

# New Museum Seminars: (Temporary) Collection of Ideas

## CHOREOGRAPHY Presentations and Ongoing Bibliography

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### The “We” Creating this Syllabus/Bibliography

“We” are a group composed of sixteen people who came together temporarily under the umbrella of New Museum Seminars: (Temporary) Collections of Ideas: CHOREOGRAPHY. The Seminars operate as interdisciplinary, peer-led platforms that investigate—over twelve weeks—seasonal topics developed over multiple platforms (performance, exhibitions, educational programs, etc.) by the New Museum’s Department of Education. This R&D Season was devoted to CHOREOGRAPHY, in all its valences, from inquiries into the current role of dance within the visual arts and attendant questions relative to labor, embodiment, economy, pleasure, affect, and modes of exchange. The role of technology, new modalities of community, as well as structures of discipline and punishment were addressed. One recurring question was: how does choreography allow us to think through new considerations of subjectivity, built as it is by way of negotiations between agency and oppression, complicity and refusal?

Staff members of the Museum’s Education Department, who were working on the Season’s topic, and the Season’s artists-in-residence, who are also key participants of the seminar, selected us to become part of the group after reviewing our statements of interest and proposals for how we would lead one group session. The group is made up of artists, scholars, curators, educators, students, dancers, choreographers, activists, and more, who were brought together by mutual—if not always compatible—interests in choreography, with consideration of a variety of conceptual fields and practices. The structure of the Seminars series was loosely the following: We met every Monday from September 2014 through January 2015—after work, after school, before performances, shortly before bed—to discuss objects of study that we felt would help us in our respective research and shared conversations around CHOREOGRAPHY. We read texts, moved together, watched videos, enacted scores, and sometimes fell far off track, into unexpectedly rich parallel terrain.

As we studied together, we developed a willfully non-comprehensive, eccentric syllabus/bibliography departing from the questions and concerns that arose in our weekly peer-led sessions. This syllabus/bibliography is built from notes taken during the seminar as well as from the emails sent by each week’s presenter(s) to fellow seminarian participants in advance of each presentation, which outlined a proposed frame of discussion as well as a list of texts and audiovisual materials to read and watch before coming into the session. While we all proposed to investigate the topic through a set of materials in advance of coming together as a group, often we altered our direction—the content of each week’s proposal often reflected the discussion from the preceding session, and many of us ended up co-presenting with others. The direction of this syllabus/bibliography, therefore, not only sums up our individual interests but also represents our continued exchange of ideas that has gradually shaped the course that the seminar has taken.

The CHOREOGRAPHY semester culminates with a multipart public program that will open up some of the research we've done to a broader public by putting us in conversation with curators, scholars, dancers, and choreographers who have been invited to define the term vis-à-vis their own work and experience in short public presentations. This will include a performance residency with choreographer and dancer Jmy James Kidd; a performance by Kidd; a series of public propositions by Shayna Keller, Cori Kresge, Thomas Lax, Heather Love, Eve Meltzer, and Mariana Valencia; and a series of position-taking texts on the thematic, published on the Museum's online publication, *Six Degrees*.

Fall 2014 CHOREOGRAPHY Seminars participants include: Emily Baiert, Lauren Bakst, Johanna Burton, Olga Dekalo, Taraneh Fazeli, Brendan Fernandes, Brennan Gerard, Ryan Kelly, Chaeun Lee, Emily Liebert, Raul Martinez, Todd McQuade, Ricardo Montez, Kameelah Rasheed, Alicia Ritson, and Jess Wilcox.

# 1. Seminar Presentations

## SESSION ONE: Part One

### **Todd McQuade on the Choreographic Practices of Social Behavior: *Coordinating, Mirroring, A Rotating Front, and Land-Marks***

Todd McQuade is an artist and graduate of UCLA, who has a BA in Art History. McQuade's work has been presented within dance companies, in performance venues, and through film. View some of his work here: [www.toddmcquade.org](http://www.toddmcquade.org).

#### **Framing/Questions**

As a method of investigating choreography as various ways of “writing the body,” I propose a practical encounter with body languages. Instead of reading a written text, I will direct the group through four physical practices, which call upon different functions of body language. Central to this investigation will be the question of how these practices are located between seeing and doing, feeling and affecting, leading and following, and indicating and nuancing produce subjects—or, rather, how these practices write the choreography of social behavior.

#### **Exercise**

In place of a set of readings, I offer the following set of movements that I will lead the group through. This set is also a discursive framework that others can use in a group movement exercise. Experienced as a sequence, these practices aim to take individuals and groups through an encounter with processes of negotiation of the individual (*coordinating*), the couple (*mirroring*), the collectivity (*a rotating front*), and the body-politic (*land-marks*).

#### *coordinating*

- A person's physiological coordinations related to voluntary and involuntary physical processes such as locomotion, respiration, and tasking are considered, as well as symmetrical/asymmetrical and hybrid expressive patterns.

#### *mirroring*

- Two people mirror each other's movements. Neither person leads exclusively. Neither person follows exclusively.

#### *a rotating front*

- A group of people follow the movements of the person who is in the center of their field of vision.
- As the bodies reorient themselves based on their movements, the determination of who the leader is changes and must be adapted to in the movement of the followers.
- Anyone can be the designated leader; this position can change at any time.

#### *land-marks*

- “Marks” are correlated with forms of accountability, “land” is correlated with the content of interest/agency.
- A score of marks indicating times of arrival/departure, locations in a space, and relationships between individuals is predetermined.
- Determination of the score is made either by a subject outside of the acting participants or by the collectivity of the participants.

- Each participant begins at a mark and is free to embody their interests in the land between these marks as they progress along the trajectory of the score.

## SESSION ONE: Part Two

### **Lauren Bakst on Choreography and Agency**

**Lauren Bakst** makes dances and organizes conversations. She was the Fall 2014 R&D Season Fellow at the New Museum.

#### **Framing/Questions**

For this session, I'd like us to engage in a discussion about the relationship between choreographies—both staged and social—and agency. The key questions I would like to address include:

- What is agency? What are the ways in which certain choreographies enable or suspend agency? How does agency function, not only for the individual, but also collectively within performance?
- What is the political valence of the “aesthetics of refusal” or perhaps of an embodiment of refusal, as articulated by Ashon Crawley?
- How did we (or didn't we) find Randy Martin's notion of mobilization and Carrie Noland's notion of kinesthesia/agency in our experience of moving together (as lead by Todd in his four practices)?

#### **Materials**

##### **Texts**

Crawley, Ashon. “Do It For the Vine.” *Avidly*. Aug. 14, 2014. Accessed Dec. 2, 2014.

<http://avidly.lareviewofbooks.org/2014/08/14/do-it-for-the-vine/>.

Martin, Randy. “Introduction: Iterations of Dance and Politics.” In *Critical Moves: Dance Studies in Theory and Politics*, 1–27. Durham, NC: Duke University Press, 1998.

Noland, Carrie. Introduction. In *Agency & Embodiment: Performing Gestures/Producing Culture*, 1–17. Cambridge, MA: Harvard University Press, 2009.

Randy Martin was a sociologist who also studied, taught, and performed in dance, theater, and clowning. In *Critical Moves*, Martin uses mobilization as a way to think through what dance might offer politics.

Scholar Carrie Noland conducts research focused on poetics, but she has also published on phenomenology, the Frankfurt School, dance and performance studies, and postcolonial theory. She teaches in the French, Comparative Literature, and Anthropology Departments at University of California, Irvine. Noland is interested in “dance as a type of poetics” and “meaning making.” The introduction to Noland's book *Agency & Embodiment* serves to further articulate the theoretical underpinnings of the moving or, as she prefers to call it, the gesturing body. Noland proposes that the gesturing body is both produced by and producing culture and that, through kinesthetic awareness, the gesturing body has the potential to alter, rewrite, and resist that very culture. While Martin and Noland have different approaches, they both call for a form of theorizing and thinking that prioritizes the perspective of the body in motion.

For me, the theories proposed by Martin and Noland are illustrated and exploded by a more performative text by Ashon Crawley, who is Assistant Professor of African American Studies in the

Ethnic Studies Department of University of California, Riverside. Sourcing a collection of looping Vine videos (which are five- to six-second-long looping video clips on a file sharing website) created in Ferguson, Missouri, that juxtapose resilient and joyful choreographies of black sociality with the violence of militarized police, Crawley carves out what he refers to as the “aesthetics of possibility.” For Crawley, this aesthetics emerges from the materiality of the familiar and from an incessant and necessary pull toward intimacy and connection. Tracing a tradition of black performance—from a young girl dancing in a popular Vine video to the writing of poet Gwendolyn Brooks—Crawley brings to light the choreographies of black social life that refuse and persist in spite of structures of dominance. Vines (as videos and as metaphors) become tools for imagining our mutual entanglements and the other kinds of personal or political choreographies they suggest.

## SESSION TWO

### **Kameelah Janan Rasheed on the Choreography of Discipline and “Misbehavior”**

**Kameelah Janan Rasheed** is a research-based Conceptual artist, writer, and educator based in Brooklyn. An artist-archivist, Rasheed creates multimedia work that is concerned with memory, ritual, discursive regimes, historiography, and archival practices. View some of it here: [www.kameelahr.com](http://www.kameelahr.com).

#### **Framing/Questions**

I have chosen this week’s texts to accommodate an extended discussion of Crawley's work from last week and to integrate some of my enduring interests around choreography—choreography of discipline and “misbehavior.” In approaching choreography through this lens, I continue to be interested in the following issues, which I would like to discuss together:

- To what extent are implicit and explicit forms of social control a form of choreography?
- How are bodies disciplined, policed, and scripted to perform “appropriate” and “respectable” ways of being? How does this thinking extend to our conversation regarding black respectability politics (and the spectrums of permissible blackness), heteronormativity, and the cultural fictions around the dichotomy between masculinity and femininity?
- What are the ways to script and choreograph new/modified/compromised ways of being, or, what happens when bodies break the synchronicity of respectable or appropriate behavior?

#### **Materials**

##### **Texts**

Butler, Judith. “Subversive Bodily Acts.” In *Gender Trouble: Feminism and the Subversion of Identity*, 78–128. New York: Routledge, 1990.

Foucault, Michel. “Docile Bodies.” In *Discipline & Punish: The Birth of the Prison*, translated by Alan Sheridan, 135–69. New York: Random House, Inc., 1977.

Ganeshanathan, V.V. “Regulations for Your Rage.” *The Toast*. Aug. 15, 2014. Accessed Dec. 2, 2014. <http://the-toast.net/2014/08/15/regulations-rage/>.

##### **Videos, Films, and Documentations of Performances**

“Lloimincia Hall's Perfect 10 vs. Alabama.” Jan. 31, 2014. Video, 1:49 min. Accessed Dec. 2, 2014. <https://www.youtube.com/watch?v=GsrJ1jJuhjl>.

“Rashaad Newsome: Shade Compositions SF MoMA.” Oct. 2012. Performance documentation, 49 min. Accessed Dec. 2, 2014. <http://rashaadnewsome.com/#work/performance/shade-compositions-sfmoma-2012>.

“Serena Olympic Dance + Gold.” [n.d.]. Video, 5:35 min. Accessed Dec. 2, 2014. <http://www.youtube.com/watch?v=xZIV8aJpKLS>.

“Tommie Smith et John Carlos poings gantés.” 1968. Video, 1:16 min. Accessed Dec. 2, 2014. <https://www.youtube.com/watch?v=0biCuBy4yVg>.

Michel Foucault was a French philosopher, historian of ideas, and social theorist with an enduring interest in the relationship between power, knowledge, and social control. In 1975, Foucault published *Discipline & Punish: The Birth of the Prison*, where he explores the emergence of the penal system as a technology to impose control over bodies. In part three, “Discipline,” Foucault includes a chapter entitled “Docile Bodies,” which addresses regulation, surveillance, and the scripting of acceptable systems of movement as well as behavior. Foucault writes:

By the late eighteenth century, the soldier has become something that can be made; out of formless clay, an inapt body, the machine required can be constructed; posture is gradually corrected; a calculated constraint runs slowly through each part of the body, mastering it, making it pliable, ready at all times, turning silently into the automatism of habit; in short, one has 'got rid of the peasant' and given him 'the air of a soldier' (ordinance of 20 March 1764). Recruits become accustomed to 'holding their heads high and erect; to standing upright, without bending the back, to sticking out the belly, throwing out the chest and throwing back the shoulders; and, to help them acquire the habit, they are given this position while standing against a wall is such a way that the heels, the thighs, the waist and the shoulders touch it, as also do the backs of the hands, as one turns the arms outwards, without moving them away from the body'.... A body is docile that may be subjected, used, transformed, and improved. (Foucault, 1977, 135–36)

Judith Butler is a philosopher and theorist who works in the fields of feminist, queer, literary, and political theory. One of Butler's most well-known works is her 1990 book *Gender Trouble: Feminism and the Subversion of Identity*. *Gender Trouble* explores gender performativity and cultural productions around gender identity. In chapter three, "Subversive Bodily Acts," Butler concerns herself with the disciplining of the body and examples of gestures that destabilize the disciplining of bodies. It is worth mentioning that Butler defines gender in earlier chapters as:

the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being. A political genealogy of gender ontologies, if it is successful, will deconstruct the substantive appearance of gender into its constitutive acts and locate and account for those acts within the compulsory frames set by the various forces that police the social appearance of gender. (Butler, 1990, 33)

## SESSION THREE

### **Johanna Burton on Choreography in the Visual Arts**

Johanna Burton is the Keith Haring Director and Curator of Education and Public Engagement at the New Museum.

#### **Framing/Questions**

I hope to discuss these ideas with respect to recent discourses around performance in the visual arts by examining the 2012 Whitney Biennial as a case study:

- I'm interested (still) in how performance remains a category apart from the actual artworks it seeks to describe. Why is it that we continue to discuss it ontologically, despite ourselves?
- I'm also interested in the way that the texts by Douglas Crimp and Rosalind Krauss in the 1970s remain relevant by defining the ways in which they approach the "live" in much more mediated ways.
- How do these historical, postmodern accounts of performance in what they diagnosed as emerging trends in representational art (Crimp) and abstraction (Krauss) inform our understanding of concepts such as the body, liveness, presence, process, abstraction/representation, and index in discussing performance now?

#### **Materials**

##### **Texts**

Crimp, Douglas. "Pictures." *X-TRA* 8, no. 1 (Fall 2005): 17–30. First published in *Pictures*. New York: Artists Space, 1977.

Krauss, Rosalind. "Notes on the Index: Seventies Art in America. Part 2." *October* 4 (Fall 1977): 58–67.

Rimanelli, David, Amy Taubin, and David Velasco. "A Room of Their Own." *Artforum International* 50, no. 9 (May 2012): 271–79.

Currently University Professor at Columbia University, Rosalind Krauss has been a key figure in narrating twentieth-century art history. Her art criticism has been published in *Artforum*, *Art in America*, and other publications and academic journals since the mid-1960s, and she was one of the cofounders of *October*. Krauss's seminal text "Notes on the Index: Seventies Art in America. Part 2," published in *October*, problematizes existing notions of indexicality in relationship to the photographic image. Krauss is concerned with understanding the photograph (as opposed to a modernist prioritization of music) as the model for abstract art. While the essay focuses primarily on sculptural and installation works in MoMA P.S.1's inaugural 1976 exhibition "Rooms," she foregrounds her discussion by examining a performance by dancer and choreographer Deborah Hay. Hay's work "jettisoned" conventions of dance, eschewing movement routines in favor of language. Krauss cites this work and those in "Rooms" as examples of artworks that rely on "the reduction of the conventional sign to a trace."

Well-known for his work as an activist, art historian, and curator, Douglas Crimp is a professor of art history at the University of Rochester. Crimp's work with AIDS activism, in addition to his scholarly work, has made him an important figure in the genesis of queer and visual studies. Notable published works include *On the Museum's Ruins, Melancholia and Moralism: Essays on AIDS and Queer Politics*, and *"Our Kind of Movie": The Films of Andy Warhol*. In the catalogue for the much-celebrated 1977 exhibition "Pictures" at Artists Space, Crimp—like Krauss in "Notes on the Index"—begins by examining the signifying structure found in photographs, particularly how the photographic

“representation as such” became a precept at the time, and the attendant questions as to the role of representation and desire in indexical works of art.

Written by two prominent art historians, critics, and theorists of postmodernism in the visual arts, these texts give a nice and strange framing for the live body as it was given postmodern consideration. As a contemporary case study, I have put alongside these texts a small package of *Artforum* responses by three critics—David Rimanelli, Amy Taubin, and David Velasco—to the 2012 Whitney Biennial, an exhibition in which performance played a key role.

### **Exercise**

The three texts take different approaches to remembering and articulating a past instance of physical presence. I propose a group exercise where each of us describes a live event that we have either witnessed or participated in, thereby rehearsing a performance of language that we use.

## SESSION FOUR

### Chaeun Lee on Translating Choreography for the Screen

Chaeun Lee was the Education Intern at the New Museum in 2014. She received her MA in Modern Art from Columbia University in 2014.

#### Framing/Questions

For my presentation, I want to discuss the ways in which the diverse languages and conventions of the moving image inform our understanding of choreographic practices. In other words, I am interested in thinking about choreography through its adaptation into the moving image, which captures, records, and translates the temporalities and movements of live performance. In addition, I want us to think about the practical conditions of experiencing (as a viewer) and presenting (institutionally) performance that necessitates and facilitates some sort of documentation or containment of live action and about the effect of such a transposition of medium.

- In the context of performance art, what constitutes a work's afterlife? How does this complicate our approach to thinking about the concepts of liveness, being in the present, and ephemerality as they pertain to the popular discourse around performance art?
- How does the camera's intervention into a live work augment or, rather, compromise the work's proposed radicalism?

#### Materials

##### Texts

Benjamin, Walter. "The Task of the Translator." In *Selected Writings Volume 1: 1913-1926*, edited by Marcus Bullock and Michael W. Jennings, 253–63. Cambridge, MA: Harvard University Press, 1996.

Lambert-Beatty, Carrie. "Mediating *Trio A*." In *Being Watched: Yvonne Rainer and the 1960s*, 127–65. Cambridge, MA: MIT Press, 2008.

Porter, Jenelle. "Dance With Camera." In *Dance With Camera*, 10–40. Philadelphia: Institute of Contemporary Art; University of Pennsylvania, 2009.

##### Videos, Films, and Documentations of Performances

Cunningham, Merce. *Roamin' I*. 1978. Performance, 15 min.

de Keersmaecker, Anne Teresa. *Rosas danst Rosas*. 1983. Performance documentation, 8:23 min. Filmed by Thierry De Mey in 1997. Accessed Dec. 2, 2014. <https://www.youtube.com/watch?v=oQCTbCcSxis>.

Deren, Maya. *A Study in Choreography for Camera*. 1945. Video, 2:22 min. Accessed Dec. 2, 2014. [https://www.youtube.com/watch?v=OnUEr\\_gNzwk](https://www.youtube.com/watch?v=OnUEr_gNzwk).

Deren, Maya. *The Very Eye of Night*. 1958. Video, 15:01 min. Accessed Dec. 2, 2014. <http://fan.tcm.com/video/the-very-eye-of-night-1958-maya-deren>.

Lockhart, Sharon. *Goshogaoka*. 1998. Performance documentation, 64:20 min. Accessed Dec. 2, 2014. <https://www.youtube.com/watch?v=koHtPrGf5hA>.

Rainer, Yvonne. *Trio A*. 1978. Performance documentation, 10:07 min. Filmed by Sally Baner. Accessed Dec. 2, 2014. [https://www.youtube.com/watch?v=TDHy\\_nh2Cno](https://www.youtube.com/watch?v=TDHy_nh2Cno).

Art Historian Carrie Lambert-Beatty is Professor of Visual and Environmental Studies and of History of Art and Architecture at Harvard University. The chapter "Mediating *Trio A*" from her book *Being Watched* allows us to expand our previous week's conversation about technological mediation,

photographic index, abstraction, representation, and distance in relation to choreography. Focusing on pictures of Yvonne Rainer's *Trio A* that "capture" its fleeting moments and movements into stillness, Lambert-Beatty provides a detailed analysis of the structure of *Trio A* that at once approaches and is at odds with the modalities of photography, television, and video, and simultaneously collapses and reinforces the distance between the viewer and the object. Her text encourages us to think about how a choreographic practice can position itself in relation to the technologies of representation of its time.

Jenelle Porter is the Mannion Family Senior Curator at the ICA Boston. I included an excerpt of her introduction to the catalogue for "Dance with Camera," an exhibition she curated in 2010 at the ICA, Boston. Providing an overview of various historical and contemporary experiments with dance with the camera in mind (described historically by various terms like "dance with camera," "dance for camera," "videodance"), the book introduces the diverse ways in which one translates the modalities of the moving image in choreography, or vice versa. The space prescribed by the camera's frame, close-ups, disjunctions of time, the presence of the camera lens as a recording (or witnessing) agent, and the choreography of the camera and edits interact with the moving bodies in such ways that lead us to turn our attention to the conditions of mediation and to question what is being presented, who is presenting, and how it is being presented.

Along with these two texts, Walter Benjamin's "The Task of the Translator," originally written in 1923 as an introduction to his translation of Charles Baudelaire's "Tableaux Parisiens," is one possible model for approaching the idea of translation in relation to the interplay between choreography and the moving image (and other forms). It is almost a hundred years old and might not be entirely relatable, but its metaphysical rumination on translation as an artistic mode might serve as a useful prompt for our discussion.

With these texts in mind, I have selected examples of dance for camera that span from the 1940s to the 1990s. Hopefully, this selection will demonstrate a diverse array of approaches taken in translating live dance into the moving image.

## SESSION FIVE: Part One

### **Alicia Ritson on Labanotation**

Alicia Ritson is the New Museum's Research Fellow (2013–present).

#### **Framing/Questions**

I'm interested in digging deeper into the history of the relationship between movement and systematic mark-making, that is, movement as represented in writing and drawing, as well as other forms of abstraction. While still considering the relationship between text (understood in a loose sense) and movement, we will shift away from our recent discussions of critical writing about dance and instead consider how movement might be rendered in other linguistic or representational forms. This will lead to questions about scoring, recording, reproduction, modes of distribution, and the negotiation of difference across (seemingly) incongruous language systems. To center these questions, we will read two texts specifically on and by Rudolf Laban (1879–1958), the Hungarian dance artist and theorist whose movement notation system “Labanotation” was influential in modernist dance and its reception in the early twentieth century.

#### **Materials**

##### **Texts**

Kolff, Joukje, and Melanie Clarke. “Preservation and Reconstructing Yvonne Rainer's *Trio A*.” In *The Dynamic Body in Space: Exploring and Developing Rudolf Laban's Ideas for the 21<sup>st</sup> Century*, edited by Valerie Preston-Dunlop and Lesley-Anne Sayers, 124–32. Hampshire, UK: Dance Books Ltd., 2010.

Laban, Rudolf. *Choreutics*. Edited and translated by Lisa Ullmann. Hampshire, UK: Dance Books Ltd., 2011. First published in 1966.

*Choreutics* gives a sense of Rudolf Laban's points of reference and tone, serving as an introduction to his movement analysis and notation. This text was mostly written in the 1930s and should be approached first and foremost as a historical document. Laban was a product of Central Europe of the early twentieth century, where an increasing political interest in the general health and happiness of populations was a way to ensure the health and security of a nation. Theorists, intellectuals, and artists considered various esoteric and spiritual influences on the relationship between body and mind. There was also a turn away from restrictive, calculated movement and expression and from the suppression of sexuality. *Choreutics* alludes to this new free thinking, but one also detects an almost utopian impulse in Laban's language and his appeals to universal descriptions, ideas of harmony, etc. In developing his system of notation he makes comparisons to other pure or elemental languages and systems, including certain numerical combinations, primary colors, and acoustics.

Laban developed his theory of “Space Harmony” to describe the relationship of the body to space. He had studied architecture, and this informed his interest in the relationship between movement and form. He considered movement as living architecture and theorized that there was no such thing as empty space. Scales were one of the main ways in which he elaborated on these relationships: They are patterned movement sequences that can be repeated, in which a body traces the edges of various Platonic solids in a predefined way. Moving these scales opens up the body in space, enlarges spatial awareness, and, at the same time, balances the body. This is why this theory is called Space Harmony.

His form of dance notation, Labanotation or “Kinetography Laban,” was a system created to analyze the intricacies of movement itself and had the greater purpose of trying to elevate dance as an art form, which Laban believed would only happen by increasing dance literacy. As an early proponent of community dance (the idea that everybody can dance) and of dance education (particularly in Britain), Laban dedicated much of his later life to studying the movement behavior of industrial workers and psychiatric patients.

To follow our analysis of Laban’s work and context, “Preservation and Reconstructing Yvonne Rainer’s *Trio A*” is offered as a very recent practical application of Labanotation. It gives us a firsthand account of the complex process of translating *Trio A* into Labanotation by contemporary choreographers and scholars Melanie Clarke and Joukje Kolff, along with some reflections by *Trio A*’s creator, choreographer and dancer Yvonne Rainer.

## SESSION FIVE: Part Two

### **Brennan Gerard & Ryan Kelly on the Choreography of Time**

**Gerard & Kelly** are artists in residence in the New Museum’s Fall 2014 R&D Season. Collaborating since 2003, they work within an interdisciplinary framework to create project-based installations and performances, using choreography, writing, and a range of other mediums to address questions of sexuality, collective memory, and the formation of queer consciousness.

#### **Framing/Questions**

These texts address questions of time. We are interested in discussing the differing temporal conditions of performance and exhibition, event and encounter, objects and bodies, as filtered through a notion of queer temporality. Most understandings of choreography, especially in concert dance, concentrate on the movement of bodies in space. But bodies and spaces have histories, and those histories unfold in time.

- How does recent work on queer temporality attempt to unlink time from its standardization, stress its historical specificity and malleability, and connect it to potentially emancipatory and resistant cultural practices?

#### **Materials**

##### **Texts**

Copeland, Matthieu. “Choreographing Exhibitions: An Exhibition Happening Everywhere, at all Times, with and for Everyone.” In *Choreographing Exhibitions*, edited by Matthieu Copeland, 19–24. Dijon: Les presses du reel, 2014.

———. “Conversation with Pierre Huyghe.” In *Choreographing Exhibitions*, edited by Matthieu Copeland, 142–50. Dijon: Les presses du reel, 2014.

Freeman, Elizabeth. Preface. In *Time Binds: Queer Temporalities, Queer Histories*, ix–xxiv. Durham, NC, and London: Duke University Press, 2010.

———. “Introduction: Queer and Not Now.” In *Time Binds: Queer Temporalities, Queer Histories*, 1–19. Durham, NC, and London: Duke University Press, 2010.

Scholar and historian Elizabeth Freeman is Associate Professor of English at the University of California, Davis. She specializes in American literature and gender, sexuality, and queer studies.

Freeman has written two books, *The Wedding Complex: Forms of Belonging in Modern American Culture* and *Time Binds: Queer Temporalities, Queer Histories*.

Matthieu Copeland, a European curator and critic, co-curated the exhibition “Voids, A Retrospective” at the Centre Pompidou, Paris, and the Kunsthalle, Bern (2009). In 2008, the Ferme du Buisson invited Copeland to present “Choreographed Exhibitions,” composed of movements executed by three dancers over two months. This exhibition led to a book, *Choreographing Exhibitions*, which provides an overview of the relationship between choreography and the exhibition system. The anthology brings together over thirty international visual artists, choreographers, musicians, filmmakers, theorists, and curators. The chapter we’ve selected to read is the book’s introduction.

Based in Paris, Pierre Huyghe is an artist who uses performance, installation, sculpture, video, and a variety of other mediums to make events, interventions, and living systems. The conversation between Copeland and Huyghe in *Choreographing Exhibitions* touches on concepts of time within and outside of the medium (or format) of the exhibition.

## SESSION FIVE: Part Three

### **Conversation with Will Rawls and Ben Evans about “Retrospective,” 2014**

**Will Rawls** is a choreographer, performance artist, curator, and writer based in New York. He participated in Xavier Le Roy’s “Retrospective” at MoMA P.S.1 as one of the performers in the gallery space. **Ben Evans** is a performance-maker based in Paris. He also performed in “Retrospective” at MoMA P.S.1 and serves as the assistant to Le Roy.

For the final part of this week’s session, the seminar participants asked Ben Evans and Will Rawls to join the group and share some reflections on their experience of performing, alongside fourteen other performers, in French artist and choreographer Xavier Le Roy’s exhibition “Retrospective” at MoMA P.S.1 (a show that the group recently visited). The structure of this project consisted of, loosely, excerpts from Le Roy’s past solo works, performed by sixteen invited performers and interspersed with their own personal “retrospectives”—nonlinear narrative retellings of moments from the dancers’ lives that intersected with the timeline of and content from Le Roy’s oeuvre.

Seminar participants shared some of their thoughts from the previous three weeks on how agency, forces of social control, the construction of subjectivity, and temporal organization all come into play in the various ways that movement is organized—be it through dance, performance, exhibitions, or disciplinary structures within schools, the military, and prisons. Departing from the particular instance of Le Roy’s show, participants asked Rawls and Evans to reflect on their own agency as performers within the exhibition’s structure, how their personal histories came to bear on this (particularly within the retrospective framework), and their relationship to both the choreographer and the museum visitors.

## SESSION SIX

### **Jess Wilcox and Brendan Fernandes on the Ontology of Dance**

**Brendan Fernandes** is a Kenyan-born artist based in New York and Toronto. His current work investigates the formation of identity and embodiment through cultural dance, ballet, and language that prescribes directions for dancers to move. **Jess Wilcox** is Programs Coordinator at the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum and has organized independent curatorial projects related to translation, performativity, and relationality. In April 2014, Fernandes and Wilcox worked together (along with co-curator Wendy Vogel) on the exhibition “Brendan Fernandes: The Inverted Pyramid” at the Abrons Arts Center in 2014 that took the ballet arabesque as a point of departure.

#### **Framing/Questions**

Brendan and I have identified several threads in the introduction and first chapter of André Lepecki’s book *Exhausting Dance: Performance and the Politics of Movement*, which we think would be interesting to consider in relation to recent group discussions. First, is how Lepecki situates choreography historically: He begins with the term’s first use in French cleric Thoinot Arbeau’s dance manual *Orchésographie*, a study of late sixteenth-century French Renaissance social dance; then Lepecki goes on to take up Peter Sloterdijk’s assertion that “ontologically, modernity is a pure being-towards-movement,” or, in other words, as Lepecki puts it, “Dance accesses modernity by its increased ontological alignment with movement as the spectacle of modernity’s being.” He also maps absences and a haunting presence of bodies across time and space; the question of ontology in relation to choreography; and the relationship between theory and practice. Departing from these points, we suggest the following prompts for our discussion:

- What is the relationship between language and choreography? Taking up the question of whether there is agency in choreography, is the choreographic text, score, or notation in some sense juridical? What weight does it carry?
- What may be some methods for balancing the force of the choreography, i.e., the will of the choreographer and that of the performer? How do those power relations pan out?

#### **Materials**

##### **Texts**

- Lepecki, André. “Introduction: the political ontology of movement.” In *Exhausting Dance: Performance and the Politics of Movement*, 1–18. London; New York: Routledge, 2006.
- . “Masculinity, solipsism, choreography: Bruce Nauman, Juan Dominguez, Xavier Le Roy.” In *Exhausting Dance: Performance and the Politics of Movement*, 19–44. London and New York: Routledge, 2006.

Curator, writer, and dramaturge André Lepecki is Associate Professor in Performance Studies at New York University where he teaches courses on critical theory, continental philosophy, performance studies, dance studies, and experimental dramaturgy. He worked as a curator at performing arts festivals for Haus der Kulturen der Welt, Berlin, and organized a restaging of Allan Kaprow’s *18 Happenings in 6 Parts* in 2007. Lepecki has an academic background in cultural anthropology and sociology. He has published several books on performance, dance, and choreography, including *Of the Presence of the Body*, *The Senses in Performance*, and *Planes of Composition*.

## SESSION SEVEN

### **Emily Liebert and Ricardo Montez on Race and Spectatorship in Dance**

**Emily Liebert** is Curatorial Assistant at the Museum of Modern Art in the Department of Painting and Sculpture. In 2013 she curated the traveling exhibition “Multiple Occupancy: Eleanor Antin’s ‘Selves’” (Wallach Art Gallery, Columbia University; ICA, Boston). **Ricardo Montez** is Assistant Professor of Performance Studies at the New School for Public Engagement. His book, *Keith Haring’s Line: Race and the Performance of Desire*, is forthcoming from Duke University Press.

This session considers dance and the performing body through issues of race and spectatorship, with a particular emphasis on how the racial other has been framed within modernism. To address these issues we will focus, with the support of relevant texts, on three case studies: Eleanor Antin’s video *Fragments of a Revolution* (2013), which centers on a persona the artist invented in the early 1970s, Eleanora Antinova, an African-American ballerina in Diaghilev’s *Ballets Russes*; Joe Scanlan’s presentation at the 2014 Whitney Biennial of his alter-ego Donelle Woolford, the young, African-American, female artist; and Grace Jones, as presented in Jean-Paul Goude’s 1982 book *Jungle Fever*.

- What does it mean to choreograph/perform an awareness of the self with and through the racialized other?
- What are the terms of agency available for the racialized other in performance? What are the limits of agency as a critical lens for thinking about the racialized other who performs within fields of white mastery? How do various scopic and discursive technologies produce race, and how might this production tie into choreography as a practice? How do the disciplines of dance and choreography intersect with the role of spectatorial desire in producing race?

#### **Materials**

##### **Texts**

Cheng, Anne Anlin. “Her Own Skin.” In *Second Skin: Josephine Baker and the Modern Surface*, 1–15. Oxford: Oxford University Press, 2011.

———. “In the Museum.” In *Second Skin: Josephine Baker and the Modern Surface*, 17–21. Oxford: Oxford University Press, 2011.

Gaines, Malik, and Alexandro Segade. “Revolutionary Fragments.” In *Multiple Occupancy: Eleanor Antin’s “Selves,”* edited by Emily Liebert, 42–48. New York: the Miriam and Ira D. Wallach Art Gallery, Columbia University, 2014.

Goude, Jean-Paul. “Grace.” In *Jungle Fever*, edited by Harold Hayes, 102–19. New York: Xavier Moreau, Inc., 1982.

Kolbowski, Silvia. “Donelle Woolford: Eau de Voilette.” June 1, 2014. Accessed Dec. 4, 2014. <http://silviakolbowski.com/2014/06/01/donelle-woolford-eau-de-voilette/>.

Stephens, Michelle Ann. “Chapter 2: Bodylines, Borderlines, and Color Lines.” In *Skin Acts: Race, Psychoanalysis and the Black Male Performer*. Durham, NC: Duke University Press, 2014.

##### **Video**

Antin, Eleanor. *Fragments of a Revolution*. 2013. Video, 24:34 min.

We will start the session by screening Eleanor Antin's *Fragments of a Revolution* (2013), which presents a recent incarnation of the artist's 1979 play, *Before the Revolution*. The play stars Antin's invented persona, Eleanora Antinova, the African-American ballerina of Diaghilev's Ballets Russes and depicts the conflict between Antinova's desire to play the part of Marie Antoinette and Diaghilev's contention that, because she is black, she can only play exotic types such as Cleopatra and Pocahontas. Antin is an artist who works in photography, performance, video, film, installation, drawing, and writing. She is Professor Emeritus in the Department of Visual Arts at the University of California, San Diego. Prior to the screening we introduce Antin/Antinova through the essay "Revolutionary Fragments," written by Malik Gaines and Alexandro Segade for the exhibition catalogue of "Multiple Occupancy: Eleanor Antin's 'Selves.'" Gaines is an artist, critic, curator, and Assistant Professor of Art at Hunter College, New York. Segade is a performance artist whose work spans the fields of video, theater and visual art. He is a part-time faculty member of art at Parsons the New School for Design and he teaches film and video at the Milton Avery Graduate School of Arts at Bard College. In addition to their individual practices, Gaines and Segade work together under the name Courtesy the Artists and in collaboration with Jade Gordon as My Barbarian.

We would like to put *Fragments of a Revolution* in conversation with the work of two contemporary scholars of critical race theory and performance. Selections from Anne Anlin Cheng's *Second Skin: Josephine Baker and the Modern Surface* and Michelle Ann Stephens's *Skin Acts: Race, Psychoanalysis and the Black Male Performer* raise important questions concerning the framing and consumption of black entertainers historically. Cheng is Professor of English at Princeton University and specializes in race studies, aesthetic theory, film, and psychoanalytic theories, working primarily with twentieth-century American literature. Stephens is Associate Professor of English and Latino and Hispanic Caribbean Studies at Rutgers University.

To complement the work of these two authors we have also included a brief account of Jamaican singer and actress Grace Jones written by French designer and photographer Jean-Paul Goude from his 1982 book *Jungle Fever*.

As a contemporary backdrop to our discussion, we will consider the recent controversy surrounding artist Joe Scanlan's contribution to the 2014 Whitney Biennial as Donelle Woolford. Scanlan is an artist whose work takes multiple forms, from sculpture and design to publications and fictional personae. The suggested blog post by Silvia Kolbowski productively thinks through some of the key issues related to Scanlan's work. Kolbowski is an artist who works with time-based media to address issues that include political resistance, the construction of history and memory, urban economies, and the stakes of spectatorship. She is the author of the blog *Silvia Kolbowski: Another Platform for Art*.

## SESSION EIGHT

### **Taraneh Fazeli and Raul Martinez on Habitus and Training in Relation to Social Choreography**

**Taraneh Fazeli** is currently Education Associate at the New Museum, where she edits the online publication *Six Degrees* and co-organizes the New Museum Seminars. Her most recent project was “Temporary Center for Translation” (2014), co-curated with Omar Berrada and Alicia Ritson. Fazeli teaches at City College’s Digital and Interdisciplinary Art Practice MFA program. **Raul Martinez** is an artist and lawyer living in New York. His installation and sculptural work examines the intersections between choreography and legal language (i.e., employment contracts, traffic legislation, police department rules and regulation) as forms of scripting the movement of bodies and human behavior.

#### **Framing/Questions**

Raul and I decided to present together since, in our respective work, we have been engaged in investigations of social choreography, particularly in relation to the role of law in state control apparatuses and counter-organizing within social movements. By examining, through the lens of habitus and training, examples of how choreography might be conceived of and implemented outside the field of dance, we hope to better understand the possibilities of historical movement and to discuss the ethics of social control. To do so, we will consider how various types of training interpret movement’s social function and produce bodily habits, both through case studies of direct actions planned by social movements and in the juridical as enacted through military or police.

The grand jury decision in Missouri not to indict police officer Darren Wilson in the killing of teenager Michael Brown has opened up conversations anew about police training in the United States—namely about the permissiveness in our legal system and police culture on the rather immediate use of weapons in response to perceived risk, and how this risk is often determined/validated by one person’s instinctual responses. We’d argue that these instinctual responses actually emerge from particular training (i.e., are not naturalized) and should be linked to how racial profiling figures within this training.

In addition to experiencing the training sessions as a group, we’d like to look at two texts: one is a well-known essay by anthropologist Marcel Mauss on the social nature of habitus, and other is by sociologist Olivier Marchart that thinks through how properties of dance might inflect the political (versus considering, what he calls, the politics of dance). Additionally, we’ve collected a number of videos and artworks in advance that depart from the social nature of training. Some questions to consider are:

- Do we agree with Mauss’s emphasis on the social nature of habitus, that “there is no technique and no transmission in absence of tradition”? (Mauss, 461)
- How might recent theories regarding habit and belief build on Mauss’s definition? For example, Judith Butler (departing from Louis Althusser’s theory of interpellation) claims habit produces belief and therefore ritual produces the subject; Fred Moten, questioning what he calls “Butler’s paradox” or whether a consenting subject or self can exist prior to ritual, cites Mladen Dolar’s thinking on how grammar and ontology are not the same.
- Can we interpret choreography to be a form of grammar, or a writing of bodies through both microanalysis of bodily gesture and interpersonal movement?
- How does Marchart’s criteria for passage into the political depart from Hannah Arendt’s concept of “political acting,” which requires a collective spontaneous act and places value more on simply

acting together and the way that happens than on the action's end goal? How does this compare to criteria for action in protest/direct action training?

- What do you make of Marchart's idea of "tactical frivolity" as a strategy for cultivating excess and achieving Arendt's "public happiness" as the object to be attained in a political act? How can spontaneity be structured, or, in other words, how might a choreographic structure that configures bodies and subjects into groups and patterns through movement and gesture, allow for something excessive to be generated?

## Materials

### Texts

Marchart, Oliver. "Dancing Politics: Political Reflections on Dance, Choreography and Protest." In *Dance, Politics & Co-Immunity. Thinking Resistances: Current Perspectives on Politics and Communities in the Arts*, edited by Gerald Siegmund and Stefan Hölscher, 39–58. Zurich; Berlin: diaphanes, 2013.

Mauss, Marcel. "Body Techniques." In *Incorporations*, edited by Jonathan Crary and Sanford Kwinter. New York: Zone, 1992: 455–77. Originally delivered as a lecture in 1934 and published in *Journal de Psychologie* XXXII (March–April 1936).

### Videos and Performances:

Bruguera, Tania. "Tate Shots: Tania Bruguera." Feb. 1, 2008. Video, 4 min. Accessed Dec. 2, 2014. <http://www.tate.org.uk/context-comment/video/tania-bruguera>.

Grubic, Igor. *East Side Story*. 2006–08. Video, 14:02 min. Accessed Dec. 2, 2014. <http://vimeo.com/64892049>.

Cvijanović, Nemanja. *Applause!*. 2008/2010. Performance, installation, and video, 5:15 min. Accessed Dec. 2, 2014. <http://vimeo.com/95120746>

Public Movement, "How Long is Now?," 2011. Performance documentation, 3:39 min. Accessed Dec. 2, 2014. <http://recording-ghosts.blogspot.com/2011/08/how-long-is-now.html>.

Radek Community. *Manifestations*. 2001. Video, 5:45 min. Accessed Dec. 2, 2014. <https://www.youtube.com/watch?v=VvAYFCrFD68>

Sánchez Castillo, Fernando. *Pegasus Dance*. 2007. Video, 12:16 min. <http://vimeo.com/39767318>.

"Body Techniques" is by the French sociologist and anthropologist Marcel Mauss. This text is from 1934 and was republished in Jonathan Crary and Sanford Kwinter's anthology *Incorporations* in 1992. It comes after his book *The Gift* (1925), which he wrote during the interwar period. Here Mauss addresses "the social nature of the habitus," focusing on training via education, a line of inquiry that Pierre Bourdieu subsequently developed further. Mauss's triple viewpoint on movement—that it is mechanical/physical, sociological, and psychological—is demonstrated through an anecdotal methodological account which is followed by examples of conditioned movement in various cultures (walking, hunting, marching, swimming, etc.).

"Dancing Politics: Political Reflections on Dance, Choreography and Protest," a 2013 essay by a Swiss philosopher and sociologist Oliver Marchart, came out of a conference (talks are online here: <http://www.thinking-resistance.de/>). His 2007 book, *Post-Foundational Political Thought*, gives an overview of current trends in post-foundationalism and includes a chapter that traces the historical emergence of the difference between the concepts of "politics" and "the political." In his essay

“Dancing Politics,” Marchart speaks broadly about the idea that something non-utilitarian or excessive must be demanded or created in the space of a protest or movement, and, after giving historic examples of this within protests and social movements, goes on to do a close read of two artworks: Israeli collective Public Movement’s *How Long is Now* and Croatian artist Igor Grubic’s *East Side Story* (on view at MoMA P.S.1’s current “Zero Tolerance” exhibition).

### **Exercises**

At the beginning of the session, we will have two short trainings/instructional visits by outside guests that we hope will open up a conversation on movement methods, transmission, and underlying ideologies through potentially opposing viewpoints—that of a military trainer and that of a direct action trainer/anti-war organizer—on how to orchestrate movement of bodies in public space in response to civil unrest or facilitating social movement.

#### **Exercise one: “Bad Guys” by “Lucky,” a private bodyguard trained by the French legion**

First, will start by looking at some examples of movement training provided by a private bodyguard with a SWAT background named “Lucky” (whom Raul has begun working with on an artwork). Time permitting, we may also look at excerpts from military, police, and direct action training manuals.

#### **Exercise two: Direct action and movement strategy training by Ali Issa, a field organizer at the War Resisters League**

Second, we will look at techniques and tactics used in demonstrations, many of which have been developed in response to military movement. Ali Issa, a field organizer at the War Resisters League, will give us some background on the militarization of the US police in recent years and what this means as far as current policing techniques, talk about strategy within a resistance campaign, and lead a short direct action training exercise around a hypothetical social justice campaign.

## SESSION NINE

### Emily Baierl on Situating “the Body” in Choreography

Emily Baierl is a curator based in New York.

#### Framing/Questions

Through a combination of readings and videos, I hope to call into question assumptions about the (human) body as the discrete “unit” of choreography and the starting point in discussions about dance. Instead, the following materials suggest that the “kinesphere” might extend well beyond the reach of the Vitruvian man, upon which Laban’s diagramming of the body in space is based (which we discussed in Week 5). Questions that will inform this session include:

- What is “the body”? Is the potential to dance inherent in this idea of the body?
- Where does the body begin and end? How does choreography constitute the body or “write” its limits and boundaries?
- Where does movement happen? Does it happen on the body’s surface or does it come from within?

#### Materials

##### Texts

Chen, Mel Y. “Following Mercurial Affect.” In *Animacies: Biopolitics, Racial Mattering, and Queer Affect*, 189–221. Durham, NC: Duke University Press, 2012.

Doyle, Jennifer. “Touchy Subject: Ron Athey, *Incorruptible Flesh: Dissociative Sparkle* (2006).” In *Hold it Against Me: Difficulty and Emotion in Contemporary Art*, 49–68. Durham, NC: Duke University Press, 2013.

Manning, Erin. “Toward a Leaky Sense of Self.” In *Always More Than One: Individuation’s Dance*, 1–12. Durham, NC: Duke University Press, 2013.

———. “Always More Than One.” In *Always More Than One: Individuation’s Dance*, 16–30. Durham, NC: Duke University Press, 2013.

##### Video

Zurita, Veridiana. *Das Partes*. Video, 17:42 min. 2007. Accessed Dec. 2, 2014.  
<http://vimeo.com/11928688>.

Mel Chen is Associate Professor of Gender and Women’s Studies at UC Berkeley. Her research spans the methodologies of critical animal studies, Asian-American studies, queer theory, and the history of science. The work *Animacies* begins with the question of how the division between the animate and inanimate is defined, addressing the racial, gendered, and hierarchical politics invested in structuring the concept of the living.

A philosopher, dancer, and University Research Chair at the Faculty of Fine Arts at Concordia University, Erin Manning—in her book *Always More Than One*—also questions the stability of individuated subjectivity through a notion of the choreographic as an ecological situation that precedes the differentiation of subject and object.

Jennifer Doyle, art historian and Professor of English at the University of California, Riverside, similarly questions the foundations of modern subjectivity, but through a focus on the affective dimension of contemporary art. Looking at a range of artists whose work she describes as emotionally “difficult,” Doyle brings together work as disparate as the body modification and sexuality-related performances of Ron Athey, the 2008 Yale senior Aliza Shvarts’s internationally controversial abortion-related thesis project, or the late nineteenth-century American Realist painter Thomas Eakins.

This group of recent texts destabilizes, in various ways, the liberal humanist subject and questions whether the body is as coherent or ontologically fundamental as it seems. Instead they imagine the body as leaky, porous, penetrable, permeable, co-constituting, and inter-absorptive, weaving theoretical perspectives on affect, disability, medicalization, and identity with movement narratives, both within and outside the discipline of dance. A lively body moving through space conceived as a static backdrop or environment external to the self seems to be the predominant notion of dance. Chen might call this “corporeal exceptionalism” because it neglects to consider the way in which the environment—whether in the form of toxins, sloughed-off skin, or the exhaled air of fellow dancers—also moves through and folds into *us*.

## SESSION TEN

### **Olga Dekalo on Choreography and Psychoanalytic Formulations of Kinship, Seriality, and Use**

Olga Dekalo is Curatorial Associate at PARTICIPANT INC.

#### **Framing/Questions**

Introducing excerpts of choreography by Lygia Clark, Faye Driscoll, Vanessa Anspaugh, and Emily Roysdon, I propose that we take up theoretical notions of horizontality and seriality as a lens through which to examine these performance practices based in relationality. The main questions to explore are:

- What are the particularities of organization among peers and partners in the realm of dance? And furthermore: how does a choreographer engage in a horizontal, affinitive mode of structuring a work and how does that model depart from traditional modes of directing performance?
- What aspects get introduced to choreography when performers are invited to feed back their own unique contributions?
- How can choreography avail itself to risk by inviting an external factor to bring about a new development to the work and allow for new meaning to emerge?

#### **Materials**

##### **Texts**

Garb, Tamar, and Mignon Nixon. "A Conversation with Juliet Mitchell." *October* 113 (2005): 9–26.

Mitchell, Juliet. "Theory as an Object." *October* 113 (2005): 27–38.

Winnicott, D. W. "The Use of an Object and Relating Through Identifications." In *Playing and Reality*, 115–27. London; New York: Routledge, 2005.

##### **Videos, Films, and Documentations of Performances**

Anspaugh, Vanessa. *Armed Guard Garden*. 2012. Performance at New York Live Arts, New York. [http://vanessaanspaugh.com/section/293423\\_Armed\\_Guard\\_Garden.html](http://vanessaanspaugh.com/section/293423_Armed_Guard_Garden.html).

Clark, Lygia. *Baba Antropofágica* [Anthropophagic Slobber]. 1973. Performance documentation at Clark Art Centre, with Jards Macalé, Rio de Janeiro, 2012. Video, 8:59 min. <https://www.youtube.com/watch?v=ynq7JMXvWvA>.

Driscoll, Faye, and Jesse Zaritt. *You're Me*. 2011. Performance documentation, 4:41 min. Accessed Dec. 2, 2014. <http://vimeo.com/50622035>.

———. *You're Me*. 2011. Performance trailer, 1:57 min. Accessed Dec. 2, 2014. trailer: <http://vimeo.com/79077961>.

Roysdon, Emily. *A Gay Bar Called Everywhere (With Costumes and No Practice)*. May 5–6, 2011. Performance documentation, 79:51 min. The Kitchen, New York. Accessed Dec. 2, 2014. <http://www.emilyroysdon.com/index.php?/projects/a-gay-bar-called-everywhere/>.

In conversation with scholars Tamar Garb and Mignon Nixon in the Summer 2005 issue of *October*, the feminist psychoanalyst Juliet Mitchell discusses her 2003 book, *Siblings: Sex and Violence*,

where she asks why our most powerful narratives of personal identity are organized around our parents when the primary structure of our social organization consists of horizontal, affinitive formations—involving our peers, friends, and partners. Here, she expands on the concept of horizontality and alliance where one comes to terms with the condition of sameness—belonging to a generation of others who are alike—by reconciling the posed threat to one’s unique existence.

In a follow-up essay to the conversation with Garb and Nixon, Mitchell extends the serial logic to object relations—defined as a constellation of person, technique, setting, and theory—to propose a capacity to use the object by risking its destruction. Looking to psychoanalyst D.W. Winnicott’s formulation of use, she foregrounds the necessity of a positive destructiveness—the idea that the subject risks destroying an object of significance by expelling it outside of one’s knowledge and control to allow it to feed back its own external quality to the subject.

In “The Use of an Object and Relating through Identifications,” a short paper written in 1969, Winnicott discusses his formulation of an external other that contributes to one’s subject formation.

## SESSION ELEVEN

### **Jmy James Kidd on Soft Round Mound**

**Jmy James Kidd** lives and works in Los Angeles, California. The CHOREOGRAPHY Seminars participants invited Kidd to develop the sound and dance work *Gateway* as part of a week-long residency in early February 2014 at the New Museum. *Gateway* was then presented publicly as part of a day-long symposium that gathered various curators, scholars, dancers, and choreographers who think about CHOREOGRAPHY in various ways. On the day following, Kidd led a private Seminar session.

### **Framing/Questions**

I am a dancer-person. I seek more information on circular practices and choreographies in a current dance context.

I say circular practices and choreographies because I don't have, or know, or know how to use the specific words or language structures to describe the work and the way I am truly interested. I do know that there are many words that start with "non" that describe something of the way I am interested in doing and being. Like, non-institutional, non-hierarchical, non-academic. (Does language have the possibility of being non-hierarchical? I don't know.) I know that there are words that vaguely point in a direction of a process that I am interested in working within—like weird, unfamiliar, beautiful, messy, female, witchy. But these words only hover around the edge of the feeling pathways and places I go and want to wander. Maybe this language doesn't suffice or only accompanies. I don't want to fight institutional structures of lines and ladders, making space for work that doesn't sell tickets, doesn't sell anything, can't be described before it is made, is weird and strange, happy and dark, and doesn't fit in anywhere. I just want more information, and I want ways of being in the world that are not of a linear formula. I feel in cycles. I pray to Sunshine and value a place where all roles are important. Soft Round Mound of temporary curvaceous togetherness. We are all here; we all die. Soft Round Earth Mound.

Please bring a tasty treat to share with the group. We will experience a round of Deep Pieter, a recent practice that accompanies classes and gatherings at Pieter.

Pieter is a community space. A refuge for dancer-people and their friends. Located in the Lincoln Heights neighborhood of Los Angeles, Pieter holds performances, artist residencies, workshops, classes, and subsidized rehearsal space that nourish and support creativity and experimentation. Pieter is a safe space for people of all kinds. Pieter is a project of James Kidd Studio.

### **Materials**

#### **Texts**

- Schulman, Sarah. Selection from "The Dynamics of Death and Displacement." In *The Gentrification of the Mind*, 28–35. Oakland, CA: University of California Press, 2012.
- . Selection from "The Gentrification of Creation." In *The Gentrification of the Mind*, 106–110. Oakland, CA: University of California Press, 2012.
- Starhawk. Selection from "Circles and Webs: Group Structures." In *Dreaming the Dark: Magic, Sex & Politics*, 114–15. Boston: Beacon Press, 1982.
- Lee Carter and Louise Wilson, "Hinterview with Louise Wilson." *Hint Fashion Magazine*. 2014. Accessed Jan. 29, 2014.  
<http://www.hintmag.com/hinterview/louisewilson/louisewilson1.php>.

### **Radio program**

Ruth Barnes. "The Lost Genius of Judee Sill." Produced by Eleanor McDowall for BBC Radio 4. Sept. 13, 2014. Radio program, 28 min. Accessed Jan. 29, 2014. <http://www.bbc.co.uk/programmes/b04g8hrd>.

Sarah Schulman is an activist, historian, journalist, novelist, and playwright. She cofounded Mix: NY Lesbian and Gay Experimental Film Festival and is Codirector of the ACT UP Oral History Project. She is currently Professor of English at the College of Staten Island. In these two selections from *The Gentrification of the Mind*, Schulman speaks to the detrimental effects on creativity and critical thinking resulting from the economical and structural changes to geography and community, specifically in New York City.

An influential figure in neopaganism and ecofeminism, Starhawk rose to prominence following the publication of her 1979 work *The Spiral Dance*. In addition to her global reputation as a spiritual teacher, she is a noted activist working on antiwar, anti-globalization, women's rights, and environmental issues. This brief excerpt from her instructive 1982 work *Dreaming the Dark* examines group dynamics, foregrounding the possibility for radical ways of relating to one another. Starhawk claims that choreographing such goals necessitates structural changes, in this case, around "the circle."

Louise Wilson was Director of the MA program in Fashion Design at the Central Saint Martins College of Arts and Design in London, in addition to being the Creative Director of Donna Karan from 1997 through 2002.

The BBC Radio Broadcast "The Lost Genius of Judee Sill" is telling of a resurgent interest in the popular Californian folk musician, who died suddenly of an overdose in 1979 at age thirty-five after struggles with addiction and poor health. Known for her Christian and spiritual themes, her Bach-like composition, and her unique vocal style, Sill only finished two full-length albums during her short lifetime.

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