt domestiquée, par un partage que la tradition théâtrale et musicale a su rendre évident : le partage entre 1'œuvre et sa mise en scène, entre le texte noté et son interprétation. Qu'une telle structure disparaisse, et la tension apparaîtra de nouveau, violente et indépassable. Tel est le cas du «théâtre de la cruauté ». Tel est également, selon nous, le cas des œuvres chorégraphiques. (Pouillaude, 2009, p.93, in Gravel, 2012, p.35)

The theatre of cruelty, articulated in the work of Antonin Artaud, is interested in acting violently on the audience's senses, as well as exploring the impossibility of language to adequately process trauma. This thesis observes a transition from the aesthetics of deconstruction and parody (to describe my previous work) to the theatre of cruelty or the contemporary category of post-dramatic theatre. The goal is not to permanently adopt the aesthetics of *Alibi* but rather to see what becomes of an attempt to mimic the American's monologue. The danger is that I will revert to the comfort of my own parodic style. However, as I stated above, the tone of this study is

not critical. I wish to temporarily silence my critical faculties in order to let a more innocent mimesis occur and let the learning sink in.

Mimicry in children is astounding. With very small exposure they are able to internalize and express movement and language with a sophistication that is mind boggling to an adult. However they are also taking in the critical perspectives that are hovering around the words and the movements they are learning. I am pointing this out because though I am interested in a generous and innocent absorption of the American's monologue, I am also aware that a complete suspension of judgement is emotionally impossible. What is desired is that my bias be exposed and violated by the aesthetics of the scene itself. I will work my way from my subjective memory of a performance I saw fifteen years ago, through an exploration of Meg Stuart's physical approaches to the body, to the textual and visual archive of *Alibi*. I am aware that even the latter phase of the methodology will be qualitatively coloured by myself, my collaborators and the bias of the documents that will provide us traces of the original performance.

I will now move on to the literature review which will begin with a consideration of the phenomenon of documentary, then move on to a survey of the lively contemporary dialogue surrounding dance and the political.

CHAPTER THREE

LITERATURE REVIEW

Introduction

This review of literature dipped into the pools of four disciplines: Dance Studies, Cultural Studies, Political Philosophy and Performance Studies. The latter is named because of the inclusion of the Brazilian theatre artist Augusto Boal. Though the relationship between dance and politics is a hot topic in Dance Studies, very little mention is made of Augusto Boal and his life-long project to politically engage the audience. Boal (1979) thought that audiences were being manipulated by a theatre of distraction that encouraged passivity. The lack of interest in Boal in Dance Studies may be because of the theatrical content of his work; dance often articulates itself against theatre. However I am not using Boal's theories in order to force a more theatrical reading of dance. I am using Boal to force a more political reading of dance. Boal's three hypotheses of the *Cops in the Head* from his *Rainbow of Desire* (1995) technique, will act as my theoretical framework, structuring a consideration of collaboration, dual consciousness and propaganda.

In the disciplines of Cultural and Dance Studies, the reading stayed close to authors who are interested in the relationship between aesthetics and politics. There was no shortage of material in Dance Studies, which is currently branching out in numerous directions, including that of critical theory. Mark Franko (2007) points out that:

> Dance Studies is fundamentally interdisciplinary in the way it conjugates specific knowledge of structured movement systems and choreographic protocols as well performance styles with the critical approaches to power and representation that would otherwise remain relatively disembodied. (p. 16)

This research physically engages the dance theatre of Meg Stuart, as an audience member, a creative collaborator, and a performer. Disembodiment is not an option. And though the documents that recorded the crumbling of the two World Trade Centre towers haunt this study, it is also worth mentioning that I received this news without technological mediation. I was in a room full of dancers. As we were changing our clothes to go into the studio for class, I heard that a plane had hit one of the towers. I danced through class with the image of a lone kamikaze pilot, of middle eastern descent, in a small plane, making a little hole in the huge tower, ending his life (and a few others) with a highly symbolic act of violence. When class was finished, other dancers had arrived for a rehearsal and had the full story… both towers were down! As I took in the francophone conversion in disbelief, Marc Boivin (a very theatrical Montreal interpreter) caught my eye and mimed the crumbling of the two towers. This movement is equally or more powerfully lodged in my memory than the media documents of the event. This study departs from Boivin's historic mime gesture, which signalled a profound rupture in the social and political landscape of the world. My attachment to the reception of Boivin's gesture and its relationship to the media of 9/11 is also pertinent. For this study is celebrating and investigating the renewed investment, due to the relentless 'hybridization' of media, in the profound moment of 'encounter' afforded by live performance. (Paget, 2009)

Edgar (2008) writing about 'Doc and Drama' in the Guardian states: « The war on terror brought politics back on to the world stage, and it's no surprise that politics returned to theatrical stages as well. » (in Forsyth and Megson, 2009, p.1) Reinhelt writes that this revival of the political « signals an increase in the desire for

contact with those 'indexical traces of the presence of a real past' in a globalized world of indecipherable uncertainties. » (2009, p.13) Reinhelt points to the prominence of documentary film, highlighting the popularity of the work of Michael Moore. She states that documentary theatre is about political engagement; by summoning the public in a spirit of criticality, it is performative of public space. (p. 12) Reinhelt develops the 'everybody has their own personal interpretation' theory (which is very popular in dance) by describing different kinds of spectatorship and relationships to the reality-based aspect of the performance: race, culture, gender etc. But she says this account suffers from too much emphasis on individual inquiry and critique. She is looking to articulate the temporary sociality of the audience and lands on the idea of the court room: « Documentaries set up structural-spatial conditions of judgement with their association to the legal system on stages that explicitly represent or metaphorically evoke courtrooms. » (p.11)

Writing about the European artistic landscape between the wars, Jacques Rancière (2014) articulates:

> [...] two 'fates for art': the constructivist-unanimist project of 'transforming the whole world into one gigantic work of art' (Schwitters), but also its apparent opposite - the critical project of an art that eliminates its own lie in order to speak truthfully about the lie and the violence of the society that produces it. (p. 81)

Documentary is a result of the latter fate for art; it seeks out and reveals specific social and political truths, that are being denied or ignored by the consensus. Paget (2009) traces the 'interrupted' flowering of documentary theatre from working class groups using it as a weapon between the wars, to young theatre workers committed to political activism in the 1960s, to the contemporary rise of 'verbatim' and 'tribunal' plays. Returning to the above quote by Rancière, the beginning of documentary was part of the turning away from the illusory qualities of art. Part of the 'faith in facts' that early documentary adhered to, was the belief that the world

could be made better through information and technology. However documentaries themselves have become vulnerable to doubt and information-management. In verbatim and tribunal plays, testimony and witness have replaced the faith in fact. Paget, like Rancière, points out that the gap between governors and the governed has become so large that artists and writers are looked to for guidance. In turn these artists and writers turn to witnesses to authenticate their truth. In verbatim theatre the testimony of the witness is then workshopped and interpreted by a performer: « [...] the performer did more than 'stand in' for a real life original - more the modality of the tribunal play - s/he *embodied* their address to the world, an address with profound political implications. » (p.231)

I will end this introduction with another Rancière (2014) quote. I understand him to be saying that artists must continue to develop and enlarge the documentary form. He is speaking of the artistic treatment of the Holocaust. The 'them' in the first sentence refers to memories of the reality of the holocaust. The word 'muthos' is the ancient Greek term that referred to a true story, not to be confused with myth:

> It is a matter of wrestling them away from any simulacrum of a 'specific' body, place and time that would only bury them, and of placing them instead in the inter temporality of the present. It is a matter of reserving for the rigour of art the power of representation, which is the power of the muthos appropriate for inscribing the annihilation in our present. (p. 51)

2.1 Dance Studies and the Political

Randy Martin (1998), a former student of Mark Franko, asks Dance Studies to consider itself as an emerging discipline that has the potential to have a profound effect on other disciplines as well as on political activism:

> Dance studies could mobilize in writing the conceptual challenges that dance offers to conventional ways of understanding politics and the world, in turn

> arguing that dance can be specified as that cultural practice which most forcefully displays how the body gets mobilized. (p.183, 1998)

Martin acknowledges that dance constitutes a minority of the movement most people engage in, yet suggests that this minority perspective could contain more knowledge about how we relate to each other politically than the ways we are accustomed to perceiving and evaluating politics: « If we are used to seeing politics as a stable inscription on the social terrain, as something written into the social contract, then what actually moves the political may be missed altogether. » (p.182) Martin suggests perspectives that could activate dance politically:

> The emphasis on dance as bodily mobilization, rather than any determinant movement form, may ultimately help to efface the distinction between incorporation and inscription that has divided dance and writing and allow us to imagine that to which is otherwise ceded in the binary relation between the linguistic and the bodily. (p. 183)

I will define incorporation as ephemeral embodiment, the most impermanent aspect of dance. Dance has its ways of fighting its habit to disappear but for the purpose of this study when we talk of incorporation we are talking about that aspect of dance which disappears easily, that being the performance. This performance is dependant both on the audience and the performer to exist. So when we speak of incorporation or embodiment in this study we are speaking of the physical relationship between the dancer and the audience. (Franko *on Martin*, 2016 a)

Inscription is what remains of the corporeal, embodied ephemerality of the dance performance, the various media that can fix dance in time: texts, drawings or anything captured by the camera. For Martin these media constitute what can be thought of as representation in dance. Martin imagines dance itself (the exchange between performer and audience) to be : « [...] beyond representation. » (Franko, 2016 a, p.37). Martin's thoughts on the audience helped me garner my own definition of the term.

Martin thought that: « [...] audience and dancer functions were permeable [...] there was no clear distinction between the dancers so called productive labour and the audience's so-called passive reception. » (Franko, 2016 a, p. 34) The bodily mobilization that Martin is imagining in the above quote is happening in the space between the dancers and the audience; for him, dance itself is purely relational. Martin blurs the categories of production and reception in the relation of dance to its audience. (p. 35) The dance concert is the convergence of two processes, rehearsal and going to the theatre, which collapse into each other after the event:

> Yet, this collapse does not spell failure, but only the failure of representation. It is actually the beginning of something entrusted to the spectators in that they arrive at it through their critical apprehension as well as through their nascent historical self-awareness. (Franko, 2016 a, p.37)

In Martin's methodology for dance, the political escapes representation and capture, remaining fluid and mobile, in the dynamic and invisible space between performers and audience members. Marx saw all human endeavour in terms of production, just as Martin saw all human endeavours in terms of movement and the production of movement. It is worthwhile to highlight Martin's claim that the politics of dance are, for a variety of reasons, fundamentally invisible. (Franko, 2016 a, p.40)

Incorporation's ability to elude inscription, or dance's ability to evade representation, are for Martin born from the ephemeral, unpredictable and physical qualities of dance which are shared between dancer and audience in performance. For Martin, and this study, the audience is defined as having both agency and consciousness. Jacques Rancière's *The Emancipated Spectator* (2009) explores similar notions. Franko describes Martin's thoughts on the audience:

> [...] the audience became mobilized as a critical presence: audience members became self-critical ethnographers factoring themselves and their historical embeddedness into interpretations of what they saw [...] Hence, Martin envisaged the exotic status assigned dance as appropriate on condition it be transferred to the audience. (Franko, 2016 a, p. 35)

André Lepecki (2013) also sees dance at the core of current political reflection precisely because it is ephemeral and unpredictable. Lepecki sees choreography as a self-fulfilment of goals through performed reenactment: « [...] choreography can weave very concrete social, political, linguistic, somatic, racial, economic and aesthetic domains into one plane of composition. » (p.155) Reenactments for Lepecki are a form of affective history contrasting the coldness of historic monuments. As this study emerged from my own dissatisfaction with historic monuments, it is appropriate that reenactment is its methodology. Reenactment will be addressed further on as one of the key concepts.

Alexandra Kolb (2011) differentiates between performing artists that have committed their whole oeuvre to defined social and political causes, for example the politically driven work of Bill T. Jones, and « other artists such as William Forsythe, while creating works of socio-political relevance, have been keen not to become pigeonholed as 'political' choreographers. » (Kolb, p.11) Critic Arlene Croce is clearly opposed to politically driven dance. Her attack on what she called 'victim art' in her 1994 article 'Discussing the Undiscussable' voiced her refusal to attend and critique Bill T. Jones's piece *Still/Here* (1994) about AIDS (Kolb, 2011, p.5). Croce's article is a testament to an anti-politics that has thrived in the dance world. Croce continues to express severe judgement against the union of dance and politics: « [...] the last thing I want to see is dancers wasting their time on some high-minded god awful piece of choreography. I don't want to be told about Iraq or Bush or Katrina by someone younger and dumber than I am. » (in Kolb, p.6) Would Croce actually be happy if the person telling her about Iraq, Bush or Katrina were older and smarter than she is? Or is she just very uncomfortable with dancers engaging in discourse? Or is she not interested in the idea of discourse at all?

In the work of the French philosopher Jean-François Lyotard, events cannot be fully represented in discourse. Only art has a privileged relationship to events

because the feelings and desires it can express stand above and over representation. (Williams, 2018) For Lyotard, the grand narratives of science and emancipation have lost their credibility; they have become games of language. His aesthetics move away from meaning, towards colour, form and intensity. One could make a parallel between Croce's intense dislike of political content in dance and Lyotard, for whom the most important truths are a matter of sensibility, feeling and desire rather than understanding. Indeed Lyotard's philosophy has received criticism for allowing space for neoconservative politics. Williams writes that because Lyotard denies the progressive aspect of the Enlightenment and the critical function of art, he is seen as leaving the field free for reactionary political and economic forces.

Lyotard defends himself by stating that his aesthetics offer a valid alternative to dominance and capitalism. He refuses to privilege the political as the metalinguistic realm into which all other discourses can be translated, yet he is in constant engagement with what the limits of the political might be, thus pushing his thought away from politics into ethics. (Reading, 2006) The labour of art, for Lyotard, is the practical evocation of the irreconcilable, the incommensurable, or what, for the purposes of this study, I shall call the unspeakable:

> An aesthetics of pathos is required, an aesthetics responsive to the limits of representation, to the sense that something is trying to be said which cannot be said. Thus, in its displacement of representation, deconstruction does not return us to pure being or truth that might precede representation: deconstruction is the aesthetics, ethics and politics of the incommensurable. (Reading 2006, p.17)

I will now look at John Cranko, a choreographer who made an attempt to memorialize the Holocaust in representational dance. For Lyotard, the Holocaust must be immemorial. For he says if history could remember the Holocaust adequately, we would have forgotten its horror. (Reading, p.16) Lyotard recalls Adorno: « If thought is not measured by the extremity that eludes the concept, it is

from the outset in the nature of musical accompaniment with which the SS liked to drown out the screams of its victims. » (Adorno 1975: 365, In Reading 2006, p.17)

2.2 *Song of My People-Forest People-Sea* (1971)

"To write a poem after Auschwitz is barbarism." Theodor Adorno (1949)
(in Bing-Heidecker, 2015, p.5)

The Oxford dictionary defines barbarism as the use of foreign or vulgar expressions, a rude or uncultured state. A barbarian is uncivilized, wild, foreign, differing from speaker in language and customs. Adorno's famous declaration, cited above, with its use of the word barbarism, is meant to express the unethical aspects of representing the Holocaust. It implies that doing so puts the artist in the position of a foreign savage, voicing a rude language that is offensive to those that endured the horror. Perhaps this is why John Cranko, in his Holocaust memorial piece *Song of My People-Forest People-Sea* (1971), chose to work with Hebrew poetry, regardless of his novice and foreign relationship to the language, out of compassion for the Jewish people. However Cranko was also working with dancers with whom he did not share a common movement language. He was a successful ballet choreographer heading the Stuttgart Ballet in Germany, being commissioned by the Batsheva Dance Company, an Israeli modern company. Bing-Heidecker (2015) thought Cranko's attempt to tackle the theme of the Holocaust in a foreign language, both in terms of speech and dance, was a courageous endeavour hovering between heroism and banality, a dangerous move that contained: « [...] both deep, ethical commitment and almost an artistic suicide. » (p.9) This study is curious about the artistic taboos that Cranko's work unearthed.

Cranko was a choreographer who excelled in representation: « [...] he was a master story-teller, whose ballets were often interpretations of literary texts [...] » (p. 8) However in *Song of My People-Forest People-Sea* he was not working with ballet dancers so he resorted to highly symbolic, physically simplistic tableaus. Bing-Heidecker (2015) locates barbarism in Cranko's attempt to integrate history into a coherent whole by stringing symbolic scenes together into a narrative, telling the 'history' rather than his-story, by interpreting the poetry literally:

> "When body language "re"-presents spoken language by mimesis, we get a representation of a representation, twice removed from reality. Such an amplified aestheticization denies dance its genuine potential to bring forth an authentic physical truth: to testify. It therefore runs the risk of being unethical when dealing with Auschwitz." (p.9)

Bing-Heidecker's research reveals the discomfort, resentment and embarrassment the Batsheva dancers felt creating and performing Cranko's work. They felt stripped of their artistry as they were not asked to engage their technique and they felt estranged from the choreographic scenes as they were being forced to bear witness to a horror that they had been trying to forget. Bing-Heidecker points out that the Holocaust was a deeply sensitive subject; many Israelis were traumatized Holocaust survivors who were shielding their mental sanity by forgetting. Israeli culture was engaged in a collective denial: « Tribute to the memory of the six million murdered was paid on a grand scale and invested in big monuments, but was absent from daily life. » (p.12)

Song of My People-Forest People-Sea was not completely dismissed by the critics, though American critics were the most severe. John Brod Peters (in Bing-Heidecker, 1972) of the *Saint Louis Post*, claimed that « Political and ethnic propaganda was laid on the audience with a heavy hand and reminded this reviewer of the hyper political performing arts of totalitarian countries. » (In Bing-Heidecker, p.18) Audiences, dancers and critics were definitely uneasy about being committed to

the distressing state of witnessing the Holocaust. Cranko's work asks the audience to suspend its aesthetic judgement and consider it in terms of an ethical achievement. However Cranko's position as an outsider to Israeli culture, and a privileged German citizen who could claim only one Jewish parent, made his ethical claims suspect. He was thought to have been too far removed from the actual trauma to lay claims to it as content for his art. Documentary theatre scholar Erica Angel makes a convincing retort to the charges made against Cranko:

> It could be argued that an artistic representation by someone who is not 'of' the community can illuminate things about a community that are invisible to the people within it. If a community has control over the way it is represented perhaps it will choose to conceal rather than confront the issues and conflicts in the community. (2007, p.60 in Forsyth, 2009, p.143)

2.3 Dance and Politics in the Ethical Turn

Jacques Rancière (2009, a) recalls the Nazi totalitarian state and warns that though Art, in its singularity, identifies itself with life and political possibilities, it cannot allow these possibilities to invade it too deeply, except at the price of losing its autonomy and that of Politics. I understand that he is warning that by bringing politics too deeply into our art we are compromising the expressive power we could potentially have as artists, and that politicians relying too heavily on artistry are weakening their political power. For Rancière (in Anzaldi 2013), the specificity and autonomy of art gives it the ability to reframe symbolic spaces and it is in this way that it is political: « Political activity is whatever shifts a body from the place assigned to it [...] It makes visible what had no business being seen, and makes heard a discourse where once there was only a place for noise. » (p.162) Rancière is

referring to dissensus, one of four key concepts to be developed further on. (p. 65 to 68)

Anzaldi (2013) challenges the current interest in politicizing dance, and the use of Rancière's political philosophy to do so. Anzaldi states that the political in dance is not necessarily dissensual:

> Due to its condition as a social field, it is subject to structuring forces that stabilize dance as a differential social subsystem and make it functional to the reproduction of the social order. From this perspective one could say that dance is very seldom dissensual. (p.163)

Alexandra Kolb (2011) would agree that dance is rarely dissensual and is more often than not co-opted for consensual and propagandistic causes. She addresses the political connotations of early ballet and revolutionary dance movements that positioned themselves in opposition to ballet's elitism, including the 1930s American workers' dance movement and similar left leaning movements in Germany. These leftist dance movements also positioned themselves in opposition to « [...] the modern dance of the likes of Martha Graham and Mary Wigman, which was perceived to be too individualistic and purportedly apolitical. » (Kolb, p.13)

Kolb (2016) disproves this perception of Wigman as apolitical by investigating how Wigman's "Witch Dances", by projecting neo-romantic, anti-modernist images, garnered the approval of the three political periods they were performed within. *Witch Dance I* (1914) was created in the reformist, revolutionary climate of the Monte Verità colony, which sought to break free of bourgeois lifestyles and the authoritarian Wilhelmina Monarchy: « On Monte Verità, Wigman would have encountered the occult in the form of mysticism, theosophy and neo-paganism. » (Kolb, p.30) *Witch Dance II* (1926), which was influenced by Japanese Noh styles, was created in the (selective) liberal inter-culturalism of the Weimar Republic. *Witch*

Dance III (1934) was sponsored by the Nazi Ministry of Propaganda, which had embraced Witches as the victims of Judo-Christian oppression, making the Witches Sabbath, 'Walpurgis Night', a national holiday:

> National Unity could be encouraged by invoking some of the ceremonial practices of the people's Teutonic ancestry - flaming torches and bonfires at a night time lakefront. [...] The Nazis believed that immediate sensory experience, obtained through group activity, exerts more influence on ones attitudes and beliefs than arguments do. (Renz, 2010, p.122)

Kolb (2013) has also critiqued current trends in participatory, collaborative and immersive modes of performance. These performances are often the direct result of western governmental arts funding initiatives that encourage audience development and participation. Kolb questions the rhetoric of these works that describe themselves as liberated, transgressive challenges to the status quo. She situates participatory dance works in a framework that integrates dance, business and political studies, showing how the works' aesthetics align themselves with the modern market economy and ideas of a 'better' society. (p.32) For example, watching and listening have been replaced with interactivity much in the same way that consumer culture has become interactive, be it in video games, reality tv or the internet.

In a desire to not engage in any propagandistic discourses, artists in the latter part of the twentieth century tried to steer clear of politics all together and created aesthetics to help them do so. This apolitical stance became a strong aesthetic tenant of the dance. Written under the sub-title *Propaganda,* the American choreographer Doris Humphrey (1959) says that political messages can overwhelm a dance:

> This is usually better from a speaker's platform or in a book, because we have strayed into the world of fact. A statistic is not a good subject for a dance, no matter how emotional the composer might feel about it. (p.36)

For Humphrey 'the world of fact' is a place where dance is not at home. Rancière is also weary of 'facts'. The term consensus, which he uses to describe the consumer capitalist society of our time, describes a society 'where truth becomes fact and politics become ethics'. My understanding of Rancière's notion of ethics revolves around the emotional aspects of politics that are difficult to reconcile within the contemporary arena of politics proper. Rancière suggests that it is art that is now performing this ethical/political function. Yet he seeks to rescue both art and politics from what he calls the ethical turn, to preserve their differences and singularities.

What is most intriguing about Rancière's notion of the ethical turn in relation to my research questions is that it reverses the flow of time. Time that was once moving towards progress and emancipation is replaced by time that is turned backward towards past catastrophes and failed revolutions. Rancière (2009, a) describes how this focus on past catastrophe has supported a paranoia that feeds and drives the ethical turn: « yesterday's polemic violence tends to take on a new figure. It gets radicalized as a testimony to the unrepresentable, to endless evil and catastrophe. » (p.123) His use of the word "polemic" refers to a violence that has taken on a mythic, unresolvable character, a violence that has spawned an intellectual and/or theological controversy… a political trauma. Rancière implies that artists are caught in a continuous, catastrophic mourning cycle. He is suggesting a way out:

> […] the idea of modernity as a time destined to carry out an internal necessity, once glorious, now disastrous. This is the conception of time cut in two by a founding event or an event to come. Breaking with today's ethical configuration, and returning the inventions of politics and art to their difference, entails rejecting the fantasy of their purity, […] divorcing them from every theology of time, from every thought of a primordial trauma or salvation to come. (p.132)

Rancière is asking artists to drop the project of trying to change the State and points to the failure of previous revolutionary projects. He suggests changing the very way of being in the state, with and through dissensual art.

Rancière's philosophical project to release art from the necessity of political subjectivication articulated around an irretractable wrong is addressed in this study, that looks at how artists have taken on making work about irretractable wrongs. As we have seen, most artists make a particular space in their creative practice for eloquent political responses and then usually have a much larger space for creative practices that are seemingly more autonomous. Like Rancière (2009, a) and Kolb, these artists are perhaps suspicious of conservative political positions that have installed themselves into the aesthetics of socially engaged art. Rancière points out that political performance that was meant to bear witness to oppression in the 1960s and 70s, looks a lot like contemporary performance that celebrates common ethical belonging. This contemporary performance has come to represent a community and set of practices that Rancière articulates as having two main projects: to attend to the social bond and to mourn catastrophe. Rancière is suggesting that these once dissensual projects now work as a form of consensus. It would perhaps be wise at this point to attempt a definition of propaganda.

2.4 Propaganda

According to Philip M. Taylor (2003), « [...] the Vatican gave us the word 'propaganda' in the seventeenth century to describe its organization to defend 'the true faith' against the challenge of the Protestant Reformation [...] » (p.2-3) In response the protestant 'heretics' developed a legacy of distrust against the word

propaganda which has continued into our own age. Taylor points out that for our modern information and communication societies, the "word" propaganda implies something evil : « [...] it is an enemy, conducted by an enemy. » (p.1-2) He explains how the recent negative connotations of propaganda date :

> [...] mainly from the excesses of atrocity propaganda during the great War of 1914-18 when the modern 'scientific' use of propaganda came of age. [...] The odour got worse when it was employed by the Nazis, the Soviets and other thoroughly nasty regimes ever since. However, it is all too easily forgotten that it was the British who, during the First World War, set the standard in modern propaganda for others to follow. (p.30)

The American equivalent of the British Ministry of Information in WWI was the U.S. Committee on Public Information, also known as the Creel Commission, which Noam Chomsky (2014) points out was responsible for turning a pacifist American public, who had no interest in joining the war, into 'raving Anti-German fanatics': « [...] the educated sectors here were transmitting tales about Hun atrocities like tearing arms off Belgian babies. Like most propaganda, there was some element of truth to it, but it turned out that it was mostly fabricated. » (p.150) Chomsky traces the transformation of the Creel Commission into the American public relations industry and the effective transfer of propaganda from the State to the private sector. He describes how, in this privatized propaganda model, thought is controlled by market forces operating in a highly unequal society :

> Controversy may rage as long as it adheres to the presuppositions that defines the consensus of elites, and it should furthermore be encouraged within these bounds, thus helping to establish the doctrines as the very condition of thinkable thought while reinforcing the belief that freedom reigns. (Chomsky 1989:48, in Rai 2005, p.237)

Randal Marlin (2002) writes that in Latin countries the word propaganda means advertising and has no negative connotations. Marlin elaborates on many

approaches to defining this slippery (and academically questionable) term and ends up constructing his own definition, which he admits is anglophone in its association with falsehood :

> PROPAGANDA = (def.) The organized attempt through communication to affect belief or action or inculcate attitudes in a large audience in ways that circumvent or suppress an individual's adequately informed, rational, reflective judgement. (p.22)

Marlin introduces his reader to the phenomenon of propaganda through thinkers whose main concern was/is the future of the individual in mass-mediated society, including the British novelist George Orwell (1903-1950). Orwell's popular writings dramatize the antipathy he developed towards distortions of truth in war-time. Orwell fought against the fascists in the Spanish Civil War but ended up disrespecting the left-wing press as much as he did the right-wing press. What disturbed Orwell and many of his contemporaries the most was the abandonment of the idea that history could be truthfully written :

> I saw great battles reported where there had been no fighting, and complete silence where hundreds of men had been killed. I saw troops who had fought bravely denounced as cowards and traitors, and other who had never seen a shot hailed as the heroes of imaginary victories; and I saw newspapers in London retailing these lies and eager intellectuals building emotional super-structures over events that had never happened. (Orwell in Marlin, p.26)

Chomsky (2005) defines 'Orwell's Problem' as : « the problem of explaining how we can know so little, given that we have so much evidence. » (p. 238) Lyotard (1979), addresses Orwell's problem and suggests a reason for its existence : « Il y a en effet une tache aveugle dans le savoir occidental, il sait beaucoup de choses, mais non ce qu'il est. » (p. 238) This insidious denial is echoed in Chomsky (1992) who here offers an Orwellian example of the abuse and distortion of language to enforce ideological goals :

> A classic example would be the switch of the name of the Pentagon from the War Department to the Defence Department in 1947. As soon as that happened, any thoughtful person should have understood that the United States would no longer be engaged in defence. It would be engaged in aggressive war. That was essentially the case, and it was part of the reason for the change in terminology to disguise the fact. (p. 1)

Marlin (2002) also discusses the work of French philosopher Jacques Ellul (1912-44), who sought to free the individual of 'illusions' that challenge their search for unique identity. For Ellul the biggest illusion facing the world since the 1950s is « [...] the faith that human ingenuity, in the form of technology, is going to solve all of our problems. » (p.32) Ellul thought that propaganda itself was a technology « [...] resulting partly from the application of the social sciences, including psychology, to technology. » (p.32) Taylor (2003) refers to our technological age as 'informational'. However, though new war terminology has been created to describe the new age, for example: 'cyberwar', 'electronic warfare', 'info-bombs', Taylor points out that: « [...] the ongoing Balkan wars of the 1990s revealed that the old-fashioned war propagandists were still very much in business. » (p.300)

Taylor describes the terrorists attacks on New York and Washington on '9/11' as a classic asymmetric attack, a spectacular example of the 'propaganda of the deed'. The 16 minutes between the planes that hit the first and second towers gave the television newsrooms a chance to get the helicopters in the air and capture the second plane hitting its target. The American reaction was to hunt down the perpetrators; the 'war' on terror was declared:

> A $25 million reward was offered for the capture of bin Laden and the Taliban leader, Mullah Omar. The operation, initially dubbed a 'crusade' under the label of 'Infinite Justice' - both spectacular propaganda own-goals - was quickly re-labelled 'Enduring Freedom'. (p.316)

This is the propaganda that surrounds the events that affected *Alibi*, a propaganda that conflates religious and criminal justice exercises with acts of war.

Catherine Chaput (2016) differentiates between propaganda which acts on fear and suspicion and a propaganda that requires individuals to work against their embodied inclinations:

> [...] suspicious propaganda is self-protective and works, according to recent neurological research, with our own evolutionary make-up: it frames discursive debates according to our biochemical predispositions. [...] Alternatively, Lakoff advocates a form of propaganda that requires individuals to work against their embodied inclinations. [...] This not only requires increased commitment on the part of the audience but also seems to be less intuitive given that our biological and neurological structures predisposes us to spend more time and energy on political dangers than on potential possibilities. (p.159)

Chaput writes that the differences between these two types of propaganda require us to explore how bodies are inspired to move through affective physiological triggers. This study will address the lack of attention that this subject has received. It will hopefully contribute to the careful thinking about affect and physical sensation in the discourse surrounding social and political violence. Chaput writes:

> While propaganda theorists have explored the psychic life of linguistic experience [...] they have yet to sink their collective teeth into the ways language scripts our bodies. To do this, we need to think more carefully about affect, physical sensation, and emotion as they relate to discourse. (p.176)

A lack of care paid to this kind of thinking could lead to pigeon holing dance artists into political categories they never intended to be a part of. The Judson Church artists have had to contend with this. Their dilemma will be addressed in the next section. However, before I proceed, I will conclude with Chomsky on Vietnam and his idea of Propaganda as the work of the educated class.

According to Chomsky (1992), the debate surrounding the Vietnam war while it was being waged focused on *how* to defend South Vietnam; however, South Vietnam was never attacked by North Vietnam. The US created the concept of South Vietnam by attacking them because of 'internal aggression'. (p.6) The elite reaction to the Vietnam anti-war movement is summed up by the Reaganite intellectual Norman Podhoretz who defined the 'Vietnam Syndrome' as the sickly inhibitions by a large part of the public against the use of military force. (Chomsky 1997, p.28) Reading the following quote by Chomsky (2016), one can reflect on the privatized propaganda model, the Vietnam Syndrome and the necessity for the educated classes to be both convinced and trapped by market forces :

> [...] the activism of the 1960s elicited elite concerns about 'excessive democracy' [...] one particular concern was to introduce better controls over the institutions [...] One of the many manifestations of this urge has been the sharp rise in college tuition - not on economic grounds, as is easily shown. The device does, however, trap and control young people through debt often for the rest of their lives, thus contributing to more effective indoctrination. (p.90)

2.5 The Judson Church and The Vietnam War

Kolb (2011) uses the post-modern dance that came out of revolutionary 1960s New York as an example of how a dance form can be politicized regardless of the artists intentions. For example Sally Banes (1993,1978) has done extensive work relating Yvonne Rainer and the Judson Church to the project of American democracy. This stance has been elaborated on and challenged by Lambert-Beatty (2008), whose study on Yvonne Rainer investigates how her work was affected by her political context, looking in particular at the affects of the graphic mediated violence of the

Vietnam War (1955-75). Lambert-Beatty is not attempting to show how Rainer's work represents or could come to act as a model for or reflection of an existing political ideology. Rather she is investigating how Rainer's experience of specific political trauma could be seen to have triggered or created specific aesthetic responses in dance. She looks at these aesthetic responses as a means or a system of communication that has autonomy, that responds to the existing political context by creating a separate context of its own. For example in Rainer's *Trio A* the dancer has no democratic relation to the movement. They are dealing with a specific choreography that forces an extremely conscious consideration of their body within a space that has been designated as a space for dance, while at the same time effacing the dominant symbolic tenants of western dance theatre.

The Judson dance artists were invested in how their dances could change the way people experienced their bodies, their daily lives, art and the State. They felt, like Rancière, that this would be the best way to effect change; change how one was in the State rather than trying to change the State itself. However, at a moment of real political crisis, most of the Judson Church dance artists broke their arms length approach to politics and put their art in the service of a specific political cause. In his whole oeuvre Steve Paxton has only one work that crossed the divide: *Collaboration with Winter Soldier* (1971). Like Cranko's *Song of my People* these works stand in contrast to the rest of their dance oeuvre, whose politics is to be found in their aesthetic treatment of dance.

In the 1960s Yvonne Rainer was witness to a far more graphic televised portrayal of American military action in Vietnam than an average viewer today is witness to American or Canadian military action in Syria or Afghanistan. American writer Susan Sontag (2003) shows how images of the horrors of war have had a profound effect on the public outcry against war. Sontag claims that in the western

mainstream media, the changing rules of what details of atrocity and disaster can or should not be shown, though steeped in emotion regarding the well-being of those who are exposed to the images, as well as those who are in them, are really political messages, and at this point in history are nothing short of tightly controlled propaganda. Yet despite the tight controlling of representations of political and social violence, our culture in general is swimming in violent imagery. Sontag suggests that it has always been so; however, representing suffering as something to be deplored or stopped began in 17th century European painting in response to the killing of civilians by the Army:

> "The practice of representing atrocious suffering as something to be deplored, and, if possible, stopped, enters the history of images with a specific subject: the suffering endured by a civilian population at the hands of a victorious army on the rampage. It is a quintessentially secular subject [...]" (p.42-43)

As seen in the section on Propaganda, though images of the horrors of war have had a profound effect on the public outcry against war, they can also be used to polarize and prepare a population for war, or, in their absence, suggest that one not think about it. (Sontag, 2003)

Graphically violent images of the Vietnam War triggered demonstrations in America and tampered with the artistic autonomy of both Paxton and Rainer. Between the creation and initial performances of Rainer's signature solo *Trio A* in 1966 and its 1968 presentation as part of Rainer's evening length concert *The Mind is a Muscle*, Rainer fell ill and was hospitalized several times (Lambert-Beatty, 2008). This period of illness corresponds with the escalation of US involvement in Vietnam, in response to the 1968 Tet offensive, the largest military operation of the North Vietnamese, which shocked the American public:

> [...] the Tet offensive of the winter of 1968 is generally recognized as a turning point when the media coverage of the war indeed became more

> critical, and increasingly violent images on television began to motivate dissent. The Loan execution, committed in the aftermath of the An Quang Pagoda battle of the Tet offensive and widely even spectacularly disseminated in the press, is the classic case. (Lambert-Beatty, p.146)

It is safe to assume that Rainer saw both photographs and film footage of the Loan execution in February of 1968. It is this footage of « a Vietnamese shot dead on TV », which she refers to in the program for *The Mind is a Muscle* in March of 1968. The program essay, which was already quoted in the introduction, can be read in its entirety in Annex #2. Here again are the last few phrases:

> This statement is not an apology. It is a reflection of a state of mind that reacts with horror and disbelief upon seeing a Vietnamese shot dead on TV – not at the sight of death, however, but at the fact that the TV can be shut off afterwards as after a bad Western. My body remains the enduring reality. (Rainer, p.71)

Rainer is contrasting the enduring reality of her body, which cannot be turned off like a television, with the distant reality of the victim in the process of being executed, which comes and goes between commercials. She is articulating a crisis of empathy, a horror not only of the cold brutality of the execution but also a horror of being able to disconnect from it (Lambert-Beatty, p.151). I will now move from Rainer's articulation of her responses to mediated political violence in the early 1970s to four concise contemporary examples of thinkers examining dance as a response to social and political violence.

2.6 The Anticipatory Body – *So You Think You Can Dance?*

Both Zizek (2008) and Butler (2010) refer to the war on terror as a permanent war. Harmony Bench (2016) elaborates on this. Like Butler she is interested in how war has become linked to the entertainment industry. She calls the constant stream of

war and disaster 'war porn' and conflates the remotely piloted drones of real war with video war games. She uses the term pre-meditation to describe the state of post 9/11 media structures: « pre-meditation provides the occasion to rehearse psycho-emotional and physical responses to possible futures and all their imagined catastrophes. » (p.160) Pre-meditation positions the subject in front of a threat, in a posture of anticipation. Bench analyses what she calls the 'affective temporalities' of dance media and the war on terror. She refers to the treatment of dancers on the popular reality television program *So You Think You Can Dance* as participation in the creation of choreographies for bodies at war: « [...] dance and media technologies are part of a larger system modifying and deploying affect and temporality to mobilize citizens and soldiers in a collective choreography of war. » (p.177) Dancers on the show are tested mostly on their ability to react quickly, to learn new styles of dance aggressively and perform them in a short period of time. Bench, Zizek and Butler all speak of recruitment, with Bench likening the performers of *So You Think You Can Dance* to a dwindling battalion of soldiers put to the test.

This testing of the dancer is at work in *Alibi* and Meg Stuart's process in general. Though Stuart is interested in watching dancers endure long painful situations (that are the opposite of what one sees on *So You Think You Can Dance),* she also has highly aggressive sections that are all about the dancers reacting quickly and automatically to violence within and without. *Alibi* opens with one such section.

2.7 The Testimonial Body – *Song of My People-Forest People-Sea* (1971)

John Cranko met with a myriad of choreographic problems in his attempt to pay testimony to the victims of the Holocaust. Bing-Heidecker's (2015) research shines a light on the ethically suspect gesture of representing the victims of

systematic and symbolic violence, without acknowledging the very structures that support that violence. She is implying that Cranko's use of a symbolic choreographic style implicated him in the violence of the language that supported and fed the Nazi regime. She is also suggesting that this style weakened the testimonial aspect of the performance, as the dancers were asked to represent the victims rather than testify and pay tribute to them through their dancing.

2.8 The Civilized Body - William Forsythe's *Three Atmospheric Studies* (2005)

William Forsythe broke the separation that he had previously maintained between his art and politics with *Three Atmospheric Studies* (2005), a choreographic response to the American War in Iraq. Forsythe's piece examines both the linguistic and rhetorical aspects of trauma (the break-down of rational communication) as well as the kinaesthetic atmosphere of war. Franko (2016, b) looks at the choreography as an example of civil society under siege: « The model for open visibility of public space [...] has been replaced by that of crowding - in short occupation. Voices and writings have been replaced by bodies. » (p.336) Franko maintains that dance can explore trauma and looks at *Three Atmospheric Studies* as a formally traumatized choreography which « [...] can understand movement as a spectacle whose contemplation leads to the resolution of violence. » (p.340) He positions Forsythe's choreography and his own writing about it in the 'choreographic public sphere'. Forsythe himself refers to *Three Atmospheric Studies* as an act of citizenship. The aftermath of the work reveals the repercussions of this American citizen voicing his political dissent:

> This personification of the United States military in Iraq, made all the more cutting by familiarity with the rhetoric of collateral damage, merited a visit from the FBI [...] This act of intimidation effectively breached the separation

> of state and civil society [...] While the performance is concerned with human suffering and trauma, the question of an adequate response to suffering and trauma is part of what we should consider as the illocutionary force of the ballet. (2016 b, p.336-37)

2.9 The Haunted Body – André Lepecki and the Body as Archive

Though André Lepecki (2010) developed the idea of the haunted body to refer to reenactments of past choreographic work, his thoughts are pertinent to reenactments of any kind. Reenactments of trauma, whether literal, symbolic, physical or conceptual, haunt all the dancing and the writing that is referred to in this review. Lepecki's haunted body, by positioning the body as archive : « [...] replaces and diverts notions of archive away from a documental deposit or a bureaucratic agency dedicated to the (mis)management of "the past". » (p.34) Lepecki is writing in response to a practice that is common in the dance world: the remounting of existing choreography. He is not writing about how the reenactment of past trauma could be healing. I write this because there is a risk of inferring that Lepecki sees dancing as a kind of solution to trauma, that has the potential to release artists from the ethical turn and the discourses of response-ability that they are grappling with. Lepecki (2015) is not talking about a release, he is talking about a development, an invention:

> À la lumière de cette réflexion, on pourrait envisager les réinterprétations chorégraphiques récentes non pas comme des compulsions mélancolico-paranoïaques de répétition, mais comme des modalités singulières de politisation du temps et des économies de l'auteur par l'activation chorégraphiques du corps du danseur comme archive transformationnelle infiniment créative. En réinterprétant, nous revenons ; et dans ce retour nous puisons dans les chorégraphies passées de continuer à inventer. (p.70)

This study is meant to help me with the reinvention and reconsideration of my choreographic aesthetic. It is also meant to inform me about the current discourse surrounding dance and the political. Lepecki's interest in the political engagement of dance artists is both inspiring and soberingly critical. He reads and writes a lot of political potential into dance, but he also questions the political motivations of dance in a concrete fashion:

> How can we account for the theoretical turn in European dance over the past two decades (most prevalent since the late 1990s), and the recent concerns with 'the political' in art practices, when these consecutive 'turns' seem to neglect at all levels discussions on racial formations and racist formations in contemporary Europe? (2013, p.157)

2.10 Key Concepts

Four key concepts, which will serve to contain the conceptual limits of the study, emerged from this literature review: reenactment, the unspeakable, dissensus and invisible resonance. Reenactment will be investigated in popular and scholarly history. The unspeakable has been addressed in the work of dance scholars, cultural philosophers and historians confronting atrocity and its artistic treatment. Theodor Adorno's famous maxim « To write a poem after Auschwitz is barbarism » (1949, in Bing-Heidecker, 2015, p.5) acts as their touchstone. Dissensus, the third concept, is a term penned by Jacques Rancière. It describes a reconfiguration of the sensible, born of dissent. Yvonne Rainer's work, notably *Trio A*, with the accompaniment of Rainer's *No Manifesto* (Annex #2), is used as an example of dissensus. The fourth concept, invisible resonance, considers the politics of grieving and the unacknowledged victims of contemporary warfare. This concept emerges from the

recent writings of the American thinker Judith Butler. I will begin with reenactment, picking up on where I left off with Lepecki's 'body as archive'. The unspeakable, dissensus and invisible resonance will follow.

2.10.1 Reenactment

Jonathan Lamb (2010) names four types of reenactment: house (reality TV), pageant (community or national ritual), theatre (which lifts history above fact but not to the level of pageant) and real. (in McCalman and Pickering, p.8) He points out that: « [...] reality reenactment in some variant has become the most widely consumed form of popular history. » (p.3) Lamb is questioning reenactments' implications for the more traditional imperatives of history as an inquiry that seeks explanation and understanding, rather than sympathetic and empathic identification. He is also asking whether mimetic realism is an essential component to reenactment. However, before I consider mimesis, I will address the term 'real' and Jean Baudrillard's concept of the simulacrum.

Lamb defines "real" in two ways: an accurate description of events and something that captures the innately real. The latter is romantic in nature. Reenactment engages both definitions, in it we find « [...] a desire to learn from the literal recreation of the past and, at the same time, a yearning to experience history somatically and emotionally - to know what it felt like. » (McCalman and Pickering, p.6) In 1985, Baudrillard argued that the image was no longer a stand-in for the real but rather more real than the reality it referred to. At the same time this 'really real' aspect of an image is not necessarily real but rather a deliberate ambiguity. McCalman and Pickering use the example of Charlie Chaplin (the most famous screen face of his era) entering a Charlie Chaplin look alike contest and not even making the final. « Whatever else it might denote, Baudrillard's notion of a

hyperreality comprised of simulacra is a place in which reenactment is flourishing. » (p.6)

Before considering mimesis and its relationship to reenactment in the presence tense, I will look to its past, for: « Mimesis moves with history and takes on forms appropriate to its historical period. » (Wulf, Gebauer, 2014) The origin of the word mimesis or mime is found in music, dance and the imitation of animals by humans. Plato puts mimesis in 'theoretical quarantine'; the illusion of the cave is a critique of aesthetics, the world of image and imagination. Plato was ushering in a text based culture; he associated the older oral culture with images, the reception of which he sought to control, especially when it came to the young. For Aristotle, the fictional world of mimesis constituted the creative force of human beings. He saw no reason to control images, for the catharsis of the negative example worked in society's favour. In the 17th century, mimesis was used to represent the political power of the monarchy. The image of the King and the fictionalization of history held more power than the King himself. This changes slowly as subjectivity finds its way into drama with the rise of the bourgeoisie. Mimesis in art is restricted to an imitation of nature, an ideal nature that eventually comes to be a palette for the model life. In Kant human creativity takes centre stage and mimesis is freed from imitation. (Wulf, Gebauer, 2014)

In the 20th century, mimesis seems to become obsolete in art though it is rediscovered as a fundamental human category. For Walter Benjamin the turn against mimesis has lead to a loss of sensuous similarity and social connection. Adorno, following Benjamin, puts mimesis at the core of his aesthetic theory; mimetic art becomes a refuge and provides modernity with the possibility to revise and neutralize the domination of nature. According to Wulf, Gebauer, mimesis resists theory; it « aims at influence, appropriation, change, repetition, or the new interpretation of

existing worlds. » Noam Chomsky (2001) says: « [...] you learn by doing. [...] You figure out how to do things by watching other people do them. » (Barsamiam, p.145)

I will now move on to the term 'affect' and its recent entry (or perhaps re-entry) into scholarly discourse. McCalman and Pickering (2010) are researching the impact of the 'affective turn' on historians, which they say did not occur until early in the millennium. The call for an 'affective turn' was first issued from within media, gender and cultural studies in the 1980s. McCalman and Pickering cite feminist scholar Lauren Berlant (1977):

> [...] the politics of intimacy, riding on the back of the 'affective turn' has 'usurped the public sphere as a space for social antagonism and struggle, reducing citizenship to personal acts and values, and reframing nationality as a question of feelings and traumas'. (p.6)

Berlant's comments on the politics of intimacy and the public sphere are pertinent to our research questions. However before moving back into dance scholarship it is worthwhile to continue to explore how historians are responding to and critiquing the popularity of historical reenactment.

John Brewer (2010) takes Lamb's work on the poetics of reenactment and argues that: « [...] we have become preoccupied with a particular notion (a sentimental and naïvely somatic) idea of how reenactment does and should work [...] » (p.80) Brewer is questioning the assumption that reenactment can collapse the distance between past and present, as well as the: « [...] widespread assumption that language and thought are culturally and temporally specific, while feeling and somatic experience are in some sense timeless, an adjunct to human nature. » (p.81) Brewer argues that we can reconstruct our sense of the past without inhabiting it, that we can learn from history while moving beyond it. For him too much affect can get in the way of this learning process. Brewer recalls that in the *Poetics* Aristotle distinguished historical truth, which is concerned with specific events, and poetic

truth, which is concerned with universal (human) matters. This relates to the two definitions of the real stated above. Brewer is calling for a more careful consideration of the relationship between historical and poetic truth. For him, reenactment

> [...] is not going to get beyond a site of modern fantasy and nostalgia (pleasant as this might be) unless it can begin to address the issues between the relationship between historical and poetic truth [...] the issue of forms of narration, and of dealing with contingency and chance. (p.88)

This brings us closer to the performative aspect of reenactment. Stephen Gapps (2010) refers to reenactors as mobile monuments. He disagrees with studies that suggest that shared memory would be impoverished if it did not reside in formalized spaces: cemeteries, monuments and memorials: « Shared memories of performances - perhaps best combined with preserved sites for staging - might be less divisive and less (or sometimes more), insistent. [...] Reenactments open up possibilities that allow history to be, as is its want, unfinished business. » (p.61) Gapps thinks that heightened ethical conflict is a positive aspect of reenactment: « [...] the polices of individual and collective historical representations are often sharpened [...] Reenactments are not so tidy and ordered as monuments. » (p.61)

James Walvin (2010), who has written extensively on slavery and the slave trade, found this out through experience. He was asked to be part of a curatorial team to establish a slave trade wing within the existing Liverpool Maritime Museum. This new wing was meant to make good the failure to engage with Liverpool's slave trading past: « It was soon apparent that writing a book about slavery was simplicity itself compared to mounting a public exhibition about it. » (p.68) Though the exhibit did not involve live performance, much is to be learned from Walvin's recounting of the time-consuming, conflictual process:

> [...] the debates among the historians about how to represent the interior of the slave ships. How could we characterize or reenact human violations on

> that scale; should we even try to convey the stable-like squalor of a mid-oceanic slave ship, the living and the dead chained together, pitching and rolling in their own filth for weeks on end? It quickly emerged that historians are not very good at dealing with such issues. The abstract analysis of the numbers of Africans involved, (the death and sick rates, survival rates, timings of crossings all the more) seem morally neutral when stripped of their humanity. Efforts to present accounts of the stink of a slave ship, the shrieks of the mad and the distressed, and the agonies of the dying raised the fundamental question of our obligation to the visiting public. Do we want to rub the visitors' noses in the slave mire in order to make a (perfectly valid) point? What role should affect play in historical sites? (p.68)

In the end Walvin's team chose a less sensational route, using flickering images in a darkened room with a soundtrack of hushed voices. However even in this muted form, this part of the exhibit caused the most distress for black visitors: « It stands as a reminder that poignant effectiveness often flows from gently made arguments. » (p.69) Walvin moves from Liverpool to the American South where the reality of slavery has been simply omitted from local tourist attractions until fairly recently. The debate on how to represent slavery has posed many problems as Scott Maglelssen has shown: « [...] a 1994 reenactment of a slave auction proved to be confronting and distressing for performer and audience alike. » (in Walvin, p.69)

Reenactments are necessarily flooded with the participants' emotions and opinions regarding the events they are bringing back to life. As McCalman and Pickering (2010) observe, « The uneasy relationship between realism, authenticity and affect is further evident in cases where the boundaries of reenactment are pushed towards improvisation [...] unschooled reenactors can sometimes lose their heads and attempt to change history. » (p.9) Perhaps a desire to change history, invigorate it, or even valorise one's relationship to it, is the reason the schooled and unschooled reenactors are there in the first place. These potential dangers are brought to the forefront by Pickering (2010) in his research on the use of reenactment in criminal

court and popular historical fiction: « [...] if we peak around the 'affective turn', we not only find self-important novelists, but also lawyers and criminal investigators. » (p.122) However despite these dangers of 'hindsighted superiority', Pickering thinks that the careful historian can learn a lot about context and possibility through reenactment as a methodology. R.H. Tawney's famous quote that historians should 'lay aside their books in favour of their boots' should be taken seriously. Though certain walks are more painful than others, the walk should none the less be taken. Jacques Rancière's (2014) comments on the minimal aesthetics of contemporary memorials to social and political trauma:

> [...] those who tell us to look closely at representation of the abominations of the twentieth century and to mediate carefully upon their underlying causes do so we avoid repeating one thing: the times of memory-history are not the same as those of truth history. Whence the strange reversal whereby, in our day, the memorial is more and more like an empty temple of what is meant to remain unrepresented. (p.62)

Addressing the phenomena of Holocaust denial, Rancière challenges the turn away from representation: « [...] the issue is not that of ruling out any kind of representation, but of knowing which modes of figuration are possible and which place direct mimesis can have among them. » (p.50) My study is suggesting that dance is a possible mode of memorial figuration. I am experimenting with direct and indirect mimesis. I am exploring the differences between memory history and truth history.

2.10.2 The Unspeakable

> Y a-t-il une pensée pour les larmes? Quelle confrontation, ces milles morts endures par les proches? Que nous apprennent la peine, la souffrance, la déchirure, le glissement sans répit de l'esprit vers l'événement traumatique

> […] Or, montre Didi-Huberman, les larmes cachent ce qui ne peut être vu sans occulter ce qui hante… (Massoutre, 2015 p.56)

Like the surrealists, the French philosopher and art historian Didi-Huberman (1953-) reads the detail to interrogate the general discourse. His visit to Auschwitz finds artistic expression in photographs of three small chunks of bark as well as an abstraction of the floor of the gas chambers: « ce deuil venu d'un démontage du désastre. » (Massoutre, 2015, p.55) This is one poetic example of an artist's way of being able to feel and represent an atrocity.

Declaring the content of a choreography to be responsive to violence ups the stakes of the performance considerably, for it puts the artists in the position of voicing the unspeakable: « But how does one speak that which has no language, and how does one dance the void […] ? » (Bing-Heidecker, p.8) What Bing-Heidecker is calling the void can also be looked at as the sublime. In the philosophy of Lyotard, Kant's idea of beauty, based on the classical ideal and taste, is transformed from an ideal to an addiction with the drug of choice being the consumer object. In opposition to the addictive 'beauty' of consumer capitalism, Lyotard poses the art of the sublime. In the Kantian aesthetics from which Lyotard departs, the sublime is described as the imagination's incapacity to comprehend the totality of something, similar to feelings of powerlessness felt before the wild forces of nature, or the humbling of the religious person before God. Lyotard's aesthetics of the sublime changes the content of the confrontation; what is at stake is a confrontation with the other. Lyotard's sublime (in Rancière, 2014, p.89) takes us from the domain of aesthetics to that of morality, and is the basis upon which he established the proper task of the avant-garde: to bear witness to the unspeakable. Lyotard is revising Adorno's maxim, as is Rancière (2014):

> So we have to revise Adorno's famous phrase according to which art is impossible after Auschwitz, to show Auschwitz, art is the only thing possible, because art always entails the presence of an absence; because it is the very job of art to reveal something that is invisible, through the controlled power of words and images, connected or unconnected; because art alone thereby makes the inhuman perceptible, felt. (p. 49-50)

By "inhuman", I understand Rancière to be referring to the practicalities of the killing itself and the executioners in the process of becoming inhuman. The daunting job of art then is to respond to horrors that our society cannot face, a dilemma this study is investigating.

Ramsey Burt (2011) thought Anna Teresa De Keersmaeker's (1960-) *Once* (2002) expressed what he feels « [...] remains unspeakable and invisible under the states of exception through which we are currently living. » (p.259) Burt cites Giorgio Agamben (1998, 2005), who elaborates on states of exception by suggesting that modern states declare a permanent state of emergency that denies citizens their rights. This thought is echoed in Judith Butler's (2010) concept of the permanent war. Burt infers that *Once* was a reminder of how little anti-war sentiment was actually being expressed in relation to the Iraq war. Like Yvonne Rainer's *Trio A* (1968), *Once* was about an inability to respond, and a commitment to sharing that impotence between the performer and the audience. The concept of the unspeakable is changing, from withholding artistic responses out of respect, to wanting to respond but having no ability to do so.

Judith Butler (2010), elaborating on the permanent war, suggests that the idea of the unspeakable or un-representable can also be used as a state excuse to censor war imagery, saving citizens from the dilemmas Rainer was exploring in her dance responses to the Vietnam war. Butler points out how the deaths that are represented

and mourned in the mainstream media are militaristically and nationalistically appropriate:

> After the attacks of 9/11, we encountered in the media graphic pictures of those who died, along with their names, their stories, the reaction of their families. Public grieving was dedicated to making these images iconic for the nation, which meant of course that there was considerably less public grieving for non-US nationals and none at all for illegal workers. (p. 38)

The unspeakable itself is concretized in *Alibi* which declares itself capable of facing catastrophe through choreographic creation. How grief plays into this will be addressed in the process of the reenactment and the analysis of the data. Are the previews an invitation to a memorial? If not, what relationship to catastrophe do they establish? Does the title give us a clue as to why the dancers would want to put themselves through the physical and emotional challenges of embodying catastrophe? By virtue of its title *Alibi* is declaring itself innocent; however, it is aware that it needs to prove that it is innocent.

2.10.3 Dissensus

> Le dissensus, la rupture d'un certain accord entre la pensée et le sensible, est déjà au cœur de l'accord et du repos esthétiques. (Rancière, 2004, p.131)

According to Rancière (2009 a), democracy and politics are born of division and lack of agreement: *dissensus,* as he calls it. They are an uncomfortable vying or occupying of visible, audible and sensible space. Dissensus is thus seriously involved with aesthetics, and it is impossible to define it without first defining aesthetics. Rancière (2009 b) defines aesthetics as « [...] a particular historical regime of thinking and an idea of thought, according to which things of art are things of thought. » (p.5) Unconscious thought and the idea of a relationship between thought

and non-thought was formed and developed in the field of aesthetics. We understand this to mean that when we speak of dance aesthetics, we are not only speaking about the physical, sensual properties of a dance but about the success of those properties invoking thought and feeling; the visible evoking the invisible, the sensible evoking the insensible, the presence of the invisible.

The ethical turn, as described by Rancière (2009 a) suppresses the insensible and the invisible by working with forms of consensus, which attempt to restore lost meaning to a common world and repair what Rancière calls cracks in the social bond. By doing so, consensus « [...] reduces various 'peoples' into a single identical people [...] » (p.115) To elaborate further on the idea of dissensus, I will turn again to Yvonne Rainer.

Rainer's *No Manifesto* (Annex #2) posits her short solo *Trio A* as an act of theatrical dissent, whose political objections are contained within the discourses of western theatre dance and its relationship to the spectacle. Rainer was obviously not happy with this relationship, and yet she takes part in it none the less, non-confrontationally passing through the historically charged spaces around her dancing body, with a calm, even reserve. She is a spy on a reconnaissance mission; a target attempting to reconfigure the pattern of how she is perceived. *Trio A* is what Jacques Rancière (2009 b) would call a scene of dissensus:

> What 'dissensus' means is an organisation of the sensible where there is neither a reality concealed behind appearances nor a single regime of presentation and interpretation of the given imposing its obviousness on all. It means that every situation can be cracked open from the inside, reconfigured in a different regime of perception and signification [...] This is what a process of political subjectivation consists in: in the action of uncounted capacities that crack open the unity of the given and the obviousness of the visible, in order to sketch a new topography of the possible. (Rancière, p. 48-9)

Within Rainer's response to the regime of perception that envelops the dancer, I can locate a very repressed expression of grief: a grief that she instinctively knew she had no right to indulge in dramatically, for in *Trio A* Rainer is grieving the crimes of her own culture. She is searching for a moving space that evades participation in these crimes which she knows she is, by virtue of her nationality, guilty of. In her program essay (Annex #3) Rainer acknowledges that *Trio A* is not only turning away from the oppressive expectations of western theatrical dance and the male gaze. It is also turning away from the horror of the world-in-crisis around her, a useful but uncomfortable denial that she is not sure she is going to be able to sustain much longer. In this sense, *Trio A* is a choreography of self-censorship.

Though Sally Banes (1993) has related the Judson Church choreographers to the project of American democracy, works like *Trio A* are not really democratic. The dancer has no agency to change the choreography or the approach to performance. The choreography asks the dancer to efface the dominant symbolic tenants of western dance theatre. The mental and physical restraint of this challenge creates its own singular aesthetic that operates in opposition to the consensus of what 'good' western stage dancing is. For this reason *Trio A* (in context) is a good example of dissensus, for like Rancière, *Trio A* is not asking the dancer to change the state (of western theatre dance) but rather change the very way of being in it. I would suggest that this is the reason Rancière chose to create the word "dissensus" rather than just use the word dissent: because it contains the word "sense". The word itself suggests a sensual realm that is both separate from and in opposition to the consensus.

Like Randy Martin's notion of dance as the dynamic and potentially political space between the dancer and the audience, dissensus is initially invisible. As soon as it comes in contact with the visible, it enters what Rancière refers to as the democratic process of vying to change the consensus. For example we can use *Trio A*

as an example of dissensus when we discuss it in its historical context, but applying the rule that any dance that reflects the same aesthetic properties of *Trio A*, regardless of its context, is an example of dissensus, would cause problems. For dissensus can and does become consensus, if it can occupy enough of the audible or visible space it seeks.

2.10.4 Invisible Resonance

Rancière (2009 a, b) refers to the systematic and symbolic oppression of political dissent, that art can easily mirror: « For all time, the refusal to consider certain categories of people as political beings has proceeded by means of a refusal to hear the words exiting their mouths as discourse. » (p.24) Chomsky and Iterman (1988) point out that this is evidence of an extremely effective propaganda system which « will consistently portray people abused in enemy states as worthy victims, whereas those treated with equal or greater severity by its own government or clients will be unworthy. » (p.37)

This refusal to consider certain people as political beings is taken up by Judith Butler (2010), who elaborates on the systematic and symbolic violence of the mediated framing of war in our time:

> When the state issues directives on how war is to be reported, indeed on whether war is to be reported at all, it seems to be trying to regulate the understanding of violence, or the appearance of violence within a public sphere which has become decisively transformed by the internet and other forms of digital media [...] How do we understand the frame as itself part of the materiality of war and the efficacy of its violence? (p.xii-xiii)

Butler (2004) argues that America's inability to mourn, be vulnerable and face its weakness and dependency on others has created a culture of violence, that turns mourning into revenge and does not consider the victims of its own military

aggression as people in possession of a life even worth acknowledging. Butler points out that this removal of the victims of its own military aggression from the public sphere has been very successful at keeping the American public from demonstrating against war. However, those victims' lives still resonate invisibly.

Mourning, Butler points out, undoes us as individuals and can thus strengthen the social bond, something artists have always been very concerned with. We will use this notion of the social bond to return to incorporation as the exchange between dancer and audience. But how to concretize, analyze and record the presence of invisible resonance in incorporation, which is itself rather close to the invisible? The body is the place where these invisibles resonate. The movement and the images it evokes will be our way into the more subliminal aspects of *Alibi*. Butler is saying that the victim is there whether you acknowledge them or not. *Alibi* is, then, on some level, a memorial piece.

This concludes the description of the four key concepts of re-enactment, the unspeakable, dissensus and invisible resonance. I will now move on to the theoretical framework.

2.11 Theoretical Framework

2.11.1 Augusto Boal's *Cops in the Head*

The aesthetic and political discourses of post-modern dance, most notably their tendency to reveal and exploit the distance between the audience and the performer (Lambert-Beatty, 2008), shared some aesthetic traits with the leftist experimental theatre that had its roots in the work of the German theatre artist Bertolt Brecht (1898-1956). Brecht's work has been analyzed and developed by the Brazilian theatre artist Augusto Boal, who created a new approach to theatre that he

called the *Theatre of the Oppressed*. Boal wrote two manifestos. *Theatre of the Oppressed* (1979) was written while in exile in Argentina, after years of living under an oppressive military dictatorship in Brazil where he was jailed and tortured. *The Rainbow of Desire* (1995), his second manifesto, which outlines his three hypotheses of the *Cops in the Head*, came out of his experience working with privileged Europeans in Paris, the city where he eventually settled.

One of the reasons for using Boal's theories is his interest in the transition from audience member to performer. As pointed out in the introduction, this study is an exploration of my transition from an audience member to a performer. However this transition did not happen in a matter of minutes, as it often does in Boal's studio exercises... it took fifteen years. The experience did, none the less, contain the empowerment that Boal was seeking for audience members.

Using Boal's three hypotheses of the *Cops in the Head* to frame an investigation of *Alibi* is also pertinent for their focus on the relationship between the aesthetics of a work and real world conflicts. *Theatre of the Oppressed* (1979) was born of South America's dirty wars; however, *Rainbow of Desire* was developed for protected and privileged liberal Europeans. Boal found ample oppression in Paris, but it was mainly psychological; hence the term *Cops in the Head* for his technique. The majority of the artists of *Alibi* were European or American and most likely quite privileged, as were the audiences; hence the choice of *Rainbow of Desire* for this study. However, it may be good to keep *Theatre of the Oppressed* in the back of our minds. Though *Alibi* was responding to mediated violence, it was none the less violence.

Boal's oeuvre can be read as a transition between a theatre that responded to real experiences of social and political violence and a theatre that responded to experiences of social and political violence that were received through the media. The *Cops in the Head* needed different kinds of interventions than the *Theatre of the*

Oppressed because they addressed the internal spaces of thought and imagination. The *Rainbow of Desire* techniques attempt to dismantle common sense itself, searching for openings to new ways of thinking, feeling and moving. In the aesthetic space of the studio, transitivity, reflexivity and embodied presence are encouraged. The body becomes a creative site of tangible learning:

> The extraordinary gnoseological (knowledge-enhancing) power of theatre is due to three essential properties: (1) plasticity, which allows and induces the unfettered exercise of memory and imagination, the free play of past and future; (2) the division or doubling of self which occurs in the subject who comes on stage, the fruit of the dichotomic and 'dichotomising' character of the 'platform', which allows–and enables–self-observation; (3) finally, that telemicroscopic property which magnifies everything and makes everything present, allowing us to see things which, without it, in smaller or more distant form, would escape the gaze. (1995, p. 28)

In the above quote Boal is articulating the three hypotheses of the *Cops in the Head* technique: Metaxis, Analogical Induction and Osmosis, which form the basis for the theoretical frame of this study. I have re-named these hypotheses: Collaboration, Dual Consciousness and Propaganda. Boal developed these theories in workshops for actors and non-actors. The idea of the empowered audience is worked into the workshop structures, with participants dynamically moving between the positions of the audience and the performer often within an exercise. My study mimics this transition from reception to creation.

Boal sought to contradict the theory of theatre as catharsis for he thought that emotions that are experienced in a cathartic state are quickly forgotten. He defines catharsis as the process of releasing strong or repressed emotions. Boal was searching for a theatrical experience that would be truly transformative. His work was seeking to understand how theatre responds to and potentially changes the

participants actual life: « The scene, the stage, becomes the rehearsal space for real life. » (Boal, 1995, p. 44)

2.11.2 Analytic Induction / Collaboration

Collaboration involves plurality; singularity is transformed into plurality through the dialogue between participants. Boal describes a collaborative process whereby the individual participants lose their personal attachment to the specificity of their oppression, as it becomes material for all the participants to work with. In dance terms, we could see this as the choreographer passing on content to the dancers who then proceed to 'make it their own'. The choreographer shares her oppression, lets go of it, and invites her collaborators to join it and transform it into an aesthetic realm.

In *Alibi* Meg Stuart had many collaborators, including the British theatre artist Tim Etchells of Forced Entertainment. This study will have its own collaborative elements. The relationship between researcher and advisor is a collaboration, as is the relationship between the researcher and the dramaturge/ rehearsal director. The reenactments could also been seen as a collaboration with the artists of *Alibi,* even if I do not go into the studio with them. By picking up the thread of *Alibi* eighteen years after its creation, we will be entering into to a collaboration with the work itself.

2.11.3 Metaxis / Dual Consciousness

Dual consciousness refers to the performer's reality outside the studio and the created image of that reality brought to life in the aesthetic work. Like Rancière's notion of the autonomy of art and politics, autonomy is vital between the two worlds.

For in order for the image brought to life in the studio to be real (as an image), it must have its own reality. The world of the creation has different laws than the real world outside the studio. In *Alibi,* the heavily mediated experience of the attacks of September 11, 2001, was filtered through the creative process. Though the piece has its own aesthetic reality, it exists beside 9/11 and the calamity and heightened security that followed. It is impossible to separate the two.

In order for Dual Consciousness to function in performance, the audience must share the same real oppressions as the artist. Understandably *Alibi* was only performed in western countries:

> The oppressed artist produces a world of art. She creates images of her real life, of her oppressions. This world of images contains, aesthetically transubstantiated, the same oppressions that exist in the real world that prompted these images. (Boal, 1995, p.43)

2.11.4 Osmosis / Propaganda

Osmosis involves the propagation of ideas and tastes which « come about through repulsion, hatred, fear, violence and constraint as well as through love, desire, promises, dependencies etc. » (Boal, 1995, p.41) Boal thought that the ritual of the theatre was immobilized in osmosis; an osmosis of the players feeding the passive receiving audience distraction and propaganda. However, by making the subject-object relationship between audience and performer transitive (as this study will do), Boal seeks to battle the oppressiveness of osmosis/propaganda and encourages subversion:

> So, the oppressor produces in the oppressed two types of reaction: submission and subversion [...] His submission is his Cop in the Head, his introjection. But he also possesses the other element, subversion. Our goal is to dynamize the latter, by making the former disappear. (Boal, 1995, p. 42)

One could say that Boal's idea of the empowered or 'emancipated' spectator, to quote Rancière (2009 b), has become integrated into the contemporary dance world, which considers the audience member to be fully responsible for and empowered in their experience. But that does not mean considering *Alibi* as propaganda will not be a valuable tool to frame the analysis of the political dimension of the work. Boal states that in osmosis, « All the singular elements of the individual story must acquire a 'symbolic' character. » (p.40) *Alibi* avoids neither symbol nor character, though it puts up a fight to mess up the consumption of their reception.

Conclusion

As this study brings to life an eighteen year old work and makes use of its archive to do so, the introduction to the literature review addressed the concept of documentary. It then moved on to articulate a definition of dance using the writing of dance scholars Randy Martin and Mark Franko, who see dance as fundamentally relational, existing in the exchange between the audience and the performer. Dance writing inscribes and continues on from this relational embodiment. André Lepecki celebrates the political potential of these relationships; however, Alexandra Kolb (2011) reminds us that dance's discussions on the political implication of artistic form were never as rigorous as they were in theatre. Perhaps that is why I am interested in altering and building on the existing theories of Augusto Boal. Boal's work was originally concerned with the emancipation and empowerment of spectators and has come to be used in legal, social and political mediation, as well as

therapy. Many of these domains use reenactment as a mediation tool; however, in the legal domain, reenactment has been used by detectives and lawyers to try and solve crimes. The practice is considered very controversial as it has been found to affect jurors dramatically:

> One problem is called 'unconscious transference' which arises from the use of actors. [...] viewers tend either to blend features of the actor's face with those of the perpetrator or to remember the face of the actor that plays the suspect, rather than the criminal. (Pickering, 2010, p.124)

I am using reenactment for the same reasons that the criminal justice system finds so problematic; to test out the affective power of Meg Stuart's *Alibi* in my own body. The literature review included Bing-Heidecker writing on John Cranko, Lambert-Beatty on Yvonne Rainer, Ramsey Burt on Anna Teresa de Keersmaker and Mark Franko on William Fosythe. Jacques Rancière's philosophy, in particular his notion of the ethical turn and his concept of dissensus, investigated and contextualized the aesthetic and political dilemmas that artists face when they make work about political violence. Researching propaganda through the writings of Noam Chomsky, George Orwell and Catherine Chaput furthered this discussion. Judith Butler's work focused the propaganda dialogue, specifically on the politics of grieving and the invisible resonance of unacknowledged victims of political violence.

All of the ideas described above can be contained in the concept of the unspeakable, which weaves its way into every corner of this study. Jacques Rancière, Judith Butler, Jean-François Lyotard, Theodore Adorno and all the dance scholars are writing about the unwritable. Words fail, limit, belittle, exaggerate or lie about events. They can be misinterpreted or can become dogma; people grab onto them and can't let go. They attach themselves to righteousness, ideology and religion: the word of God, the word of the Law, the Constitution. They stick around. They get us in trouble. What if the US does become some freaky dictatorship? What if this memoire is found

and destroyed? What if I am jailed for my political opinions? There go my *Cops in the Head*!

Dance, on the other hand, can go with the political flow. Mary Wigman danced her way through three very different political regimes. By tweaking her witch dances, she was able to express the spirit of revolution, liberalism and fascism. (Lit. Review p. 42) When I moved to Montreal in the late 1990s, the Canada Council requested a meeting with me. They said they were happy I had moved to Montreal; the anglo money (separate fund for language minorities) started to flow. Excellent, I thought, I am being used as a political pawn. Fifteen years later, when it was clear that I lacked even the status of a pawn, I inquired as to whether a move to Newfoundland would be well received by my country's art council. They looked at me like I was crazy. I guess there is not much politics involved in retreating to the Rock.

The politics of art funding is pretty straight ahead; governments articulate their goals and send the money to the people that can help achieve them. For example Quebec's massive input of support to dance in the 80s paid off. Quebecois dance took western stages by storm. When I was in Europe in the 80s the average young person knew the names of two Canadians: Bryan Adams and Louise Lecavalier. They were also aware of the cultural differences between these two artists and they tested my French to see where I stood politically. This is not a digression. What Lecavalier did with her body carried an enormous political punch. I will return to Lecavalier in the discussion. Now let's go into the studio and see if I can form a fist.

CHAPTER FOUR

FIELD NARRATIVE

Introduction

Writing about the development of Meg Stuart's work from 1991 to 2010 Francisco Camacho (Peeters, 2010) proposes a constantly increasing attention towards the spectator's reception of the body and the ethics of this exchange:

> As a spectator you project an image, which means you take a decision about how you relate to the piece. [...] *In Meg Stuart's work* [...] You are being addressed and are expected to relate to the other. That is an ethical moment. How do you relate to that person on stage? How do you look at him? (p. 31)

Camacho goes on to suggest that Stuart's travelling, living and working in different places in Europe has given her an awareness of difference. As I sit down to write, after having completed the creation and read the archive, my main questions and impressions revolve around expectations around the dancing body and reception of the body in general. What is Stuart doing with the body? What about it has earned her a place in the avant-garde of European dance theatre? What about it triggers the negative dismissal of conservative critics? These larger aesthetic and political questions were played out physically in my own body as I attempted to embody Stuart's aesthetic. The following is a description of that three-part collaborative process. Reenactment #3 and the subsequent showing are framed by analysis of the previews and reviews.

3.1 Reenactment #1

The Memory of *Alibi,* Resistance and Collaboration

The main goal of this first study was to attempt a reenactment of the American's monologue from my memory of it as a spectator. This was of course impossible, so what transpired can hardly be called a reenactment. As I remembered the impact and affect of the monologue, more than I did the details of the performance, the monologue which emerged (Annex #10) is a present day rant inspired by an eighteen year old rant. It contains a buffet of twenty-first century political news items put together by myself and Dean Makarenko.

On the first day of rehearsal I wrote down what I remembered about the original monologue. These memories are listed here and have since been judged to be true or false.

Direct address to the audience (true)
The first and only time in the piece the 4th wall was broken (false)
He came into text from movement (false, text led him into movement)
Frustrated, compact, muscular movements (true)
Two legs on the ground, non-dance (true)
He attacked Canadians for taking a moral high ground against Americans (false)
Relief was felt, release from angst (true-false)
Confessional and accusatory (true)
Anger, guilt, taking responsibility (true)

I thought I remembered two specific lines from the monologue. One was actually there though with different sentence structure and different intention:
Original: 'I am guilty of thinking Lord Durnham was right and it would have been so much easier if they all just learned English.'

Memory: 'Why doesn't everybody just speak English, it would be so much easier.'

The other line from my memory turned out not to exist at all. I thought Davis Freeman sang 'God Save the Queen' and changed the words to include 'Home where the Indians cry.' These are just a few concrete examples of the deformational quality of memory, diminishing and amplifying my experiences, according to my subjectivity. At the time I was a recent unilingual arrival in Montreal, so Freeman's comment on language politics seemed particularly jarring and politically incorrect. I have no idea where the memory of the First Nations reference in God save the Queen came from, but it is very distinct. I will now turn to the description of the creative process. What strategies were used to fill in the holes in memory?

In the first two rehearsals I made three phrases which I referred to as the 'Being Meg Stuart' phrases. One of them was called *Twin Towers* so I guess I was letting both 9/11 and Meg Stuart into the studio. It became immediately apparent that the alignment of my pelvis and legs was a long way off of the postural signature of Meg Stuart. It also became apparent that my habitual approach to movement was not pertinent. Though at times I resorted to qualities that were familiar to me, I also began the process of trying to embody Stuart's body. Scribbled into my choreographic notebook is a description of a *Being Meg Stuart* improvisation: *movement contained, spiralling inward, frontal, here but not here, hiding and flirting, contrapposto.*

These initial phrases did not make it into the final work. They almost never do. The descriptions that I wrote down to help me remember the phrases reveal how far from Stuart's movement aesthetic I actually was at this point: *pull up left side, right hand forehand, cross arms in front (photo), open body close cross again, fingers to heart, cover with hand, elbow out to right then close, left hand through hole and circular arm.* These description are spatial and gestural and they only

involve the upper body. The *Twin Towers* phrase has more images and a little direction for the lower body but stays relatively 'up': *shaking jazz hands low, come-on gesture, no-no gesture, cross horizontal forearms switching which arm is on top, then arms up and down with forced arch, find bent arms with hand on head looking up, world trade centre, arms down, knee in shoulders and back round, into legs shifting weight.*

The last phrase I made was called *Rubble,* which explored the idea of crawling from the wreckage. This image comes back in the second study as it is almost identical to an exercise in *Are we here yet?* I made *Rubble* because I knew my prior attempts at being Meg Stuart were constructed far too lyrically. Working on *Rubble* brought up resistance. I recorded this resistance in my notebook like this:

> *Why I do not want to make trash art that speaks of bodily destruction:*
> *Because my life has been good.*
> *Because I did grow up with violence.*
> *Because making beauty out of this is ethically questionable.*
> *Because in dancing I want to transcend the violence that has come my way.*
> *Because I do not want to dance the victim.*

The last resistance is telling. I would soon learn that the American character in the monologue is a victim of himself. Regardless of this resistance, I crashed forward and tried to start talking. I was resistant to this at first as well so I just started with abstract sounds and physical states. I also experimented with approaches to character, pretending the audience was there. Notes on this performative work include: *Who do you think you are? Really? I have a problem with that. Frustration.*

The work triggered memories and emotions of my first years in Montreal, making choreography and seeing shows. I remembered that Dean did not have the money and could not pay the $50 to see *Alibi.* This made me feel sad, angry and

guilty. *Alibi* cost $22 in the US and $75 in Australia. I remembered the buzz in the lobby of Usine C, the excitement of it. I remembered Antonia Livingstone in the lobby after the show looking like she had just seen God. I remember wanting to have a discussion with her about the work but she sensed I wanted to talk critically and did not want to. Livingstone went on to perform with Damaged Goods.

I would like to recount one last resistance episode from the first week of work. It is a Rock n' Roll example of the aesthetic and political tensions I was trying to work out. I related my resistance to Stuart's aesthetic with my resistance to the Punk Rock aesthetic of my youth, which I never fully embraced. I thought that maybe if I watched a Sex Pistols video, I would get inspired. However, the internet being what it is, I found myself clicking a short video called 'Sid Vicious vs Freddie Mercury'. The short video summed up the political war the two artists engaged in, climaxing with a violent confrontation at their mutual recording studio. A drunken Sid Vicious called Freddie Mercury 'a fucking snob' and asked him if he had 'succeeded in bringing Ballet to the masses?'. Footage moves from Mercury's virtuosic, theatrical rock shows, performed in harlequin unitards, to the Sex Pistols belting out their rage. Though my heart lies with Freddie, I knew I must try to channel Sid.

https://www.youtube.com/watch?v=Sfu-oko0Fl8&list=RDPQI9HMg1yyY&index=5

3.1.1 Collaboration with Dean Makarenko

In the first week described above, I was alone. The second week I was working with Dean. I began by showing him the phrases and the improvisational work. I also shared the writing I had done and the resistance I had encountered. We

worked very fast, piling up text through improvisation but also bringing bits of text in. My texts sprang from a desire to recount criminal acts of the Canadian government against Indigenous people and Black people. I also wanted to share some personal experiences: scenes of discrimination which I had witnessed in Montreal street life, things I had learned from a recent friendship with a UN criminologist, watching the battle of Manawi on a young girl's cellphone on the bus, my own complacency and thoughts on the art world. I also wanted to recall 9/11, reference contemporary US political culture, and touch on the franco-anglo conflicts in Canadian history. As I could not remember the actual monologue, I just decided to include everything I could hold in my head that reminded me of it.

Dean and I talked about how some of the things which would seem more surprising to an audience in 2002 would not be as surprising now. Is this true? We talked about how it was American to come into another place and berate people. We talked about what it meant to be politically incorrect now: for example, having compassion for Harvey Weinstien. We talked about Israel. We were working fast because we liked where it was going but felt it needed to be longer to feel like the piece went through something. We sometimes steered away from lines that made more of an obvious moral statement. We wanted the text to become less explicit and less linear as time went by. Dean did a lot of subtle shifting of the text. I realized he wanted things to flow together in a way which obscured the factual reality of the news. He wanted the emotional content to link disparate things up. I did too. The monologue we wrote together is included in Annex # 10.

I also had a fair bit of choreography to show Dean. I had a dance for the beginning and the end and some stuff interspersed with the text. With Dean the choreography got more paired down, less intricate and 'dancey'. For example, I was improvising on a very light theme at the end. I wanted to be lightly blown around

like a plastic bag on the street. Somehow this dance became the soft meandering retreat upstage at the end of the monologue. Dean wanted the second part of the piece to become something more like a stream of words from an oracle, with a softer vocal affect. Dean and I found a soft wavering movement that moved back in space for the end. It felt like the ending of the piece was coming into a different realization. Dean tried very hard to keep this subtle final state alive in my body. I would easily lose it. It was a spaceless state, the vague retreat the only direction my body had, and even that was not meant to be in my control.

3.1.2 Collaboration with Andrée Martin

After watching a very nervous run of the monologue, which I had to re-begin several times, Andrée began the discussion with the subject of memory. She suggested looking into Deleuze's work on memory as well as the European physiologist Antonio Damasia. She spoke about the Swiss cheese quality of memory, *la memoire troué*. She spoke about how the uneven, deformational quality of memory can be used to desensitize as well as provoke responses.

Andrée also started a discussion on the physical aspects of the work. She said that I needed to work against the articulate, lyrical and 'plastique' movement I was known for as it was not appropriate. She said the work should be 'plus s'abandonner - plus trash - more rude - more tough - more organic'. I shared my resistance and Andrée responded by reminding me of my desire to explore 'la manifestation de la politique *dans* le corps'. She spoke of a more grounded, powerful connection of the legs into the floor. She acknowledged that speech generally takes the body into the upper quarters of the voice and the brain but that I had to work hard to resist this.

This discussion left me with the feeling like the work ahead was clear. I was glad that the second study would focus on the body. I felt like the whole work of my Masters was coming down to the physical disconnect between my upper and lower body. The English saying for when someone is coming into a political kind of power came to mind: 'they have found their political legs.'

Andrée said she liked my t-shirt which was yellow with a blue graphic of the angel on the monument to Sir George-Étienne Cartier (1814-1873), located on avenue du Parc at the foot of Parc Mont-Royal, 'the mountain'. George-Étienne Cartier was a dominant figure in the politics of Canada East leading up to confederation. I liked the t-shirt too; I thought of the blue angel as Walter Benjamin's Angel of History. I had the first element of the costume.

3.2 Reenactment #2
The Body of *Alibi,* Fantasy and Reality

The second reenactment was also a two week long process. The first week I was alone and the second week I worked with Dean. Actually, that first week I was not totally alone, I had purchased a pair of leather lace-up punky boots. I hoped they would help weigh me down, take me through rougher terrain and battle my punk resistance. On the first day of rehearsal I did the first eight solo exercises in *Are we here yet?* I found many memorable things, almost all of which made it into the final version of the piece. The second rehearsal was spent revisiting these eight exercises, clarifying and recording the results I wanted to hang on to. I was struck by how theatrical the exercises were; I had no problem diving in.

The first exercise, titled *Looking at your own body as if you were dead*, asks the performer to erase all prior training and occupy the body as if it were just a dead heap of flesh and bones. This exploration of hyper materiality reminded me of working on a Petrouchka-inspired dance Dean and I once created (*Le jardin mécanique*, 2001). In that piece we tried to move with a thing-like body. However, Stuart's exercise was an attempt at not moving, at being dead. I was interested in the tension between the weighted passive body and the performance of this death, albeit to nobody. The second exercise, *The last person on earth,* put me in a post-apocalyptic environment. I fully gave over to nothingness, to being a victim of some explosion and followed the physical journey towards recovery. In the finished piece this recovery leads me into speaking the first monologue. Meg Stuart comments on this exercise:

> This is one of many movement investigations in my work that have been inspired by people recovering from traumatic events. [...] the fiction places a focus on curiosity, so that the dancers don't assume but rather discover things in their bodies. Still, you shouldn't remain in the fiction all the time. And though I don't speak all the anatomical information out loud, the exercise always involves technical self-observation in addition to fantasy. (p.154-55)

I found the third exercise, *Evolution,* also involved a lot of technical self-observation as well as fantasy, as my body tested out strange strains of articulation from amoeba to biped locomotion. The fourth exercise, *Your Personal Future Body,* I found less intriguing. It is a study in minute movement, detached from meaning and expression, a visceral robot. The fifth exercise, *Moving the Breath,* was welcome after the fantastical quality of the first four. I found both a high and a low breath vocalization that came with movement. For the sixth exercise, *Emotional Body Parts,* I chose to work on Stuart's example of *cruel legs*. I tried to engage my legs with the same sassy power that Stuart's legs have. How to drain the *cruelty* out of my upper body and have it live only in the legs? *I'm not there*, the seventh exercise, is a study

in the dissociation of mind and body. The body is in one action while the mind and gaze are in another. It felt very familiar! I ended the first day with the eighth exercise, *Impossible Tasks*.

Stuart's instructions for *Impossible Tasks* begins with: *Choose an impossible task and try to succeed at it without being literal or pantomime.* I chose the task of flying/*levitation* and proceeded to explore absurdly light attempts at various kinds of elevation. I then realized that what I was doing was not conceptually on the mark, or very Meg Stuart. I changed my task to *disappearing* and this gave way to an exploration I found really engaging. I went into a long improvisation and tried to disappear in many different ways. I let my body ooze out of itself. I suctioned the body in on itself. I turned to dust every second. I wiped myself out. I forgot myself. Though I was not supposed to be literal, I pulled my turtle neck above my face so my head was conveniently decapitated and bagged, leaving a headless body. I liked this image immediately. It felt right.

Of the sixteen solo exercises that remained, two more brought forth material that persisted into the final work: *Embracing the ghosts* and *How queer everything is today.* The former is a non-literal exploration of being and moving with people we know who have died and the latter asks the performer to imagine the physical/spatial environment transforming in impossible ways. Other exercises, like *Ghosting, Morphing, Transformation, The body as host* and *One hour shaking* (which we did for thirty minutes), were used to warm-up. I used *The body as host* to animate a fist inside my body. I was beginning to engage a rather lax and uncentered abdomen. I was unaware that this fighting fist would return in the actual movement of the monologue proper. Before leaving the exercises it should be mentioned that the exercise *Catching a virus* was used in *Alibi* as a transitional scene out of the

American's monologue. Dean and I also used it to transition out of the monologue at the end of the showing.

In the first week of reenactment #2 I was scheduled in the Gallery space. Being in the small white-walled room, with all the material from the exercises in my body, was very inspiring. I improvised with the walls and a bench, which became a set piece in the final piece. The ghost of *Alibi*'s set, which had been somewhat present from the beginning, took on a more real presence in the work. Chairs were lined up in the imaginary Bureau stage left, which would later be referenced with a suspended frame. At the end of the first gallery day, I strung together a bunch of material which became the basic structure for the piece. On this day I felt the wonderful feeling that a choreographer feels when she realizes she has something. Such a fine and ephemeral possession: a series of movements and feelings in space and time.

3.2.1 Collaboration with Dean

Dean was well aware of the challenge of getting the Euro-crash aesthetic into my body. He was very interested in Meg Stuart's exercises as he was working on developing a dance class. Dean sometimes did the exercises with me but most of the time he watched. We were working on doing things that were earthy. Dean spoke about a different sense of time that he has been exploring with Montreal choreographer Tedi Tafel. He spoke of a bodily sense of time as opposed to a performance sense of time. He had me run in a circle to drop me in to a more tired body and earthy physicality. We used this running as a beginning to the piece. Dean liked seeing me breath hard and then sit down and be still. I also pumped my breath

artificially which Dean found interesting. We worked on me walking with a slower, more dropped energy.

Dean would sometime make suggestions or tell me to do things or ask me questions. We wondered whether the piece should have a narrative arc or appear to tell a story. We talked about whether things should seem symbolic. We talked about how Meg Stuart tried not to make things seem symbolic of other things, at least not obviously. We dropped the running for a time as my body was in pain. When I got strong enough to do it again, we did not put it back in but rather had me run just with the upper body while sitting on the bench. Dean kept trying to get me to do the *Evolution* slide from under the bench with slower, less direct energy. Dean was trying to clarify and develop the standing material, which was a melange of *Measuring* and *Evolution.* I was struggling with this material as I did not have a solid enough reason for doing it. Other parts of the study felt realized, but in this one section I was searching. This section eventually became based on *Embracing the Ghosts*.

3.2.2 Collaboration with Andrée

Andrée's response to the second study was positive, though she repeated the physical suggestions and directions that she gave after the first study: namely the need for a denser, more weighted centre, more movement from the centre. She said the standing material was more in need of work. She suggested varying my breath more when I was upright. She seemed satisfied with the material, its order and placement in space. Our discussion revolved around time. Andrée mentioned that my sense of time is very different than Meg Stuart's, who would have let each motif last much longer. We talked about testing the endurance of the spectator alongside the endurance of the performer. Andrée used the panting section as an example. She said

it should go farther, last longer and that my lower body should be as engaged as my upper. She suggested trying a microphone to amplify the breath. We tried this, but did not end up using it. We also talked about video and I told her a few ideas I had. The one which she liked was to repeat what they had done in *Alibi* and project timecode on the back wall.

During the showing Dean had thrown me a direction to slow down. Andrée said that the work improved a great deal after I had taken that direction. We all agreed that having Dean on stage was a good thing and that perhaps he should be allowed to throw directions. Andrée said that she saw parallels between the first and second reenactment. At some point she asked me point blank 'what' I was working on? I responded by repeating two words that had been there at the beginning of *Alibi* (2001): "confession" and "interrogation". Stuart (2010) recounts the beginning of her process:

> [...] from *Alibi* onwards, the research became more issue-based. For that piece I not only had words like "aggression" and "fanaticism" in mind, but a whole atmosphere of high energy and intensely charged bodies, and ideas like "shaking", "confession" or "interrogation", which became scenes in themselves. (Peeters, p.146)

Though I had still not looked at the video, I was beginning to embody whatever it was that *Alibi* had transmitted to me. We had brought to life the spatial power of the set. I felt like a prisoner in a rather large holding cell, with Dean as my guard. I was both the perpetrator and the victim of a political crime. The balance of fantasy and reality, the State and my state, was working.

3.3 The Previews

The definition of aesthetics that I am working with, which takes after Rancière, includes everything that surrounds a work of art, as well as the work itself. Therefore it was essential that I look at the previews and reviews of *Alibi*. Following the performative arc of the methodology, I read the previews before the creation period of the third reenactment and the reviews after its showing. I read all the English and French texts. Luckily some of the Spanish archive had been translated into English. Unfortunately the Dutch and German archive were not, so I was unable to read them. In the text that follows I will share what aspects of the previews' content struck me. I will articulate what I retained from them and will describe how these texts served the creative process. What did I take from them into the studio? How did they affect my work in the studio? What did I do with them?

As mentioned in the methodology, I had the criminal metaphor in the back of my mind. I was immediately struck by how present the metaphor was in the previews. I was surprised by how Meg Stuart's status as an American played into her reputation as a dance outlaw: « [...] la chorégraphe américaine est indisciplinée: avec *Alibi* elle creé dans l'extase et l'épouvante un spectacle qui livre pêle-mêle ces jeux cruels. » (Festival de Genève, 2002) « [...] the laws of the theatre begin to crumble. » (Leipzig Festival, 2002). Stuart is framed as a rebellious American ex-pat in exile:

> [...] Meg Stuart, chorégraphe américaine exilée en Europe [...] une artiste aiguë qui a su rompre avec les figures utopiques de la danse américaine des années 60 et 70 pour articuler, à même un corps menacé, ce que l'on a pu qualifier dès ses premières pièces "de danse du désastre" [...] Porteuse d'une énergie fêlée, très loin de "l'entertainment" de *l'american way of life*, Meg Stuart aura imposé avant d'autres artistes la "figure défigurée" d'une Amérique défaite, expression brute des années Reagan et Bush, danse âpre d'une civilisation de la perte... (Paris, Jean-Marc Adolphe, extrait - Mouvement Février, 2002)

Adolphe celebrates Stuart as an oracle of American decline. He is not the only critic that is happy to adopt an American dance artist that is not choreographing expressions of purity, freedom or the ideal. Fabien Philippe (2003) echoes Adolphe's sentiment: « Temoin de la politique rigoriste de Ronald Regan des années 80, son travail se détache alors d'une certain tendance de la danse américaine à la glorification du danseur. » (Montreal, Le Devoir)

This contextualization of Stuart as an anti-American American served the work in the studio in two ways. Firstly it gave me permission to fully embody the big, bad, mad American character. I sensed the awkward honesty of self-critique in the preview interview with Stuart (Annex #4) and I wanted to bring that quality into the work in the studio. I was embodying the American to parody him and the aspects of myself that are like him. Secondly, it situated Stuart in American dance history, and for the first time I considered her work as a reaction against Judson. I had never considered Stuart's reception in Europe in this light before and it made sense to me physically. I will attempt to describe this.

The 'open' or 'neutral' body is a concept that I think of as coming from Judson. Stuart has put this concept to very specific, very theatrical use, for she fills the open body to the brim with whatever content is being explored. I have always thought of this open body as a way into movement. Then once in the movement, one maintains contact with the open body. However, once 'possessed', Stuart allows the 'open' body to recede altogether. The body becomes a host or a receiver, it does not hold its own, it does not talk back. It does not fight back. It just lets itself be occupied. This is easier said than done; the challenge of it was one of the main components of the work in the studio.

Considering Stuart's relationship to Judson made me consider my own attachments to American dance ideals, in particular a certain expanse of space that I

like to move within while I am dancing. Though it is not the same expanse of a ballet dancer commanding a huge theatre, it is related to that aesthetic. It is the expanse of a large individual occupying a small theatre, enjoying a heightened (and funny) consciousness and relative control over the proceedings. In the studio I used Stuart's aesthetic to address the politics of my own sense of space, and I compared our body architecture, which is very different. As a choreographer I was building things with the body and then taking them apart: construction-deconstruction. Stuart often begins with total destruction:

> Là où une danse américaine nous avait habitués à des horizons ouverts [...] Stuart fit irruption [...] par une architecture du mouvement fondée sur la dissociation et la déstruction [...] Elle a trouvé en Europe l'accueil nécessaire pour développer la radicalité [...] Et cette oeuvre, *critique*, n'est pas dans l'attente rédemptrice d'un quelconque équilibre, mais au contraire dans l'acuité de ce qui défaille [...] (Théâtre de la ville, 2002)

I am not sure that I agree that *Alibi* completely avoids redemption. The shaking scene at the end seemed cleansing to me. However despite this final scene and a few other suspensions of tension and conflict, there is never any elevation out of the cold brutality of *Alibi*'s world. Elevation is something I would attempt to rid my dancing of once I was in the studio.

What also intrigued me about the above quote is the statement that Stuart has found support for her radicality in Europe; in rather 'elevated' sectors of European society. Stuart is asked if the fact that she created *Alibi* in Zürich, the city of Gnomes and an international comfort zone, had any influence on its realization. Her reply reveals her consciousness around privilege and her desire to not succumb to it:

> Perhaps it sounds strange, but for me it does have a certain meaning that, of all pieces, this piece came about in Zürich. It's a relatively comfortable place, even during the events of September 11. You had the feeling of being in the safest place on earth; you feel protected, you feel at ease. And yet I had the

> idea that I had to combat that feeling, as if I had to resist succumbing to that comfort zone. I had to fight against the idea of living in a perfect world. While I was in the middle of it and felt comfortable there, I had to fight against that in order to make *Alibi*. I had to let a different kind of reality in for *Alibi*. (Annex #4, Holland Festival, 2002, p.2-3)

The contrast between the comfort of Damaged Goods in residence at the Schauspielhaus in Zürich and the pain suffered in *Alibi*'s gym-jail was mirrored (less dramatically) in my own UQAM-supported reenactments. Perhaps like Stuart I felt a responsibility to not waste the privileged opportunity and in the same breath not allow the protective presence of the institution to soften the approach to the work. I also acknowledged that risks are most easily taken with support and was grateful to be in a safe environment trying something new.

After trying to recall the set so often in the first and second reenactments, reading the previews ignited my imagination around the environment of *Alibi* even more, before I watched the video and actually saw the set. The industrial mirky warehouse that I remembered is described by the writers as a space with a variety of potential uses:

> « […] a decrepit mental ward complete with a glass enclosed nurse station/ broadcast booth on the side. » (Mei, R., Brussels, The Dance Insider, 2001)
>
> « […] un décor glacé comme un gymnase désaffecté. »
> (Festival de Genève, 2002)
>
> « […] gymnase, squat ou salle de travail aux bureaux fatigués, […]»
> (Festival de Genève, 2002)
>
> « Living room, detention hall or stage? » (Leipzig Festival, 2002)
>
> « […] a livestock auction hall […] » (Leipzig Festival, 2002)
>
> « Ce lieu n'a aucun identité précise: une cage de verre décentrée, quelques bureaux posés là par inadvertance, office de gymnase […] »

> (Théâtre de la ville, 2002)
> « […] a dreary place for transit and incubation […] »
> (Marino, M. Tuttoteatro, n.37, 2002)
>
> « Dans un décor ouvert qui suggère le gymnase désaffecté, la ruelle ou le camp réfugié […] » (Doyon, F., Le Devoir, 2003)

In an interview published by The Holland Festival (Annex #4) Meg Stuart (2002) says of the set, « At one moment the set suggests a sports hall, a little later its the control room next to the electrocution chamber. » (p. 4) For Stuart the trial has already taken place. The verdict is guilty and she and her cast are now prisoners: « […] she sets up little prisons within which one must create […] » (David Hernandez in Peeters, 2010, p.17) I remember the day I found my jail, in the gallery during the second reenactment. Its contours took shape around me and I knew where I was. Like Stuart I needed to make the environment visceral and contained, so I could loose myself in it and be held up by it. Fabien Philippe (2003) describes the vision emerging from Stuart's prison:

> […] une chaotique du monde qui sent le soufre, voire la fumée et rappelle implicitement un autre effondrement, un certain 11 septembre. Désagrégation. Ravage. Perte. » He asks: « […] comment le corps réagit-il-face à cette perte […] (Le Devoir)

I was also reading the previews to get any clues around just that question: how will the body react in the face of this loss? The comment that really hit home the most for me in all the previews was Stuart saying that she was reacting to a wave of pseudo conceptual dance: « en réaction à cela, j'ai décidé de montrer une pièce réelle, presque trop réelle, si tout le monde faisait de la danse *cool*, j'allais faire de la danse *hot*. » (Dufort, F. ICI, 2003) The previews warn the audience that the treatment of the body will be very different from most dance shows: « […] l'énergie corporelle se divers par flots spontanée. Ils s'épuisent dans des tremblements […] le

mouvement n'obéit à aucune logique. » (Phillippe, Le Devoir) These bodies without logic are capable of attacking the audience: « [...] on prend littéralement le spectateur d'assaut, on l'assome [...] » (Dufort, F. ICI, 2003)

Stuart calls the work hyper-real and says she was inspired by big media and the profusion of violence in the media. Rather than succumb to the apathy that most consumers of big media become accustomed to, Stuart asked her performers to pass the violence through their bodies. I was inspired by the directness of this proposition which I tried to emulate in the studio.

In reading the previews I was also looking for interpretation of the work's title, which I found in *Unfinished Truths* (Annex #5 and #5Fr), a text by Tim Etchells. *Unfinished Truths* was published as part of the European previews for *Alibi*. Addressing the title of the work Etchells writes, « [...] alibis - excuses for acting or not acting, for power and powerlessness, about the questions: 'Where were you?' 'Where are you?' And 'Why aren't you here? » (p.8) Etchells stresses that the performers were looking to embody these questions inside the traumatic moment, when the body acts before thought: « [...] before insight is really possible [...] immediacy [...] Body knowledge, instinct, pain. » (p.8) He describes the rehearsals:

> Movements of the body in flight; no classical fantasy of grace and sublime escape, but reduced to acts of violence: hiding, suffering, disaster, persecution. Flight and fighting for your life are projected struggling into the present. Sampled for consideration. Verdicts and ultimate rejection. Bosch perhaps, or Guernica. (p.7)

Etchells is not the only one who compared *Alibi* to *Guernica*. Jean-Marc Adolphe (2002), like many other writers, mused on the collision of truth and fiction and *Alibi*'s connection to 9/11. Adolphe situates the piece in a lineage of political choreographies:

> *Alibi* fera date. Première chorégraphie de l'après 11 septembre 2001? À quoi pense-t-on? À l'écroulement du mur de *Palermo, Palermo* (Pina Bausch, 1989), métaphore anticipatrice de la chute du mur de Berlin. À la pantomime goguenarde de *la Mort de l'empereur* (Josef Nadj, 1989), farce concomitante de l'effondrement sur eux-mêmes des régimes d'Europe de l'Est. Au bouleversant solo de Trisha Brown dans *Foray, Forêt* (1990), délicat résistance aux fanfares conquérantes d'une Amérique va-t'en guerre. On pense encore, avant cela, à la tragique satire de *la Table verte* (Kurt Jooss. 1933), mascarade de l'impuissance diplomatique à enrayer, événement de la Seconde Guerre Mondiale. Mais aussi au fracas du *Guernica* de Picasso (1936), cri déchiré de la guerre civile espagnole. (Paris, Mouvement Février, 2002)

Reading the previews inspired me to tie the work in the studio more tightly to a response to 9/11. We tried to remember the days when the twin towers came down; the guilt that hung in the air, the wake-up call. In the studio I found myself working on bits from *Alibi* (other than the American's monologue) that resonated for me with 9/11, like singing 'I am on top of the world looking down on creation…'.

Reading the previews helped me hold Stuart's process in my head; I felt the magnitude of her collaboration with the set designer Anna Viebrock. Through Tim Etchells texts I felt the visceral intensity of the rehearsals. The previews gave me an idea of what Stuart was putting on the table for her collaborators, what she wanted to pull from the world around her. From there everyone just dove in as a group of artists does, as Dean, Andrée and I did. Though the reading and retaining of the previews was an intellectual process, I think it helped me simplify the physical task at hand. I was a performer researching my choreographer and the subject matter of the show we were about to present. For I understood how simple Stuart's response to political violence was… mimicry, actually try and do it.

Adolphe (2002) describes *Alibi* as a militant work : « la danse indisciplinaire de Meg Stuart est bien davantage politique dans son faire que dans son dire. » Stuart

(2003) affirms this: « J'essaie de coller au geste. I do I am, je suis ce que je fais. » (Apostolska, LaPresse) On that phenomenological note, it is time to leave *Alibi*'s previews and move onto reenactment #3, where I actually did try and *do* exactly what Davis Freeman did in the American's monologue.

3.4 Reenactment #3

The Archive of *Alibi*, Being Davis Freeman

The third rehearsal period lasted four weeks. Again Dean was present for about half of it. The work was dominated by the mediated presence of Davis Freeman. My first viewing of the *Alibi* video was not disappointing. I found Freeman's monologue outrageous. The intensity of it was exciting. I started by writing the text down. Some phrases towards the end, when he is really raging, took weeks to decipher. Mimicking Freeman was going to be a challenge given our bodily differences and the general lack of fitness in my body. I started with the signature movement of the solo in which Freeman's upper body jerks back quickly as if it has been given a strong punch from below. I knew I would have to stay well connected to my centre and limit my range of motion, otherwise I would surely injure my neck. I did a lot of improvising trying to lose my sense of space through playing with the action of being batted about around by various inner and outer forces. How to stay grounded within this violent abandon? I began to see Freeman bobbing about; rebounding his weight back into the floor after each hit to help keep him standing. I would find the floor by dropping into a passive weighted body and lining up my skeleton like a puppet. In a sense Freeman was performing a Limonesque series of suspensions and falls. They were just happening in a jarring, arrhythmic fashion.

Key to the choreography was Freeman's participation in his own beating. At times he turns, punches on himself with his own fists, or explodes in movement from his centre as if his whole body were a rocket punching at the space. These movements were broken down, one by one. Dean and I engaged in a lot of pleasant bickering about what a movement actually was and where it came from. Longer sections of movement between the text were named *Bob Along 1,2 &3*. As the rehearsals progressed I knew I would have to stop thinking of *Bob Along 1,2 & 3* as phrases but rather treat each blow as its own event. Of course I could have just improvised on the same idiom as Freeman but I chose to actually learn the movement as I thought this would be a more successful way to get me out of my habitual movement patterns.

I began to feel a little bit of resistance to the daily process of 'Being Davis Freeman'. The second reenactment had gotten my creativity going and I would have liked to have gone farther with it. In the same breath, the discipline of the work needed to learn Freeman's scene was satisfying. However the physical work was exacting and my neck did begin to hurt.

Working the delivery of the text was not as challenging, though there was a lot of it. The monologue can be found in Annex # 2. In my notebook I wrote: *memorizing lines, easy and fun.* I was, however, experiencing a little resistance to the intensity of the monologue, though I knew that was its strength.

I would like to turn to a preview by Montreal critic Normand Marcy who articulates a response to this resistance. After sharing Stuart's desire to push the body to its limits, Marcy asks: « Mais pourquoi ce besoin de sentir la presence d'une limite? » (Voir, 2003) Marcy answers the question by questioning the arrogance of the 'the sky is the limit' attitude and then shares Stuart's concerns around the illusions of choice and liberty that infect our society. Alongside this illusion, which

limits the individual's expression, new modes of expression are being explored, like violence and the virtual, or violence *in* the virtual. I understand that Marcy is suggesting that we want to feel our physical limits in order to subject ourselves to the violence we consume:

> Engagement et responsabilité. Deux termes oubliés qui réintroduisent l'individu dans sa chair et son rôle social. Mais aussi, qui résonnent tel l'effondrement de deux gigantesques tours… ce jour-là, la réalité américaine a été dépassée par sa fiction. (Voir, 2003)

The intensity of reaching the limit makes us feel more alive, more real. One of the things that I initially really did not want to say or do was mimic Al Pacino mowing down a room full of people with a machine gun. However once I started doing it I actually found it quite enjoyable; giving myself the permission to play out things that I find atrocious. In Freeman's Tedtalk (mentioned in the second footnote on p.10), he teaches the audience how to handle and fire an AK47 machine gun: 'in case they find themselves in a situation where they need to defend themselves against attacking women and children'. He explains to the audience that his style of political theatre is devious because he wants to project the audience into a situation that they have never experienced. A situation that will force them to take a stand. He relates a dance piece he created where the audience can come up on stage and fire blank bullets at the dancers, recalling the part of the *Alibi* monologue where he invites the audience onstage to hit him. However in *Alibi* nobody took him up on it, whereas in his own work people always came on stage to shoot the dancers.

I learned the movement and the text alongside each other and worked on trying to mimic Freeman's tendency to push his feet in the ground at the beginning of each line. I wanted to capture the charm of Freeman's character at the beginning of the monologue; the American quality of wearing the heart on the sleeve and

establishing intimacy with strangers. I wanted to trace the build up of anger and not miss any of the nuances along the way.

3.4.1 Collaboration with Dean

Dean was on his feet a lot when we were trying to find the quality of the movement. We often discovered that Freeman's movements were a lot smaller than we thought, with more control at his core. Dean was surprised that the movement was more choreographed than it originally appeared. He was struggling, like I was, trying to get the movement, but then one day it just came out of him… and it looked great! Unfortunately I was the one that had to perform it. Dean worked to get the movement exploding out of the text in a musical fashion. This is what we thought Stuart was doing with Freeman, getting the movement to seem like it was a continuation of the words, a way of taking the words to another level.

The American's monologue had music behind it by the late Paul Lemp, that built into an intense driving rhythm. Damaged Goods has put out a cd of the soundtrack for *Alibi.* We were disappointed to find that the track for the monologue, which is called *Guilty*, was not just the music. It had Freeman doing the text as well. Dean did an amazing job of taking all the bits of music that had no voice and stringing them together in Garage Band to remake the music. I was very happy Dean was able to do this. It lent a great deal to the dramatic power of scene.

3.4.2 Collaboration with Andrée Martin

Andrée came in early on in the process when Dean was not there. I was not really in my body that day. I was working with the video in a pretty heady way. I did a terrible run with the text in hand. Again she stressed that I needed to work with

more weight. She used the word "honesty" too. She told me to engage my gluteus maximus. She got on her feet and danced me around the room in a martial fashion. She asked me to work on how I understand the monologue via 'mon corps'. I was feeling resistant so I started talking about how this non-dance movement aesthetic is actually really best for really good technical dancers. It seems they are the only ones that have any success at it. Andrée agreed that it was indeed a paradox of the dance world, technicians doing non-technique. We talked about the virtuoso Boriz Chamatz and his pedestrian, 'everybody is a dancer' rhetoric.

Andrée's comments since the beginning had been spot on in terms of my technical weaknesses. I crammed a lot of training into the few weeks leading up to the showing. Reengaging my body felt fantastic. The momentum was building. During the last week we were in the space where the showing would be. Andrée came in at the beginning of the last week and saw another run. This time I was much more physical. She said the monologue was there... 'c'est la!' This encouragement was very appreciated. We still had a lot to do in terms of tying the three pieces together. She mentioned certain moments where I needed to go deeper and slower, like the sliding down the wall and the emerging from under the bench. She had some timing details for the text. I should also add that from the very beginning, Andrée said I needed to speak directly to the audience; to look them in the eye and then say the lines. She seemed satisfied that I had taken that direction.

3.5 The Showing

I have performed text in direct address before but never with this kind of conversational, controversial content. Though I had been making eye contact with Dean and Andrée in the studio, delivering the monologue for the small audience of

colleagues, friends and the jury was far more intense. I had a million tiny moments of blanking on the text because my mind was taking in the individuals I was looking at. One of these moments was not so tiny and I really did blank so I repeated the line I had just said and got back on track.

I was happy with how things came together technically. The timecode video, the music, the window frame and the line of chairs (to represent the Bureau), as well as the bench and the added school desk all gave shape to the space. Éliane Cantin was a big help technically. Andrée made suggestions that helped focus the space and make sense of the separation between audience and performer. Having Dean onstage also worked well. Passing off my anger to him with Stuart's *Catching a Virus* exercise felt like a strong ending. The discussion afterwards was lively and fluidly bilingual. The program for the showing can be found in Annex #9.

After the formal discussion some friends mingled before leaving. One friend said something to me like: 'Jeez... isn't your ego big enough? Did you have to do that?' For some reason this comment did not really bother me but I thought it was interesting. Also the day after the showing I felt a much smaller amount of the yucky post-performance guilt that had started happening in my latter years of performing. I wondered if the Masters was somehow an investigation into this guilt. What is my alibi for my presence on stage?

3.6 The Reviews

I had not predicted the strangeness of sitting down to read the reviews after the showing. For though these were reviews of Stuart's show fifteen years ago, I felt like I was reading reviews of our recent showing. *Alibi* (2001) did not just receive mixed reviews. It received either extremely positive or extremely negative reviews.

Some reviewers paid respect to the work, then said they were not personally interested or were somewhere on the fence, but the majority either loved or hated it. Those that hated it the most were American. In the previews European critics are cited praising Stuart's difference from typical American dance. The Reviews begin with American critics literally slamming the show. I was drawn to these negative American critiques. I wanted to understand everything that so repelled these writers. Would the performance Dean, Andrée and I gave have received a similar response? Perhaps the movement analysis of myself and Freeman in the following section will illuminate this.

Reading the reviews was the final layer of the reenactment, the continuation on paper. I often felt 'let in' behind the scenes, as the writers personalized their critiques with details of the audience or post show shenanigans. Another layer of connection with Davis Freeman was felt as the monologue and his performance is mentioned fairly often. The Australian reviewers were asking similar questions that this study is asking. What are the political discourses operating in Stuart's aesthetics, in particular her aesthetics of the body? The Montreal critics embraced the show in its entirety.

What follows are brief summaries of the reviews in Chicago, Sydney and Montreal. I am focusing on texts that respond to the raw, grotesque expression of the bodies on stage. How have the writers received this struggling, violent, damaged body? How do they make sense of it politically? What came to the forefront the most was the visceral disgust of the American critics and their attack on the avant-garde. My analyses of these texts alongside the work that was done in the studio, have opened up my own ideas around the political potential of the grotesque in dance.

The word grotesque, or Italian grottesco, meaning 'of a cave', comes from the the Italian noun grotto. Grotttesco described the decorative frescos of Ancient Rome

that were rediscovered in the 15th centrury, when the lower chambers or caves of Nero's unfinished palace were excavated. The term grotesque has come to describe things that are hideous, disgusting or mysterious. In the theatre it can describe scenes that invoke discomfort or sympathetic pity. Stuart has developed her own grotesque. The reviews reveal how each critic responded to this aspect of her work.

3.6.1 Chicago

The single American performance in Chicago received two 'official' newspaper reviews and one defensive response to those reviews in an entertainment weekly. Heidi Weiss, writing in the Chicago Sun-Times, thought the work was « [...] cliché and simplistic in the extreme [...] » (2003). She makes sense of the physicality she has witnessed by seeing it as a representation of the mentally ill and understands the critical intent of the work: « [...] to use the uncontrollable obsessions, compulsions, terrors and sadomasochistic instincts of the mentally ill as metaphors for all the ills and abuses of contemporary society [...] » Yet though Weiss understood well enough what Stuart was doing, she simply found it 'unbearable, painful and annoying':

> As for signs of madness, outrage and grotesquery, they are all on tap in full overabundance: the bursts of physical and psychological violence, the crazed hurling of one's own body and those of others, the drooling, the sweating, the elaborate catatonic episodes [...] the standard-issue-nausea-and-self-loathing tirade against the middle-class audience, the humiliation of the self [...]

Weiss critiques the shock methods of the avant-garde: « they must continually up the anti, simulating more and more outrageous behaviour, and in so doing, inadvertently imitating the same impulses that drive commercial entertainment. » In

her outrage she manages to write what I found to be one of the most seductive descriptions of the piece: « the whole exercise begins to feel like "A Chorus Line" as concocted by and for the chic outlaws of the Lower Manhattan art scene. » Who would not want to see that? But Weiss brings up something important; what relationship do these chic outlaws have to their subject matter? They had a comfortable amount of physical distance from it as we know; they were well taken care of in the city of Gnomes.

Sid Smith (2003) of the Chicago Tribune also takes a stab at the avant-garde: « The avant-garde never really changes, it keeps producing the same thing generation after generation. » Smith dismisses the work on 'aesthetic' grounds: « Life today is a loony bin [...] But throw several teenagers on a gym floor and tell them to improvise and wrestle, and you'll get as much aesthetic reward as you get here. » Smith's aesthetics include him feeling rewarded.

Brian Hieggelke (2003) writes a response to Smith in the NewCity. He also confesses his difficulty enduring the piece but says that it was very thought-provoking: « [...] even the less tolerable segments sowed several species of rich discourse at the afterparty. » Hieggelke lauds the 'jaw dropping' physicality of the troupe and then says his jaw dropped again when he read Smith's review:

> Smith unleashed one of the angriest, unrelenting negative tirades I have ever read about a show I've seen. Given the Tribune's normally milquetoast prose, Smith's review became in some way part of the show itself. Like the charming monologist (played by Davis Freeman) who disintegrates into paranoia, was Smith likewise disintegrating before my eyes?

Hieggelke shares details about his night of partying with the cast in Chicago: « [...] we got caught in the middle of some gunfire at Cabrini Green, making for a rather special "Welcome to Chicago" moment. » He also shares a phone call he had with a distraught Freeman who had just read the reviews. Hieggelke mourns his own

cultural situation in the not so bleeding heart of America: « Just another acclaimed avant-garde troupe getting slammed by the proverbial door on their way out of town.»

This intense American cultural polarity was surprising, even though the state of the country now, fifteen years after these reviews were written, is even more divided. Is whining about the culture of the avant-garde not an excuse to avoid looking at and experiencing what is being represented? For they are attacking the behaviour of the performers on stage. They do not like that the body does not seem to be in control, that the body is not trying to please them. They are appalled by Stuart's lack of entertainment value. By this I refer to Stuart's ability to make everything seem theatrically vulnerable, like it could collapse in on itself, but it never does. This collapsing inward challenges American entertainment values, which echo the values of the culture itself… individual power, reputation, greatness.

Bringing this back to the work in the studio, this 'greatness' hovers around my creative process like a tired ghost. This reenactment can be seen as a transformation of this search for greatness. Like Stuart in Zürich, trying to disassociate from her comforts, her ideal situation, she focuses all the talent towards an exploration of fanaticism, violence, guilt, self deprecation, loss, torture etc.; the other sides of greatness.

3.6.2 Sydney

The cast of *Alibi* was on their way to Sydney, Australia. Unlike the American critics, the Australians were very impressed with the calibre of the cast and the difficulty of the material they performed:

> « The combination of theatrical daring and finely honed technical resources was so powerful that it becomes seductive: you begin to watch *Alibi* for the movement alone, hitching a ride on the adrenalin of the dancers. » (Sykes, J. The Sydney Morning Herald, Jan. 21, 2004)

> « Here are seven fantastically good and daring dancers and movers [...] ALIBI is technically so strong - the most impressive I have seen in this area of dance - that technique dominates. » (Sykes, J. The Sydney Morning Herald, Jan. 20, 2004)

> « [...] the seven strong cast delivered one of the most physically committed, emotionally inhabited performances I have seen in a while. » (Hutera, D., Dance Europe, Dec. 2003)

> « [...] exhilarating in the skill of its performers. The work for the men is particularly fine. » (Jones, D. The Australian, 23 Jan. 2004)

> « [...] performed by a remarkably resilient cast, that were not so much heart-on-sleeve as tear your guts out. » (Westwood, M. Sydney Festival, 2004)

The Australians were not put off by *Alibi*'s chaotic intensity or the grotesque. They liked it. Except for the 60 to 150 people (depending on who you read) who walked out. Diana Simmons (2004) muses on the reasons for the walkout: « Perhaps being forced to feel and deal with ones own reactions and sensations, rather than being permitted to lose those feelings in a performance was just too much. » (The Sunday Telegraph, Jan. 25) Simmons begins her review with a critique of Australian culture, stating that complacency and comfort have practically become official domestic policy. She ends her review with this:

> Confrontation and provocation are neither comfortable or relaxing, but once a year (at least) they are vital for health. Meg Stuart's boldness and vision are the perfect antidote for summer, or life long ennui. Think and feel, or die.

Deborah Jones agrees:

> *Alibi* is overwrought, it is hysterical even. These are not necessarily bad qualities to put before a comfortable Australian audience with so little experience of the inchoate rage endemic in so much of the world. (The Australian, Jan. 23, 2004)

Though Jill Sykes (who explained that the mass walk-out was due to bad sight lines), agrees that difficult art is a good thing, she complained that the piece stayed on the surface of the confrontation:

> The performers rarely dig beneath the superficial. We see raw emotions, damaged minds and bodies - but always the outer symptoms of pain, rather than the inner reasons for it [...] On our TV screens from around the world [...] we see violence all the time. Why would we want it represented in dance theatre unless it is accompanied by some kind of analysis? » (The Sydney Morning Herald, Jan. 21, 2004)

I also have questions around gratuitous violence in dance, hence this investigation. Is this desire to take a political analytic point of view particularly British? It is a huge *faux pas* for the English to indulge in raw emotional expression. Outbursts of feeling are considered self-indulgent and egotistical. Recall the accusation of egotism by an anglophone friend after the showing.

3.6.3 Montreal

Moving on to Montreal, where the stuffy English have been kept in check by the not so stuffy Québecois and audiences rise to their feet for works like *Alibi.* The city finds itself at the intersection of French, English and American culture, and has somehow managed to escape some of the domineering aspects of all three of them. The reviews, all of which are in French, reveal this complexity and openness. François Dufort says he found the show both interminable and captivating. He pays respect to the virtuosity of the performers and ends his review with this: « Que dire

en guise de conclusion? Que j'aime *Alibi*? Que j'ai détesté? Paradoxalement oui aux deux questions… je plaide coupable. » (DfDanse, Oct. 1, 2003)

Stéphanie Brody did not question *Alibi*'s ability to critique its subject matter and took in all levels of the show: « Deux heures durant lesquelles vous serez tout à la fois agressé, séduit, confronté et ému. » (La Presse, Oct. 2, 2003) After sharing the vulnerability of some of the monologues she asks:

> Et les spectateurs de rire jaunes. De quel côté de la violence se placent-ils en ce moment? Ici, les interprètes qui nous avaient impressionnés jusque-là par leurs capacité physique, se révèlent d'une aussi belle justesse dans le jeu.

Neither did Frédérique Doyon question the work's ability to critique. I would suggest that these Montreal critics did not question the criticality because they were able to receive the work empathetically. This empathetic reception was enough for them to find social worth in the performance. Doyon writes: « Cette violence n'est toute fois jamais gratuite parce qu'elle engage l'humain tout entier, moins dirigée vers l'autre que vers soi-même. » (Le Devoir, Oct. 2, 2003)

Conclusion

The critical responses of these three cities contain the arguments surrounding dance and the political that were put forth in the literature review. The Chicago response is similar to Arlene Croce's attack on what she calls Bill T. Jones' victim art. The Montreal response recalls the politically engaged audiences of Martin, Lepecki and Rancière. The Sydney reviews relate to the political analysis of Alexandra Kolb. Reading the reviews helped me tie the reenactment to these

dialogues. I take from this a desire to approach the movement analysis with the grotesque body in the back of my mind.

Rémi Astrud (2010) has written on the grotesque as an experience rather than an aesthetic category. This experiential grotesque is operating in Stuart's work; there is no recognizable grotesque genre but a foregrounding of the individual grotesque experience of each performer: « Dance reduces itself to an exhibition of bodily functions [...] tics, shivering, weakness, instability, working against impediments [...] » (Massimo Marino, Tuttoteatro, no. 37, 2002). Whether or not one is able to receive the grotesque body as a politicized critique of our society is perhaps not as important a question as: can it be received at all? Or in the case of my reenactment, can it be expressed? And if it cannot... what is blocking it? The movement analysis that follows will help me physicalize these questions.

The movement analysis compares my interpretation of the monologue to Davis Freeman's interpretation of the monologue. I am about to enter a completely different world than that of the preceding one hundred and ten pages. I am about to start using L'Observation-Analyse du Mouvement (OAM), a completely different language that was developed specifically to talk about posture and movement.

For the reader this will seem very bizarre. The study is shifting from macro to micro, from the general to the detailed, from the inscribed to the incorporated. This major shift of focus is completely necessary. For my interest in the relations between dance and the political come not only from a desire to better understand the current aesthetics of contemporary dance. These interests also spring from a desire to address a disconnect between the content and the movement in my work. I want to bring the two closer together. I want the intellectual aspect of the study to actually affect my body and inspire something new in my work. Therefore I must look very closely at my body as it attempts to make a change. I must look very closely at my body as it

attempts to respond to political violence directly, rather than through the lyrical, dissociative, fantastical or absurdist aesthetics that are habitual to me.

OAM will help me organize and analyse my observations. If the details of the analysis are not of interest to the reader, they could go directly to the Observation Synthesis (p.126-128) or even move on further to the Communication (p.129), which sums up the findings of the analysis in layman's terms. If the reader is wondering how all these physical comparisons relate to the Literature Review and the key concepts, they will have to be patient. The last chapter (Discussion, p.131-164) is focused on bringing to the physical and intellectual aspects of the study together.

CHAPTER FIVE

ANALYSIS

Introduction

Though mimicry is the dominant pedagogy in this study, Meg Stuart has gone out of her way to prevent spatial mimicry in the passing on of her works. Hence her book and the precaution to bring what ever *you* can to the exercises. There are no prescribed or inscribed movements. Reenacting the American's monologue in the precise fashion we did, was in a sense anti-Meg, for we engaged in a fair amount spatial mimicry being Davis Freeman. Freeman's performance from 2003 captured on video 'scripted' my body. Of course I also found my own way into this script. My first impression of viewing the video was that I was not very much like Mr. Freeman. However Freeman was there. My body was working against its tendencies and the differences between us could be seen quite clearly.

What follows is a comparative analysis of a postural, moving expression of a particular set of words, politically charged words. Applying the tools of OAM, L'Observation-Analyse du Mouvement (p.24 & Annex #6) to myself and Freeman will structure the analysis of how we each embody the text. As a preliminary exercise I made OAM sketches of Meg Stuart, Davis Freeman and myself. To analyze Stuart I looked numerous times at a one minute and fifteen second excerpt from *An evening of Solo Works* posted in 2017: (https://www.youtube.com/watch?v=jcA1KqismmQ). This preliminary analysis allowed me to articulate our differences and patterns before entering into a comparative analysis. These OAM portraits can be seen in Annex #7.

Annex #6 will help readers decipher the OAM symbolic writing used for the portraits.

Prior to learning the monologue, I did a detailed OAM of Freeman's performance of the monologue from the Montreal video. Four elements of OAM were used for the observation table: *Space*, *Engagement*, *Dynamic* and *Phrasing*, with added attention on *Space*. I used this same observation table to analyze my own performance. The intention is not to see whether I achieved the same results as Freeman, or judge who was good or bad. The goal is to describe the physicality of our performance. Before moving on to the observations, a consideration of *States*, *Drives* and *Font*, the latter which I will translate to *Base*, is necessary. This analysis will conclude with texts that will synthesize and communicate the results in common english.

4.1 *Font/Base*

The Phoric Body

The *Base* is alive in the phoric functions of the body; it refers to the unconscious, emotional state of our being. According to Godard (2011), the *Base*, like an underpainting, is practically invisible. I use the term underpainting rather than canvas because I understand the *Base* not only to refer to our genetic make-up and its baggage but also the experiences in the womb and early childhood, when we were absorbing and surviving on the movement of those that supported us. Our *Base* is built of remnants of their support that are integrated into our manner of negotiating gravity.

Launay (1996), following Godard, sees the *Base* in pre-movement and shadow movement. Pre-movement exists in the relatively unconscious moment just

before one moves. Shadow movements are the unconscious movements that happen while one is trying to do a specific conscious movement. For example, the observations I made of myself doing the monologue are often observations of shadow movements, revealing myself *not* being Freeman.

Godard divides the *Base* into two types: Territorial or Action oriented. Those whose base is more territorial are more affected by the element of *Space* and subsequently *Engagement*. Those that are action oriented stay closer to their base, are more affected by the element of *Time* and subsequently *Intention*. As is clear in the OAM portraits (Annex #7), Stuart and Freeman have an Action oriented *Base* while I have a more Territorial one.

In the OAM circular framework (Annex #6) *Base* and *Intention* combined with *Space* and *Engagement* support the expressive function of the body. *Space* is situated in horizontal opposition to *Base* and has the sub-title *Haptic Function*. The opposite of Phoric, Haptic refers to consciousness, spatial consciousness in particular.

4.2 *States* and *Drives*

Loureiro (2013) defines movement *States* as the combination of two elements and movement *Drives* as the combination of three elements. In the OAM portraits (Annex #7) Stuart and Freeman were given the *Close/Near State* and I was given the *Distant/Remote State*. This particular study is interested in observing the *Passion Drive* and the *Action Drive* (or lack of it) in Freeman and myself. Once complete, the results will be translated into plain English and some of Irmgrad Bartenieff's thoughts on the relationship between effort and form (Effort-Shape Analysis) will be shared. These results will be a bridge to a political discussion.

4.3 The Four Main Elements

4.3.1 *Space* (The Haptic Body)

Hubert Godard, in an interview with Patricia Kuypers (2006) speaking about the body's relationship to space, uses the term space to describe the psychological and imaginary conception of space that bodies hold and move with. He describes this in relation to teaching:

> [...] ce rapport à l'espace est un des paramètres premiers pour inventer du geste, pour ouvrir son potentiel du mouvement. Cette ouverture est une question esthétique qui devrait être travaillée d'emblée, conjointement aux techniques du corps. Il y a souvent une illusion d'un corps instrument qu'il s'agirait de dominer, de maîtriser, avant de s'intéresser à sa relation esthétique, politique avec les événements du contexte. (p. 66)

Godard defines space as our 'imaginary building of our relationships to the world' (p. 33). This 'imaginary' space of action does not actually exist. It is built of our personal stories, our environmental influences and our expectations. Godard points out that the way we build our imaginary space affects our bodies. Our bodies are also immediately affected by the other bodies around us and their 'space'. *Space* is not only constructed out of negative or fear-based emotions or traumatic events, it can also be made out of positive, enthusiastic dispositions. The whole spectrum of experience makes up *Space*.

The way we imagine *Space* is at the heart of our sense of being in the world. The American's monologue puts the performer's sense of being in the world on trial. His ability to organize his movements is contested as his realm turns in on him; he turns on himself. This self-attack forces him to lose his sense of engagement in the space. Space acts on him, rather than him acting on space. This loss of spatial engagement is less apparent in my performance. The analysis will investigate this.

4.3.2 *Engagement*

This category refers to the rapport with gravity giving access to *Dynamics*. *Engagement* colours our approach to the space while negotiating resistance and release. It exists at the intersection of *Dynamics* and *Space* which are expressive and haptic functions. This is the element that is most habitual to the way I move.

4.3.3 *Dynamics & Body Phrasing*

The category of *Dynamics* does not only contain the fluctuations of energy intensity in movement but also the intentions associated with those fluctuations. The dynamic effort graphs that best describe the monologue reveal a construction that builds towards the combative elements in the *Passion Drive* and then transitions into the *Action Drive*. I observed the four dynamics: relation to *Internal Forces*, relation to *External Forces*, relation to *Time* and relation to *Space*. I also observed *Body Phrasing* in a separate analysis, recording impactive or impulsive tendencies. Acceleration and deceleration were also observed in this category.

4.4 Observation Table

I divided the monologue into four sections. I gave these sections the names: *Coupable, Al Pacino, Hit me* and *Colère organisée.* After several preliminary viewings, I watched the two videos four times each taking notes on the four pertinent elements. The following table illustrates this graphically.

	Engagement	*Space*	*Dynamic*	*Body Phrasing*
Je suis coupable				
Al Pacino				
Hit me				
Colère organisée				

4.5 Observation Notes

F = Freeman

D = Dunn

Engagement - Coupable

F: Working with released soft weight, he begins to resist the floor a bit towards the end of the section with the mention of abortions.

D: My weight is not as soft, though there is a heaviness to my legs. My upper body is light, my voice is resonating in my head. Towards the end of the section rather than resisting the floor, I begin to add more upward energy to my torso and head, this allows my legs to drop more into the floor. You can hear the weight of them drop with each step. The ascending and descending rapport with gravity described above is seen clearly in the following images of Freeman and I in the exactly same moment of the text.

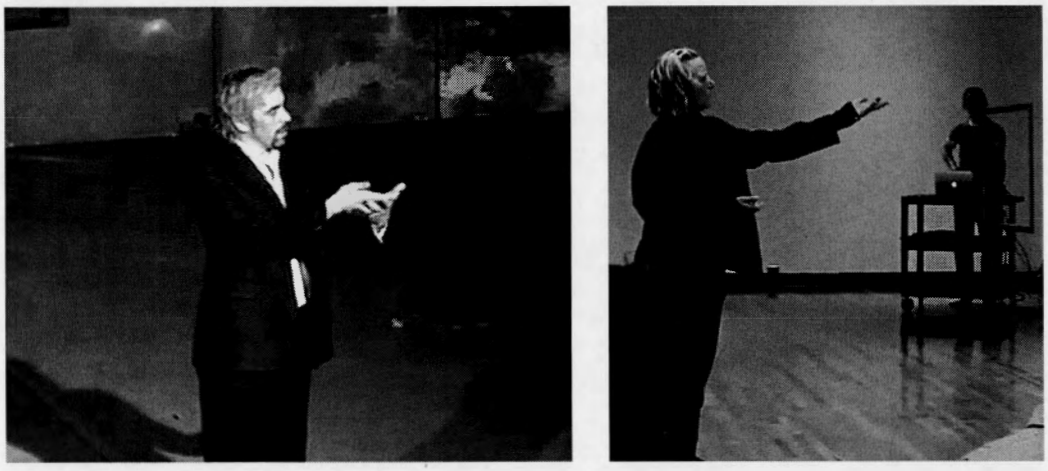

Image #1 Throwing the baby out the window

Engagement - Al Pacino

F: His resistance increases slightly and makes its first accent down with the devil sign of the hands pointing down, just before the Adidas shoe moments. Resistance increases again in heavy measured steps as he is counting Al Pacino's movies, same medium level of resistance is engaged on the spot with machine gun fire #1.

D: I begin to engage my legs and close the front of my body when I am in the more aggressive moments. My resistance into the floor is accompanied by a heightened muscular engagement in the torso. My upper body leans into the front space and my pelvis recedes into the back space.

Engagement - Hit me

F: hit #2 triggers a series of hits which throw him backward into a series of low rebounding jumps which catch his displaced torso. This is the first moment of the *Passion Drive*. Machine gun fire #2 has a deeper, juicier and more rhythmic pumping of the legs. He goes in and out of the *Passion Drive* during this section. His upper body continually throws him off balance but his legs just get under the weight of the upper body and push into the floor, he does not fall over but he comes close once and touches the floor. He is fighting to retain his axes. The legs are catching a thrown torso, they transfer the weight of the raging torso into the floor and send it up.

D: The hits throw my spine into more extreme arcs in the space than Freeman. When thrown off balance my legs take larger steps than his. I catch the weight of my displaced torso later than him, it pulls me off balance more extremely and it takes me longer to get my pelvis underneath me. Therefore I move much slower in the larger physical movements.

In the following images we can see both Freeman and I in the same large weight transfer. Though we are both making a diagonal from our back left foot through to our right shoulder, we can see that Freeman is contained with a downward focus while I am open with an upward focus.

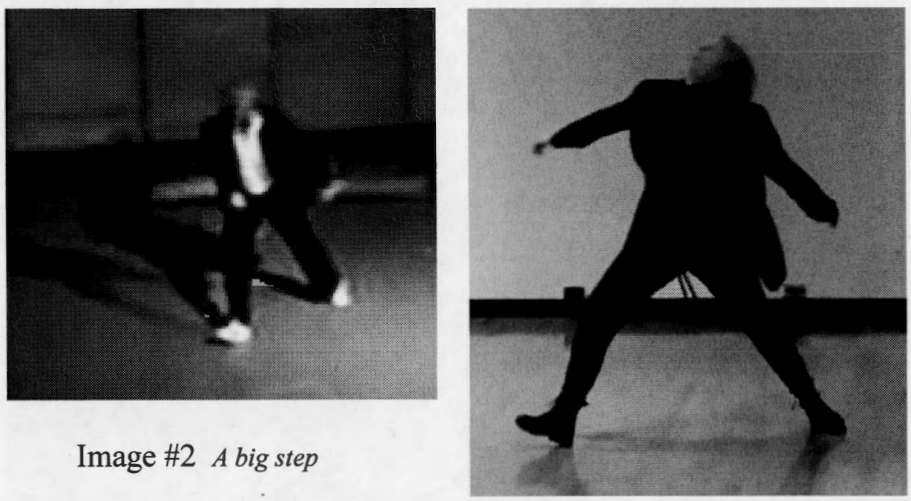

Image #2 *A big step*

Engagement - Colère organisée

F: His resistance decreases slightly but is still rather intense, though on the spot and underneath an upper body which works closely with the axes. He places his body in prescribed shapes. This is a big shift in his expression.

D: My resistance stays the same or even increases. The forced verticality of the repetitive, simple choreography allows me to move with more speed. Though my legs bend into the floor with speed, they push out of the floor slower than Freeman.

Space - Coupable

F: He privileges the frontal and sagittal planes, his gaze is in direct relation with the audience. His kinesphere is small to medium privileging the middle level. *Gestalt: Wall*. These spatial elements are worked softly downstage crossing back and forth or standing. This changes in the baby moment, when he creates a virtual window and throws the baby out. From then on the movement towards and away from front becomes more enhanced, he covers more space in his crossings.

D: I privilege the vertical plane, my gaze is also in direct relation with the audience; however, at times it retreats inwards to remember lines. My kinesphere is medium to large, privileging the higher level. *Gestalt: Needle*. I work the downstage area but I am also addressing the vertical space above myself and the audience. This weakens the intimacy and sense of a contract with this audience as the content floats up and becomes absurd. When I approach the fourth wall, I lead with my head.

In the following images you can see Freeman's *Gestalt Wall* and my *Gestalt Needle* as we deliver the line 'Everyone can move down a row'.

Image #3 *Everyone can move down a row*

Space - Al Pacino

F: The hit disturbs his frontal plane but the performer recovers. He becomes aggressive towards the frontal space (the audience), the hits return always sending him back (upstage). He holds his ground upstage centre and mows down the audience with machine gun fire. He then stands his ground and asks to be hit.

D: The hits disturbs my vertical plane but I work to regain it. I do not seem to be creating the same forward and backward tension that Freeman was creating. As my anger increases my expression grows larger. I am not necessarily holding my own ground but am allowing my figure to transform. In Image 2 'say hello to my little friend', I look as though I am advancing with trepidation rather than really mowing down the audience with machine gun fire.

In the following image of the 'say hello to my little friend' moment we can see that my upper body strains forward and that my base is wide. Freeman on the other hand has a smaller base and an upright torso.

Image #4 *Say hello to my little friend*

Space - Hit me

F: As the hits increase, Freeman loses his sense of space altogether and enters the *Passion Drive.* His spatial patterns become erratic and unpredictable. He is no longer able to hold the audience in his regard. The diagonal is used for the first time. The trace forms are like arrows flying everywhere.

D: I do not seem to lose my sense of space altogether but rather abandon parts of my body while keeping others in check. The trace forms are rebounding arcs. I lose my visual connection to the audience when the movement takes over but I regain it quickly. Though I am moving more, I do not seem as possessed as Freeman. Though it seems more difficult for me to regain the vertical plane between hits, when I do, I regain spatial consciousness as well.

In the following images (that are not the same moment in the choreography), we can see that Freeman's body is caught in a spatially vague moment. It is difficult to tell where he has come from and where he will be going. In contrast, my body has a sense of direction. You can also see that Freeman's legs have pushed into the floor and given his whole figure a moment of air time, whereas I am achieving the upward force by lifting my upper body up and letting my lower body descend into the floor.

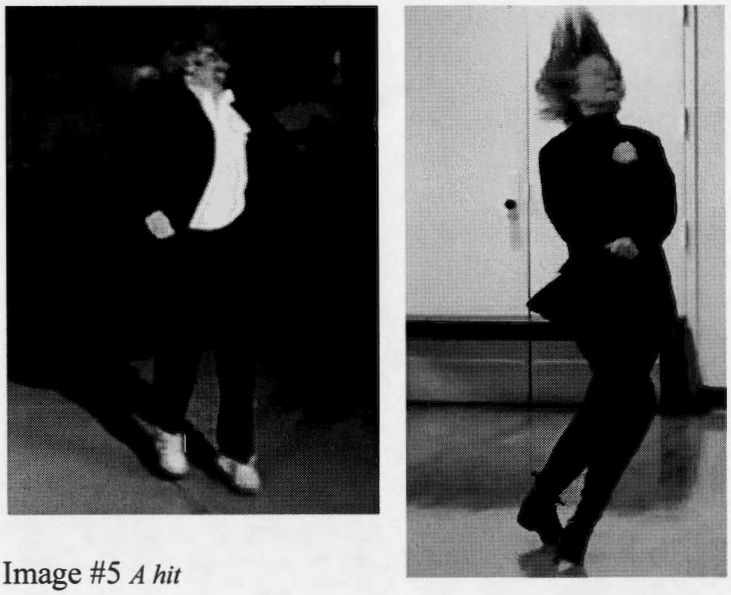

Image #5 *A hit*

Space - Colère organisée

F: Though the frontal plan is still privileged, he faces the diagonal. His gaze is no longer in relation, he stays in one spot, the space that was once his battle ground has become codified. The trace forms are still like arrows but their directions are repetitive and predictable.

D: Within this more codified battle ground, I seem more grounded. My anger improvisation on the spot at the very end was more convincingly 'possessed'.

Dynamic

FI = Internal Force from weak to strong

FE = External Forces from uninhibited to controlled

Dynamic - Coupable

F: FI: slightly above weak. FE: uninhibited.
D: FI: weak FE: uninhibited

Dynamic - Al Pacino

F: FI: slow increase in intensity. FE: uninhibited.
D: FI: Increase for certain aggressive moments then back to weak. FE: control of external muscular space increasing with intensity of the *Internal Forces*.

Dynamic - Hit me

F: FI: radical fluctuations of intensity as he moves in and out of the *Passion Drive*, mostly very intense. FE: as FI increases to maximum intensity he continues to work with an unhindered relationship to gravity. This is the key to keeping his relationship to the ground which remains solid no matter how out of control he becomes.

D: FI: Medium to weak. FE: I move in and out of controlling the *External Forces*, mostly in. Is this hanging on to control of the external space some how holding me

up? Working with more directionality in the body than Freeman, the movement traces I am making are more defined. I do not look like I am bobbing along but rather like I am coming up for breath between falls.

Dynamic - Colère organisée

F: FI: intense FE: uninhibited.

The frontal approach to space is regained and becomes stable. The accelerated time finds a repetitive rhythm.

D: FI: intense FE: uninhibited.

Within the structural support of the simple choreography, I am able to let go of my external muscular control.

Body Phrasing

Body Phrasing - Coupable

F: Each phrase of text and movement begins with a soft impulse that disintegrates. The first impactive moment comes at the end of the line 'I am guilty of being American'. He then accents the beginning and the end of the phrase that follows: 'I am guilty of knowing that if you have a really good lawyer, you can pretty much get away with anything.' Accents then shift from impulsive to impactive but they remain soft.

D: Each phrase of text and movement begins with a declarative impulse and ends with one too. These impulses are soft in the very beginning. Accents begin to accumulate. If the end of a phrase is not impactive, there is a tendency to lift the body and the voice and extend the end of each line vocally, or to drop the intensity of the voice altogether. There is also a tendency to give more than one impactive accent at the end of a vocal phrase, creating a pause between the last three words of the

sentence. There are quite a few lines in this section that I do not seem to own at all, including: 'I am guilty of being an American.'

Body Phrasing - Al Pacino

F: Hit#1 accelerates his pacing. He continues to work with both impactive and impulsive phrasing which has increased in intensity. Just when the impactive phrasing seems to be taking over the impulsive phrasing, the second harder hit comes.

D: The intensity of impactive and impulsive phrasing increases yet my pacing remains erratic. There are moments of acceleration but I am also taking time to remember. Though the phrasing is uneven I am filling my body with a slow and constant rising tension. My face and hands are the main body parts used to accent the phrasing, while my torso and limbs manoeuvre purposefully back and forth.

Body Phrasing - Hit me

F: Time is now very accelerated. The movements which I am referring to as hits are manifested as jarring impulses to the torso which throw his head and upper body back. However they are theatrically seen as the performer receiving an impactive blow. He wants the fight, he says 'come on, you can do better than that'. In this section impact and impulse get mixed up. False impactive blows are coming at him quickly now from the front, except once when he pretends to receive a shot in the back. This is the only fall. The hits are mainly received on his head which gets thrown back repetitively in a head banging dance. He regains an upright head with difficulty and delivers his most intense vocal line : 'I am... Satan.' He charges the audience at this point opening his jacket, it is one long sustained impulse. Text disintegrates after this point.

D: I go through a similar journey described above but time is not as accelerated. When I come forward for the 'I am Satan' moment I lead with my head. I have a rather long preparation for this moment that reveals my slowed down pacing. I timed

the duration from the Noctaus (Satan) moment to the beginning of *Colére organisée*: Freeman 03:26 / Dunn 04:22. This is almost a one minute difference in a section that is under five minutes long! If my timing had not been so slow the raging would have caught the viewer more by surprise.

Body Phrasing - Colère organisée

F & D: The hits which form the transition into this section happen to a tired body (FI: weak). As the codified movement takes over the impact impulses are now even.

4.6 Observation Synthesis

Engagement

F: *Engagement - Uncontrolled External Forces*

Freeman uses his ascending dynamic to his advantage; the more angry his character becomes, the more he pushes his weight into the floor through his legs. His capacity to transfer his weight into and out of the floor quickly permits him to throw his torso into the *Passion Drive*. His upper body is continually unbalanced and unplaced however his legs get under, take the weight and use it to push deeper into he floor.

D: *Engagement - Controlled External Forces*

I am working my descending dynamic however the connection to the push into the floor is not tight. The angrier I get the more extreme my expression becomes. I retain an awareness of the space, to help contain myself and perhaps to keep myself upright? This awareness keeps me from entering the *Passion Drive.*

D: *Engagement - Uncontrolled External Forces*

I enter a small manifestation of the *Passion Drive* working more with uninhibited external force, when *Colére organisée* transforms into an improv. I am not throwing my body around in space but rather passing a ferocious energy through a standing form.

Space - Front

F: The playing of the frontal space is extremely pertinent to the scene. The fourth wall becomes extremely charged; it transforms into a battle frontier. Freeman is exposing his own front to the audience, while sending aggression and murderous violence towards them. He invites and embodies a violence that he pretends is coming towards him. At the same time the violence seems to emerge from his own body and turn on itself.

D: Because of the smaller audience and the less theatrical setting, I seem both less threatening to and less threatened by my public. The fourth wall seems charged by the intimacy of the event rather than the intensity of it. The presence of the upper kinesphere distracts from the confrontational nature of the audience performer relationship. I some times seem to be 'throwing my hands up', giving *up* rather than refusing to give *in*. The movement seems more formal even though I am expressing an equal amount of aggression as Freeman. My aggression spouts out of the top of my body like a volcano.

Dynamic - Passion

F: He loses his command of the space and enters the *Passion Drive*. The transition from the charming man that started the monologue to the raving monster happens seamlessly. The fatigue caused by the *Passion Drive* creates an entrance way to the *Action Drive*.

D: We have seen that rather than enter the *Passion Drive* the violence sends my body into larger shapes that I struggle to 'control'. In the *Action Drive* my external forces relax and make way for an entry into a smaller *Passion Drive* in the final improvisation.

In the following image we can see Freeman in a moment of abandon while I am controlling a jagged suspension. I am maintaining visual connection to the audience and the space while Freeman has lost his.

Image #6 *Another hit*

Body Phrasing

F: The play between impulsive and impactive phrasing is perhaps the most important stylistic element in the scene for Freeman. The union of vocal and physical accents explodes into movement only. The body takes over.

D: I do not follow the same dynamic phrasing. I do not reach the same accelerated pace. My physical phrasing is mostly impulsive, my vocal phrasing mostly impactive. My impactive moments can send the voice and body up, leaving the end of the phrase floating. Similarly in the sections without text, my body's accent is up. Dean and I noted that the movement was a series of rapid fire suspensions. I am more suspended than Freeman and when I come back down my legs are slower to push me back up.

4.7 Communication

I would like to clarify the *Action* and *Passion Drives* and look at Bartenieff's Effort-Shape Analysis. The *Action Drive* is comprised of a combination of *Space*, *Weight* and *Time*. *Space* can be direct or indirect, *Weight* can be light or heavy, *Time* can be sudden or sustained. The analysis revealed a different approach to the *Action Drive,* with myself indirect, light and sustained and Freeman direct, heavy and sudden.

Bartenieff differentiates between those that shape the space vertically, horizontally or sagitally. Without going further into Bartenieff's terminology, which would confuse the OAM terminology, she separates those that shape space for presentation (vertical), for communication (horizontal), or for action (sagittal). If we return to the observations, we can see that Freeman shapes space for communication and action while my patterns are more presentational. This presentational patterning lifts up to find its rapport with gravity and shapes the body with heightened spatial consciousness. Freeman's approach uses the energy from the ground to fill his body with intention which manifests more in *Time* than in *Space*. This has a much different aesthetic effect. My eight year old son summed it up; he is doing just what he needs to, you are adding drama to it.

I cannot resist calling my approach Top Down and Freeman's Bottom Up. The window through which I threw my baby (Image #1) seems to be on the top floor of some fantastic glass castle. The baby was launched so that it could also feel a suspension before its fall. This has the effect of lifting the event out of the grotesque reality of it, creating a distance between the performance moment and the moment it refers to. This can also be seen as an emotional disassociation from the horrific reality of the event.

Freeman, on the other hand, is disassociating by understating the moment. The window and the baby are very small and close to him. From this *Near State* Freeman enters the *Passion Drive* easily. The abandonment to the battle, the reception of hits and the loss of his relationship to the space during backward spatial blindness creates the crescendo of the *Passion Drive*. Observing Freeman getting batted around in the *Passion Drive* reinforces the importance of an uncontrolling relationship to external forces when working with emotionally volatile content.

The Top Down and Bottom Up approach will transition this study into a discussion which returns to the four key concepts: reenactment, the unspeakable, dissensus and invisible resonance. The discussion will also return to Boal's *Cops in the Head.* I will end this analysis with images of the 'I like Adidas' moment. Freeman's weight is grounded, he opens himself towards the audience. I am tossing the line upwards.

Image #7 *I like Adidas*

CHAPTER 6

DISCUSSION

Introduction

This study has attempted to locate the political in the body. Though it was Freeman's monologue that was reenacted, it was the physicality of *Alibi* that was more clearly retained in my memory fifteen years after seeing the show. *Body as Plane, Door as World Trade Centre* (Methodology, p.63) was exactly how I remembered it, except that after Andreas Müller cannonballs himself through the door of the Bureau, he jumps immediately up and walks back through it. My memory has Müller disappearing into the Bureau, more like the images after the initial impact of the planes hitting the towers, resonating with the destruction to come. The flaws of memory weave stories on a smaller scale, they choreograph some sensible relationship with events in the body. From there, as Andrée pointed out, they can be used to both desensitize and provoke (Collaboration with Andrée, p.83).

This discussion will stay close to the experiences in the studio with collaborators Dean Makarenko and Andrée Martin. We delved into Meg Stuart's imagination of the body; mimicking and interpreting her aesthetics, exploring the spaces she creates for resistance, confession, interrogation and grief. In my search for information around the politicized, responsive body, I consulted a master and one of her most ambitious and political works.

When I came to *Alibi* as my research subject, it was if the physical memory of the show emerged from the readings and demanded to be felt again. The three-staged

methodology of the reenactments allowed me to revisit the work through my own experience of remembering, rehearsing and performing it. This focused my research questions a great deal. The study began with this vast main research question: How have dance artists responded to traumatic social and political violence and what are the political discourses contained in their aesthetics? The secondary research question was more to the point: What aesthetics will the researcher create to enter into and continue the political discourses contained in *Alibi* and its archive? Having completed the field work, the questions could now be focused even further: What was my experience of remembering and being Davis Freeman? How have I made sense of the physical experience politically? What has been discovered about my habitual perception and experience of movement and the body?

Writing about what motivated this study, I mentioned a dissatisfaction with historical monuments and made a case for ephemeral performance (reenactment) as a processing of history that lends itself better to change and differing points of view. Over the course of this journey, these historical interests have become embodied and observed. I am surprised and a bit uncomfortable with how simple and obvious the physical data is. What a long-winded way of saying 'get grounded, get your head out of the clouds.' However, before I dive in to a more developed discussion of the main themes that have emerged (which do involve the ground and the sky), I want to say a word about the body itself and the reservations that may come up when reading it the way this study does.

I did not set out to make links between posture and political leanings or qualities of engagement, but that is what ended up happening. Though I am a dance artist, I have always been hesitant to bring things back to the body in this way. However, when I write about posture, I am referring to our spatial imagination around posture rather than the mechanics of individual alignment. As a choreographer I

thought of posture as a character choice that could be transformed in performance. The character of the posture that preceded my parodies, my posture *de base,* was not safe from parodic critique either. But was it being explored, parodied, addressed enough? Was I conscious of the elevated tendencies of my own spatial imagination? What does a comic do when the situation seems too dire to treat with any kind of lightness?

I set out wanting to address a disconnect between the content and the movement in my work. This study has given me some tools to address this disconnect and bring the inscribed and embodied elements closer together. I will attempt to articulate these tools in this discussion.

Four sections will sew together the inscriptive and incorporated aspects of the study, pulling the main threads from the thought of Godard, Rancière, Chaput and Butler, and using Boal's *Cops in the Head* to flesh out the overall pattern:

1. Space is the Place: Posture, Imposter and Inhibition - This section ties the physical work in the studio with Godard's theories on the imagination's sensation of space and the Japanese architectural concept of ma.

2. The State and states, anti-intuitive and intuitive propaganda in *Alibi* - Using Catherine Chaput's (2016) theories on propaganda, the experiences of Stuart's states are explored. The State is located in *Alibi.*

3. Knowledge from the Bottom Up: Dissensus and Collaboration - This section uses Rancière's concept of dissensus to illuminate the collaborative process of the study and the redirection of my spatial imagination towards the ground.

4. High Grief and Low Grief, Effect and Affect, Upper and Lower Bodies: The Unspeakable, Invisible Resonate, Dual Consciousness - This section unites the directness of *Alibi*'s theatrical approach with Butler's politics of grief. The unspeakable and invisible resonance join in the bifurcation of personal and political memory.

5.1 Space is the Place - Posture, Imposter and Inhibition

In his movement research Godard defined something that anticipated all movement which he called the Postural Schema. The main thread running through Godard's thought is: « [...] la question de la posture (avec son corollaire du rapport à la gravité) comme crystallization des attitudes accumulées dans nos rapports au monde. » (Kuypers, 2006, p.69) Godard suggests that this rapport with gravity is managed by lifting the upper body out of the ground and letting the legs drop and/or push in, or planting the feet into the ground and growing the body vertically from there... or both. The postural schema of each individual involves this negotiation of gravity interwoven with environmental, cultural and familial influences. It is not always easy to decipher whether a body is Top Down or Bottom Up, especially if that body has dance training. The first time I came in contact with this theory at UQAM, it was decided that I was Bottom Up, but a few years later I was analyzed as Top Down.

I am interested in discussing how our postural schema plays out and plays in to our political rapport with the world. At the end of Chapter 3 (p.76), I mention the politics of Louise Lecavalier's dancing in the eighties. Having had the privilege of working with Lecavalier, I would say that she is so Bottom Up, she is hovering. There is lightness to her movement that is not achieved with vertical lift. It is achieved with a powerful connection to the ground, which is passed so intensely through her strong centre that she seems to hover. This gives her an anti-balletic virtuosity that resonates with rebellion rather than superiority. The power that she expresses is not transcendent, it is present. Seeing her perform *Infante C'est Destroy* (Édouard Lock, La La La Human Steps,1991) in Vancouver, was a turning point in my relationship with dance. I felt like I was witnessing something truly subversive, and I connected this subversion to the transfer of power in Quebec from English to French hands. It is

ironic that Édouard Lock eventually became obsessed with ballerinas, and Lecavalier's famous airborne horizontal pirouette (barrel turn) found its way back to the vertical plane.

Though Lecavalier's dancing can be interpreted in the context of Quebec's social revolution, relating postural schema to our political rapport with the world is not black and white. It is a soft and subconscious science. For example, I think the vertical lift and peripheral sensibility that I identify in images #1 (p.117) and #7 (p. 129) of the analysis are not a pure example of the Top Down postural schema. They are an aesthetic exaggeration of the Top Down approach, as is classical ballet and military spectacle. In the case of my reenactment, we can see this classical verticality as a dramatic stylistic tick become shadow movement. I am claiming no in depth knowledge of ballet or the military so I will replace them with Disney, with whom I trained as a child. Images #1 and #7 are not pure examples of the Top Down schema at work, they are the Disney Princess Body. The fascinating thing is that I had no idea that I looked like that. I was trying to be Davis Freeman. I was channelling Meg Stuart.

Though I doubt that the Disney aesthetics that I failed to inhibit in the reenactment are inherently linked to the mechanics of the Top Down postural schema, I am sure that they are related to habits of perception that engage the heady phenomenons of fantasy and the absurd. That a transcendent princess (*Cinderella,* 1950) comes forth in an action where I am supposed to be throwing my baby out the window, makes perfect sense. I was not able to act this moment convincingly; I subconsciously resorted to Cinderella, who can deal with anything and will triumph in the end. Freeman did not act this moment convincingly either. He performed it like he was tossing an apple core in the compost.

The baby throwing moment contains the unspeakable. Freeman was not recalling a foreign war. He was sharing a fleeting psychopathic moment; his own ability to kill. Recalling Bing-Heidecker (2015) and her analysis of John Cranko's Holocaust memorial piece *Song of My People-Forest People-Sea* (1971), representations of the unspeakable in performance are both morally and artistically taboo. Rancière's depiction of the minimalist contemporary war monument as a place to sense not see the unspeakable articulates the desire to wrench the trauma away from statistics and specifics into an embodied sensation: « Whence the strange reversal whereby, in our day, the memorial is more and more like an empty temple of what is meant to remain unrepresented. » (Rancière, 2014, p.62)

In the last rehearsal before the audience came in, Andrée Martin asked me to extend this baby throwing moment longer. I can see on the video that I took an extra half second but that is all. I have since experimented with playing out the moment in private. The guts churn. The back of the throat widens and contracts. The sternum drops. The spine gets very long and round. Tears come, voice comes. Anguish takes over the whole body. The room sways. I could play Medea. I could have extended that moment and crammed Medea into ten seconds. That would have been very effective, but I would have needed to find that in rehearsal and work it… with help. That did not happen, so instead I went on automatic. Perhaps the request to extend the moment made Cinderella appear even more. For in the baby throwing moment I do not only extend upwards, I extend outwards. I connect to the periphery; I leave myself. As a performer on stage I connect to a place above and beyond the place I am in. I float. I remember situating myself in imaginary architecture that put me on an upper floor. Though the baby dropped, I did not look down. I kept my head held high and moved on to the next task.

Speaking about the relationship that maintains the body with space, Godard (in Kuypers, 2006) says: « Bien sûr, l'espace, c'est l'imaginaire, c'est l'espace de chacun, non pas l'espace métrique [...] La première phase de toute perception et de tout geste consiste en une prise de repères dans l'espace. » (p.60) As the landmarks we imagine accumulate, we develop unconscious preferences around how we orient ourselves in space, which in turn feed our aesthetic preferences. I share Godard's aesthetic attachment to *les danses aériennes*, airy dancing. In his time, it was Limon and Humphrey, along with the spatial techniques of F.M. Alexander. In my time, it was Trisha Brown and de Keersmaker, not to mention Forsythe's re-invigoration of ballet with contemporary modern and release techniques. Alexander's technique continues to inform this light and vertical approach.

Though an attempt was made to mimic Freeman, I was clearly an imposter; my impure Top Down postural schema revealing itself in shadow movements that were captured on video. The reenactment kickstarted an aesthetic and physical reconstruction of my postural schema from the bottom up, which was not completely unsuccessful. A member of my jury actually thought I was Bottom Up. This aesthetic and physical reconstruction is not unlike the reconstruction Godard undertook with his own body:

> « Dans mon cas, il s'agissait en somme de reconquérir une perception du sol plus pertinente pour rééquilibrer les données d'un schéma postural qui limitaient mes gestes [...] Ces cheminements de la proprioception ne sont pas séparés des états de la pensée. » (Kuypers, 2006, p.60)

Godard tells us that the brain functions by controlling and inhibiting more than by command (p.61). Inhibition is the fundamental concept of Alexander. Godard agrees it is the most effective pathway to escaping our preconceived postural schema. Many of these controlling and inhibiting patterns initiated by the brain happen in pre-movement. They can be felt in the tiny adjustment rituals that take place before we

move. For example in the studio I identified a pre-movement displacement of my rib cage up and forward and I was able to stop doing it if I was very focused. Godard also talks about patterns of control and inhibition in perception: « Il peut aussi, dans ce pré-mouvement s'agir d'une habitude de perception, d'une manière de regarder l'espace avant de bouger. » (p.62)

I remember standing in the metro in Paris and watching little French women tuck themselves into space the way their dogs were contained in their purses. They seemed like a very different animal than myself. I became a dancer because of the spacious studios and the dark endless space of the blackout in the theatre. The stage seemed to be a place where it was ok, maybe even good, to be a large woman. As society was not really that kind of place, I went for it when I danced, taking as much space as I possibly could. Perhaps if my legs had been more connected to the ground, I would not have felt the desire to take space, as I would already feel enough ground in the space of my body. I have been trying to find my legs for decades; I never considered that my conception of space was just so *over the top* that I could not feel them. One night socializing with some dance colleagues we made up names for each others autobiographies; they titled mine *Get Out of My Way*.

This rather unflattering title came from my reputation for being dangerous in dance class, ripping through space in a wild semi-controlled fashion. It was the authorial 80s and as stated above, I wanted to take some space. Teachers would tell me I should explore 'the small dance', which would make me want to rip their heads off. The title also comes from a specific event in the theatre. I needed to storm off stage, get a hand full of paper off the prop table and re-enter with even more storm. I wanted it to happen fast and found the prop table too far away so in tech I asked the Vancouver dance artist Daelik, who was in the piece but not on stage, to stand in the wing with my papers. In performance I forgot that I had made this request to Daelik.

As I was making my stormy exit I was furious to find Daelik standing in my pathway; I barrelled passed him growling 'get out of my way'. At the props table I was even more furious that my papers were not there.

Territorial, presentational aesthetics make the body untouchable; the body not only occupies space in a possessive manner, it is expansionist. The third direct reenactment of the American's monologue was like performing expansionist aesthetics butting up against themselves. It was a battle: move out, get hit, recover, move out, get hit, recover, move out etc. The second reenactment was an exploration of non-expansionist aesthetics. Touch was an important part of the movement; touching the floor, my clothing, the hard bench and the inner regions of my torso, where a well of grief could be accessed. In all three reenactments I was working on feeling and engaging my legs, my inner leg in particular (abductors), and the darker spaces of my hips, namely my gluteus medius. The engagement and internal rotation of the abductors released my lower back. The engagement of the gluteus medius helped me feel a more powerful push into the floor. I now feel a very different sense of what it means to be grounded, and I do not feel the same necessity to travel though space in order to engage my legs. A light begins to shine in the dark spaces of the hips. Better late than never.

Godard defines his concept of *Trous Noirs* as spatial zones that we cannot perceive, or that are perceived in a very singular focus, or that appear menacing. Space is not homogeneous; the shadowy places create varying densities of presence (Kuypers, 2006, p.64). This explains the one-minute difference between myself and Freeman in the most dynamic section of the reenactment, as well as the observation that my legs push out of the floor slowly: « La construction d'espace propre à chacun, d'un autre point de vue, peut être mesurée par les différences d'accélération du geste qu'un sujet opère suivant les directions de l'espace. » (p.74) As I set about mimicking

Freeman, the more I could inhibit my tendency to float, the more I felt the lower body and the immobility of the *trous noirs* that exists there.

Randy Martin asks us to see dance as bodily mobilization rather than as determinant movement forms (Literature Review, p.34). In Martin's method the political becomes more fluid, not stuck in aesthetic warfare or what he calls dubious political paralysis. For Martin, the idea of mobilization mediates between dance and politics. Towards or away from *what* does the dancer's body mobilize itself? In *Alibi* the body is detained, and the fear and the rage that might otherwise mobilize outwardly is forced to turn inward.

In airy dancing, on the other hand, all the spaces around the body expand. The body transcends gravity and floats in a dreamy world. Add movement through space to this and the body goes on a ride, rising and falling, using weight to rebound into suspensions. Inhibiting this pleasurable sensation was much easier when I was confined to a smaller space. This is described in the field narrative of the day in the gallery when the piece came together; the day I found my prison (Field Narrative, p. 87). I think it would have been easier to inhibit my presentational impulses in performance if the showing had been in the gallery. Space *is* the place; the body absorbs and responds to the place it is in. In the gallery I did not miss my habitual movement aesthetic as much as I did in the larger, more theatrical space.

Alibi was Stuart's return to the stage after making a series of site-specific pieces. She made a huge effort to not let the architecture of the proscenium theatre frame the work. Ana Viebrock's set transformed the stage into a holding cell for individuals in crisis. In *Alibi* Stuart and Ana Viebrock reframed the symbolism of dance in the proscenium theatre from a space that is usually occupied by enlightened bodies to a place for the alienated, violent and guilty body. As we have heard from Rancière (in Anzaldi 2013), this ability to reframe symbolic spaces is what makes art

political: « Political activity is whatever shifts a body from the place assigned to it [...] It makes visible what had no business being seen, and makes heard a discourse where once there was only a place for noise. » (p.162) *Alibi* reframes the space assigned to the dancer's body and then puts that body at the mercy of the space.

In the traditional western choreographic process a movement signature is constructed and staged to be as visible as possible to the audience. Dancers take up, touch, extend into, fly through, design, shape, delineate or hang around in space; the dancing constructs the space. Architect and critic Arata Isozaki (2006) talks about a western architectural will that is constructive and objective and a Japanese architectural will that is spatial and performative. In the west:

> [...] the placement of columns was invariably determinant, delineated as a matrix of planes and lines. On the other hand Japanese architecture is formulated on the number of interstices (*ma*) - a term indicating both the spaces in between the frontal columns of a main building [...] and the number of eaves that extend from the main building itself. (p.27)

For Isozaki, *ma* should be translated as *gap* or *the difference imminent in things* rather than *in-between space* or *pause,* which links *ma* too tightly to a western separation of time and space. Isozaki wishes to overturn the idea that: « [...] space is exactly localizable while time is mere occasion. » (p.89) In contradistinction he believes: « [...] space appears only in the time that humans perceive, therefore it is always specific, concrete, flickering and never fixed. » (p.89) The temporal quality of our perception affects our relationship with the impermanent space. The space that holds you up, may not be there tomorrow. Isozaki confronts history from the ashes of Hiroshima, in the dusty rubble scattered to the *ma*. Butoh[4] emerged from the same dust.

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[4] « Butoh [bu-tō], often translated as "Dance of Darkness," rose out of the ashes of post-WWII Japan as an extreme avant-garde dance form that shocked audiences with its grotesque movements and graphic sexual allusions [...] » Goldberg (2017)

The contrast between *ma*, which Isozaki says should be continuous with productive emptiness, and the dynamic grid-based mobility of western stage dancing, is pretty severe. André Lepecki (2006) makes an argument that the unquestioned attachment to movement in dance is intimately linked to modernity's fantasy of constant movement and newness: « An ideology of beginning [...] the ground of modernity is the colonized, flattened, bulldozed terrain where the fantasy of endless and self-sufficient motility takes place. » (p. 14) What fantasies do the upper realms and open spaces of self-sufficient motility support?

At this point in time this breezy approach to movement seems politically impotent. However, if you trace the aesthetic back to Isadora Duncan (1877-1927) and the release of the female body from the corset, or Mikhail Fokine (1880-1942) and the freeing of the Russian ballet from technical trickery, the origins of this softly liberating dance are revolutionary. I have now come to see the reluctance to let go of this dance as part and parcel of the ethical turn and the mourning cycle that Rancière (2009 a) is trying to coach artists out of:

> Breaking with today's ethical configuration, and returning the inventions of politics and art to their difference, entails rejecting the fantasy of their purity, [...] divorcing them from every theology of time, from every thought of a primordial trauma or salvation to come. (p.132)

Recalling the failure of previous revolutions, Rancière is asking artists to drop the project of trying to change the State in favour of changing the way of being in the state, with and through dissensual art. In Yvonne Rainer's 1968 program essay that introduced this study (Problematic, p.3, Annex #2), she articulates a discomfort with her distance from politics: « My connection to the world in crisis remains tenuous and remote. I can foresee a time when this remoteness must necessarily end [...] » (Rainer, 1974, p.71) Her signature solo *Trio A* (1968) is performed in a militantly distant state (*état lointain*). In this choreography Rainer is articulating a crisis of

empathy in the space of dance. In *Alibi*, Stuart turns this approach upside down and transforms the space of dance into a space for empathy. Both artists are attempting to eliminate the lie of art that Rancière refers to in the previously cited quote below (Documentary, p.11). Writing about the European artistic landscape between the wars, Rancière (2014) defines:

> [...] two 'fates for art': the constructivist-unanimist project of 'transforming the whole world into one gigantic work of art' (Schwitters), but also its apparent opposite - the critical project of an art that eliminates its own lie in order to speak truthfully about the lie and the violence of the society that produces it. (p. 81)

Rainer's *No Manifesto* (Annex #1) lists a series of 'lies' that the performer attempts not to tell while they are dancing *Trio A*. What remains is an exercise in inhibition. Stuart is not consciously turning away from the horror, she is attempting to let it pass through her. The performers of *Alibi* are not occupying the space; the space is occupying them, through the forces of surveillance and oppression that are continually present. The lies and the violence of the society that created this oppression are the subjects of the piece. This oppression was concretized in the reenactment as I let *Alibi*'s prison take shape around me. The work challenged my physical tendency to move freely through space and re-directed my imagination from open, ambiguous, funny things towards closed, obvious, horrible things.

5.2 The State and states, anti-intuitive and intuitive propaganda in *Alibi*.

Catherine Chaput (2016) describes propaganda that acts on fear and propaganda that requires individuals to work against their embodied inclinations (Propaganda, p.48). *Alibi* operates on both levels. The questions of departure for the piece were: what would you do in those precious few seconds of a violent event?

Would you run and hide, would you help others, would you fight? Would your physical actions reflect the ideas and beliefs you hold in your mind? So while the piece works on the audience's fears, it does not help them rise above these fears by presenting a heroic solution but just asks them to feel them. The reenactments challenged me to not work from my intuitive sense of how to seduce an audience, so in a sense I was working against propaganda that acts on fear.

In the theatre that Boal was subverting, the experience of being seduced by a high status performer was paramount. The experience of being seduced by the performer is paramount in Stuart's work as well; the difference lies in the experience of it. In Stuart's work the dancers are working against their status, and against giving the audience an easy time. Stuart's work is high maintenance but can pack a real punch. Though I got to berate the audience and call them 'fucking assholes', my status was the target. It felt like crossing over to another side of parody. The American is declaring the awful consequences of his status in a fanatical physical romp. I threw wit out the window early on, as the body got taken with a spastic attack of internalized American gun frenzy. The American has been beating on people the whole piece. For his solo, he beats on himself. Freeman talks about the process of creating *Alibi*:

> During the process of *Alibi*, we had a tendency to become very dark and abusive [...] we would actually fight each other [...] And yet I still felt hesitant at times and would hold myself back, as tears would become intermingled between the real self and acting. [...] But when the World Trade Centre came down in the third month of our rehearsal process I remember us remarking, "God, we're so fake!" (Peeters, 2010, p. 196)

Freeman's disclosure is an example of Boal's hypothesis of Dual Consciousness; the life of the performer becoming the life of the work. In the reenactments I was exploring an anger and an angst that though familiar personally, I

avoided as a choreographer, mainly for fear of failure. I associated these kinds of raw emotions with *schlock* (term for self indulgent overly emotional performance). Once I was exploring Stuart's work I could feel how her raw and physical approach to performance gets under schlock's radar by sticking close to the ground and to the body. She is asking: how far can I stretch the performer's ability to seduce and the audience's ability to have empathy for the performer within very long, very loaded, uncomfortable scenes? How much discomfort can the performer and the audience endure? Can the discomfort be broken through? What happens when it is? In this sense *Alibi* is anti-intuitive propaganda asking the audience to expand their sensual range, to feel something they would intuitively recoil from, to enter a state they may not like.

The thing to be feared in *Alibi* is the State; the bleak presence of the architecture, the cameras and the Bureau; the extension of oppressive time. As recorded in the field narrative, my sense of how long a scene or exploration of a state should be was shorter than Stuarts. I needed to stretch my sense of time and at the same time bring the movement closer to my body. It is not a contradiction that I also failed to keep up with Freeman's speed in the most aggressive full body section of the piece. Though Stuart is subverting many aspects of the proscenium stage, her performers are Top Notch. If the content of the work is not politically repulsive to you (as for example *Alibi* was to the American newspaper critics), you cannot help but be seduced by their skill and commitment.

Alibi is also intuitive propaganda working with the bodily inclinations of many audience members, as it plays on and with the curiosity and lust which surround fanaticism and physical violence. Returning to my resistance to this violence and the Vicious versus Mercury debate (Field Narrative, p.81), the music of Freddie Mercury and Queen has been co-opted for American propaganda much more

than the music of Sid Vicious and the Sex Pistols. Vicious has gone down in history as a rebellious addict and a murderer, whereas Queen's hit song *We Will Rock You* has become an anthem of the US Army. Recalling the parallel between the ballet body and the military body, Mercury's desire to bring Ballet to the masses was successful on some very disturbing levels. With the reenactment behind me, I am glad to have broken through the resistance I had to Stuart's punk somatics. The times call for a more grounded, empathetic approach. The revolution will happen in the body.

The cast and collaborators of *Alibi* immersed themselves in violent films and photography as research for the piece. The American film *Fight Club* (1999) was particularly influential. I skipped that part. However, reading Montreal critic Normand Marcy's response to Stuart's insistence on pushing the body to its limits helped me see the violence in a less spectacular and less judgemental fashion. Marcy asks: « Mais pourquoi ce besoin de sentir la presence d'une limite? » (Voir, 2003) He questions the arrogance of the 'the sky is the limit' attitude, sharing Stuart's concerns around the illusions of choice and liberty that infect our society. Alongside this illusion, virtual violence has become a very popular form of entertainment. Marcy is suggesting that we want to feel our physical limits in order to subject ourselves to the violence we consume:

> Engagement et responsabilité. Deux termes oubliés qui réintroduissent l'individu dans sa chair et son rôle social. Mais aussi, qui résonnent tel l'effondrement de deux gigantesques tours… ce jour-là, la réalité américaine a été dépassée par sa fiction. (Voir, 2003)

As described in the analysis, the resistance I had to the violence coupled with the American critics resistance to *Alibi*, eventually gave way to an interest in what was named the grotesque. (Field Narrative, p.103-104 & p.110) Like the discovery of Nero's buried palace that gave birth to the word grotesque… there was a whole world down there. The reenactment allowed me to see my resistance to the grotesque in my

body and then inhibit it. This brought forth another body, which moved from a totally different topography of the imagination. In the second reenactment I was earthbound with all the messiness of the body and its pain. Using Martin's idea of mobility to politicize this subterranean movement, the airy dance began to look like an escapist pastime in the ivory tower. I started politicizing the movement itself.

Though the experiences of witnessing and performing *Alibi* were cathartic, the catharsis is not easily translatable into an Aristotelian social pedagogy (or propaganda) for the piece does not present any ethical or political solution to the violence. Rather it offers a simulation (or reenactment) of catastrophe and its aftermath. In this sense its aesthetics are anticipatory of another disaster to come (The Anticipatory Body, p.53-54). However, unlike *So You Think You Can Dance,* the performers are not a battalion of soldiers eager to prove their adaptability, but rather a rag-tag crew of deserters who have turned the losing battle in on themselves. It is a test, but a test that is meant to be lost. Seen in this light, the negative reaction of the Chicago newspaper critics is not surprising, considering the embodied military ethos of the USA and the show's relationship to 9/11.

As was addressed in the analysis of the reviews of *Alibi,* the bodily states that Stuart explores in her work, though seemingly autonomous from the The State, had differing affects in different countries (Reviews, p.103-109). Having performed the work, it felt very much like a meeting place of The State and states. The set for *Alibi* is a place where The State puts people that are in 'a state'; they are messed up, incoherent, dangerous, they have nowhere else to go. They need to be watched, perhaps be given a trial. On the day in gallery when I found my prison, I found the sense of containment almost safe, like I was meant to go *down* there. Like my body was allowed to melt, writhe, twitch or scream. Recalling Rancière (in Anzaldi 2013): « Political activity is whatever shifts à body from the place assigned to it… It makes

visible what had no business being seen, and makes heard a discourse where once there was only a place for noise. » (p.162) Stuart's apocalyptic world puts the body of the dancer in a place for noise. Her exercise *Garbage Talking* (Peeters, 2010, p.158) is a verbal exploration of this.

Like the avant-garde torturer that she is, Stuart uses her states to break down the structures that are holding a performer together, holding them upright, making them presentable. It is a performance of endurance. She wants to see the performer come apart, to get at their vulnerable body and work from there. My reenactment did not break 'me' down completely but it did shake me up. By that I mean I entered into some new forms of expression (new states) that made me feel vulnerable and expanded my range as a performer; however in the reenactment 'I' am still there. This is not a necessarily a bad thing, although Stuart (and others) may have wished to see this 'I' more stripped down, not resorting to the Disney Body in difficult moments. Tim Etchells writes about the presence of the 'I' in the process for *Alibi*:

> The conversations are about people and bodies and their boundaries. The "I" subsumed, consumed, repressed, reduced to instinct or pain. Or the "I" that is open to the other, the "I" as an open channel - to the past, to other lives, imagination, quotations, obsession, ecstasy. (Annex #5, p.8)

Though the "I" is put through a lot, it remains, however broken. The process of trying to absorb Stuart's aesthetics made me more aware of my resistance to this broken "I" and the physical aesthetics I have engaged to avoid it. Godard speaks of the idealized or instrumentalized body and its oppressive affect on the postural schema: « Il y a souvent une illusion d'un corps instrument qu'il s'agirait de dominer, de maîtriser, avant de s'intéresser à sa relation, esthétique, politique avec les événements du contexte. » (Kuypers, 2006, p.66)

The idealized body can take the form of a fortress; the surface of the body becoming deflective and resilient. This defensive, dissociative body may come in handy in situations of actual violence, but gets in the way of a performer attempting to embody a broken and vulnerable "I". The emotional and physical labour of dance training strengthens the inner body to let the fortress fall.

There is a relationship between Stuart's state driven work and Duncan's liberation of the female body in lyrical dancing. They are both born of oppression. The difference is that Duncan transcends oppression in the act of dancing while Stuart (in *Alibi*) dances oppression. Unlike Duncan, Stuart was not taking trips to Russia to join the revolution. As Rancière (2009, a) recounts, the revolution is a thing of the past. The ethical turn takes time that was once moving towards progress and emancipation and replaces it by time that is turned backward towards past catastrophes and failed revolutions. Focusing on past catastrophe has supported a paranoia that in turn drives the ethical turn: « yesterday's polemic violence tends to take on a new figure. It gets radicalized as a testimony to the unrepresentable, to endless evil and catastrophe. » (p.123) *Alibi* explores this paranoia physically, it is an exorcism of fanaticism that engages an aesthetics of surveillance.

In *Alibi* the performer's body is denied privacy. It is interrogated. Or the body is lost, raging, completely alienated or consumed with grief. In the American's monologue a citizen confesses his knowledge of the awful consequences of his privilege and the moral defeat of his society. How does the winner surrender? The Americans turn the gun on themselves. They enter a state that subverts the State.

When I saw *Alibi* in 2003 I remember feeling a political relief at having had an artistic experience that seemed to take on a responsibility for 9/11. The mainstream American reaction sought only blame and revenge. Though I could not make sense of it at the time, the physical violence of the show had everything to do with feeling this

sense of responsibility. This is not only contemporary dance becoming the hair-shirt of privilege; this is dance as a separate non-church where what is not being said, what cannot be said, can be said: « [...] through the controlled power of words and images, connected or unconnected; because art alone thereby makes the inhuman perceptible, felt. » (Rancière, 2014, p. 50)

Though *Alibi* can be interpreted as anti-State propaganda that acted on intuitive and non-intuitive embodiment, it was also a grand work of State-sponsored performance. Kolb's (2013) critique of the rhetoric surrounding politically subversive dance could also be applied to the piece and the economic forces that gave birth to it (Dance and Politics in the Ethical Turn, p.42-43). As I explored in the previews and reviews, Stuart's position as an American ex-pat in Europe aligns well with the European art market and its critical project of defining a 'better' society, as well as the European critique of the American reaction to 9/11. It is ironic that Stuart's Bottom Up aesthetics are enthusiastically supported by countries that are known for their sense of cultural and financial superiority. With *Alibi,* Stuart becomes an alibi for the Swiss. I am commenting here on how developed western nations can use their artists as examples of their social consciousness while they continue on with their conservative policies: « Controversy may rage as long as it adheres to the presuppositions that defines the consensus of elites [...] » (Chomsky 1989:48, in Rai 2005, p.237) Though Switzerland may declare itself a military neutral zone, willing to fund the critical voices of artists, their banks house an accumulation of wealth that is not the least bit neutral.

I have looked at *Alibi* as an American citizen's act of political dissent. Franko (2016b) writes about Forsythe's *Three Atmospheric Studi*es (2005) (The Civilized Body, p.54-55) as an act of dissent, interpreting the breakdown of language and the chaos that the choreography evoked, and describing his written response to Forsyth's

depiction of war trauma as an extension of the dissent. The reenactments of *Alibi* could be seen in a similar light, as an extension of the dissent, be it fifteen years later. This talk of dissent necessitates a discussion of the collaborative process.

5.3 Knowledge from the Bottom Up: Dissensus and Collaboration

Focusing on the collaborations will allow me to keep questions of consensus and dissensus circling around the body's relations with space and my relationship to Stuart's aesthetic. In the analysis I compared the presentational and communicational body (Analysis, p.126-130). Imposturing the communicative Freeman and the observations that followed allowed me to locate some presentational impulses in my body. Now that they have been located, they can be inhibited, or not; they can become part of my conscious palette rather than a subconscious habit. I also had some informative experiences in the movement analysis classes, improvising dances that were more communicational than presentational, as a way of dialoguing with the students and the teachers in the room. It was the space that the students and teachers had already created that pulled the responsive dance out of my body.

Unlike a dance class, the three reenactments cast a more linear arc leading toward the actual monologue and a non-public showing, which, though non-public, still triggered presentational impulses. In the studio an effort was made to inhibit this *heightened* spatial engagement and encourage a more sensitive, slower sense of time. I had a lot of help from my advisor Andrée Martin and my collaborator Dean Makarenko. If dissensus is the process of getting the light to shine on what has been hidden, the real dissensus came in the effort Andrée Martin made to get me to acknowledge and engage my Gluteus muscles. Martin works from the bottom up.

Martin and I met about an equal amount of time in her office and in the studio. In the former we spoke of the text, in the latter we spoke of the body. Martin's pedagogy in the studio was encouraging and somewhat militant. My favourite memory will surely be the day she came in and I was studying the text on the screen (Field Narrative, p.100-101). I was on my feet in not too long, as was she. She was demonstrating a strong pelvic direction into the ground while an upright body moved around in space. I mimicked her. We circled around the space face to face in a martial dance. This brought my mind down to my pelvis. Andrée and I became two focused, contained bodies that faced each other and charged up the space between us. Neither of us directed the movement, it was born of the tension that the two bodies facing each other created. Andrée's body became a set of eyes attached to physical energy. Her body lost detail and articulation, as did mine.

It is not that I have never encountered this kind of physical instruction in dance and martial art classes. However, the sustained eye contact with Andrée, while the feet and legs scurried around underneath our centres, forced a more intimate, relational transfer of the physical knowledge. I have always thought of Andrée as an intellectual and I never imagined that my crappy alignment could ever be linked to the success or failure of my attempt to earn a post-graduate degree. This Bottom Up, incorporated approach is dissensual in an institution as Top Down, inscriptive as a University. Now *this* is radical education. But is this study not researching the political in the body? How could it not insist on an analysis of the researcher's body? I have actually found some new pathways. Ways of letting the ground come up rather than dropping or pushing down. Though I feel a certain discomfort that my own body is so present in the study, I also feel grateful for the embodied methodology the study used. The dissensus exists in the process of the study itself and its insistence on the union of an intellectual and physical approach to education.

The union of the intellectual and the physical is a good introduction to the collaboration with dramaturge/rehearsal director Dean Makarenko. Dean and I have been collaborating for almost thirty years. The process is embodied but I will try and put it into words. I put an idea forward. Dean responds. Within his response lies something. I find and care for the thing. I try not to kill it. Sometimes I am not even sure what it is but it is clear that it must be protected. Perhaps when I put something out there, Dean instinctively goes towards the black holes, he addresses the space that has not been addressed.

For the third time, I will quote Rancière: (in Anzaldi 2013): « Political activity [...] makes visible what had no business being seen, and makes heard a discourse where once there was only a place for noise. » (p.162) In a sense, Dean moving into the black holes of my proposition is political activity. He plays with the state of my Statement. He defies, belies, or complies with the Statement from his state.

Godard talks about the ideal body as an implicit mythology contained in all movement pedagogy: « [...] un corps idéal toute implication pédagogique sur le mouvement se fait avec un arrière-fond de corps et de geste qui sert de référence [...] ». (Kuypers, 2006, p.57) Moving between dance and medicine, Godard has seen how these body movement backgrounds contain unconscious ideologies. Dean and I each have very different backgrounds but we have a similar interest in exploring the ideologies that have affected us. It is as if I draw the picture and he enters it and becomes it, in the wrong way. He changes the drawing from the inside out. Bill Coleman said about performing *The Birds* (2001) with Dean: 'It is like being on stage with a dog.' What Dean is perhaps doing is filling the space with time.

In the OAM movement analysis the American's monologue is observed as being a transition from the *Near State* into the *Passion Drive*, then into the *Action Drive* (Analysis, p.126). In order for the *Passion Drive* to happen, the dancer must

have an uncontrolled relationship to external forces. The dance must be happening to them. The *Passion Drive* is supported by the *Dream State* and the *Mobile State,* which require the element of *Time*. The *Action Drive* requires the element of *Space* and is supported by the *Alert State* and the *Stable State*. This explains the ease I had when the choreography took on more defined spatial and musical form. The OAM analysis of my habitual movement patterns (Annex #7) revealed that they lack the dimension of time altogether. Good thing I had Dean and Andrée to develop the element of time in the work.

I feel collaboration and teaching are like this: people affecting each other, shining lights on each others' black holes, without burning each other. As Boal points out, the individual can share and be released from oppression in this collaborative exchange. The weight of the individual's oppression is alleviated when others share in it and interpret it in a different way. It was a relief to have Martin and Makarenko messing around with these ideas in the studio with me, for the ideas themselves had become rather oppressive. This relieving of oppression is political as it leaves the individual in a stronger position to move and act on their politics in the real world. This is what Boal was after. Audiences leaving the theatre with the desire and the tools to act against the forces that are oppressing them.

In the dance milieu, collaboration is often referred to as a subversive political practice, not because the audience is viewed as a collaborator that can leave the experience of the performance with a desire to mobilize themselves politically, but because it challenges the cliché of the choreographer as the sole author of the work. My experience of being a dance artist is that it is all collaboration. I have no idea what the experience of a sole author actually is. It seems to me that the creative process has always been collaborative, especially in dance. For even if a dancer is doing prescribed steps, they *are* the work. It is impossible not to see them. Even if a

choreographer attempts to strangle, hide, limit, derail or destroy a dancer's individual expression, if they make it to the stage, they are still there. The audience can watch them struggle with, get silenced by, or transcend the choreography. Or, like in the case of *Alibi*, the audience can just watch them struggle.

5.4 High Grief and Low Grief, Effect and Affect, Upper and Lower Bodies: The Unspeakable, Invisible Resonate, Dual Consciousness

Katharina Pewny (2014), writing on Meg Stuart, Wajdi Mouawad, Lola Arias, Elfriede Jelinek and Christoph Marthaler, describes works which stage difficult political histories involving violent crimes :

> Although neither of the performances explicitly calls upon the spectator to act, their fragmented character, alongside unmistakable references to contemporary history [...] suggests that they search for historical contexts, and thereby create narratives. (p.288)

Pewney's narrative-making audience can be related to Martin's historically self-aware audience (Dance Studies and the Political, p.35). Pewney calls the theatre she describes Post-Dramatic. Bodily presence, music and theatrical signs (as opposed to pre-written theatrical texts) are the three elements essential to 'post-dramatic' and 'post-traumatic' theatre aesthetics. She defines trauma after Caruth, referring to Siegmund Freud : « Trauma, that is, does not simply serve as a record of the past but precisely registers the force of an experience that is not yet fully owned. » (p. 290) Elaborating on how trauma is both present and absent, Pewney relates this duality to non-representational (post-dramatic) theatre aesthetics; the absence of the visual representation of suffering alongside a bodily presence that evokes previous suffering.

Stuart's post-traumatic dance theatre is contesting the neutral body of the Judson Church, which manifested impeccably in Rainer's *Trio A* (1968) (The Judson Church and the Vietnam War, p.49). Though it was turning away from the expectations of western stage dancing, the male gaze and the horrors of the Vietnam War which Rainer saw on television, *Trio A* remains almost completely upright, paralyzed in constant, even, egalitarian movement. It is a dance for the conscientious objector, a draft for dance dodgers. By 2000 this neutral body was no longer that dissensual. It developed into an acceptable and refined approach to performing contemporary dance. In *Alibi* Stuart is refocusing the audiences' gaze from this distant 'neutral' formalism to humanism, from bodies in the act of evading a crisis, to bodies in crisis. She writes:

> With the conceptual approach there seemed to be an assumption that to articulate one's ideas, one had to adopt neutral pedestrian behaviour, reject theatricality [...] but at a certain point I felt like screaming: What about bodies performing ideas while being completely out of balance? What about bodies in crisis? Bodies that are not in control? What about complex emotional states? Is it possible to give these irrational bodies a platform to address contemporary issues in a theatrical context? I created *Alibi* with these questions in mind. (Peeters, 2010, p.174)

Though on the surface Stuart's commitment to the irrational body may seem like it involves less craft than a formal approach, it certainly does not. Though Stuart's craft is well hidden under the weight and play of the performers expression, it is there. Entering these places is not a walk in the park. Neither is being the one who guides and contains the work. Even more difficult is performing this kind of material in front of an audience. It is difficult because it is awkward and *actually* painful. If you do not 'go there' the performance will surely fail as the landmarks are not external, the way they are in *Trio A,* for example. Performing *Trio A* is an exercise in control, while performing Stuart's work is an exercise in allowing a lack of control to

enter the body. Stuart's work takes emotional risks. The wrong stuff could and should emerge.

Though the invited audience that came to the showing seemed to receive the work with curiosity and empathy, the comment about the egotistical quality of the performance cannot be ignored (The Showing, p.102). The inference was that I have taken up enough space already - why up the ante with such an angry, grotesque rant? The reenactment had succeeded in making someone feel the work was not warranted, that I had made bad use of myself. This is not dissimilar to the Chicago newspaper critic Heidi Weiss's dismissal of *Alibi*: « [...] outrage and grotesquery, [...] the standard-issue-nausea-and-self-loathing tirade against the middle-class audience, the humiliation of the self [...] » (Chicago Sun-Times, 2003) The audience member that made the ego comment later commented that the work was 'tough'. I think he had thought about what I was actually trying to do and had perhaps thought about the fact that he was happy to see me take up space when I was being sexy and funny and was perhaps less comfortable with my anger. It probably did not help that I looked at him when I delivered the line 'I am guilty of thinking that you are an asshole'.

In her critique Weiss attempts to shame Freeman for indulging his negativity rather than addressing the actual content of his expression. It is telling that I chose this scene above all the others. I did not even remember Vania Rovisco's monologue, which explores a woman attempting to give herself away as cheaply as possible. I understood the American's monologue. Putting up and taking down high status characters is familiar territory.

When 9/11 happened a few months before the premiere of *Alibi*, a NewYork friend sent Stuart copies of the many paper posters describing missing people that surrounded ground zero. These texts were used in the show and the posters were held up against the glass of the Bureau. This helped to distance feelings of loss (affect)

from high grief (effect). High grief refers to: « Public grieving [...] dedicated to making [...] images iconic for the nation. » (Butler, 2010, p. 38) With the lost people posters Stuart is grieving the fallen NewYorkers that did not make it onto the news. Though this is not quite the acknowledgement of the enemies' losses that Butler calls for, it presents an alternative to high grief and an opening for invisible resonance to resonate. (Literature Review, p.62)

Though the American's monologue took care of the suggestion that America deserved a taste of its own territory being reduced to rubble, the expression that surrounded the monologue was not as nationalistic, meaning the dancers were not working with the same specificity as Freeman (who was the actor in the cast). The power and truth of the dancers' stories was contained in the rigour of their incorporation of bodily states that recall trauma. Not the historical details of a traumatic event but the representation of its presence in the contemporary moment. The traumatic bodies that emerge from Stuart's states could be from anywhere: « Scripts are written on our bodies that contain unfinished histories of others and ourselves. » (Stuart in Peeters, 2010, p.175)

Rancière (2014) writes that artists must continue to develop and enlarge the documentary form. Speaking of traumatic memories of the Holocaust, he suggests bringing them into the inter temporal present, letting them resonate in art in a non-specific way. I like how, if we apply this to *Alibi,* Stuart's work becomes representational rather than anti-representation, dramatic rather than anti-dramatic:

> It is a matter of wrestling them away from any simulacrum of a 'specific' body, place and time that would only bury them, and of placing them instead in the inter temporality of the present. It is a matter of reserving for the rigour of art the power of representation [...] (p. 51)

The diagonal retreat danced by Simone Aughterlony (00:44:50-00:47:05) which preceded the American's monologue was the most obvious expression of grief

in *Alibi.* I used this dance as one of many inspirations for reenactment #2 which had no spoken words. In this section I was able to connect more to the ground, literally and figuratively. I was either sitting or horizontally prone on the floor, where it is easier for me to create a channel between my body and the ground. A low grief came up through the earth and filled my body with familial loss.

When I am working with my pelvis on the floor my conception and sensation of space is very different than when I am standing. I feel very oceanic and the floor feels much more workable and sensual. I am released from superiority, I embrace inferiority. The floor dance in the second reenactment came from a very small kinesphere which existed in a crawl space of about one foot. This space was very concretely contained in the form of a bench. A dance emerged from under the bench, which evaded many presentational impulses. Working Stuart's *Evolution* exercise, from the exercises listed in *Are we here yet?* (Peeters, 2010), I was a legless and armless creature mobilizing myself in a worm like fashion. This worm did not want to be seen. It became the headless figure I found exploring the Disappearing state. The headlessness allowed me to hang onto the earthbound body and the feelings of loss it resonated with, as my feet found the floor and I began to construct a more human form (see Image group #8 on p.165). Benoît Lachambre describes a similar experience of familial pain emerging from the ground in his collaboration with Stuart in *Forgeries, Love and Other Matters* (2004):

> And the landscape of the piece, with its apocalyptic vision of the world, became a transporter of this charged history, with ghosts coming back from my past, and I was there, dancing in the influences, with strong feelings emerging. (Peeters, 2010, p.236)

Lachambre is dancing his unspeakable: « I was dealing with my dysfunctions, giving them body. Maybe it produced not the most rewarding self-portrait, but certainly the most human one. » (p.236) In the studio Makarenko made a comment

that my headless dance reminded him of the photos of torture from Abu Ghraib prison that came out of the Iraq War in 2003. Both my headless dance and Lachambre's work in *Forgeries* are examples of Boal's Dual Consciousness at work. Though I was dancing with the ghost of my broken, invisible brother, Dean saw the victims of Abu Ghraib prison. Though Lachambre was exploring the passionate, dysfunctional relationship of his parents, I saw the ideal bad-ass boyfriend. Stuart describes the process as it plays out in her own work:

> Thematically I work loosely with universal issues derived from personal experiences, political events and problems of the times, and dreams and sensations that provoke and challenge the audience. We hardly dare speak about or are afraid to acknowledge with words, the thoughts we would rather not admit. (Peeters, 2010, p.43)

Stuart uses « [...] dance as a way to explore what is difficult to utter, out of embarrassment, discomfort, unease, failure of language. » (Peeters, 2010, p.81) Butler (2010) describes an America that is so loathe to admit its losses along side the losses of other States, that it cannot grieve. It would be too difficult, too embarrassing, it would amount to a failure of the American language. *Alibi* amplifies the invisible resonance of this repressed grief. Stuart (2006) writes:

> Artistically it was unchartered territory, not a half step but a free fall [...] This excess of emotions and energy was a release that was not all negative. We were resisting, staging our fear and metabolizing the events of the times. The world was shaking and so were we. (p.122)

Conclusion

The dialogue between dance and the political that began this study, and the attack on 'victim art' that stains it (Dance Studies and the Political, p.36), does not point to a desire to protect the political autonomy of dance. It points to an aversion to human vulnerability, which was uncovered in my creative process and which is translatable to my exaggeration of the Top Down postural schema and the presentational aesthetics that nurtured it. Stuart averts presentational aesthetics as she grounds the performers in physical states that open bodily perception and reception to non-visual stimuli. Katherine Pewny (2014) has described Stuart's work as a multi-sensory encounter with human vulnerability or, to use Judith Butler's (2004) language, the precariousness of life.

Pewny is responding to Judith Butler's (2010) questions around if and how representation of human vulnerability is possible against the background of media representations of suffering during the Iraq War. Pewny (2014) proposes:

> [...] the precariousness of the other appears in a profound manner when they are represented, not in a primary visual manner, but by appealing to and involving the spectators' other senses, such as the sense of smell, hearing, body perception. (p.285)

Pewny takes Stuart's *Blessed* (2007) and its use of incessant rainfall as an example of how sound and humidity affect the spectators as they witness a catastrophe caused by nature. *Alibi* worked with extremes of volume, in Paul Lemp's

music as well in the contrast between faint, vulnerable human voices and amplified violent voices.

In 1992 at the SKITE choreographic lab[5], choreographers were asked to respond to the present political situation, which at that time included the end of the first Gulf war, the raging civil war in Bosnia-Herzegovina and the Los Angeles uprising:

> Portuguese choreographer Vera Montero and Spanish choreographer Santiago Sempere both stated that the political events in the world were such that they could not dance. North American choreographer Meg Stuart choreographed a still dance for a man lying on the ground, reaching out carefully for his past memories. (Lepecki, 2006, p.16)

It is easier to feel unwanted impulses when you are not moving. It is easier to inhibit unwanted impulses when you are not moving. It is easier to connect to hidden, unspeakable content when you are moving very slowly. Lepecki (2006) questions the politics of movement itself:

> It is precisely the *kinetic impulse* of modernity articulated as mobilization that displays the process of subjectivication in contemporaneity as that of an idiotic militarization of subjectivity associated to widespread kinetic performances of tayloristic efficacy, efficiency and effectiveness [...] (p.13)

This study discovered its own ties to an idiotic militarization of subjectivity. Ties that will be easy to cut now that they have been identified. Their absence will create another presence which will be more influenced by my experience of the reenactment than by any childhood indoctrination. This inhibiting process embodies Rancière's call for dance to consider its politics internally, in its own aesthetic propositions. Seeing dance as its own political world that need not abide by or

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[5] The 1992 SKITE lab was curated by the French dance critic and programmer Jean-Marc Adolphe. A diverse group of choreographers, musicians, critics and artists joined together at the Cité Universitaire in Paris for one month.

respond to the norms of the society that houses it, is inspiring. This separateness is precious and should not be taken for granted, for it has not always been there. Dance can and does offer a space for experiencing new perceptions, allowing what has been hidden to emerge.

This study created exactly that kind of space. The structure of the three reenactments allowed me to explore vague yet loaded memories, drop into my body and Stuart's aesthetics before imposturing Freeman. Though we learned him off the video, because of the first two reenactments, I was coming at mimicking him with some experience of Stuart's work. According to Wulf, Gebauer (2014), mimesis moves with history and resists theory (Literature Review, p.41), it « aims at influence, appropriation, change, repetition, or the new interpretation of existing worlds. » Describing dissensus, Rancière (2009 b) writes:

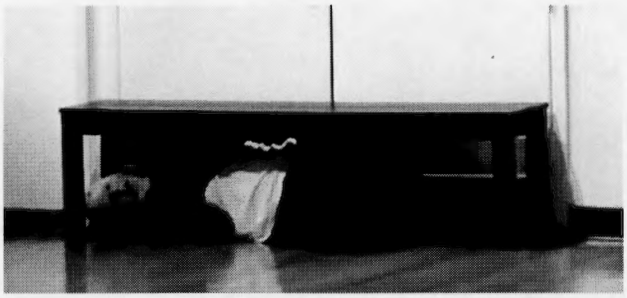
> [...] every situation can be cracked open from the inside, reconfigured in a different regime of perception and signification... This is what a process of political subjectivation consists in: in the action of uncounted capacities that crack open the unity of the given and the obviousness of the visible, in order to sketch a new topography of the possible. (p. 48-9)

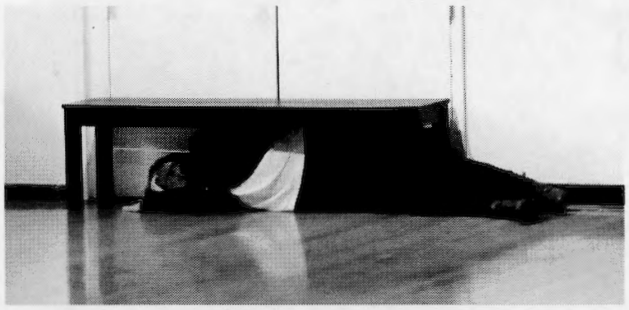
For Godard this work of cracking open the unity of the given is cracking the codes of our habits of spatial perception that precede movement: « Le travail sur l'imaginaire de la sensation de l'espace optique et de l'espace haptique est une des clefs du renouvellement de nos mouvements. » (Kuypers, 2006. p.68) Working with how we imagine the sensation of visual space and the sensibility of our skin, Godard suggests we can begin to make new maps to guide our movements. I am making a geographical map which traces the lines of energy from the ground up. I am tracing an uprising. Didi-Huberman (2018), in his curatorial text for the exhibition *Soulèvements* at the UQAM Gallery (07.09-24.11.2018) writes:

> [...] chaque fois qu'un mur se dresse, il y aura toujours des "soulevés" pour "faire le mur", c'est-à-dire pour traverser les frontières. Ne serait-ce-qu'un imaginant. Comme si inventer des images contribuait - ici modestement, là puissamment - à réinventer nos espoirs politiques.

Reinventing our political hopes by addressing our experience of the body, and, in the case of these reenactments, each others' choreography, is the political engagement that dance can offer. The imaginary project of inhibiting unwanted impulses and fostering new ones, allowing inscriptive knowledge to incorporate and mobilize in new postural schemas, contains profound potential for changing the political in the body. Answering Rancière's question of whether or not the internal politics of dance « [...] can reshape political spaces or whether they must be content with parodying them [...] » (2009, p.60) is not as important as reshaping my conception of space around and in the body, and perhaps even allowing the element of time... more time. It could be a Coup d'état.

Image group #8





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Annex #1

NO MANIFESTO (Rainer, 1965 *in* Rainer, 1974)

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

Annex #2 Yvonne Rainer's program note for *The Mind is a Muscle* (1968)

"The choices in my work are predicated on my own peculiar resources – obsessions of imagination, you might say – and also on an ongoing argument with, love of, and contempt for dancing. If my rage at the impoverishment of ideas, narcissism, and disguised sexual exhibitionism of most dancing can be considered puritan moralizing, it is also true that I love the body – its actual weight, mass and unenhanced physicality… Just as ideological issues have no bearing on the nature of the work, neither does the tenor of current political and social conditions have any bearing on its execution. The world disintegrates around me. My connection to the world in crisis remains tenuous and remote. I can foresee a time when this remoteness must necessarily end, though I cannot forsee exactly when or how the relationship will change, or what circumstances will incite me to a different kind of action. Perhaps nothing short of universal female military inscription will affect my function (the ipso facto physical fitness of dancers will make them the first victims); or a call for a world-wide cessation of individual functions, to include the termination of genocide. This statement is not an apology. It is a reflection of a state of mind that reacts with horror and disbelief upon seeing a Vietnamese shot dead on TV – not at the sight of death, however, but at the fact that the TV can be shut off afterwards as after a bad Western. My body remains the enduring reality."
(Rainer, p.71)

Annex #3 Communication with Research Assistant

Hello,

My name is Deborah Dunn, I am a choreographer in Montreal presently writing a thesis at l'Université de Québec à Montréal.

The thesis is a case study, the subject of observation being Meg Stuart's *Alibi* (2001).

I will being looking at the pre and post show media that surrounded *Alibi* through all its performances in Europe, Canada, the US and Australia.

Damaged Goods has all this material in paper form. It needs to be photocopied and scanned and sent to me here in Montreal.

I am looking for a bookish dance student with advanced English written and spoken to compile this data.

Could an add somehow be posted at your school or could my contact simply be passed to students that may be interested?

The work will be paid of course.

All the best,
Deborah Dunn

From: **Deborah Dunn** debdunn@bell.net
Subject: Re: Research contract for your case study
Date: August 21, 2017 at 9:54 AM
To: Tessa Hall tess.e.j.hall@gmail.com

Hello Tessa,

Very nice to here from you.

Are you in Brussels right now? The work needs to be done at the Damaged Goods office.
They have all the data in paper form, it needs to be scanned in their office and sent to me, perhaps photocopying is not necessary.

Time is of the essence, I want to finish my thesis by Christmas.
If the work could be done this week, I would be in heaven.

Let me know if that is possible and if not when you would be available.

All best,
Deborah

> On Aug 21, 2017, at 6:59 AM, Tessa Hall <tess.e.j.hall@gmail.com> wrote:
>
> Hello Deborah,
>
> My name is Tessa Hall and I am a 22 year old student at PARTS.
>
> Els De Meyer, in charge of student affairs, forwarded to me your email concerning data compilation for your thesis. She thought I would be interested in the job and she was right!
>
> My current work revolves around documentation, archiving, dealing with bias, and the curation of historical records. This is with a specific focus on events, people, art etc. that are often considered insignificant (e.g the exclusion of women from general history and art history). Therefore, I have quite a bit of current experience when it comes to collecting and storing sources.
>
> I am very interested in the job that you are proposing so if it is still available I would love to hear more about the thesis and how you would like to go about doing this. I suppose you would have the paper material sent to me here from Damaged Goods so I can scan and send them to you?
>
> I look forward to hearing from you!
>
> Thank you,
> Tessa Hall.
>
> P.S I see that you're looking for someone with advanced English- I'm from New Zealand so am an English speaker.

Annex #4 Interview with Meg Stuart, published in the program for the 2002 performance of *Alibi* at The Holland Festival.

ALIBI

MEG STUART/DAMAGED GOODS

KIT Tropical Museum Light Hall
Friday 14 to Sunday 16 June 2002, 8.30 pm
Discussion with Meg Stuart after the performance on 16 June
Running time: 2 hours
World première 17 November 2001, Schauspielhaus Zürich

THE IDENTIFYING MARKS OF THE BODY

MEG STUART ON *ALIBI*

Meg Stuart is one of the most important contemporary choreographers. In 1994, she came from America to Europe to base herself and her company Damaged Goods in Brussels. She took up her position as 'Artist in Residence' at the Schauspielhaus Zürich where, together with Damaged Goods and the Schauspielhaus, she began creating *ALIBI*. In *ALIBI* Meg Stuart creates a theatrical space in which a physical and a virtual reality confront each other.

Can you remember what ideas formed the basis of *ALIBI*?
'I had images. An image of a body: active, full of energy, intense. Images of people reacting extremely emotionally. A body under high tension, a charged atmosphere, a person flooded by emotions. That was the start. After doing *Highway 101* I wanted to do something with the body again, but in a passionate, powerful way. At a certain moment it became clear to me that I wanted to do something with the theme of 'fanaticism', with 'intenseness' and 'violence'.

Did that have anything to do with the attacks on New York and Washington on 11 September?
'We started working on *ALIBI* before 11 September, but the events certainly had an influence. At the time we were doing research into "violence at mass meetings". The reality of the attacks had a direct impact on what we were doing. It was impossible to shut out their influence. Up to that point, our research into violence was primarily based on fiction; we had been watching classical violent films like *Fight Club* and *A Clockwork*

Orange and had been studying *Magnum* photos. The reality of 11 September hit hard, it was in real time, it happened right in front of your eyes. It was a shock; it immediately created a feeling of instability. Reality seemed unreal. The whole situation, the fear, running for your life, the survival mechanisms that kick in, the security measures you have to take, self-protection: that certainly influenced our work. Immediately after the attacks, New York was covered in notes and posters with descriptions of missing persons. 'Blond hair, brown eyes, scar on the left cheek, scar on the right leg, tattoo on the right shoulder blade.' Distinguishing body features. Identifying marks on the body. Required to determine someone's identity. A person's life story is told by those body marks. The results of accidents, of violence, of love affairs can be read on the body. We used that theme in *ALIBI*.'

'We have so many dreams and we make so many plans, but ultimately we choose a safe scenario and we're very creative in finding an alibi for that,' is something you said in relation to *ALIBI*. Don't people do the things they're supposed to do?
'For me, *ALIBI* is about the way everyone justifies his commitment or his lack of it. Yes, it's about commitment. When do you allow facts to get through to you and when do you ignore them? What has to happen before you participate? Is it when it has to do with you or someone you love? When do you, when don't you? For me it's not so much about the things we don't do as about the alibis we always have for doing the things we do. What do you do with your time? How much time is enough? What's the alibi for your presence? I'm not talking about excuses or apologies or explanations; I think it's primarily about the alibis we use to justify our choices. When do you decide no longer to be a spectator but to be a participant?'

Does that also go for the spectators at *ALIBI*?
'In some way, we do mildly abuse the spectators. Through Tim Etchells's texts we are a bit contemptuous towards them by pointing out that they find themselves in rather a comfortable situation. Contemptuous is perhaps not the right word; we give the audience the feeling that it's alone. We spur the audience on to think about its situation. How spectators can become participants, something like that... Some people find the physical violence of the performance intolerable; they walk out. Davis Freeman, one of the performers, sums up the things he feels guilty of: "I'm guilty of..." That ranges from shoplifting to the greenhouse effect. Should you believe him or not? Do his remarks also apply to you?
I don't find it wrong that people go and think about things, but I'm not manipulating. The spectator determines his own attitude towards the performance. In one of the scenes a

performer is asked: what is the most creative thing you've ever done in your life? That's followed by a long, long silence. The performer doesn't answer. The audience fills that in for themselves. The audience always has the choice. You can feel manipulated, you can also actively involve yourself by working out what the performance might have to do with you.'

The role of - and the manipulation by - the media is also dealt with in the performance. There are gigantic projections of images of media events like football matches, a papal visit and enormous road accidents. The décor of our daily lives.

'During the creative process we often went to sports matches such as boxing, hockey, football. What made an impression on me was the prevalence of emotions there - both among the spectators and the players, the movement patterns, the rules, the agreements.

How much emotion and aggression there actually is in our normal, everyday lives, and how that's absorbed by those enormous massage events. The role the body plays in that. People want to watch boxing, how the body is battered, people want to see the pain of sporting heroes, the pope kneeling down. It often has to do with the power and the weakness of the body. The media floods us with those images, as if we can't get enough of them.'

Although you've made use of various media in *ALIBI*, you call yourself a 'choreographer' and the piece a 'dance production'. What does dance mean to you?

'All I can say in response to that is that I'm interested in the body and in its expressive possibilities. Especially the things that betray the body. The body that's forced to walk or move while it wants to lie down and rest; the body that conceals its desires; the completely decrepit body; a body in pain; a body that wants to love. I'm interested in choreography, in movement, in space. Perhaps I'm moving closer and closer towards the area between movement-theatre and dance, or between theatre and dance, or between the visual arts and dance, I'm not quite sure. My background is dance, that's where I come from; I'm an old hand at it. And with that baggage I do the things that I do. Of course, we're all very happy and thankful that Duchamp presented an everyday object in a museum and said it was art. I think it's very important to keep thinking about the question of what dance is; in this way dance can develop and expand. I don't tell linear stories in my work, I tell physical fiction. The final scene in *ALIBI* consists purely of movement, for twenty minutes the performers lie shaking and shivering on the ground. For me that's dance. The expressive power of the body makes it possible for us to say

something in that scene about the condition in which we all find ourselves, using very few means, without virtuoso dance steps, without grand gestures. The tensions, the fear, the uncertainty, the questions.'

Anna Viebrock's stage design has an enormously evocative power; it refers to places of physical violence. How was it collaborating with her?

'My last production, *Highway 101*, was performed on different locations; I wanted to go back into a theatrical space for my new production. Because we went to work in Zurich, we had the opportunity of putting together a new team. This included Paul Lemp, the composer, Chris Kondek, who made the videos and Anna Viebrock, who I regard as one of the most important European set designers. It was the first time I'd worked on a theatre stage. What astonished me most was that Anna could give power and meaning to that space, without cluttering up the stage. She was very adept at responding to the extreme physical emotions in *ALIBI*. At one moment the set suggests a sports hall, a little later it's the control room next to the electrocution chamber. In Zurich we made use of the architecture of the theatre and the bare walls of the space. The audience sat close to the performers just like at sports matches.'

Besides dancers, you also work with actors in *ALIBI*. Was that necessary because of the texts by Tim Etchells?

'No, I knew when I was going to make this piece that I wanted to work with texts. I've known Tim for quite a while; I've used texts of his in some solo programmes. Because I like his work, I asked him to write texts for *ALIBI*. He wrote fragments and sent them to us and we worked with them during rehearsals.

I've always wanted to work with actors, in Zurich that was possible because I could work with actors from the Schauspielhaus. I knew they'd have the quality and capacity to work with Tim's texts. But to be honest: during the production you can hardly tell who's an actor and who's a dancer. I think that's fantastic. Neither in the text sections nor in the dance sections is it clear who's a dancer and who's an actor. I wanted no difference between the performers; we worked on that.'

Did the fact that you created this piece in Zurich, an international comfort zone, have any influence on the realisation?

'Perhaps it sounds strange, but for me it does have a certain meaning that, of all pieces, this piece came about in Zurich. It's a relatively comfortable place, even during the events of 11 September. You had the feeling of being in the safest place on earth; you feel protected, you feel at ease. And yet I had the idea that I had to combat that feeling, as if I had to resist succumbing to that comfort zone. I had to fight against the idea of

living in a perfect world. While I was in the middle of it and felt comfortable there, I had to fight against that in order to be able to make *ALIBI*. I had to allow a different kind of reality in for *ALIBI*.'

MEG STUART

Meg Stuart (1965, New Orleans) went to New York in 1983 and attended New York University, where she received a BFA in dance. She continued her training following classes in release technique and contact improvisation at Movement Research. Meg Stuart was a member of the Randy Warshaw Dance Company from 1986 to 1992 where she was also assistant to the choreographer. She created several short studies on the body during this period which resulted in her first evening-length piece *Disfigure Study* (1991), commissioned by the Klapstuk Festival in Louvain.

In 1994, Meg Stuart established her company Damaged Goods in Brussels. Her productions *Disfigure Study* (1991), *No Longer Readymade* (1993) and *No One is Watching* (1995) toured extensively throughout Europe, the United States, Canada and Australia. Hahn Rowe and Vincent Malstaf composed the music for these pieces. Meg Stuart collaborated with the visual artist Via Lewandowsky on *Swallow My Yellow Smile* (1994), which was commissioned by the Ballet Company of the Deutsche Oper Berlin. In 1994, she directed the dance-installation project *This is the Show and the Show is Many Things* at the Museum of Contemporary Art in Gent. Later she collaborated with Lawrence Malstaf on the dance / art installation *Insert Skin # 1 - They Live in Our Breath* (1996) and with the graphic designer Bruce Mau on *Remote*, a choreography for Mikhail Baryshnikov's White Oak Dance Project (1997). The short version of *Splayed Mind Out* (1997), Meg Stuart's collaboration with video artist Gary Hill, premièred at Documenta X (Kassel) and the long version in Stockholm. *Appetite* premièred in 1998 in the Luna Theatre in Brussels and since then has toured extensively in the United States and Europe. In 1999, Meg Stuart created choreography for actors in the theatre pieces *Comeback* and *Snap Shots* directed by German director Stefan Pucher.

Together with Christine De Smedt and David Hernandez, Meg Stuart was also involved in *Crash Landing*, an improvisation initiative for dancers, musicians, video and sound artists and designers, which was performed in different editions in Leuven (1996), Vienna (1997), Paris (1997), Lisbon (1998) and Moscow (1999).

During 2000 and 2001, Meg Stuart created with her company Damaged Goods, in close collaboration with theatre director Stefan Pucher and video artist Jorge Leon, *Highway 101*, which toured to, among others places, Brussels, Paris and Rotterdam. The installation *sand table* and the solos *soft wear*, *private room* and *I'm all yours* were originally part of *Highway 101*, but soon acquired a life of their own. Since 2001 they have been performed independently, often sharing the programme with Tim Etchells (Forced Entertainment). After the location-project *Highway 101*, Meg Stuart and Damaged Goods began their time as 'artist in residence' at Schauspielhaus Zürich with the creation of *ALIBI* which premièred at Schauspielhaus Zürich on 17 November 2001.

Along with her choreography, Meg Stuart has also been teaching workshops in composition and improvisation for various organisations in, among others places, Lisbon, Amsterdam, New York, Vienna, Brussels, London and Buenos Aires.

In 2000, Meg Stuart and Damaged Goods were awarded the Culture Prize K.U. in Leuven.

DAVIS FREEMAN performer

Davis Freeman (1969) comes from Hollywood, California. Before coming to Europe, he worked in America as a film and stage actor. Once in Europe, dance was added to this. He worked together with director Stefan Pucher (*Der Kirshgarten*, *Snapshots*), choreographer Hans Van den Broeck of Les Ballets C. de la B. (*They feed we eat, eat, eat*) and others. In 2000 he started with Damaged Goods as a dancer for the creations of *Highway 101*. Simultaneously with *Highway 101*, Davis toured his own creation *Untitle me*, which he made with Lilla Mestre. He presented the installation performance *11th Hour* in the Beursschouwburg in Brussels and participated in *Access 121* in the Kaaitheater studio with his piece called *reflection*. His most recent projects have been *Universal Minutes* (photography) and *Too shy to stare*.

Annex #5 Text by Tim Etchells, published in the program for the 2002 performance of *Alibi* at The Holland Festival.

UNFINISHED TRUTHS

AUTHOR TIM ETCHELLS ON THE CREATION OF *ALIBI*

Tim Etchells contributed some of the texts for *ALIBI*. He wrote a report on the idea for the production, as well as over the rehearsal process.

MEMORY

I asked friends if they had any stories for me that I could tell during a performance - the only condition was that the stories they would send me would have to be true stories. Soon all kinds of things started arriving - elaborately described events that took shape during the telling - from being in love to supernatural events or amazing coincidences, terrible jobs, crises and accidents that happened when they were children - events that, up to a point, hid their trauma safely behind the architectural packaging of the 'story'.

Only one person wrote me something in raw and open terms; a girlfriend who had received bad news the day before and therefore mailed me from the epicentre of the event, in the midst of her confusion. What I read in her letter was something that was clearly not yet 'finished', several scraps from the very centre of something, a whirlpool of possibilities, speculations, facts, feelings and thoughts that didn't hang together.

Months later I think back to this as I start work on *ALIBI* by Meg Stuart, and once more I'm struck by the difference between an event that has been turned into a story and an event that remains 'unstoried' - traumatic, in constant development, not yet processed, still not understood.

TUNING IN

On the studio wall: a collage of photos. Screaming supporters, snipers in a burnt-out house. A boxing match, a gang of fighting hooligans. Raving dancers, the riot police in uniform, falling ice skaters. A collection of extreme expressions of feeling B pain, ecstasy, bewilderment, fear and confusion - all pinned to a wall here in Schiffbau, Zurich.

People wait for the signal to start work: they read newspapers, lie down exhaustedly, talk about the show. Surrounded by a tangible smell of sweat that will only dissolve when the large, dark windows are opened to let air in and, at the end of the evening, cool rain. Sounds emerge from Paul Lemp's computers - static booming and beautiful electronic sounds, dissonant and harmonious strings. People saunter around or get ready, warm up, get changed. Vania Rovisco throws the X-rays of her back. Simone Aughterlony makes notes in her script. Chris Kondek plays video projections, looks at the way the images flash past on the screen in fast-forward.

REHEARSALS

Movements of the body in flight; no classical fantasy of grace and sublime escape, but reduced to acts of violence: hiding, suffering, disaster, persecution. Flight and fighting for your life. I watch how the stage seems to whirl with unfinished stories, the origin or end of which you could only guess. Moving dancers; half like a trailer for a film that will never be made, half like a news broadcast from a collective unconsciousness of fear and ecstasy. Fragments from other times, places or lives are projected struggling into the present, sampled for consideration, verdicts and ultimate rejection. Bosch perhaps, or Guernica.

Question: does the body operate like a radio receiver for Meg? And later, the answer: yes. The body as a radio receiver that is quickly tuned from one station to the next and in doing so catches disconnected pieces, signals of gestures, images, energy, sound.

QUOTATIONS

In the collage on the wall, a quote from Marshall McLuhan. The structure of society. The relationship of human experience to the media. Politics of form. Other quotes - from Ian McEwan, from David Wojnarowicz, from J.G. Ballard, from Werner Herzog, football supporters and Vietnam veterans. Quotes that jump back and forth on paper, in e-mails, on the table.

In my notebook, scribbled down, a passage from the improvisations:

A: Would you be prepared to give your life for your friend?
B: I don't know. I think that...
A: Answer! Answer concisely, loudly and precisely.

CONVERSATIONS

Metaphors for movement from film and video, from computer software, from technology, from lighting effects. The conversations don't so much revolve around dance steps and texts, but sooner around jump-cuts, sampling, strobing and morphing. As if the body and its processes of attaining movement, memory and consideration would be better understood in these terms.

The conversations are about violence, obsession, fans, the disappearance of the rave culture, the horrors of war. The conversations are about individuals and their relationship to greater forces like a crowd, a country, history. The small and the gigantic. The private and the public.

The conversations are about people and bodies and their boundaries. The 'I' subsumed, consumed, repressed, reduced to instinct or pain. Or the 'I' that is open to the other, the 'I' as an open channel - to the past, to other lives, imagination, quotations, obsession, ecstasy.

The conversations are about *ALIBI*, and alibis - about excuses for acting or not acting, for power and powerlessness, about the questions 'Where were you?' 'Where are you?' and 'Why aren't you here?'

REHEARSAL AGAIN

When the group starts to move there is no still point, no centre, no refrain. The dancers jump and speak in the middle of a movement, sometimes indifferent, then confused by the switch. Fortunately the text is seldom an obstacle - I watch and steer, navigating on my own. Like the dancers, I am transported from one to the next passage of choreography, not viewing the moment, but as a part of it. Inside it. Yearning for insight. What Meg is trying to achieve here on the stage is possibly this approach or explanation of events from the outside, at the moment they happen, before insight is really possible, when the process of narrative explanation has actually begun. Immediacy. Present tense. Events at the moment they happen. Body knowledge, instinct, pain.

The dancers move. Movements give space to text and text in turn gives space to movement. I again think of my girlfriend's 'unstoried' evidence of a few months ago, how in her writing she made an attempt to find meaning from within the storm that was raging inside her.

What can you know in an instant?
Answer! Answer concisely, loudly and precisely.

Insight, if that's present in *ALIBI*, is always uncertain, fragmented. It appears in the form of an interim report, a hastily arranged press conference, an incoherent autopsy, a confused memory, unpublished video tapes. Not so much insight as the struggle to find it, the realisation that words can also be lies, disappointments, misunderstandings, unfinished truths.

What can you know in an instant?
Answer! Answer concisely, loudly and precisely.

The first words of an eyewitness. Still faltering. Hopelessly searching for coherence. A journalist came to Paris for the run-through. After the performance he spoke to me briefly in French; I hardly understood anything. A voice sketching impressions, finding connections, hastily looking for solid ground.

Tim Etchells

TIM ETCHELLS text

Tim Etchells is the artistic director and resident writer of Forced Entertainment, a collective of artists based in Sheffield, England. Their projects include theatre, performance, installations, video, exhibitions, digital media and radio shows. Since the mid-1980s, Tim Etchells has developed his own literary voice for, and about, performance. He has published three major works: *The Dream Dictionary (for the Modern Dreamer*, *Endland Stories* and *Certain Fragments*. His most recent theatrical creations are *Instructions for Forgetting* (an exploration of the boundaries between theatre, narration, essay, video and intimate conversation) and the stage production *First Night*.

Vérités inachevées

Souvenirs. J'ai demandé à des amis de me proposer des histoires que je pourrais raconter au cours d' un spectacle – en spécifiant seulement que ces histoires devaient être vraies. Peu de temps après, des contributions ont commencé à arriver – allant d'histoires de coups de foudre à des incidents surnaturels ou des coïncidences étonnantes, en passant par des boulots ratés, des crises diverses et des chocs datant de l' enfance. De l' une ou l' autre façon, les aspects traumatiques de tous ces événements avaient été amortis et rendus inoffensifs en les enrobant de la structure d' un "récit".

Une seule personne m' a envoyé un compte rendu brut, une blessure pas encore guérie: une amie qui avait reçu de mauvaises nouvelles la veille et qui me parlait donc du cœur même de l'incident, en pleine confusion. Sa lettre était incontestablement inachevée, une série d' éclats tirés du centre de quelque chose, un tourbillon de possibilités, spéculations, faits, sentiments et pensées sans queue ni tête.

J' y pense plus tard, plusieurs mois après, lorsque démarre la préparation d' ALIBI de Meg Stuart. Je suis une nouvelle fois conscient de la différence entre un événement qui a été transformé en histoire et un événement qui reste un non-récit, traumatisant, toujours en cours, encore brut, pas encore compris.

S'accorder. Un collage de photos au mur de la salle de répétition. Des fanas de sport qui hurlent, des tireurs embusqués dans une maison détruite par le feu. Un match de boxe, une meute de hooligans en pleine bagarre. Des danseurs à une rave party, des policiers anti-émeute en uniforme, des patineurs sur glace qui tombent. Une collection d' expressions extrêmes – douleur, ferveur, torpeur, frissons et confusion – toutes accrochées à un mur de Schiffbau, ici, à Zurich.

En attendant le début du travail, les gens lisent le journal, restent allongés, épuisés, parlent du spectacle. La forte odeur de transpiration ne se dissipe que lorsqu' on ouvre les immenses fenêtres noires pour laisser entrer l' air et, finalement, la fraîcheur de la pluie nocturne. Des sons sortent des ordinateurs de Paul Lemp – bouffées d' électricité statique et merveilleux bruissements électriques, cordes discordantes et harmoniques. Les participants se baladent ou se préparent. Ils s' échauffent. Ils se changent. Vania Rovisco laisse tomber les radiographies de son dos. Simone Aughterlony annote son texte. Chris Kondek visionne les projections vidéo, observant son écran où les images défilent en accéléré.

Répétitions. Les mouvements du corps en fuite; non pas conforme au concept classique de grâce et d' évasion sublime, mais le simple pragmatisme de l' escamotage, de la souffrance, de la catastrophe, de la poursuite. L' envol et la lutte pour préserver l'existence. J' observe; le plateau semble bouillonner de ces histoires incomplètes dont on ne connaît ni l' origine ni l' issue. Les danseurs bougent; mi-bande annonce pour un film qui ne sera jamais tourné, mi-journal télévisé rendant compte d' une inconscience collective faite d' épouvante et d' extase. Des bribes sont arrachées péniblement à d' autres époques, lieux ou vies pour les faire entrer dans le présent et échantillonnées pour être étudiées, contemplées et, finalement, abandonnées. Bosch, peut-être, ou Guernica.

Question: est-ce qu' aux yeux de Meg, le corps fonctionne comme un récepteur radio? Et plus tard, la réponse: oui. Le corps en tant que récepteur radio passant rapidement d' un émetteur à l' autre, trouvant des fragments décousus, signalant des gestes, des images, l' énergie, les sons.

Citations. Des phrases de Marshall McLuhan dans le collage accroché au mur. La structure de la société. Le rapport entre l'expérience vécue et l'expérience médiatisée. La politique de la forme. D' autres citations – d' Ian McEwan, David Wojnarowicz, J.G. Ballard, Werner Herzog, fanas de foot et vétérans du Vietnam. Des citations bondissant dans un va et vient sur le papier, dans les e-mails, autour de la table.

Dans mon carnet de notes, griffonnée, une phrase entendue lors des improvisations:

A : Serais-tu prêt à sacrifier ta vie si un ami en avait besoin?
B : Je ne sais pas. Je pense que ...
A : Réponds ! Donne une réponse brève et précise à voix haute.

Conversations. Métaphores du mouvement tirées de films et de vidéos, de logiciels, de la technologie, des effets de lumière. On ne parle pas tant de pas de danse ou de phrases chorégraphiques que d' ellipses, d' échantillonnage, de strobe, de morphing. Comme si le corps et ses mécanismes du mouvement, du souvenir et de l' évaluation de l' action se concevaient mieux en ces termes.

On parle de violence, d' obsession, du fait d' être fana, de l' abandon inhérent à la culture des raves, de la terreur de la guerre. On parle de l' individu et de son rapport à la plus grande puissance de la foule, du pays, de l' histoire. Du tout petit et du gigantesque. Du privé et du public.

On parle de personnes et de corps poussés à leur limite. Du moi subsumé, consumé, effacé, réduit à l' instinct ou à la douleur. Ou du moi ouvert à l' altérité, du moi en tant que passage ouvert – sur le passé, d' autres vies, l' imagination, les citations, la possession, l' extase.

On parle d' ALIBI et d'alibis – excuses pour l' action ou l' inaction; de puissance et d' impuissance; des questions "Où étais-tu?", "Où es-tu?" et "Pourquoi n'es-tu pas là ?".

Une autre répétition. Quand le groupe se met à bouger, il n' y a toujours pas de point immobile, de centre, de refrain. Les danseurs passent d' un récit à l' autre au beau milieu d' un mouvement, tantôt indifférents au changement, tantôt déconcertés. La ligne narrative est merveilleusement ténue – j' observe et je dois me débrouiller, je dois naviguer seul et, comme les danseurs, je suis entraîné d'un fragment à l' autre de la chorégraphie. Je ne me situe pas au-dessus de l' instant, j' en fais partie. Je suis dedans. Je me débats pour avoir une vue d' ensemble. Ce que Meg veut obtenir, sur cette scène, est précisément cette évocation ou compréhension des événements depuis l' intérieur, au moment où ils se déroulent, avant qu' une vue d' ensemble ne soit vraiment possible et lorsque l' explication narrative vient seulement de s' amorcer. L'immédiateté. Le présent. Des événements au moment où ils se produisent. La conscience du corps, l' instinct, la douleur.

Les danseurs bougent. Le mouvement fait place au texte et le texte cède à son tour la place au mouvement. Je pense de nouveau au non-récit que m' a envoyé cette amie il y a quelques mois, écrit dans une tentative d' arracher de force un sens au cœur d' une tourmente personnelle.

Qu' est-ce que tu peux savoir en un instant?
Réponds! Donne une réponse brève et précise à voix haute.

La vue d'ensemble, quand elle arrive dans ALIBI, est toujours douteuse, fragmentaire. Elle se présente sous la forme d' un rapport provisoire, d' une conférence de presse préparée à la hâte, d' une autopsie incohérente, d' un souvenir désorganisé, de bandes vidéo non montées. Ce n' est pas tant une vue d' ensemble qu' un effort pour en trouver une, la conscience que le langage peut aussi être mensonge, duperie, malentendus, vérités inachevées.

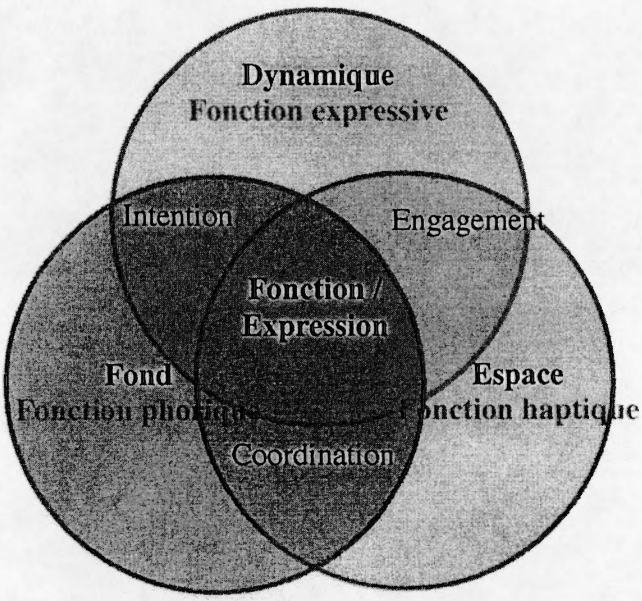
Qu' est-ce que tu peux savoir en un instant?
Réponds ! Donne une réponse brève et précise à voix haute.

Premières paroles d' un témoin oculaire. Toujours hors d' haleine. Luttant pour la cohérence. Un journaliste est venu de Paris pour assister au filage. Après, il a dit quelques mots en français et je l' ai à peine compris. Une voix esquissant des impressions, trouvant des références, cherchant à toute vitesse une base sur laquelle s' appuyer.

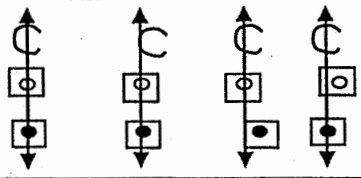
Annex #6

Framework for l'Observation-Analyse du Mouvement (OAM) and Symbolic Writing Key

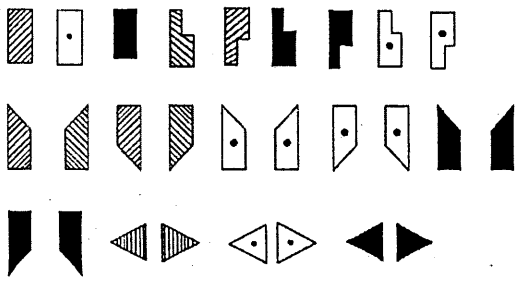
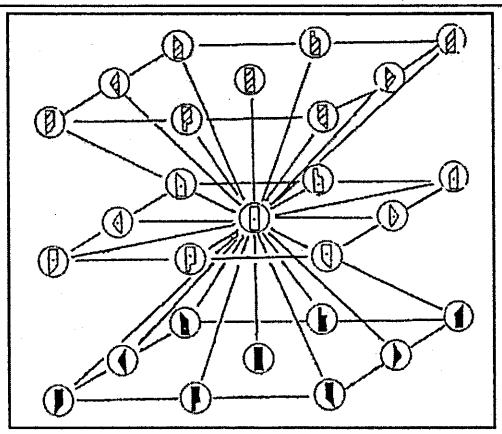
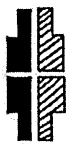
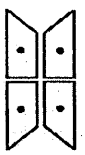
CADRE DE L'OBSERVATION-ANALYSE DU MOUVEMENT (OAM)

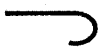


LE FOND

Alignement (A)	
Flux postural (FP) L'intensité du flux est indiquée sur une échelle de 0 à 3 entre parenthèses.	**Flux postural** (0, 1, 2, 3) **Sur l'inspiration** **Sur l'expiration**
Empreinte posturale (EP)	**Plan frontal** **Plan sagittal** **Plan horizontal** **Verticale**
Terrain fonctionnel (TF)	**Dynamique ascendante (pôle terre)** **Dynamique descendante (pôle ciel)**

L'ESPACE

Directions Avant, arrière, en haut, en bas, à droite, à gauche, les diagonales **Les 27 directions :** 3 niveaux, 9 directions /niveaux 	
Plans	**Plan sagittal**  **Plan frontal**  **Plan horizontal** 
Kinesphère	**Petite kinesphère**  **Moyenne kinesphère**  **Grande kinesphère**  **Niveau haut**  **Niveau moyen**  **Niveau bas** 

Trajet du mouvement dans la kinesphère	**Central**  **Périphérique**  **Transversal** 
Forme des tracés	**En flèche**  **En courbe**  **En sculptant l'espace externe en trois dimensions**  **En sculptant l'espace interne** 
Gestalt du mouvement	Mur  Balle  Vis  Épingle 

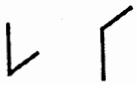
DYNAMIQUE

Les 4 dynamiques

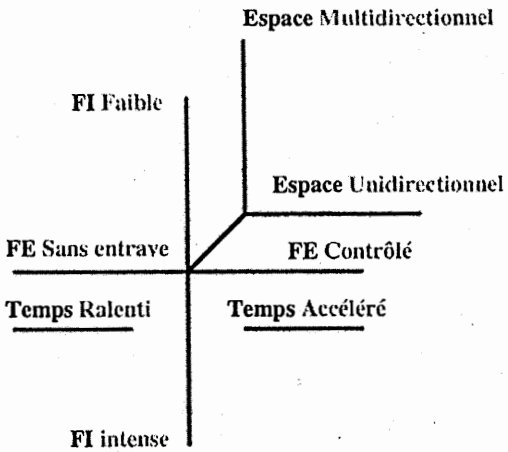
Relation au temps *(Effort temps)*
(ralenti / accéléré)

Relation aux forces externes (FE) *(Effort flux)*
(sans entrave / contrôlé)

Forces internes (FI) *(Effort poids)*
(faible / intense)



Relation à l'espace (*Effort Espace)*
(multidirectionnelle / unidirectionnelle)



Graphique des Efforts du LMA utilisé en OAM avec les nouveaux termes

États et pulsions

État rêvant
Forces internes et externes

État éveillé
Relation au temps et à l'espace

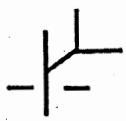
État mobile
Relation au temps et aux forces externes

État stable
Forces internes et relation à l'espace

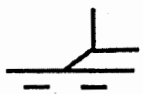
État proche (rythmique)
Forces interne et relation au temps

État lointain
Relation aux forces externes et à l'espace

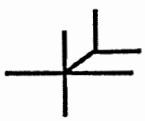
Pulsion d'action



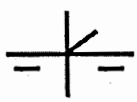
Pulsion de vision

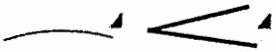
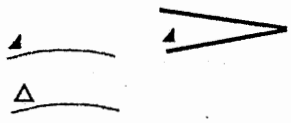
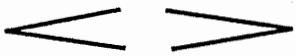
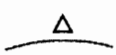
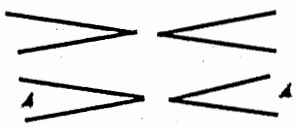
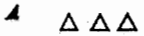


Pulsion d'envoutement



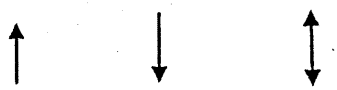
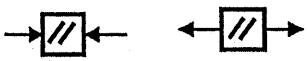
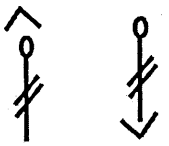
Pulsion de passion



Phrasés dynamiques	
Continu (sans accent)	**Continu** 
Intensité croissante (en intensifiant une dynamique)	**Intensité croissante** 
Impactif (lorsque l'augmentation de l'intensité d'une dynamique culmine avec un accent à la fin)	**Impactif** 
Intensité décroissante (en diminuant l'intensité d'une dynamique)	**Intensité décroissante** 
Impulsif (lorsque la diminution de l'intensité fait suite à un accent au début du mouvement)	**Impulsif** 
Intensité croissante puis décroissante (en intensifiant puis diminuant une dynamique)	**Intensité croissante puis décroissante** 
Balancé (avec suspension au milieu du mouvement)	**Balancé** 
Intensité décroissante puis croissante ou impulsif impactif (en diminuant puis intensifiant une dynamique On peut y ajouter un accent au début et à la fin	**Intensité décroissante puis croissante** 
Accentué (un brusque accent qui peut être répété ou suivi d'un bref silence)	**Accentué** 
Vibratoire ou ondulatoire (une série ininterrompue et fluide d'accents	**Vibratoire ou ondulatoire** 
Rebondi (mouvement répétitif et rebondissant qui utilise la force gravitaire de façon résiliente	**Rebondi** **Élastique – léger – ferme** 

Note : les accents peuvent être fort (◢) ou léger (△)

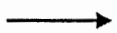
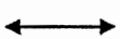
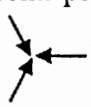
COORDINATION

Phrasé corporel Successif, chevauché, simultané S'écrit en utilisant les courbes de phrasé au-dessus de symboles placés horizontalement 	**Initié par une partie du corps** **Pré-mouvement** 
Schème de développement moteur Ou patron de coordination mis en jeu par le mouvement	**Radiation par le nombril**  **Spinal**  **Homologue**  **Homolatérale**  **Controlatérale** 
Spatialité du flux postural	**Frontal** (en s'ouvrant/en se refermant)  **Vertical** (en s'élevant/en rapetissant)  **Sagittal** (en s'avançant/en se reculant)  **Tridimensionnel** 
Regard	**Fovéal**  **Périphérique** 

INTENTION

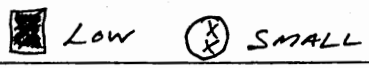
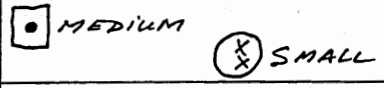
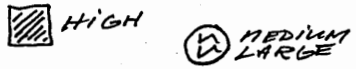
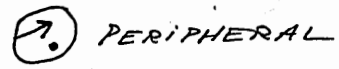
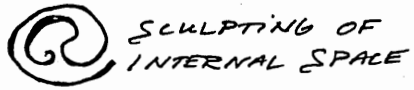
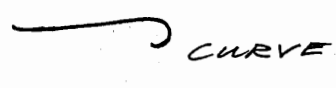
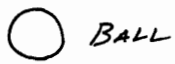
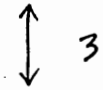
Modulations toniques	Sont visibles dans la variété des dynamiques. Peuvent aussi se noter à l'aide d'une ligne horizontale sinueuse suivant les inflexions du tonus 
Posture / geste	**Posture vers geste** **Postural**   **Geste vers posture** **Gestuel**   **Posture et geste intégrés**
Rythme corporel	Dynamique binaire; dynamique ternaire ou rythme irrégulier Utiliser au besoin les chiffrages de mesure utilisés en musique (2/4; 6/8, etc.)

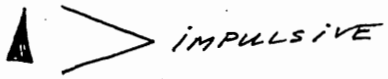
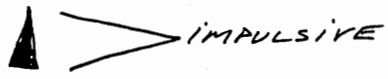
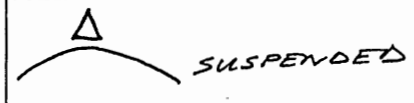
ENGAGEMENT

Dynamique verticale	 (0, 1, 2, 3)
Projection spatiale	
Opposition spatiale	Toutes les oppositions spatiales  **Appui semi-fixe** : Préciser partie du corps et/ou direction de chaque côté de la flèche
Dynamique spatiale	Centripète Centrifuge  

Annex #7 OAM of Meg Stuart, Davis Freeman and Deborah Dunn

	Meg Stuart An evening of Solo Works (2018) - excerpt	Davis Freeman Alibi (2003) - American's monologue	Deborah Dunn Alibi (2018) - American's monologue
Premières impressions			
Fond			
Alignement			
Flux postural			
Empreinte posturale	 SAGITTAL	 FRONTAL	 VERTICAL
Terrain fonctionnel	 ASCENDING DYNAMIC (Pole Earth)	 ASCENDING DYNAMIC (Pole Earth)	 DESCENDING DYNAMIC (Pole Sky)
Coordination			
spatialité du flux postural			
~~Phrasé corporel~~ Pre-Movement			
Schèmes de développement	 HOMO AND CONTRA LATERAL	 HOMOLATERAL	 CONTRALATERAL
Regard	FOVEAL	FOVEAL	FOVEAL ~ THOUGH AT TIMES SHIFTING INTO DISTANT VISION eg. Baby throwing moment

Intention			
Modulation tonique			
Posture/geste			
Gestosphère			
Espace			
Direction			
Plan			
Kinesphère			
Trajets			
Forme des tracés			
Gestalt			
Engagement			
Dynamique verticale			

Projection spatiale			
Opposition spatiale			
Dynamique spatiale	 CENTRIPETAL	 CENTRIPETAL	 CENTRIFUGAL
Dynamique			
FI;FE; espace; temps FI= INTERNAL FORCES FE= EXTERNAL FORCES	FE - UNINHIBITED FI - STRONG (TIME)	FE - UNINHIBITED FI - STRONG (TIME)	FE - CONTROLLED FI - WEAK (SPACE)
État	PROCHE/CLOSE	PROCHE / CLOSE	LOINTAIN/DISTANT
Phrasé dynamique	 IMPULSIVE	 IMPULSIVE	 SUSPENDED

Annex #8 Calendrier du Travail

Étude #1

Janvier 8,	12h30 - 15h K-4115
Janvier 9,	9h30 - 12h K-1150
Janvier 10	12h30 - 15h K-4115
Janvier 15, 17	12h30 - 15h (avec répétiteur) K-4115
Janvier 22, 23, 24	12h30 - 15h (avec répétiteur) K-4115

*le 24 janvier : video documentation of the work, Andrée au studio

Étude #2

Mars 5,6,7	12h30 - 15h K-4115, K-2210, K-4115
Mars 13,14	12h30 - 15h K-2210, K-4115, K-4115
Mars 19,	12h30 - 16h30 (avec répétiteur) K-4115
Mars 20,21	12h30 - 15h (avec répétiteur) K-2210, K-4115
Mars 26,27	12h30 - 15h (avec répétiteur) K-4115, K-2210, K-4115
Mars 28,	12h30 - 16h30 (avec répétiteur) K-4115

*le 28 mars : video documentation of the work, Andrée au studio

Étude #3

Avril 30	12h30 - 15h K-4115
Mai 1, 2	12h30 - 15h K-4115
Mai 8,9,11	12h30 - 15h K-4115
Mai 14,15,16	12h30 - 15h (avec répétiteur) K-4115
Mai 22,23,25	12h30 - 15h (avec répétiteur) K-4115
Juin 4,5	12h30 - 16h30 (avec répétiteur) K-1150
Juin 6	12h00 - 16h30 (avec répétiteur) K-1150

*le 8 juin**: SHOWING 14h** des trois études ensembles: avec collègues, amis, jury

Annex #9 Program

Three Re-enactments of the American's Monologue from *Alibi* (2001) by Meg Stuart

credits *Alibi*
concept and direction: Meg Stuart
created and performed by: Simone Aughterlony, Joséphine Evrard, Davis Freeman, Andreas Müller, Vais, Rovisco, Valéry Volf, Thomas Wodlanka
set design: Anna Viebrock
dramaturgy: Bettina Masuch
music: Paul Lemp
text: Tim Etchells, David Wojnarowicz, Katherine Jones, Damaged Goods

credits Re-enactments
chercheur et interprète: Deborah Dunn
répétiteur, dramaturge et interprète: Dean Makarenko
texte: Deborah Dunn, Dean Makarenko
musique: Paul Lemp

Deborah Dunn est dirigée par Andrée Martin, professeure au Département de danse. Remerciements : Le department de danse à UQAM, Damaged Goods, Alain Bolduc, Éliane Cantin, Martha Moore, Paul Lemp, Meg Stuart et l'interprète original Davis Freeman.

Annex #10 Monologue from Reenactment #1

The Chinese were looking for a way into Lockheed Martin's database,
that is why they made a cyberattack on Montreal's UN office.
Before I made a geography error, I was invited to a UN cocktail
but I was warned that nobody there knew how to dress.
Dressing does become exceedingly difficult
If you let your ass hang out of your shorts, something will happen.
And they do need people who can read body language
to incriminate terrorist suspects.
So though the Montreal police no longer use photos of black men for target practice, the refugees are still distraught about the refugee crisis.

They took out the panopticon! they took it down, they took it right down.
Jesus Lordy the windows on the world went up in flames…
Hell Fire, Tarot fire, all kinds of fire.

And you were up here just drinking milk out of plastic bags.
Fuckin' Jahovahs. It's hard being an American.
Ever since the illuminates took out Prince
The only thing we're good at is military technology.
At least we are good at something.
We do not need the towers anymore
We have other ways of knowing what is going on.
Il est fou! Why don't you handcuff the white guy?
Oh Canada so high, Home where the Indians cry
She wanted to be in the movies, he was ugly,
he shot them while they were praying,
he shot them while they were dancing, he shot them,
Lock her up, half the goddamn population is fat,
'fuckin' Americans, they deserve it' Fuck-you!
Why doesn't everybody just speak English, it would be so much easier.
Maybe you should reenact the Plains of Abraham
And let the French win
We could pretend that the Brits were on the wagon

How drunk do you need to be to push a canon up a cliff?
Really, really, really drunk.

If the Israeli consulate offered you some decent paying work,
would you take it? Bible torture.
I am glad punk killed the Avant-garde.
Most Americans have never taken a deep breath.
Sean Penn, what was he doing?
If I moved the furniture around in my apartment
I could maybe adopt a child.
There are a lot of cops in Montreal.
Sometimes you just have to admit that you've lost
When sorrows come, they come not single spies
But in battalions.
I want my money back.
I needed that Felden - Christ
If I could get skinny enough to wear those funky yoga pants,
I would consider dying my hair.
But I just want to go to Canadian Tire and compare prices.
Or stay home and wash out the plastic bags.
Children can tell when you're stoned.
I ghosted a man I loved.
My LA sister had Mexican slaves
They were separated from their young children
On the bus I Saw the Battle of Manawi
I would never let that into my phone.
I like your work
I don't watch
I like you
I need to get on a plane
I need to go somewhere
The Palestinians don't have any rockets

Annex #11. The American's Monologue from *Alibi* (2001)

You know I don't know why, I don't know why
I don't give change to people on the street
Guess I just need it more
And I cheat a bit when it comes to my taxes
We all do right?
I even make love to my wife and I think about someone else.

I am guilty of watching a friend of mine get more and more depressed
And I didn't do anything about it and then I didn't even go to his funeral.
I don't vote but I am the first to demonstrate if ever I can get a day off work
I am guilty of exaggerating my cv so much to the point that it is just lying
I am guilty of having never taken an AIDS test
You are really beautiful, White shirt, I like your eyes

I am guilty of thinking Lord Durham was right and everything would have been so much easier if they just started learning English
I am guilty of being an American
I am guilty of knowing that if you have a really good lawyer
You can pretty much get away with anything
I am guilty of thinking we should all be really proud of Celine Dion
I am guilty of going to bed at night and thinking tomorrow things will be better.
I remember when my daughter was born and we had just come back from the hospital and I was home alone with her for the very first time and I realized I had never had somebody completely in my power, and I was standing by a window and it was open and I thought I could just throw her out (*music behind*)
But I didn't

I like to travel more now that there is a McDonalds in every city
I am guilty of buying books that I know I will never read
I am guilty of selling uranium to small, unpopular countries
I am guilty of just following orders

I am guilty of borrowing things from people and hoping they forget
I am guilty of causing four abortions
Have you ever had an abortion? You? Two, One
You at the back? Two
I mean I think together we have probably wiped out a whole busload of kids, Bye kids

I am guilty of driving home so drunk that in the morning I can't remember where I parked my car.
I am guilty of letting people take advantage of me (*hit 1, music cue*)
I am guilty of believing in the death penalty because those guys just get what they deserve.
And I am not a racist but it is not a fact that most crime in Montreal is committed by minorities?
I am guilty of being jealous of anyone who makes more money or is more famous than me.
I am guilty of sending anthrax letter to all my x-girlfriends.
I am guilty of having been part of a Satanic cult called Noctaus where we used to curse people to become sick or die.
I am guilty of wearing sneakers that were put together by orphans or Korean kids making two cents an hour but fuck it I like Adidas.
I am guilty of being an asshole, my first resort is emotional blackmail.
I am guilty of being a big fan of Al Pacino.
I know all his films: Heat, Revolution, Sea of Love, Dog Day Afternoon, God Father 1,2,3, Scarface where he has the best scene at the end
Say hello to my little friend
I am guilty of going into Iraq and not knowing how to get the fuck out
I am guilty of leaving the toilet seat up
I am guilty of the slave trade, that was me, and the Portuguese
I am guilty of thinking that you are an asshole because you look bored
You are an asshole because you are sitting next to him
See everybody in the whole front row, you're all fuckin' assholes, you should just get up and leave the theatre and everybody else should move down a row.

Come on you can do better than that.
Ok I will stand here with my eyes closed and you can come up on stage and hit me ..... Pussies
I am guilty of not taking a chance
I am guilty of watching five hours of television a day
I am guilty of sleeping with my eyes closed
I am guilty of having ten fingers and ten toes
I am guilty of thinking it was shit, that was my first impression of him
I am guilty of causing second hand smoke
I am guilty of being bourgeois and loving it
I am guilty of taking 12 million dollars in payout
I am guilty of hating that fagot juggler with the asinine hat who tried to...

Say Hello to my little friend

You think I am crazy?
You think I am a nut case?
Oh You think I am a genius?
Your just nodding your head, nodding your head

You fuck with me I fuck with you
I am Satan