ONE
OF
A
KIND

The Kylián Research Project

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Jiří Kylián, Friederike Lampert, Désirée Staverman (Eds.)

codarts
rotterdam

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Foreword

When we approached Jiří Kylián several years ago to see if he would be interested in leading a research project for Codarts Rotterdam, he was very reluctant to consider the idea. He explained that he did not feel comfortable with the notion of research within the context of formal dance education. "Not my cup of tea," he said.

As we kept bringing up the subject, pointing out the importance and necessity of highly accomplished artists taking on the challenge of contributing to the discussion of artistic research within professional dance education, Jiří slowly started seeing where we were coming from. In his ever-evolving creative process, artistic research had become so second nature to him that he found it almost superfluous to recognise it as such. Taking on an active role in sharing his insight and creative experiences with young, aspiring dance artists almost felt like imposing himself on them. Nothing could have been further from the truth, of course, as Jiří discovered soon enough once the cycle of projects had started in September 2010. Supported by associate researchers Dr. Friederike Lampert and Dr. Désirée Staverman as well as artistic partners Michael Schumacher and Sabine Kupferberg, Jiří led the way on a journey of discovery from the point of view of dance and choreography. Topics such as the human body's expression at different ages, voice, music, stage design and architecture, costume, film and video art as well as lighting have been addressed along the way.

One very lucky generation of students at Codarts has been able to benefit from this opportunity first hand while others have been following the project through the Internet. Future generations will be able to draw insights from this unique experience thanks to the extensive documentation that has been published, part of which you are now holding in your hands.

Jiří Kylián has provided the dance programme at Codarts Rotterdam with invaluable input: reaching out to a new generation of dance artists by means of this research project has triggered many thoughts and discussions among our student population and teaching faculty. As a research professor, Jiří has fulfilled his role to the highest expectations simply by being what he truly is: one of the world's most fascinating and gifted choreographers.

Samuel Wuersten,
Director of dance at Codarts Rotterdam and member of the executive board

Dear friends,

The introduction you are about to read is not aimed at any method of teaching or any institution in particular. It merely states some of my convictions concerning the delicate balance between teaching and learning.

Although I have never considered myself a teacher, I accepted this lectureship at Codarts because of one simple idea: if I give you nothing, you will have nothing to throw away. This would be a pity, as throwing something away is just as important as keeping something; a good balance is essential for life. I know that this sounds like a joke, and of course to a certain extent it is, but we should realise that jokes have a serious side to them too. Sometimes jokes and seriousness are two sides of the same coin…. They're certainly not just a laughing matter. Teaching and learning is the very essence of our society. If we didn't stimulate and foster this process carefully, our world would not be able to renew itself and would ultimately collapse.

In essence, teaching means the passing on of knowledge. It represents authority, tradition, dignity and respect, but it should also stand for openness. It should embrace new influences and innovation and stimulate fantasy, adventure and creativity, and it should always promote and encourage controversial discussions.

I have met very generous teachers who spend a great deal of time and energy addressing the specific needs and problems of individual students. Students should try to absorb as much material as is given to them but they should never do so without examining it critically: there are too many examples of teachers either being massively misused by dubious politicians or simply manipulating people's opinions themselves.

Teachers should never be afraid of the unknown, they should never be afraid of uncomfortable questions from their students nor should they fear the fact that their answer to awkward questions might be, "I don't know." On the contrary, I'm sure admitting not knowing something would make them better, more trusted teachers. The traditional roles of teachers and students have changed drastically. Regardless of the current situation, I am sure that teachers who are unable to learn from their students are doomed to failure and vice-versa.

All the knowledge teachers have accumulated from their teachers, and from their teachers' teachers, should be passed on to students in a simple, inclusive manner so that they may use it freely in the expression of their natural curiosity, creativity and fantasy. Teaching should be a journey of adventure and discovery. Good teachers give you confidence, frustrated teachers take it away. There are millions of examples of both cases.

Even after the three-year period of my lectureship, I still don't consider myself a teacher; I have simply tried to share some of my knowledge with you. After all the complex issues we have discussed, I want to share two very simple ideas with you: firstly, be free when teaching and feel free in your learning process; secondly, have only one goal in mind, to stimulate each other in order to learn and move forward.

Jiří Kylián

Introducing
One Of A Kind
The Kylián Research Project

by Friederike Lampert and Désirée Staverman

Let's go back to May 1998 when Nederlands Dans Theater performs Jiří Kylián's choreography *One Of A Kind* for the first time. Two of the press reviews were as follows:

"Nederlands Dans Theater is not only a group that is able to reach large audiences, it is also a research centre into the exchange between the arts. […] *One Of A Kind* is a message from the maternity room of dance."[1]

Ariejan Korteweg in de Volkskrant

"*One Of A Kind* is a rare work of art where there is a total unity between the lighting, the décor, the music and the dance. Everything, including the cello, has its proper place on stage."[2]

Patricia Boccadoro in *Culturekiosque*

For *One Of A Kind*, Kylián invited and assembled an international team of artists from different disciplines in order to create an original work of art. The team comprised a Japanese architect, an Australian composer, a lighting designer from Germany, a costume designer as well as a cellist from the Netherlands, and, last but not least, the international NDT group itself. The architect Atsushi Kitagawara was responsible for stage design while Michael Simon was in charge of lighting, Joke Visser and Yoshiki Hishinuma for costumes, but as Kylián pointed out in an interview shortly before the first performance, the starting point was the music, and vocal music in particular: "I love vocal music because, like dance, it is the only form of human music that can be made without an instrument."

The composer Brett Dean developed a soundscape inspired by musical styles as diverse as sixteenth century *a cappella* polyphony, avant-garde music by John Cage, Inuit singing and overtone chanting by Tibetan monks. The resulting composition also used African percussion as well as birdsong from Dean's native Australia. The cellist on stage was Pieter Wispelwey, who played the lament from Benjamin Britten's first cello suite.

In many ways, we can see the ballet *One Of A Kind* as the blueprint for the lectureship that Kylián started in October 2010 at Codarts Rotterdam. The three-year lectureship involved interdisciplinary, practice-led research as well as exploration of a wide range of topics related to dance and choreography. Supported by associate researchers Dr. Friederike Lampert and Dr. Désirée Staverman, Kylián worked with artists and experts from different disciplines on a series of specific themes: Dance and Age, Dance and Voice, Dance and Music, Dance and Film, and Dance and Design (Light, Costume, Architecture). Students from various departments at Codarts Rotterdam participated in the project-related workshops led by Kylián and Michael Schumacher as well as other experienced teachers. Kylián said: "My predominant interest was to show the students the wider world, which is closely related to dance and choreography, and to look at the world of art in a free way, without any preconceived ideas." He therefore set up experiments in which dance is coupled with another art form or topic in order to discover meaning in the interaction of the two. Each topic was based on

One Of A Kind, photo by Joris-Jan Bos
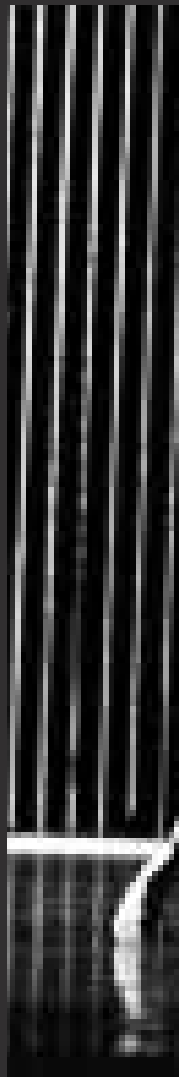
theoretical reflection and practical experience: a one-day symposium featuring guest speakers and artists introduced the topic; this was then followed by one or two workshops delving deeper into the theme by observing and experiencing Kylián's choreographic input into one of the topics, or by workshops led by invited artists; finally, at the end of each workshop, a feedback round provided a platform for participants to discuss their experiences and new-found knowledge.

Finding an appropriate format for communicating dance practice was a key aspect of the research process. Books and written texts can hardly articulate the art of dance, so how is it possible to document knowledge that is based on experience? The approach taken brought together different documentation tools and perspectives, which meant the research could be seen from various angles, appreciated by different senses, and viewed in various formats (images, films, interview texts, quotations, reports and expert articles). A camera team was enlisted not only to follow and document the process but also to produce a specific view of it. Barbara van den Bogaard's film company UmaMedia produced short films you can see using interactive printing via the Layar App. The films provide a very important perspective on the research, i.e. moving pictures, which are far more relevant for dance. Another layer of documentation is a website that was set up at the beginning of the project (**oneofakind.codarts.nl**).

Not all the discussions and lectures we had throughout the project are published in this book. It also goes without saying that, with more time, further, deeper, research could have been conducted into the chosen topics. The photography and texts we have included in the book are therefore intended to stimulate awareness and provide inspiration.

The overall aim of the book is to share the journey of the Jiří Kylián Research Project. This journey, which was designed to bring research and education together, has in fact added a new dimension to the Codarts educational programme in that students are now made aware of the interdisciplinary aspects of dance and how to use these aspects in their individual work. In this sense, the book can also be used as a textbook and as support for further reflection. The book is also dedicated to the broad public interested in Kylián's work and the art of dance in general.

Notes:
1. Ariejan Korteweg, De Volkskrant, 8 may 1998.
2. Patricia Boccadoro, Culturekiosque, 6 february 1999.

LAYAR APP

The book has additional features you can access using the Layar App. If you press the button on your smartphone or tablet you will open up digital extras that are hidden behind the pages of the book. The smart phone icon will tell you which pages have short films behind them. How does it work? Download the free Layar App for iPhone or Android or, if you already have Layar, update it to the latest version (from the iPhone App Store or Android Play Store). Go to one of the pages with the smartphone icon, open the Layar App and hold your smartphone or tablet over the page so that the whole page is in the picture, press on "Scan", stay focused on the whole page and wait until the short film appears on the screen of your device.

All short films are archived at Codarts and can also be viewed at oneofakind.codarts.nl.

One Of A Kind

Excursion:
Interdisciplinary Art

by Désirée Staverman

Many artists, particularly in the Romantic era and the early twentieth century, have searched for links between the arts. Or, to put it more emphatically, they were dreaming about the ultimate *Gesamtwerk* or total work of art. This isn't the time or the place to discuss Richard Wagner's *Gesamtkunstwerk* that inspired many artists from different disciplines, but, if you will allow me a small digression, I would like to use a Wassily Kandinsky painting to give one example of how artists can create remarkable links between different disciplines.

Impression III (Konzert), 1911

This painting is rather well known and you might recognise its creator, Wassily Kandinsky, the artist known as the founder of Germany's *Der blaue Reiter* (*The Blue Rider*) group. Less well known, however, is the story behind it. In 1911, Kandinsky heard some piano compositions by Arnold Schoenberg at a concert. He had never heard the composer's music before but was impressed and started this painting, which is actually one of his first abstract works, the same night. The impact of the event was stronger than it may otherwise have been as, at the time of the concert, both artists were at a turning point in their careers.

A close friendship developed between them that resulted in an extended and very interesting correspondence. They generally shared the same artistic ideals and were very like-minded, which proved very stimulating for both. Two interesting projects resulted in addition to their 1912 co-operation for the Der blaue Reiter exposition and almanac, both of which were experimental pieces for the theatre: *Die glückliche Hand* (EN: *The Hand of Fate*) by Schoenberg and *Der gelbe Klang* (EN: *The Yellow Sound*) by Kandinsky.

From the detailed introduction to *Der gelbe Klang*, it is clear that Kandinsky aimed to combine a range of artistic elements such as colour, light and dance with art forms such as the spoken word and music (*Bühnengesamtkunstwerk*) in order to reach what he called "the spiritual in art". He explained his motivation in various articles, arguing that, in his opinion, the differences between these artistic means are only external:

"On the last inner base, the resources are entirely equal: the outer differences are wiped out by the last goal and the inner identity is exposed."

(DE: *"Im letzten innerlichen Grunde sind diese Mittel vollkommen gleich: das Letzte Ziel löscht die äusseren Verschiedenheiten und enblösst die innere Identität."*)

Unfortunately, *Der gelbe Klang* never came to fruition during Kandinsky's life, as plans for a first performance had to be cancelled due to the start of the First World War. Nevertheless, it remains a fascinating project and is a good example of a interdisciplinary work of art.
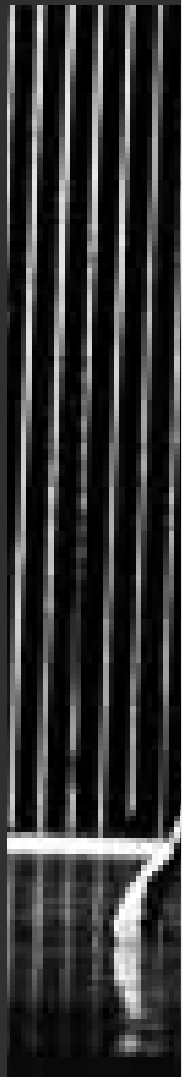
Wassily Kandinsky
Impression III (*Konzert*) 1911, inspired by the music of Arnold Schoenberg
GMS 78
Städtische Galerie im Lenbachhaus und Kunstbau München

c/o Pictoright Amsterdam

The Research Team

Jiří Kylián

Jiří Kylián (born in Czechoslovakia in 1947) started his dance career at the age of nine at the School of the National Ballet in Prague. In 1962, he was accepted as a student at the Prague Conservatory. He left Prague when he received a scholarship for the Royal Ballet School in London in 1967. After completing his scholarship, he went to the Stuttgart Ballet led by John Cranko where he made his debut as a choreographer with *Paradox* for the Noverre Gesellschaft. After making three ballets for Nederlands Dans Theater (*Viewers*, *Stoolgame* and *La Cathédrale Engloutie*), he became artistic director of the company in 1975. In 1978, he put Nederlands Dans Theater on the international map with *Sinfonietta*. That same year, together with Carel Birnie, he founded Nederlands Dans Theater II, which gave – and still gives – young dancers the opportunity to develop their skills and talents, and which functions as a breeding ground for young talent.

He also created Nederlands Dans Theater III, a company for "older" dancers, in 1991. After an extraordinary record of service, he handed over artistic leadership of Nederlands Dans Theater in 1999 but remained associated the company as house choreographer. He has created more than 100 ballets, 72 of which were for Nederlands Dans Theater. His work is performed all over the world by more than 80 companies and schools. He has not only made works for Nederlands Dans Theatre but also for the Stuttgart Ballet, the Paris Opéra, Swedish television and the Tokyo Ballet. He has worked with many creative personalities of international stature, among them the composers Arne Nordheim (*Ariadne*, 1997) and Tōru Takemitsu (*Dream Time*, 1983) and the designers Walter Nobbe (*Sinfonietta*, 1978), Bill Katz (*Symphony of Psalms*, 1978), John Macfarlane (*Forgotten Land*, 1980), Michael Simon (*Stepping Stones*, 1998), Atsushi Kitagawara (*One Of A Kind*, 1998) and Susumu Shingu (*Toss of a Dice*, 2005).

In the summer of 2006, he created a film entitled *Car Men* with the director Boris Paval Conen and in 2013 another film *Between Entrance and Exit* with the same director. It was choreographed on location in open brown coal mines in the Czech Republic. He has received many international awards and honours in the course of his career including the Officer of the Royal Dutch Order of Orange-Nassau, an honorary doctorate from the Juilliard School in New York, three Nijinsky Awards in Monte Carlo (best choreographer, company and work), Benois de la Danse in Moscow and Berlin, an Honorary Medal from the President of the Czech Republic and the Chevalier du Légion d'Honneur in France.

jirikylian.com

Dr. Friederike Lampert

Friederike Lampert (born in Erlangen, Germany in 1968). She studied ballet at the Frankfurt University of Music and Performing Arts followed by Applied Theatre Studies at the Justus Liebig University Giessen. From 1988 to 2002, she worked as a professional dancer (including Amanda Miller's Pretty Ugly Dance Company) and from 2002 to 2006 she worked as a research assistant in the Department for Performance Studies and taught dance theory and practice. Her doctoral thesis *Improvisation in Artistic Dance* was awarded the Tanzwissenschaftspreis NRW (a dance science award in North Rhine-Westphalia) in 2006. Since September 2007, she has mainly been teaching dance theory and practice. She organises conferences on dance studies and is artistic director of the K3 Youth Club at the K3 – Centre for Choreography | Tanzplan Hamburg at Kampnagel. From 2008 to 2010, she worked as a research assistant with Tanzplan Deutschland before becoming an associate researcher for Jiří Kylián's professorship at Codarts Rotterdam.

Michael Schumacher

Michael Schumacher is a performing artist with roots in classical and modern dance. He has been a member of several groundbreaking dance companies, including Ballet Frankfurt, Twyla Tharp Dance, Feld Ballet, Pretty Ugly Dance Company and Magpie Music Dance Company. Working as dancer, choreographer, and teacher, he has developed a unique approach to the discipline of improvisation. He has collaborated with many pioneering musicians including the percussionist Han Bennink, the violinist Mary Oliver, and the cellist/composer Alex Waterman. He currently lives in Amsterdam and conducts workshops in movement analysis and improvisation worldwide.

Dr. Désirée Staverman

Désirée Staverman (born in Hengelo, the Netherlands in 1954) studied the violoncello in Amsterdam and musicology at Utrecht University. She worked for several years as both a violoncello teacher and a music publicist. She has been teaching music and cultural history in various departments at Codarts Rotterdam since 1988. The research for her 2006 doctoral thesis *The Stage Music of Alphons Diepenbrock: Conception, composition, performance* focused on the revival of Greek Tragedy on stage and the combination of spoken voice and music in early twentieth-century stage music. She has been research supervisor for the Master of Music programme at Codarts since 2007. She was on the editorial board for the Donemus edition of compositions by the Dutch composer Diepenbrock and was working on the thematic catalogue of this composer. She also organises conferences for the Royal Society for Music History of The Netherlands.

UmaMedia

Owned by Barbara van den Bogaard and Gerbert Toes, UmaMedia is a company that specialises in visual storytelling. They were asked to produce several short films for the One Of A Kind research project. It became clear when filming the first topic, Dance and Age, that the camera offered a new way of making research processes in the performing arts world visible. The camera then became the *research eye* for the entire project and helped explain, in visual terms, the research, the experiences of those involved and the insights gained.

Sabine Kupferberg

Sabine Kupferberg (born in Wiesbaden, Germany, in 1951) took her first ballet classes at the school attached to the city's municipal theatre. In 1968, she went on to Stuttgart to complete her dance education and subsequently joined John Cranko's famed troupe the Stuttgart Ballett. She danced the company's entire repertoire, including choreographies by John Cranko, Kenneth MacMillan and Glen Tetley. It was in Stuttgart that she met Jiří Kylián as he was starting to put his first choreographic ideas in practice and in 1975 they both joined Nederlands Dans Theater. During this period, she not only danced almost every Kylián work but also worked and created with a large number of other choreographers including Hans van Manen, William Forsythe, Mats Ek, Christopher Bruce, Maurice Béjart, Nacho Duato and Ohad Naharin. She was one of the original members of Nederlands Dans Theater III (a company especially created for dancers aged over forty) after it was created in 1991 and again had the opportunity to work with renowned choreographers. She worked with Mats Ek on his 2003 production *Tulips*, and in 2003 and 2004 she worked closely with the American theatre director Robert Wilson on his production *2 Lips and Dancers and Space*. In 2006, she played the main role in the dance film *Car-Men*, which received several international awards (the Prix Italia, the Golden Prague and many others). She recently took part in the celebrated production *Last Touch First* by Jiří Kylián and

Michael Schumacher. In 1993, she received the Prize of Merit from Stichting Dansersfonds '79 foundation. A year later, the Netherlands public broadcaster NOS produced a television documentary about her achievements that was shown nationwide. In February 1998, another public broadcaster in the Netherlands, the NPS, broadcast a separate documentary about her called *Sabine Kupferberg, Woman of Thousand Faces*, a film made by the German film producer Reiner Moritz. In October 1998, she received the Dutch Golden Theatre Dance Prize awarded by the Dutch association of theatres and concert halls (VSCD).

DANCE
&
AGE

You can learn many things but you cannot
learn experience. You have to live it.
You have to live through it. And you should
live as intensely as possible in order to have
something to remember when you grow old.

Jiří Kylián

NDT 3
Last Speech

Good evening, friends. I would like to welcome you to this special evening. I'm sure you're asking yourselves what this evening is all about. There is a reason for it, of course. There's a reason why all these dancers are standing with me on stage to say hello to you. It's a special evening in which we'd like to celebrate 15 years of NDT 3, a very special company that was founded all those years ago and was fortunate to be able to work with some of the world's greatest choreographers and theatre-makers: Hans van Manen, William Forsythe, Mats Ek, Robert Wilson, Maurice Bejart, to name only a view. The company has created 53 ballets and travelled the world. It has been to 31 countries and worked with 25 choreographers. It has been to Iceland, Korea, the United States, Russia, Australia, China, Brazil, Japan and many other countries. It has been proved that there is a great interest around the world in seeing these people perform.

As I said at the outset of this company's life, older people, dancers who are past their forties, have special tales to tell and we should listen in. Dance isn't just about performing as many pirouettes and *fouettés* as possible and jumping as high as we can; it is about something else. It is about experience, about sharing one's life experience and feelings with the public.

I would like to thank all those wonderful people, all the choreographers, the designers, the people who worked the lights, the technicians and costume makers, all the people who have shared these fantastic years with us. Obviously, I am saying all this because NDT 3 will stop existing in its present form by the 30th of this month. You will not see NDT 3 for at least two years in this constellation. The company has projects in the future. We hope these projects will be well funded financially and will take off in the most glorious way, but we still have to wait and see if this happens.

The strange thing is that we always see young dancers and think how wonderfully energetic and dynamic they are, what fantastic technique they have and so forth, but we don't realise that somebody like Iván Pérez will do a few pirouettes as a younger man, then he suddenly reaches 40, then 50, then 60, and maybe he will have experienced some interesting things along the way that he would also like to share with you. I think he should be given the opportunity to do that.

I don't think NDT 3 should rely solely on sponsors in the future. I would like to thank you, our sponsors, for the financial support you have given in the past, are giving now and will give in the future, but I think NDT 3 projects for older dancers should be funded by public money. I think they should be given the opportunity to keep their dreams alive and to bring their fantasies and creative ideas to life, just as young dancers do. This is why I am standing here, to tell you this and to ask you for your support in this endeavour.

About this evening… after I have finished my glorious speech, we will start with a film, as I thought it might be interesting for you to see what has happened in the 15 years of NDT 3. After the film, we will see NDT 1 in *Bella Figura*, then NDT 2 in *Chapeau* and finally NDT 3 in *Birthday*. I wish you a wonderful evening. Enjoy yourselves!

Jiří Kylián, 2006

Far Too Close

We are constantly in motion.
We never stop moving.
Even when just sitting down,
Our mind, our feelings, fantasy, thoughts, and even our body
is constantly on the move from one landscape to another.
We are in a permanent changing room.
The word "movement" carries much symbolism and meaning.
It is directly connected to the words "distance", "time", "far",
"close" and many others.
Our emotional world is closely linked to movement: in many
languages, there is a direct connection between the two words
"motion" and "emotion" –
we move and we are moved.
It is obvious that moving closer to something means moving
further away from something else.
This simple fact is a fundamental question we should ask
ourselves whenever we decide "to make a move".
As dancers on stage, or as anybody moving through life,
we should ask ourselves,
"Are we moving in order to come closer to something, to enter
a new space and experience,
or in order to move away from
something, in order to forget?"
Are we moving in order to create future memories, or just to
forget the ones we have experienced?
In our curious journey through life, often we arrive
"far too close" to one thing, so that we cannot see it in its
complete form,
and maybe "far too far" from the other to be able to see it in any detail.
In any case, all our moves (emotional or physical) leave deep
wrinkles in our hearts.
They are like the lines in the sand of a zen garden in which
only our spiritual fantasy grows – or like the furrows of a
fertile field in which our food grows, which enables us to
make zen gardens, which in turn inspires us to build fertile fields to
feed us, which enable us to create zen gardens that
inspire us… forever.

Jiří Kylián, June 2003

Working on the Dance and Age part of my lectureship was a fine experience for all participants, including myself. We had a number of dancers to work with, aged roughly between 9 and 70. They all had to perform the same choreography to the Beatles song *Yesterday*. The result was astounding and very, very moving.

Jiří Kylián

As artistic director of Nederlands Dans Theater for 24 years, I was often confronted with the terrible task of having to say good-bye to many wonderful dancers after they'd worked with me for 10-15 years, during which time they'd become truly great artists. It had to be done as these dancers had simply become too old to satisfy the physical demands of the company's repertoire. Over time, I found this totally unacceptable and I realised that the departure of these very experienced dancers was a terrible waste. It felt natural to me to create a company like NDT 3 to use the wealth of experience and wisdom these dancers possessed, and to see them perform it on stage.

Jiří Kylián

When you work with younger dancers, you feel more like a teacher. When you work with older dancers, you're more like a colleague and you have to respect their biographies. Your task is to give them the opportunity to create a repertoire that respects the experience they have accumulated and allows them to stand on stage with a sense of dignity compatible with their age. You give them the opportunity to express all the experience they have gathered. In short, they are the starting point. This simple fact was immediately understood by many of my colleagues. Many choreographers of international stature supported the idea and contributed to NDT 3's unique repertoire. There were pieces by Hans van Manen, Mats Ek, William Forsythe, Maurice Béjart, Robert Wilson, Michael Schumacher, Carolyn Carlson and Christopher Bruce and many others. The company consisted of only four people but their spirit took them to all the continents on the planet. The creation of the company was inspired by very simple but very significant idea from Pablo Picasso: 'It takes a very long time to become young.'

Jiří Kylián

Dieuwertje Derksen and Sebastian Spahn

Ton Lutgerink and Martinette Janmaat

It's like not running for the bus
anymore. I just don't do it. In this
dance, the younger ones turn, but
I thought, 'I'm not going to do
that because I'll probably fall.'
I don't take risks. I don't run for
the bus, I wait for the next one.

Martinette Janmaat (dancer aged 60+)

Jamie Hendriks and Beau Delwel

Expression of the Body at Different Ages

by Friederike Lampert and Désirée Staverman

Jiří Kylián in a podium discussion with Sabine Kupferberg, Michael Schumacher, Gérard Lemaître and David Krugel

Jiří Kylián had his finger on the pulse when he founded NDT 3, a company for experienced dancers aged older than 40, in 1991. In contrast with the general view that dance careers are short, he worshipped the qualities of seasoned dancers. The new company performed works by renowned choreographers all around the world and justified its existence. Kylián recognised the need to redefine technique and the aesthetics of age and experience. With a lifetime of expertise as well as unique gifts, NDT 3 dancers performed masterpieces of subtlety and refinement.

The company was closed for financial reasons in 2006 after years of successful touring. A few years later, the dance and academic worlds became increasingly interested in ageing and in rethinking the aesthetics of dance, and ageing as a dancer moved to the centre of theoretical discussions and research, all of which proved how Kylián had set the debate with NDT 3. How does age affect aesthetics in dance? What does this mean for performers and choreographers? How do people perceive very young and older dancers on stage? What differences are there between young and older dancers?

Marta Mazzoleni and Michal Szymanski

As part of the One Of A Kind professorship at Codarts Rotterdam, Jiří Kylián gave dance students an opportunity to reflect on these questions in a project entitled "Expression of the body at different ages". The exchange between dancers of different ages, Codarts dance students and scholars began with a symposium on 15 November 2010 that set out the central theme – the expression of the human body in various age phases. Professor Kylián, the dancers Sabine Kupferberg and Michael Schumacher, former dancers Ton Lutgerink and Martinette Janmaat as well as a group of Codarts students opened the session by speaking about their views on ageing in the dance world. The subsequent discussion focused on the need to respect age while at the same time developing one's personality and breaking away from tradition to follow one's own path.

For a broader view, theatre scientist and teacher at Codarts's dance department Hilke Diemer gave a lively presentation on her research into dance in Sudan, the intention being to provide an example of the significance of dance in a non-Western culture. Sociologist Malte Friedrich from the Institut für soziologische Meinungsforschung in Berlin then broached the topic of youth mania in Western society, asking why we all want to be young. His raw take on today's youth-obsessed society sparked a major response from the students, an indication of how much food for thought he had given the young dancers. Medical practitioner and dancer Anandi Felter explained the impact of the ageing process, particularly for dancers, from a medical point of view and dance scientist and associate researcher at Codarts Friederike Lampert concluded the symposium with a presentation on the age-related experiments in Kontakthof by the choreographer Pina Bausch. The influence of society's perception of age on the aesthetics of dance and choreography, a key question in this research project, was clear in this varied opening session.

The following one-week workshop involved four generations of dancers who worked together for three hours each day. The four generations were two children aged 13, a group of 20 fourth-year students from the Codarts Bachelor of Dance degree programme (the students worked in pairs with one couple representing the group in the lecture demonstration), two dancers aged around 50 and an older couple aged around 70. The aim of the workshop, which was steered by Jiří Kylián, Michael Schumacher and Sabine Kupferberg, was to create awareness among young people of the influence of age and experience on expression as well as to show how expression is different in each phase of life.

In the first session, Schumacher invited the participants to formulate their thoughts on the content of the symposium. Kylián then asked them how it was possible to remain young while ageing, at the same time pointing out the importance of self-development and focus in order to make personal choices rather than sticking to models. Kylián chose the song Yesterday by The Beatles (performed live by singer Tim Van Peteghem and guitarist Zoltàn Polgàr) as the music for the short choreography that was to be developed during the week.

Kylián, Schumacher and Kupferberg developed the choreography in the studio, focusing on the interaction with a chair and the dancers' clothing. Movements and body poses were initiated by unusual use of the chair and the jacket, skirt and blouse. The entangled interaction of female and male dancers was often an amusing reminder of real-life relationships.

Rehearsing the piece in the studio was an uncommon situation for all participants. Everyone was aware of the fact they were part of a cross-generational group in which each participant was practising the steps while at the same time observing each other. Everyone learned the same choreography, finding their own way of executing the steps. The youngest couple found it easy to copy the steps and express them with innocence and purity. The dance students, at the height of their physical ability, performed the choreography with great dynamism and energy. In the performance by the middle-aged couple (Kupferberg and Schumacher), it was possible to observe an expression of experience and ageing combined with a very sensitive, smooth and musical execution of movement. Martinette Janmaat and Ton Lutgerink, the elder couple, needed to adapt some steps they were no longer able to do (e.g. bending at the knees) but the timing remained the same. In performing the movements, their expression was delicate and fine. They didn't take risks; their movements were subtle and performed using the expertise they had acquired in a lifetime of dancing. They knew how to deal with ageing bodies, compensating the loss of technique with expression.

The presentation of the short choreography by four generations of dancers, the first research project carried out as part of Jiří Kylián's professorship at Codarts Rotterdam, took place on 24 November 2010. In an animated discussion following the lecture demonstration, the approximately 200 students and teachers present were surprised by the difference in expression of the various couples. The students who took part in the project were explicit about how much they had learned from working with the oldest couple, dancers who were willing to share their lifelong experience with them. Kylián's experiment served to broaden the appreciation of age among participants and observers alike. They witnessed the ability of dancers over 70 to express themselves in a detailed, convincing way, and in doing so producing a wider aesthetic and a re-evaluation of the competencies of age.

Michael Schumacher and Sabine Kupferberg

Participating Codarts students:
Ravid Arbabanel
Clarissa Bragna
Beau Delwel (Havo/vwo for Music and Dance)
Dieuwertje Derksen
Daphne Dudovich
Sayaka Haruna
Jamie Hendriks (Havo/vwo for Music and Dance)
Sayo Homma
Sonoko Kamimura
Keonjoong Kim
Marta Mazzoleni
Ilse Orozco
Allesandro Sebastiani
Sebastian Spahn
Michal Szymanski
Theresia Wallberg

Tim Van Peteghem (singer)
Zoltàn Polgàr (guitarist)

Guests:
Martinette Janmaat
Sabine Kupferberg
Ton Lutgerink
Michael Schumacher

Beau Delwel

> If you choose a career in
> dance, do it differently,
> share it differently.
>
> **Michael Schumacher (dancer aged 50+)**

📱 **MORE TO EXPLORE**

Short film:
Dance & Age

Questions:
– *How do trends in society influence the perception of ageing?*
– *How does ageing affect the body?*
– *How does ageing affect personality?*
– *Why and how do choreographers work with older dancers?*
– *What is the aesthetic difference in the performances of young and older dancers?*

Literature:
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Aagje Swinnen, John A. Stotesbury, *Aging, Performance, and Stardom: Doing Age
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Virpi Ylänne, *Representing Ageing: Images and Identities*, New York: Pelgrave, 2012.

Michael Schumacher

I've been around for a while but seldom experienced so much opening-up and sharing as Michael and Jiří did in the work process. It releases so much tension. We are all insecure and it is important to do this. It's rare for people to understand the importance of opening up, sharing, and avoiding the authority game.

Sabine Kupferberg (dancer aged 50+)

Sabine Kupferberg and Michael Schumacher

Youth Mania.
Ageing (or not) with or without Botox

by Malte Friedrich

Madonna does it, Meg Ryan does it, Gwyneth Paltrow will soon do it and Mickey Rourke has been doing it for a long time. They're not the only ones. Thousands of people of different ages are using the same wonder drug, Botox, to remove wrinkles from their faces. It's an easy way to paralyse the skin with a neurotoxic substance and arrest the ageing process temporarily. Injection with nerve poison is one of many offers promising a younger-looking body. In addition to Botox and cosmetic surgery, there are creams, fitness programmes and muscle-building products, even clothes that alter your shape. But the goal is always the same – to appear to others (but primarily to yourself) as if you aren't your actual age.

It isn't all about looks, however. Many people also base their behaviour, attitude and style on what they think is youthful. The social construction of age has turned youth into an ideal and a point of reference. The aim is to stay young as long as possible – in one's own head, in one's approach to the world and in one's self-representation. It's a paradoxical situation because the population in the Western world is actually getting older.

The current obsession with youth is so rampant we could forget that longing for youthfulness has been with us for a very long time. The wish for (eternal) youth is an integral part at least of European cultural history: it can be seen, for example, in the figure of Hebe, the ancient goddess of youth who had the power to rejuvenate elderly people; or in the legend of the Holy Grail, which promised immortality; or in the story of the *Jungbrunnen*, a fountain that restored youthfulness to those who visited it and which was immortalised in a painting by Lucas Cranach the Elder from 1546. Today's situation is not too different from the past, but there are some characteristics that justify our speaking of a specific and unique situation. The main difference between now and then is less in the intensity of the desire for youth and more in youth's unique position as the sole ideal.

The loss of old age as an ideal
Up until not too long ago, getting older was indeed considered undesirable, as it came with the risk of degeneration as well as other restrictions and burdens, even though it was accepted socially. Law, convention and tradition, for example, emphasised the position of elders in a community and assigned them a role

in society: they had a voice in matters affecting the entire group (whether clan, family or community) and their experience and knowledge were an important source of information and advice. Idealising age for its tranquillity, experience and wisdom facilitated its integration into the social fabric.

In industrial and digital societies, particularly Europe and North America, the traditional tasks and appreciation of old age have to a large extent disappeared. Communities have become societies whose elders are no longer automatically advisors or decision-makers while extended families have largely been replaced by small or nuclear families. Generations of families only tend to live together until members of the younger generation have been reared and can provide for themselves, which means that the status of elderly people is no longer determined by a social and spatial obligation to others. Their role in the family unit becomes unclear and is different in every family. Many elderly people naturally accept family responsibilities, such as temporarily caring for grandchildren, but they no longer always live in the same house as their grandchildren. The spatial and social bond isn't necessarily a close one and elderly people can't always rely on the care they need at home. Age therefore becomes a problem. It also loses its reputation for being able to fulfil a range of tasks across different age groups and life situations.

If the basic family framework has changed then so has the relationship between parents and children. The hierarchy between them was called into question no later than the 1960s while various forms of anti-authoritarian or symbiotic education are testament to the dissolution of

clear boundaries between parents (older) and children (younger). Elders' exact tasks again become unclear in this scenario. The way they continue to act as role models needs to be negotiated on an individual basis, which is not conducive to a general appreciation of age.

In summary, whereas seniority was once an important stage in the age structure and characterised by special qualities, its role has now become superfluous, a key reason why we see old age as a problem and try to reach it as late as possible.

Capitalism and the world of work
This lack of appreciation for older people isn't limited to family units; it is evident in all sections of society. Modernity's outstanding cultural feature is an ideology of constant newness: not only is everything in a state of perpetual change but everything *should* be in a state of perpetual change, or, better still, should be in a state of constant improvement. Anything that was current or valid a few years ago is already outdated, obsolete or even irrelevant today. This even applies to theories proclaiming the demise of this development. The desire for *newness* is a continuum, and again older people are seen as yesterday's news, relics from the past or outdated models.

As far as the workplace is concerned, the days of seeing age as evidence of experience and expertise are long gone, as young people's motivation and enthusiasm count for more. Experience has little value because working conditions and market environments are constantly changing. Looking to the future is more important than familiarity with the past. The greater the demand for innovation, the more avidly companies search for people who can spark it and implement change – or at least act as if they could. The idea that experience could be useful is now only really considered by the top brass of large companies, the only group of people where the old patriarchal age structure still survives, although

protestors are raising their voices against this final bastion of the old boys' network too. Nowadays, it is young, fresh employees who count for more than "stale" old members of staff, as the former are believed to embody the products the company wants to create in the future.

This fixation with youth is becoming increasingly apparent in customer orientation. Even if most products aren't focused directly on preserving youthful-looking bodies, they are nonetheless designed and developed for customers imagined to have young bodies and spirits. It doesn't matter who actually buys the products, to developers the customer is young. This orientation is understandable, as products need a constant flow of new, young customers in order to survive.

There is even less interest in older people in the advertising world where the focus is purely on people aged 40 or less. Only those in this age bracket are considered to be sufficiently open to influence for costly advertising campaigns to have an impact and result in product preferences, so it is hardly surprising that promotional clips and photos show people in this age group. The same applies to areas of the media closely related to the advertising industry, for example it is mostly young people we see on television and film screens or in magazines. The images are intended to encourage people to buy. We are fed a vision of a perfect life, which includes having a flawless, healthy and active body. These images stimulate our dream worlds and the bodies we see are the idealised models we need to bring our dreams to life. Possessing the perfect body is a common daydream clearly sparked by the images of perfect, youthful bodies that flood our daily lives.

The obsession itself is mainly the result of an upsurge of images of young, naked or half-naked bodies worked to perfection by artists, photographers and videographers using digital image processing. These images accompany and illustrate each product on the

market and can be seen in all forms of media. They provide us with a highly visible notion of how a body should look. Knowing these images do not represent reality does not stop us comparing our own bodies, and its imperfections, with them. They are omnipresent, which makes them the central point of reference in assessing our own appearance, and, because they relate to everyone and everything, it is almost impossible to avoid comparisons, if only because there are people close to us doing it.

These sugar-coated images are with us every day, laughing towards us from house walls, television sets or websites, and they show us an unattainable world that is nonetheless our world as it is a visualisation of our own dreams: it is a continuous loop of idealisation in which our image of a dream world and the dream world in the image feed each other. The bodies in the images look as though they could defy time. Whether we like it or not, this is our own self-created ideal of ourselves and we can't ignore it. The most we can do is avoid it or oppose it, but this does nothing to reduce its overall power.

Most people don't try to escape this image world entirely but instead try to follow it and adapt and shape their bodies in line with collective requirements. Such efforts are supported by an entire industry fully equipped with the right images as well as promises of being able to make your body immaculate. The willingness to transform oneself using images is commonplace and has long exceeded the physical limitations of the body. Cosmetic surgery – which uses plastic inserts, suction tools, hammers and knives to reshape the body – is only a radical continuation of all conventional attempts to conceal or reverse the physical affects of ageing by achieving a youthful look that didn't exist previously. Media images of massive amounts of invasive and extensive body shaping normalise the results. The process is supported by youth fashion, taking-up trendy sports or

using slang, all measures aimed at putting age in the background and pretending time can stand still. People with no interest in following this trend have to accept the fact their appearance will be inconsistent with the desired timelessness and perfection evident in bodies transformed by images. They also have to endure looking different to the way one should look, which is probably why so many people do try to embody the images we see. After all, having the perfect look not only promises self-esteem and success but also an experience of what it feels like to be ideal – another reason why such wishful thinking is as persistent and penetrating as it is.

The narcissistic personality
The quest for youth and beauty using an image for guidance is indicative of a narcissistic personality type. Narcissism is often understood as forms of self-love, but the myth of Narcissus means more than taking pleasure in your own mirror image, as it is also about forgetting everything beyond this self-observation. Narcissists are focused only on themselves. They cannot enter into a meaningful interaction with others because they are so absorbed in their own image.

It is easy to detect narcissistic traits in much of our behaviour. The attempt to transform oneself into an ideal image in order to evoke the impression of (eternal) youth is typically narcissistic. Grooming one's body is mainly about pleasing others, but shaping one's body to perfection has become a form of self-employment primarily concerned with making an individual dream-body scenario come true. The fact efforts are also being made for the benefit of others is quickly forgotten. At the same time, an increasing number of people are willing to reveal their naked bodies to others – not in bid to make direct contact with other people but to feast on themselves via others' voyeuristic gazes. We want them to see us as we see ourselves. It's a narcissistic strategy in which the onlooker

is strangely excluded merely by the fact of looking at us.

Attempting to look and be young is one type of behaviour that sees people interact with images rather than people, for example when watching television or using the Internet. The latest example of this is the use of mobile telephones that allow users – regardless of where they actually are – to immerse themselves in a completely different environment and deal exclusively with their own visual preferences.

Purchasing a product, adapting your own body, "improving" it in line with images and in doing so indulging yourself in the cult of the individual (even if everybody else is doing the same) fits perfectly into a consumer society that offers and promises everything to everyone. Once you start following this logic it isn't easy to stop. Anyone wanting to escape such obliviousness to one's own environment and avoid the self-indulgence of body contouring has to start making direct contact with other people again. However, this can often only be achieved by drawing attention to the sculpted body. Narcissism asserts itself even in the attempt to overcome it, yet another reason why the quest for youthfulness has sunk so deeply into our minds and is so stubbornly pursued.

Waiting for the perfect match
There is a clear link between the functional disability of old age, the upsurge in images of perfect bodies, the consumer world and narcissism that results in youth being the only desirable state in our society today, but there is also another reason why nearly everybody is longing for eternal youth. Many of the opportunities and freedoms that exist for large parts of the population in industrialised societies don't necessarily lead to a simpler lifestyle. Every decision reduces the numbers of possibilities, which ultimately amounts to a restriction of freedom, while the diversity of possibilities at different levels (work, friends, where

you live, consumer products and life partners) makes it almost impossible to relate them to each other and balance them out. One way to deal with the conundrum is to delay life choices for as long as possible or, if that's not possible, to act as if they can be reviewed at any time, in other words lingering in a mental state where the opportunities of youth abound. This approach is supported by the fact that many social ties are organised via formal or informal agreements that can be terminated (e.g. marriages, appointments, products, friendships or apartments). Such a mental attitude is linked to the idealisation of youth. We are all participants in a competition to remain young as long as possible. It's a competition no one can win and in the meantime we all grow old, sooner or later, with or without Botox.

About the author:
Dr. Malte Friedrich is a sociologist living and working in Berlin. His areas of research are urban culture, popular music, the sound of the city and opinion research. From 1999 to 2002, he was research associate for the German Research Foundation project Corporality and Urbanity. The Presentation of Ethnicity in Hip-Hop. He has been the head of the *Institut für soziologische Meinungsforschung* since 2003.

What I observed and what I liked about this experience was its optimism. It gave hope. The idea of creating the same choreography for people of different ages produced beautiful results. Both the older and younger generations liked the song *Yesterday* by The Beatles. It had a different meaning for each of them. For the older generation, it seemed to remind them of a point in the past. They have done a lot of things since, left a lot behind and already experienced more than they could have expected. The dance students still have lots of questions to answer. Some are experienced and know a lot but are still searching. The youngest ones don't have much experience. They have more ahead of them than behind them, but despite this they're working hard to get to know the world. For me as a performer, it was more interesting to see the older and youngest dancers on stage – rather than dance students my age – as they performed with more expression and looked very honest. The dance students were good technically, correct in their steps, but I missed emotion and pleasure. I noticed that Martinette and Ton were a bit stressed, probably because of the pressure of having to dance in front of a big audience again. Despite that, when they started it was like they forgot all their worries, left everything behind and totally enjoyed the moment, taking the audience with them to a magical world. I had tears in my eyes when they finished. It was so sincere and it really touched me. I started to think how I would feel at their age. I would hope to be as honest as they are now. I hope the dance students learn something from them.

Seeing Beau and Jamie (the youngest dancers) touched me in a different way. They looked very cute and innocent but at the same time I could see they had no idea why they were dancing the piece and what it was all about. They were funny but very focused on what they were doing. I think there should be more projects like this. Observing the differences between generations is a great learning opportunity and helps us improve as artists and dancers.

Sonia Egner (dance student 18+)

Jamie Henriks and Beau Delwel

Dance and age doesn't sound like a marriage made in heaven but in my understanding it shouldn't be viewed with scepticism. My long experience as a dancer, choreographer and artistic director, as well as my encounters with Asian cultures and Australia's Aboriginal people, has taught me that we possess the ability to dance throughout our entire lives and can be respected for doing so. We can dance from the womb to the tomb.

Jiří Kylián

The Ageing Process from a Medical Point of View

by Anandi Felter

"You don't stop dancing because you grow old, you grow old because you stop dancing."

Unknown author

This article describes the medical process of ageing, particularly in dancers, and how you can avoid injuries. People go through different phases as they age. After birth, a person goes through the baby phase (up to 1.5 years), the toddler phase (from 2.5 to 6 years), the pre-school period (from 2.5 to 6 years), the elementary school period (from 6 to 12 years), adolescence (between 12 and 20), the adult period (between 20 and 60) and the elderly period (from 60 years until death). The focus of this chapter is on the final phase of life.

There are more elderly people nowadays. The population is ageing thanks to improvements in healthcare with better treatment and counselling of chronically ill people. According to the population prognosis by Statistics Netherlands[1], the number of people aged 65 and over in the Netherlands will increase from 2.7 million in 2012 to 4.7 million in 2041. The number of people aged over 80 will increase from 2025 onwards. It is estimated that 26% of the population will be aged 65 and over in 2040, one third of this group aged 80 or over. By comparison, the percentage of people aged 65 and over in 2012 was 16%.

The ageing process remains a mystery. More than 300 theories exist about its origins or what causes it. What we do know is that ageing is an interaction between endogenous (e.g. genetic, immunologic or neuroendocrine) factors and exogenous factors such as radiation, nutrition or smoking. There are two types of cells in the physiology of ageing, those that proliferate (reproduce) and those that degenerate (can't reproduce). Cells that cannot proliferate are nerve cells, cells belonging to the primary sense organs, skeletal muscle cells and heart muscle cells. Cells that can reproduce are blood cells and skin cells, but the speed of reproduction decreases with age.

Skin: The speed at which the skin ages is determined by genes and exogenous influences (exposure to open air, sunlight, etc.). Degenerative changes in the collagen and elastic fibres in the skin lead to decreased elasticity but at the same time protect freedom of movement (in the same way that losing elasticity in your trousers allows you to move more freely in them) while the loss of subcutaneous tissue causes wrinkles.

Joints: Synovial joints allow movement. Cartilage covers the ends of healthy synovial joints and provides shock absorption. The joint fluid, or synovial fluid, reduces friction via lubrication and transports nutrients and waste matter. Ageing causes the breakdown and ultimately loss of the top layer of cartilage as well as a reduction in the amount of synovial fluid. This is also known as joint wear-and-tear or degenerative osteoarthritis that allows the bones in the joint to rub together causing pain. A radiological sign of degenerative osteoarthritis is the narrowing of joint space due to the loss of cartilage. Figure 1 is an x-ray of a 51-year-old dancer with a normal hip joint on the left and a degenerative hip joint on the right. It is evident that there is narrowing of the joint space. Degenerative osteoarthritis is most common in the spine, hip, knee, hand and foot.

Figure 1: An x-ray of the hips of a 51-year-old dancer with degenerative osteoarthritis in his right hip

Figure 2: Work in progress at the Medical Centre for Dancers and Musicians with A.B.M. Rietveld (middle) and A.E. van Loon-Felter (right)

Muscles: Ageing leads to a decreased ability of skeletal muscle fibres to contract, resulting in a reduction of muscle power. It is possible to compensate for this with exercise, however. As far as muscle is concerned, it is a matter of "use it or lose it".

Research on ageing in dance medicine

A study of dance injuries in dancers and dance teachers aged 45 years and older[2,3] was conducted out on the occasion of the 50th anniversary of the Dutch Dance Teachers Union (Nederlandse Bond van Dans Kunstenaars). The study was carried out by A.B.M. (Boni) Rietveld, orthopaedic surgeon at the Medical Centre for Dancers and Musicians (MCDM) department of the Medisch Centrum Haaglanden in The Hague. The MCDM is a clinic that provides specialised care for professional and semi-professional dancers and musicians as well as active amateurs. The goal is to diagnose, prevent and treat injuries caused by dancing or playing music, or injuries that hinder the ability to engage in such activities.

A total of 727 dancers and dance teachers who were injured on consecutive occasions were analysed in the study. Of the total, 66 people (9%) were aged 45 years or older with an average age of 52 years. The majority of people (44 out of 66 or 67%) were dance teachers. They were compared with a control group of 345 dancers of all ages from a previous study and who had also been injured on consecutive occasions.
A comparison between the group of older dancers and the reference group reveals no large differences in terms of the occurrence of injuries (see Table 1) but there is a difference as far as the location of injuries is concerned (see Table 2).

There was a lower percentage of ankle injuries in the older dancers.[4] Possible explanations for this include the "healthy worker effect", i.e. only the strongest persist or dancers with ankle injuries may chose another, non-dancing career. However, it is more likely that the low number of ankle injuries in older dancers was due to successful treatment of ankle problems at a younger age. According to the author of the study, the majority of injuries in older dancers were caused by degenerative changes in the knee, back, hip and foot.

How can these injuries be prevented? Overuse injuries are generally caused by a disruption in the balance between a dancer's load-bearing capacity and the demanded load. Treating and preventing these injuries is a matter of either increasing and enhancing the load-bearing capacity – e.g. by improving dance technique, general fitness, control and the body centre (core stability) – or reducing the demanded load. Because degenerative changes cause a permanent decrease in a dancer's load-bearing capacity, load reduction is the only option in such situations. In my opinion, older dancers should take advantage of other qualities. Their added value lies more in experience and expression and less in purely physical capabilities.

I would like to conclude this chapter with a quote from Shanna La Fleur: "It takes an athlete to dance, but an artist to be a dancer."

About the author:
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Notes:
1. www.cbs.nl
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Older dancers	Reference group
66 dancers, 92 injuries	345 dancers, 587 injuries
1.4 injuries per dancer	1.7 injuries per dancer

Table 1: Comparison of older dancers with the reference group

	Older dancers	Reference group
Shoulder	4%	3%
Back	18%	14%
Hip	15%	10%
Knee	25%	25%
Ankle	3%	27%
Foot	28%	16%
Miscellaneous	7%	5%
Total	100%	100%

Table 2: Location of injuries

I was envious of the older dancers,
Ton and Martinette, at times.
I realised it would take me a long time
to achieve such expression. There were
a few moments when I thought,
'I can't say the things they can say.
I'll just have to wait a bit.'

Michal Szymanski (dance student aged 18+)

Allesandro Sebastiani

As a dance student, you do think about getting older. You know a dance career won't last forever. There will be physical restrictions to deal with, but 'once an artist, always an artist', as this performance made clear. It also showed how you can keep growing even if you're body no longer allows you to do everything you used to. This was beautiful to see.

You need to be a personality on stage and be strong enough to open up to the public, something both couples showed. You also need more than just technique and physical possibilities to get the message across. You need to be honest too. We saw this honesty in the children, in the doubt and vulnerability they occasionally showed. We could see they were anxious but at the same time enjoying themselves. Instead of hiding their emotions behind the choreography, they used the choreography to show their emotions. This doesn't mean technique isn't important, it is. Technique allows you to extend your movement vocabulary and express a message better.

Xanthe van Opstal (dance student aged 18+)

Jamie Henriks and Beau Delwel

Ton Lutgerink and Martinette Janmaat

DANCE
&
VOICE

Christian van Dijk

I like to call dance and voice the 'naked' arts because we don't need any extensions to our body to perform (unlike musicians who need instruments or painters brushes). I think they complement each other greatly because they are the most personal art forms. We thought it would be a good idea to put them together and create awareness and sensitivity between them.

Jiří Kylián

Creating a Third Dimension

Podium interview with Jiří Kylián, conducted by Friederike Lampert

A film of extracts from choreo-graphies by Pina Bausch, William Forsythe and Jiří Kylián was shown before the interview.

Friederike Lampert: This film gave us some impressions of how choreographers deal with dance and voice. We saw different ways of combining the two: dancers talking on stage or moving to a recorded opera or voice. There are many ways to produce vocal sounds and many ways to present movement. What's so fascinating about com-bining dance and voice?

Jiří Kylián: I like to call dance and voice the two 'naked' art forms. Why? A painter needs a brush, a double-bass player a double bass, a trumpeter a trumpet and so on, but if I want to express myself with dance or vocally I only need my body, so I call this naked art, as we don't need any extensions to do them. That's their beauty and the reason why I have chosen dance and voice as part of this lectureship.

FL: Why combine the two?

JK: Because they're the oldest forms of human artistic expression. Some people say dance is the oldest art form, humans' primary artistic ex-pression, be it spiritual, ritual, artistic or rational. I wanted to combine the two in order to appreciate their diversity, bringing them together in unexpected ways. The voice can manifest itself in many ways, from growling and grunting to heavy breathing and whatever other strange sounds our vocal chords can produce. The possibilities are endless. We can express ourselves through text, literature, poetry and song, the most sublime of vocal arts. The range is enormous. The possibilities for physical expres-sion are just as limitless. Our bodies can growl and grunt in movement. They can also produce literature through sign language. Our bodies can express emotions, spirituality,

physicality and abstraction. I think our 'naked' means of expression have a great deal in common and are, in themselves, limitless.

FL: How do you start when you decide to work with words and voice? Do you write texts?

JK: It's different each time. You saw examples in the film. *Tar and Feathers* is a tragi-comic piece with dancers wearing funny black wigs, making grimaces and performing pantomime-like movements. It is choreographed to the words of Samuel Beckett's last poem *What is the Word*. This great man was a wonderful juggler of language, literature and poetry. His last poem is absolutely fascinating. A man who found words for every human expression and feeling suddenly asks, "what is the word,". The poem is a very definite statement from a literary giant who actually says at the end of his life that language isn't enough; we don't have enough words to portray the spectrum of human feelings – suffering, love and so on. Words are stereotypes but dance gives us the opportunity to fill in the gaps, which is why I think there's legitimacy in combining words, vocal sounds and growling and grunting with movement. Many people have done it so its effective-ness has been proved.

Podium interview with Jiří Kylián, led by Friederike Lampert

FL: How important is it for you to understand the meaning of spoken words, if at all?

JK: Sometimes it's essential to understand every single word, but words can be also used as a background soundscape. You know it's a human voice but you use it as wallpaper, as a base for something more important. There are other examples, for example my choreography *Claude Pascal*, which is something of a pantomime. I wrote the text myself. I was very inspired by Eugène Ionesco, a great Romanian playwright and a co-creator of absurdist theatre, which expresses the belief that life makes no sense whatsoever although we try to give it some kind of form and meaning. It is very important to understand that the words in *Claude Pascal* mean absolutely nothing whatsoever. I also borrowed some text from Bram Stoker's *Dracula* for this piece.

FL: In your pieces, the sounds of words are sometimes distorted using technology. They become more of a musical pattern. When does vocal sound become music?

JK: The sound of a voice is music anyway, it doesn't matter what you do with it. It would be fascinating to record a simple sound like *ahhhhh* and analyse its range of tones. It's not only an *ahhhhh* you hear but an entire rainbow of aliquote tones. There are all kinds of overtones and undertones in just that one sound, so it's music; voice is music. Classical actors use the singing quality of their voice, so I think voice can be, and maybe should be, regarded as musical expression.

FL: Dancers and musicians will be coming together in pairs in the upcoming Dance and Voice workshop: four guest singers and four guest dancers, each from a different discipline (Gregorian singing, contemporary dance, rap, breakdance, countertenor singing, classical dance, overtone singing and kung fu). Tell me about the experiment you want to do?

JK: The subject is huge, as were the themes we thought about exploring. Dance and voice is endless. You have to categorise, so I decided on four quiet obvious categories. Do you know what a countertenor is? It's a kind of sublime but artificial expression of the human voice. I coupled it with classical dance, which is physically very stylised and just as extraordinary, so you hear the male singer's incredibly high voice complemented by a ballerina *en pointe*. We also have a rap singer. I'm not familiar with rap music – don't worry, I won't rap for you – and a breakdancer. These two cultures, rap and breakdance or hip-hop, grew up together. They're urban cultures of human need. They developed from crime, poverty and being critical of society. Rap and breakdance is another very obvious dance-and-voice coupling. Then we have an overtone singer – I have to say that Mongolian singing is fascinating for its mysterious, haunting quality – and I coupled him with a kung fu master. We talked about martial arts. I think it's an art form. It isn't gymnastics. It's a metaphoric art, a sublime art, so I thought it would be interesting to have meditative music coupled with a kind of self-defence, kung fu meditation. It may not be appropriate, but it gives you something to think about. The final coupling involves a contemporary dancer reacting to a Gregorian chant. The two don't really belong together but I thought it was an interesting combination nonetheless. Gregorian chant is one of the oldest voicebased musical forms there is. It's highly spiritual music. There's a certain kind of spirituality in contemporary dance that can be coupled with the spirituality of the early Christian church.

FL: So you're going to experiment with these different couplings and see what happens?

JK: Yes. We're basically asking each musician to prepare a short piece of music, roughly two minutes in length, and then we're going to work with the dancers to create four short choreographies. When it's finished, we're going to change the combinations, play around and look at what's possible – what works and what doesn't. I'm interested in creating a third dimension by combining dance and voice. Imagine the ballerina dancing to a rap singer, or the kung fu master moving to a countertenor. They will all be mixed up in the workshop in a way that will add another layer of adventure to our experiment.

Interview conducted in March 2011

Jay Tjon Jaw Chong

We developed short choreographies (about two minutes in length) for each couple. The initial choreographies were for matching singers and dancers, for example a countertenor and a ballerina, a breakdancer and a rapper or an overtone singer and a kung fu master. We then mixed up the singer-dancer pairings and this became an extremely interesting experience.

Jiří Kylián

Hannah de Klein and Jorg Delfos

> For me, it was the experience of being more focused and really aware of where the singer was the whole time. I think it made my dancing more sensitive, that it made me listen more to the music to show the music through my body.
>
> **Hannah de Klein (ballet dancer)**
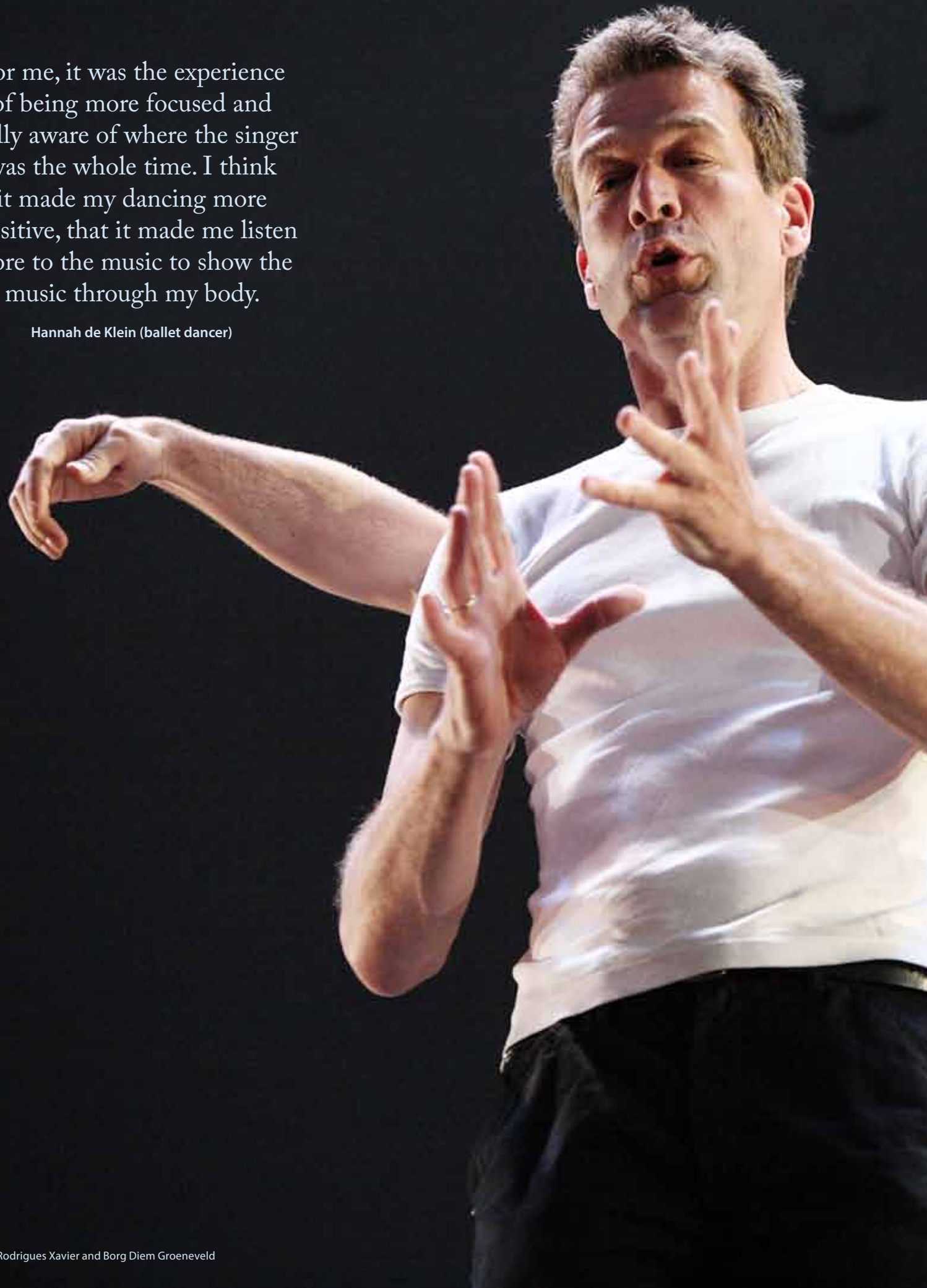
Experimenting with Dimental Dance and Voice

by Friederike Lampert and Désirée Staverman

Dance and voice are primal art forms. Dancers and singers have one thing in common: in that the channel of expression is their own body and/or voice. They need no other instrument to practise their art; at the same time they have nothing to hide behind. These "naked" art forms, as Jiří Kylián calls them, are an interesting research theme. Dancers may use their voices while performing and singers cannot express themselves without movements and gestures. What happens when dancer and singers work together? Who inspires whom and what can they learn from each other? These were some of the questions discussed in Dance and Voice, the second project of Kylián's One Of A Kind professorship at Codarts.

The exchange between dancers, singers and scholars began in March 2011 with a symposium on the subject of Dance and Voice. The session was opened with a DVD of extracts from choreographies (by Pina Bausch, William Forsythe, Jiří Kylián) that use the voice, either spoken or sung, in various ways.

Kylián then explained why he chose the dance and voice theme in a podium interview with Friederike Lampert. Afterwards, Vincent Meelberg (a senior lecturer in cultural studies at Radboud University, Nijmegen) talked about the naked arts from a music philosophy point of view. He used an experimental composition for baritone solo, *Jactations* (2001) by Georges Aperghis, to illustrate the observers' emotional and physical reactions when either watching dance or listening to singing. Artistic Manager of Codarts Muziektheater Academy Alberto ter Doest then brought the symposium to a close with an inspiring lecture that used the students and teachers present to demonstrate a range of vocal techniques.

In the last week of March 2013 (during Codarts dance department's "composition week"), students gained experience of working with the voice, with or without movement.

Four guest teachers from different disciplines gave one workshop each. The soprano Connie de Jongh (who teaches awareness in performing arts at Codarts) explored the body-mind-voice connection using light and soundscapes to stimulate vocal improvisations by the students.

Renate Hoenselaar (a voice and dance therapist) gave a workshop on voice therapy. Using the question "Where is the sound in your body?" as the starting point, students learned to express different emotions by making movements and sounds without language. Borg Diem Groeneveld (an overtone singer) helped the students become aware of their breathing and taught them how to use the movement of the breath to express the sound of the voice in different registers.

Drama teacher Pjotr Cieslak's workshop focused on how to insert sounds in theatrical situations using different and sometimes uncomfortable positions of the body. The week ended with the students from each workshop presenting the results of their work to colleagues.

Ederson Rodrigues Xavier and Borg Diem Groeneveld

Michael Schumacher and Jiří Kylián

Contemporary dancer **Ederson Rodrigues Xavier and** *Gregorian singer* **Marcel Zijlstra***:*

Gregorian chant is a form of monophonic, unaccompanied and sacred song that developed mainly in western and central Europe during the 9th and 10th centuries with subsequent additions and adaptations. Both contemporary dance movement and Gregorian singing are well matched in terms of fluency. Moving one limb at a time, the dancer explored the space around his body. At one point, the performers interacted with each other, the singer moving the dancer's head. Rather than describing the chant, the dancer's response was to add another visual dynamic to the vocal sensation.

Kylián and Michael Schumacher organised the Dance and Voice collaborations for the main experiment: a nine-day workshop that coupled vocal styles with dance forms. The aim was to present students with a wide range of dance and music combinations that cross both historical and cultural boundaries and in so doing reveal the tension that can be created by bringing together disciplines that have evolved in different time periods, in different parts of the world and in different cultures.

The couples comprised professional dancers and singers: a contemporary dancer (Ederson Rodrigues Xavier) and a Gregorian singer (Marcel Zijlstra), a kung fu master (Jay Tjon Jaw Chong) and an overtone singer (Borg Diem Groeneveld), a classical dancer (Hannah de Klein) and a countertenor (Jorg Delfos), and a breakdancer (Christian van Dijk) and a rap singer (Rachel Raverty Manniesing).

The students observing the daily developments in the workshop noted the added value generated by combining different dance forms and vocal styles.

Kylián and Schumacher created short choreographies (each about two minutes in length) for each couple. Each piece began with a musical score and the choreography then developed with input from the singer and dancer. Some phrases were fixed while some were improvised within the overall choreographic structure. The spacing between the couple was carefully determined in order to examine the various ways the two participants could relate to each other. The initial pairs where then mixed up to experiment with more radical formations.

Some of the experiments with the various duets created more suspense than others but all the performers and spectators could appreciate the close relationship between dance and voice, which in turn enriched their sense of perception and fine-tuned their powers of observation.

As Kylián said: "We didn't try to make works of art; we simply tried to stimulate creativity and sensibility that dance students can use to approach the voice, the other naked art form. We also tried to spark a certain curiosity for putting together art forms that seemingly have nothing to do with each other, merely to see what happens."

Kung fu master **Jay Tjon Jaw Chong and** *overtone singer* **Borg Diem Groeneveld:**

In this coupling, the singer and dancer moved without any physical contact, in Kylián's words "like two planets in their own world". They both absorbed each other's energy and spectators were captivated by the intense atmosphere they created. Groeneveld's ability to sing two notes at the same time created a meditative sound that enhanced the spiritual dimension of the kung fu movements. Even though the kung fu movement vocabulary is regulated by rules and tradition, it could nonetheless be translated into a dance context.

Classical dancer **Hannah de Klein and** *countertenor* **Jorg Delfos:**

This mini-ballet comprising a countertenor and a ballerina, both of whom used their highly stylised classical idioms to an aria by Handel, demonstrated the closest interaction possible between a singer and a dancer. Both art forms have their roots in roughly the same historical and cultural fields, and the aural and visual harmony stood out. Kylián also choreographed movements for the singer so he could interact with the ballerina. This naturally posed challenges for Delfos, for example it was extremely difficult for him to finish his final cadenza lying on his back, as he wasn't able to support his breath.

Breakdancer **Christian van Dijk and** *rap singer* **Rachel "Raverty" Maniesing:**

This duet paired song and dance from similar cultural backgrounds. Breakdancing and rapping work well together in hip-hop culture as each one supports the other's strong rhythmic dynamic. In this coupling, the breakdancer's movements were set in a narrative context. Observers could imagine a short story involving the singer and the dancer, the narrative enhanced by the choreographed interaction between the two.

Re-mixed formations:

Classical dancer **Hannah de Klein and** *overtone singer* **Borg Diem Groeneveld:**

In this combination, de Klein used the singer as a support for her movements (like a barre). Remaining stable throughout, Groeneveld used gestures to illustrate his solemn singing, the movement of his hands counterpointing the ballerina's steps.

Contemporary dancer **Ederson Rodrigues Xavier and** *overtone singer* **Borg Diem Groeneveld:**

The contemporary dancer was inspired by the singer's hand gestures and "wove himself into the music" (Groeneveld). There was lots of reciprocal interaction between the two, the singer even being carried by the dancer at one point, the interference altering his voice.

Breakdancer **Christian van Dijk and** *Gregorian singer* **Marcel Zijlstra:**

Van Dijk, who normally dances in shows and competitive "battles", found himself in a totally different environment in this duet: dancing to Gregorian chant. While the singer walked in straight lines, van Dijk tried to catch his attention moving acrobatically around him. The contradiction in styles created an almost ironic scene that ended with the singer disappearing into the corner followed by van Dijk popping and locking behind him.

Kung fu master **Jay Tjon Jaw Chong and** *countertenor* **Jorg Delfos:**

Two art forms with extremely different cultural backgrounds came together in this coupling. According to Kylián: "This was one of the most interesting formations: two very different forms of human expression that were created thousands of miles apart and yet there is something that brings them together. I can't tell you what that something is. Maybe Pascal's phrase *les extrémités se touchent* (extremities touch) goes some way to explaining it. Either way, it was a beautiful experience." For the spectators, combining seemingly polarised dance and voice styles on stage created a kind of third dimension.

I love it when two original forms of human artistic expression merge in an extraordinary way. There's nothing more beautiful than that.

Jiří Kylián

MORE TO EXPLORE

Short film:
Dance & Voice

Questions:
– *Do you think that the tone of a voice influences dancers' movements, making them slower/faster, or bigger/smaller?*
– *Does a dramatic melody imply dramatic expression and dramatic movement?*
– *Does musical support give dance more colour? If so, why?*
– *What kind of relationships may emerge between movement and voice?*
– *How can you search for specific qualities of movement using the voice?*

Literature:
Borg Diem Groeneveld, *Stem en Boventonen. Oefeningen, improvisaties, klankmeditaties*, Panta Rhei, 1993.
Eric Salzman, Thomas Desi, *The New Music Theater: Seeing the Voice, Hearing the Body*, New York: Oxford University Press, 2008.
Merce Cunningham, Meredith Monk, Bill T. Jones, *Art performs life*, Minneapolis: Walker Art Center, 1998.

It was interesting to see the two try to push together like magnets, but they couldn't do it because they were both the same pole.

Connor Schumacher (dance student)

Ederson Rodrigues Xavier and Borg Diem Groeneveld

They were moving in different time capsules in their own worlds. That's what made the combination so powerful. The third dimension evolved in spectators' heads. They brought it all together themselves and this was really exciting.

Jiří Kylián

Report by an Overtone Singer

by Borg Diem Groeneveld

My career as an overtone singer began in 1985 when I met Michael Vetter, a German recorder player and Zen master. He discovered overtones while working with Karlheinz Stockhausen who asked him to produce them with his recorder and voice while performing Stockhausen's contemporary compositions at the German Pavilion at Expo '70 in Osaka, Japan. Vetter later spent ten years as a Zen monk in Japan from 1973-83. On his return, fans of the New Age genre welcomed his "spiritual" music and his orientation towards Zen.

As a musician at the start of my career, I was looking for things that were out of the ordinary, for pioneers in music. I didn't want to be restricted by a conservatory. In Vetter, I discovered everything I needed for my development: contemporary improvisation, Zen meditation and overtone singing. No musician in this part of the world had heard of overtone singing in the 80s and 90s, so everyone, including speech therapists and musicians, were flabbergasted that you could sing two notes at the same time. The phenomenon is well known today, but few people master the technique. Overtones are implicit in many forms of (ethnic) music – for example in Indian music, in the singing of (Sanskrit) mantras or in Gregorian chant – but explicit techniques are rare. Overtone singing is most common in the folk music of Mongolian and Tuvan singers who combine the articulation of overtones with a very strong drone of the vocal cords, hence the name throat singing.

The techniques I learned from Vetter are narrowly linked to the European way of singing and speaking based on Germanic and Romance language. In terms of our everyday perception, we use overtones to recognise vowels. The combination of one to three overtones (or "formants") constitutes the configuration of a vowel, e.g. the "oo" vowel sound consists mainly of very low overtones combined with very high but soft overtones while the "ee" sound only has very high overtones. The singing of overtones opens up the unconscious sound world and separates the earthly part (the tones we sing using the vocal cords) from the heavenly part (the overtones, which resonate in the mouth).

People generally lose their sense of space and time when listening to overtones. Tibetan monks believe the singing of overtones is a sign of contact with the gods. Singers have to be alert in order to maintain the balance between overtones (as well as their embellishment) and the singing itself, on which the overtones depend. Vetter called this die Liebe zum Grundton or love of the fundamental.

In Jiří Kylián's choreographic experiment, I noticed how encircling a kung fu master (Jay Tjon Jaw Chong) with overtones exaggerated spatial and temporal disorientation: while Jay occasionally seemed to be hanging in the air, the singing, by creating a circle around him, made the music sound like the harmony of spheres.

Jiří and Michael Schumacher came up to us after the first rehearsal to tell us how deeply moved they were by these initial experiments with their own concept. As a participant, it isn't so easy to get an impression of what we developed, but it was nonetheless very exciting to sing overtones in a solemn style while occasionally spying Jay's unbelievable moves from the corner of my eye.

The other couplings were also amazing. Jiří and Michael really brought them to life. The Handel aria sung by Jorg Delfos generated completely different possibilities for Jiří to develop a fixed choreography with the classical dancer, Hannah de Klein, but when Jay took the place of the ballerina his unbelievable musicality was clear in his use of the singing as an orientation for movement.

Another experiment was to link modern dance with overtone singing. Vetter taught me how to use gestures to illustrate my improvisations and Ederson Rodrigues Xavier used these movements in his dancing and in doing so wove himself into the music. The connection was both tangible and visible in his movements; he literally carried me around like a musical instrument around and brought me to the ground. The interference with my body also produced changes in the voice, so it was a reciprocal effect.

The combination of overtone singing with Hannnah de Klein's classical movement was also interesting, as Jiří inspired her to do "lots of nothing" during the improvisation.

Working with the dance students on breath and voice, it was interesting to see how easily they were able to use movement to produce breathing and singing. The best example of this was when I asked them to stand back-to-back like Siamese twins and explore movement possibilities while giving free reign to their voices. The students said the focus on breathing gave rise to new patterns of movement.

If I attempt to characterise Jiří's work, I would say that he tries to make things simple, to take away what is unnecessary or blurs the image. His suggestions are simple, open and leave space for personal interpretation. He asked me to walk very slowly in a big circle around Jay, then he asked me to walk slower, to stop from time to time and to create pauses in the singing. Gradually doing less generated more depth and increased the focus on the movements Jay made.

Playfulness, joy and humour had a natural place in the improvisation with Ederson. There was something tragic about his putting me down on the floor, as if I was dying, but there was also something absurd about it. His copying of my gestures gave these movements a completely different meaning.

Working with Jiří and Michael on these experiments released a lot of energy, creativity and joy. It wasn't hard labour and seriousness – quite the opposite!

About the author:
Borg Diem Groeneveld is an overtone singer and breath / voice therapist. He has released several CDs of his solo improvisations and written the book *Voice and Overtones* (Borg Diem Groeneveld: Stem en Boventonen. Oefeningen, improvisaties, klankmeditaties, Panta Rhei 1993). He is currently the director of his own school for breath / voice therapy and vocal improvisation.
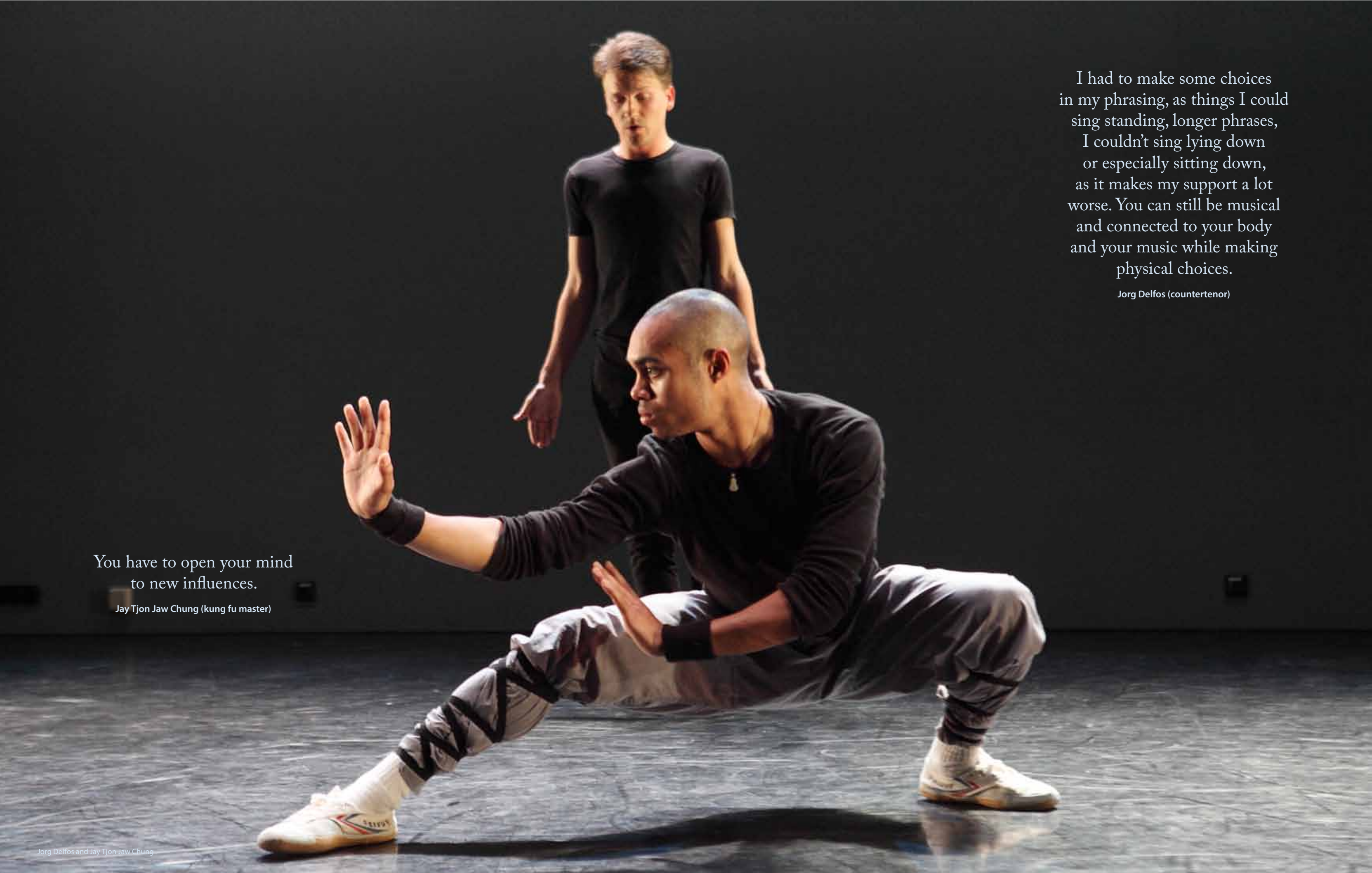
I think both partners
– the dancer and the singer –
had to leave tradition behind
and discover a new direction.
That's what made it
so interesting.

Borg Diem Groeneveld (overtone singer)

Ederson Rodrigues Xavier and Borg Diem Groeneveld

I had to make some choices in my phrasing, as things I could sing standing, longer phrases, I couldn't sing lying down or especially sitting down, as it makes my support a lot worse. You can still be musical and connected to your body and your music while making physical choices.

Jorg Delfos (countertenor)

You have to open your mind to new influences.

Jay Tjon Jaw Chung (kung fu master)

Jorg Delfos and Jay Tjon Jaw Chung

The Naked Art Forms:
Voice, Movement and Physicality

by Vincent Meelberg

Introduction

What does it mean to engage in a naked art form? In a sense, all art is naked, fully exposed to the beholder. Art always presents itself in all its vulnerability, vul-nerable to the interpretations and reactions of the audience. Art cannot be concealed, unless of course concealment is part of the artwork itself.

However, naked art forms do have specific character-istics that make them unique. According to Jiří Kylián, such art forms are practices that require no extensions of the body; there are no artefacts behind which the artist might hide and the artist or performer is fully exposed to the audience.

In this essay, I will discuss what it might mean for an art form to be naked. I will suggest that such art forms foreground a very important aspect of all art: that it in-volves the body. More specifically, art makes the body move, and here I mean both the artist's and observer's bodies. These movements can often be quite violent, again for both the artist and observer.

The violence of the voice

Jactations for baritone voice, composed by Georges Aperghis in 2001, is one example of a naked art form. It is a piece in which all the sounds are produced by a single male voice but in addition to conventional singing the music also consists of bodily gestures not usually associ-ated with vocal music.

In *Jactations*, the sounds produced are as important as the singer's visual or rather physical performance. As a listener and observer, I can only imagine the physical effort the singer has to make in order to create these sounds, the violence he has to exert on his vocal chords. We can see the intensity of the physical activities required to execute the musical score in the singer's facial expressions, in the sweat on his forehead and in his bodily movements. This piece attacks the singer's entire body, not just his vocal chords.

The sounds in *Jactations* generally appear violent and aggressive, but why? They're not aggressive because of their referential meaning; they do not depict any violent act, nor are they an actual representation of violence. Nevertheless, the piece does affect me in a very pro-found physical, almost violent, way. How can a naked voice be so physically violent towards both the listener and the singer himself?

Jactations speaks to me on a very visceral level. The singing addresses my vulnerable body as if it, too, were naked. There appears to be no escape from the intensity created by this singing, speaking, and growling voice.

Borg Diem Groeneveld and Hannah de Klein

The violence of sound

My experience of listening to *Jactations* suggests that music is primarily a physical event; rather than being restricted to the ears and mind, it involves the entire body. Sound is a resonance in the body. Sometimes, you can feel this resonance literally, not necessarily because of the volume of the music but because the sound has particular qualities. I call sounds that elicit such a response sonic strokes.[1]

A stroke can be a slap but also a caress. Similarly, a sonic stroke can be a sound that impacts on the listener's body, either as a result of its volume or because the sound is very soft or has a particular timbre or rhythm. Music affects the listener's body, arousing it in some way, through the acoustic phenomenon of sonic strokes.

This implies that the listener's body is involved in acts of musical listening. The body is indeed touched by musical sounds, as sound waves hit the eardrum and make it move. In this respect, hearing is more closely related to touch than to any of the other senses. The entire body is involved in the listening process, however, as it senses the gestures produced by the music *kinaesthetically*. It perceives the dynamic and temporal flow of the music and mirrors this movement.

Cognitive scientists Rolf Pfeifer and Josh Bongard show that this is not just another metaphorical way of talking about musical listening. They state that human subjects have so-called mirror neurons that fire when a subject performs movement or observes it in another subject. Performing and observing movement activate the same brain areas, so watching it can lead to sensing this movement in the subject's own body, as if the subject is actually performing the movement.[2]

And it is the cognitive musicologist Marc Leman who argues, as outlined above, that the body senses and subsequently processes the dynamics and physical properties of sound and music kinaesthetically. The body is moved, literally, by musical gestures; it accompanies the movement of sound.[3]

Gestures created by the music and ultimately by the performer's physical activity result in movements in the listener. But what is a musical gesture? A musical gesture is a temporal unfolding of a succession of sounds that may be interpreted as significant.[4] In other words, it is musical movement that is meaningful. A musical gesture feels unified and meaningful because the body reacts to it, sensing it kinaesthetically and enframing it. The meaning of a musical phrase is therefore determined by the manner in which the listener's body processes the musical movements.

Sonic strokes play a crucial role in this process. They indicate remarkable moments in the music and enframe musical gestures. They can also be seen as acoustic markers that help the listener recognise and interpret musical gestures. Sonic strokes are therefore an impetus to thinking and reflection. They motivate the listener to consider the acoustic phenomena with which he or she is confronted. It is an incitement to interpret the movement of sounds as meaningful gestures and sometimes this motivation can be violent, as is the case in *Jactations*.

The violence of movement

The musical sounds, sonic strokes and musical gestures in *Jactations* are the result of a specific activity performed by a male singer. The sonic entities produced are no longer part of the singer's individual body; rather, they have transcended into separate, vibrating entity that will interact with the human body from which they originated.

Peter Szendy calls this the *airealisation* of a body.[5] The singer produces this vibrating sonic entity with his own body, the same vibrations in turn acting as sonic strokes inducing intensity within the singer. The latter's movements – his breathing, the vibrations of his vocal chords and the movements he makes with his body to create certain sound effects – are transformed into sonic movements which can affect a listener but also the singer himself.

In an interview from 2006, Lionel Peintre, the baritone singer for whom *Jactations* was originally written, describes how he felt when he first saw the musical score and how this musical piece affected him. Peintre says he regarded the music in *Jactations* as some kind of monster he had to face.[6] He says he produced the sonic blocks that constitute this music but as soon as they were sounded he no longer considered them as being a part of him. Instead, he saw them as separate entities that communicated with him (airealisation) in an interaction that was at times quite violent towards him.

It is ultimately movement that is responsible for all these effects. Sonic strokes are movements of the air produced by the singer's moving body. At the same time, these sonic strokes create motion in the listener's body that mirrors the movements of the music, its musical gestures.

Whoever sings *Jactations* has to confront, in all his nakedness, all these sonic and physical movements. According to Aperghis, that is exactly the point of this piece. *Jactations* is supposed to obstruct a singer from singing.[7] It is a monster that is created by the singer in order to confront him with both the *opposite* and *other side* of singing, in other words unsingable sounds and something that is vital to all activity: movement.

So how does this relate to dance, the other naked art form? It could be argued that dance is the foregrounding of all movement inherent in musical experience. It makes physical reactions, or perhaps more accurately physical *interactions*, with sound and music possible.

Watching a dance performance means experiencing many different movements: those of the dancers and music and ultimately those in the observer's own body. Despite – or perhaps because of – their nakedness, dance and singing are able to move the audience in many ways, both metaphorically and literally.

About the author:

Vincent Meelberg is senior lecturer and researcher in the Department of Cultural Studies at Radboud University Nijmegen, the Netherlands, and at the Academy for Creative and Performing Arts in Leiden and The Hague. He is founding editor of the online *Journal of Sonic Studies*. His current research focuses on the relationship between musical creation, embodiment and affect. In addition to his academic activities, he is both a musician (a double bassist in several jazz groups) and a composer.

Notes:

1. See Vincent Meelberg, "Touched by Music: The Sonic Strokes of Sur Incises", in *Sonic Mediations: Body, Sound, Technology,* ed. Anthony Enns and Carolyn Birdsall: 61-76, Newcastle: Cambridge Scholars Publishing, 2008, for an elaboration of the notion of sonic stroke.
2. Rolf Pfeifer, Josh C. Bongard, *How the Body Shapes the Way We Think: A New View of Intelligence,* Cambridge, MA: MIT Press, 2006.
3. Marc Leman, *Embodied Music Cognition and Mediation Technology,* Cambridge, MA: MIT Press, 2007.
4. For an extensive discussion of musical gesture, see Rolf Inge Godøy, Marc Leman (eds.), *Musical Gestures: Sound, Movement, and Meaning,* New York: Routledge, 2010.
5. Peter Szendy, *Membres fantômes: des corps musiciens,* Paris: Minuit, 2002.
6. See the interview with Lionel Peintre in the documentary *Georges Aperghis: Storm beneath a Skull* (2006), directed by Catherine Maximoff.
7. See the interview with Georges Aperghis in the documentary *Georges Aperghis: Storm beneath a Skull* (2006), directed by Catherine Maximoff.

Awareness is the magic word –
a dancer's awareness of all the
nuances in the music and a singer's
awareness of the dancer's body.

Jiří Kylián

Teachers and students from Codarts at the Dance and Voice symposium

DANCE
&
MUSIC

There's no sound without movement and no movement without sound. We're constantly involved in some kind of movement and music all our lives. Even if we are not consciously active, the Earth is dashing through the universe at incredible speed, so there's always movement and there's always sound.

Jiří Kylián

What's funny is that dancers are always aware of
music but musicians aren't always aware of dance.
Why is that? Well, if you want to see something
you need to turn your head, but if you want to hear
something you don't need to turn anywhere.
The sound is always around you.

Jiří Kylián

Experiencing the Interaction between Dance and Music

by Friederike Lampert and Désirée Staverman

The close relationship between dance and music
and how the two interact formed the basis of the
research workshops planned by Jiří Kylián and Michael
Schumacher for this part of the lectureship. Both dance
and music can be practised either as improvisation
(which Kylián describes as "being alert, using one's
fantasy and inspiration of the moment") or as a fixed
composition.

Interaction between dance and music requires an aural-
visual dialogue, but how does it work?
An improvisation workshop was set up to see whether
dancers followed musicians, or vice versa, and how an
appropriate dialogue could be created. A second experi-
ment observed the dance-music relationship when a
third medium (new technology) is involved. In this work-
shop, dance and music students worked together on a
real-time composition involving motion tracking tech-
nology and infrared light. The workshop was designed
as an experimental field that would allow participants to
familiarise themselves with technological methods: try-
ing them out, observing and researching them. As work-
ing with technology is time-consuming, the session was
defined as work in progress, the aim being to increase
participants' awareness of the specific requirements
for working with technology as well as to deepen their
experience of the dance-music collaboration.

The project started with a one-day symposium in November 2011 followed by two workshops carried out in the space of a week. The symposium introduced the Dance and Music theme and featured three lectures on key aspects of the relationship between the two art forms. In the first lecture, Dr. Ad Borsboom (anthropologist and Chair of Pacific Studies at Radboud University, Nijmegen) pointed out how music and dance are an integral part of everyday life in aboriginal cultures. Dr. Henrice Vonck (ethnomusicologist and research leader of the Master of Music degree programme at Codarts) then explained the relationship between Balinese dance and music and divided the dialogue into three forms: music following the dance; dance following the music; and music and dance following each other in a permanent exchange.

The third lecture, given by Dr. Stephanie Schroedter (dance scientist at the FU Berlin), focused on the use of music by choreographers in western dance history. Examples were shown and the lecture ended with an extract from *Beachbirds*, by Merce Cunningham and John Cage, for which the music and dance were created simultaneously but independently. The lectures were followed by a live performance of John Cage's *4'33"*, choreographed by Kylián and performed by Codarts students Ángel Perez Cantero (piano) and Chika Tatsumi (dance). The performance underlined the commonality and equality of body and instrument when the two interact. When the musician made almost no sound and the dancer barely moved, this altered the typical meaning of musician and dancer: by not playing the piano, the audience became very aware of the musician's movements, and by not moving, the audience became very aware of the sounds surrounding the dancer (light coughs, air conditioning, etc.).

The issue of live accompaniment was then discussed in a podium talk involving the harpist Lavinia Meijer, Jiří Kylián and Peter-Jan Wagemans (composer and teacher at Codarts). The discussion emphasised the importance of equal interaction between the body and instrument when working with live accompaniment and of finding a common language between the two.

In the first workshop, which focused on dance and music improvisation, Michael Schumacher and Mary Oliver (violinist and performing artist) delved deeper into the interaction between dancers and musicians in practice. The participants were students on the Bachelor of Dance and Master of Music degree programmes at Codarts. Six types of musical instrument were used: violin, piano, percussion, bass clarinet, bass guitar and koto. Oliver, who performs both improvised and composed music, challenged the students to be free and improvise and thereby show their creativity. Schumacher encouraged both the dancers and musicians to release some habitual movement and behavioural structures and explore something new. In order to prepare the students for the improvised dialogue between dance and music, Schumacher asked them to involve all five senses, for example he asked the dancers to feel the sound with their skin and the musicians to smell the movements with their noses. Other tasks aimed at structuring the improvisation were also examined. According to Schumacher: "One of our exercises was that you could only move in silence – when there is silence – so no one could move because it was never silent. This was a very funny moment as it was very difficult for them to find a moment when there was actually no sound. They were suddenly transported to a place they had never been to before." The challenge in the process was dealing with the unexpected. The students had to attune their senses and awareness to the dialogue between sound and movement. It was clear that the different instruments generated a range of dance movements, but there were also interactions when the musicians moved and the dancers reacted to it, for example when one dancer took over the bow of the koto player or another grasped the hair of the bass guitarist.

The participants reflected on each session in a feedback round. "What happened in the music?" or "When did moments of interaction arise?" were two of the questions discussed.

In the second workshop, Jan-Bas Bollen (composer, digital artist and teacher at Codarts) experimented with six composition students (from the Master of Music degree course) and six dance students (from the Bachelor of Dance in Education degree course) on the subject of "new technologies generating sound through movement". While the composition students developed the sound design with the help of René Uijlenhoet (teacher of electronic composition at Codarts), the dancers experimented with motion tracking technologies.

The result was a piece called Altered States in which infrared cameras in the environment picked up on motion tracking Wii remotes on the dancers' bodies and triggered sound scores programmed by the composition students. Dancers were able to experience the live effect of their movements on the sound composition, so Altered States was a performance created in real time. The process required strong communication between musicians and dancers and opened up new aesthetic possibilities. As one student said: "The technology was like a bridge linking dance and music."

Kylián sees new technology as an enrichment of the arts and an enhancement of human senses, sharpening them or giving them new angles, although he points out that people should use technology for their own purposes, to support their own personal expression, rather than becoming a slave to it.

The workshops sparked in-depth dialogues between the dancers and musicians while the improvised compositions and new technology raised awareness of the need to conduct a balanced exchange between the two indivisible dance forms.

Participants in the Dance and Music (Improvisation) workshop:

Dance students
Lorenzo Capodieci
Patscharaporn Distakul
Sonia Egner
Maurizio Giunti
Michal Goral
Valeria Kuzmica
Jean Gabriel Maury
Ivan Montis
Bukky Oduwale
Wessel van Oostrum
Xanthe van Opstal
Martina Orlandi
Vincent van de Plas
Ewa Sikorska
Mickey Smith
Marijn Stijl
Chika Tatsumi

Music students
Bernardo Addario, bass guitar
Robin Eggers, percussion
Anna Mikhailova, koto
Ángel Perez Cantero, piano
Holger Werner, bass clarinet

Participants in the Dance and Music (New Technology) workshop:

Composition students
Meriç Artaç
Enis Gümus
Hugo Harmens
Jan Kuhr
Evgenia Sereti
Sam Wamper

Dance students
Laura Hastings
Malou Koesoemo Joedo
Lisa Kapan
Amber Monnickhof
Roosmarijn Prins
Aïda Read

📱 **MORE TO EXPLORE**

Shortfilm:
Dance & Music

Questions:
– *How do you see the interaction between dance and music? Who inspires whom?*
– *How does the sound quality/timbre of the music relate to the movement?*
– *Do you think the type of instrument used influences the interaction between a musician and a dancer?*
– *In what ways can dance relate to music?*

Literature:
Stephanie Jordan, *Moving Music. Dialogues with Music in Twentieth-Century Ballet*, London: Dance Books Ltd., 2000.
Anna-Teresa de Keersmaeker, Bojana Cvejic, *A choreographer's score: fase, Rosas danst Rosas*, Elena's Aria, Bartok, Yale: Yale University Press, 2012.
Fedor Lopukhov, *Writings on ballet and music, edited and with an introduction by Stephanie Jordan*, Wisconsin: University of WI Press, 2002.
Steve Reich, *Writings on Music 1965-2000, edited with an introduction by Paul Hillier*, New York: Oxford University Press, 2002.
Katharine Teck, *Making Music for Modern Dance*, New York: Oxford University Press, 2011.

I think the biggest challenge was not knowing what was going to happen in the task. We didn't know each other, the musicians and dancers improvised and we didn't know if or how the collaboration would work.

Wessel van Oostrum (dance student)

Chika Tatsumi and Anna Mikhailova

Glued Together: Dance and Music

by Friederike Lampert

Dance and music are inseparable. As Jiří Kylián says:

> "No two art forms are as glued – or rather super-glued – together like dance and music."

The two are indeed linked, both historically and aesthetically, in a relationship that has developed over centuries.

If we look back to the beginnings of ballet at the court of Louis XIV in seventeenth century France, for example, composers like Lully not only wrote the music for the movement but also danced alongside the king: dance and music were united and there was no strict separation between musician and dancer either.

As the virtuosity of ballet technique increased, closer relationships developed between composer and choreographer in order to fulfil common artistic intentions. Professional dancers were now appearing on stage rather than at court, initially in divertissements in the entr'actes of eighteenth century Baroque operas, and choreographers had to be able to read musical scores and imagine the music before they ever heard it live.

Ballet scores of the era regularly used existing well-known music. In fact it was not until the emergence of full-evening ballets in the latter half of the eighteenth century that specific ballet scores started to be written, the most significant example of which is Christoph Willibald von Gluck's score for *Don Juan*, a ballet that premiered in Vienna in 1761 and presented dance as an autonomous art form independent of opera.

In the nineteenth century, scores were written for the *ballets d'action*, such as *La Sylphide* by Jean Schneitzhoeffer, *Giselle* by Adolphe Adam or *Coppélia* by Léo Delibes. These ballets were quite flexible in terms of both steps and score, which meant they could be edited, added to or remoulded for different occasions and casts. The dance-music relationship continued in the late-nineteenth century, the golden era of Russian ballet, when Peter Ilyich Tchaikovsky worked with the choreographers Marius Petipa and Lev Ivanov to create famous classical ballets such as *Swan Lake*, *The Nutcracker* and *Sleeping Beauty*. The idea was to translate music into dance, the embodiment of musical structures producing a visual experience of the highest quality.

The Russian choreographer and writer Fedor Lopukhov, who was artistic director of the Mariinski Theatre from 1922-30 and again briefly in the 1940s and 50s, studied the relationship between musical structure and choreography in late-nineteenth century ballets and described Petipa as the "creator of the choreographic sonata form".[1] As a choreographer, Lopukhov concentrated more on the formal aspects of choreography and saw music as an opportunity to liberate dance from the narrative style. His aim was to combine choreography, orchestration, the structuring of musical themes, counterpoint and harmony. By establishing rules (such as the need for unity of musical and choreographic forms, for the curve of the dance to correspond with the curve in the music, or for major keys to be equated with *en dehors* movements and minor keys with steps *en dedans*[2]), Laphukov's writings make it

clear he was looking for an appropriate translation of music in dance.

Many choreographers throughout dance history have focused on establishing a close correspondence between music and dance, albeit with different approaches. Isadora Duncan, for example, said that the relationship between dance and music is not to dance to the music but to dance the music itself. A pioneer of American modern dance, Duncan used existing European concert music by past masters such as Chopin, Brahms, Schubert, etc. She enjoyed musical accompaniment of the highest quality and there was also a strong connection between her interpretative dance form and the orchestra conductor. "I was connected by every nerve in my body with the orchestra and with the great conductor."[3]

The emergence of the Ballets Russes in the first decades of the twentieth century turned the dance-music relationship into a *Gesamtkunstwerk* (i.e. the autonomy, interplay and synthesis of art forms) as envisioned by the impresario Serge Diaghilev, whose commissioning of contemporary composers such as Claude Debussy, Maurice Ravel or Igor Stravinsky challenged his choreographers to work in innovative ways, as the musical structures of the compositions were more complex and less common.

The peak of this Diaghilev-style relationship between music and dance was Vaslav Nijinsky's highly controversial choreography to Stravinsky's *Le Sacre du printemps* (1913).[4] Obviously influenced by Émile Jaques-Dalcroze and his school of eurythmics (or rhythmic gymnastics) in Hellerau, Nijinsky eschewed traditional ballet vocabulary and instead tried to embody the complicated rhythmic patterns in the musical score.[5]

At a time when it was believed that dance sprang from music, Jacques-Dalcroze became very influential. Meanwhile, in America, the choreographers Ruth St. Denis and Ted Shawn set out to make music visual in dance, the dance patterns mirroring the formal structure of the music. Choreographer Doris Humphrey continued such experiments and also emphasised the emotional effect music can have on theatrical choreography. New, often intense collaborations between choreographers and composers emerged, for example the working partnership between Martha Graham and the composer and pianist Louis Horst. It became clear in this relationship "how the music for dance had changed since the time of Isadora Duncan, so that instead of a dancer molding choreography to existing, precomposed music, the composer became, in effect, an interpreter of the dance".[6]

In Europe, the outbreak of the Second World War disturbed the development of a new American-style collaboration between music and dance. Expressionist dance choreographers had already been experimenting with the idea of freeing dance from the dominance of music in the 1920s. Rudolf von Laban, for example, studied human movement using the body's own rules of dynamics, impetus and relation to space. His writings on dance and his choreographic notation method Labanotation became important steps in the systematisation of dance. It also liberated dance from its dependence on musical structures.[7]

The second half of the twentieth century witnessed the emergence of a very striking music-dance relationship seen in the early works of the choreographer Merce Cunningham and the composer John Cage. Seeking to preserve the autonomy of both music and dance, the result produced works in which Cunningham and Cage tried to emancipate dance from using music as a source of rhythm and timing and replacing it, for example with the ticking of a clock. Cage also called for music to be "more than an accompaniment".[8] One noteworthy example of their music-dance concept can be seen in *Variations V* (1965) in which, in a reversal of the traditional notion of dance embodying music, dancers trigger sound through movement. Proximity to antennas and theremins that were positioned in the space produced sounds that John Cage and David Tudor would mix with short wave radios and sound equipment at the side of the stage.

While Cunningham and Cage continued experimenting with the autonomy of dance and music, the choreographer George Balanchine favoured a more sophisticated approach to the interaction between the two. Russian-born Balanchine took the ballet tradition of his home country with him when he emigrated to American in the 1930s. His modernist impact on choreography made American ballet a great success. Balanchine had also been schooled in piano, composition and music theory, his knowledge of musical structures helping to prepare him for choreographic work. Categorising his use of music is a difficult task, as he choreographed many versatile ballets – both story-based and *plotless* ballets – using music from Romantic composers (e.g. Tchaikovsky), twelve-tone music (e.g. Anton Webern and Arnold Schoenberg), songs by George Gershwin as well as stochastic and electronic music, but it was his plotless/neo-classical ballets and the collaboration with Igor Stravinsky that had the biggest impact on the dance world. Balanchine was well known for his focus on musical timing and rhythmic foundations. His declared intention to make the audience "see the music and hear the dancing" indeed indicates an embodiment of the music by dancers, but, in contrast to the idea of mirroring the music, which St. Denis and Shawn had promoted before, his approach was not for dance to imitate musical notes of a piece but to instigate a dialogue between "two independent forces".[9] Both modernist thinkers, Balanchine and Stravinsky also distanced themselves from the Romantic idea of art as an expression of emotions, instead tending to focus on more concrete qualities (such as rhythm, group formations and the appearance of the steps) by playing down meaning and expressiveness. Balanchine's expert understanding of music scores made him a trailblazer for plotless ballets in which the interaction of music and movement is executed at a very sophisticated level.

It is also important to mention that the development of mechanical reproduction, especially of music recordings, brought new possibilities for choreographers, as it meant music was more easily accessible and choreographers had a wider range of music from which to choose. In addition, choreographers were motivated to investigate and discover new forms of dancer-musician collaborations. The Judson Church Artists, for example, were driven by democratic thinking and working with improvisation and life art. In their performances, both music and dance were improvised and harmonised to the same extent or dance was even performed without music.

The twentieth century brought huge variety in the use of music for dance. Choreographies could be created for every type of music: folk, ethnic, pop, opera, classical or new, both live and recorded. The choreographer Anne Teresa de Keersmaeker, who is well known for her specific collaborations with music, has even developed choreographic tools inspired by musical composition (for example embodying musical counterpoint in dance).[10]

Extraordinary choreographer-composer collaborations have also been formed, for example William Forsythe and Tom Willems, who composed music only for dance and the music was never performed separately. By contrast, much ballet music also has a concert existence, which means that the music for *Le Sacre du printemps* or the suite from *Swan Lake* can be performed on its own, without dance, but this doesn't work in reverse, i.e. performing the *Swan Lake* choreography without the music, particularly because the choreography was always intended to be danced to music.

This may lead us to think that dance needs music but music doesn't need dance. The fact of the matter is that it depends on the dance-music relationship. As Kylián says: "There is no sound without movement and there is no movement without sound." In this sense, music and dance are inseparable entities, each of which has been considered differently throughout history.

Kylián's choreographic oeuvre includes musical works by Wolfgang Amadeus Mozart, Maurice Ravel, Anton Webern, Leoš Janáček, Claude Debussy, Arnold Schoenberg, Toru Takemitsu, Gustav Mahler, Igor Stravinsky, Johann Sebastian Bach, Lukas Foss and Steve Reich. Kylián has also embraced electronic music in the last decade, working with composer Dirk P. Haubrich for several dance pieces. His interest in new music collaborations can also be seen in the live improvisations with Pieter Wispelwey and Tomoko Mukaiyama.

Speaking of Kylián's deep under-standing of music and his way of fusing expressive and formal aspects in the choreography, the composer Steve Reich, says: "Of the many other choreographies that have been made to my music, undoubt-edly the most remarkable is Jiří Kylián's *Falling Angels* (1989) done to *Drumming – Part One* (1971). ... Many choreographers (and also a few music critics early on) focused on the formal organization of my early pieces to the unfortunate exclusion of all the interpretative and expres-sive nuances that make my, and indeed all, music, come alive. Kylián, on the other hand, saw both aspects at once and fused them perfectly in his choreography. While the dancers often form straight lines and work in unison, there are sudden, frequent, and surprising 'microvariations' of personal nuance and psychological expression – often extremely amus-ing – that perfectly compliment all the small accents, stick noises, and interpretive irregularities that happen in any performance of *Drumming – Part One*. The effect of his brilliant choreography was to capture in dance just the fusion of intellectual rigor, rhythmic accuracy, and unpredictable interpretive individuality that is at the heart of any successful performance of this music."[11]

While Kylián is strengthening the dialogue between dance and music in his work, future choreographers will also be aware of these two art forms' intermingled relationship, regardless of one's own ideas about them. Dance history has shown how versatile and different the approaches to dance and music can be, but they all have one thing in common: the high aesthetic tension produced when dance and music are used successfully together.
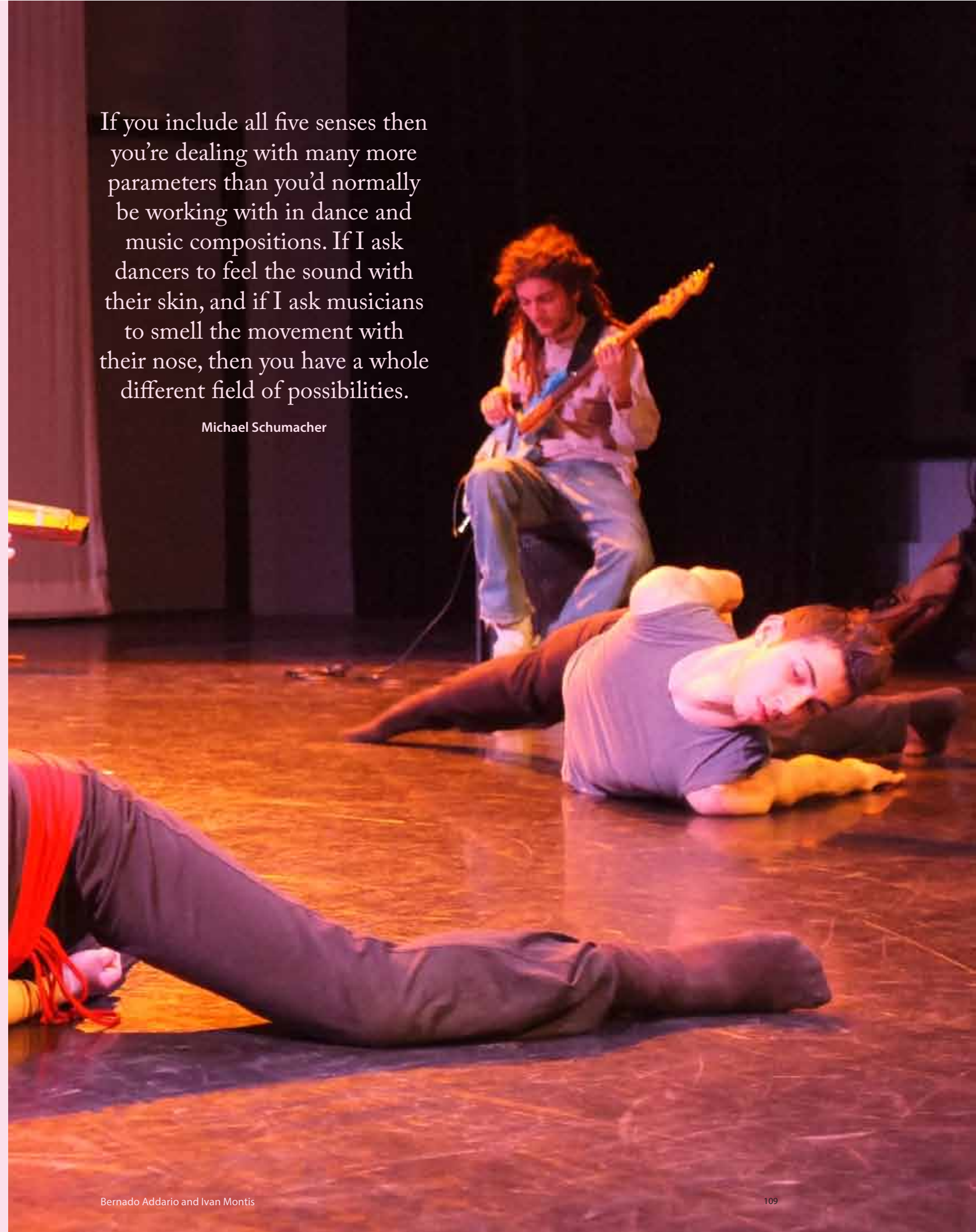
About the author:

Friederike Lampert, herself a former dancer, has a PhD in theatre science. Her main work is teaching dance theory and practice. She has worked at Hamburg University and was a research assistant for educational projects and dance techniques at Tanzplan Deutschland. Together with Désirée Staverman, she was a research associate for Jiří Kylián's One Of A Kind research project at Codarts Rotterdam.

Notes:

1. Fedor Lopukhov, *Writings on ballet and music*, edited and with an introduction by Stephanie Jordan, Wisconsin, 2002, p. 4.
2. Lapukhov, *Writings on ballet and music*, p. 16.
3. Quoted in *Making Music for Modern Dance: Collaboration in the Formative Years of New American Art*, Katherine Teck (ed.), New York, 2011, p. 14.
4. See Millicent Hodson, *Nijinsky's Crime against Grace. Reconstruction Score of the original choreography for Le Sacre Du Printemps*, 1996.
5. Lynn Garafola, *Dhiagilev's Ballets Russes*, New York, 1989, p. 60.
6. Louis Horst, "Music and Dance. The New Generation's Change in Methods", in *Making Music for Modern Dance*, Katherine Teck (ed.), pp. 45-46.
7. See Rudolf von Laban/Lawrence, F.C., *Effort Economy of Human Move-ment*, London 1974, and Rudolf von Laban, *Choreutik. Grundlagen der Raum-Harmonielehre des Tanzes*, Wilhelmshaven, 1991.
8. "The form of the music-dance composition should be a necessary working-together of all materials used. The music will then be more than an accompaniment; it will be an integral part of the dance." John Cage, "Goal. New Music, New Dance", in *Making Music for Mod-ern Dance*, Katherine Teck (ed.), p. 216.
9. Stephanie Jordan, *Moving Music. Dialogues with Music in Twentieth-Century Ballet*, London, 2000, p. 123.
10. See Anna-Teresa de Keersmaeker and Bojana Cvejic, *A choreogra-pher's score: fase, Rosas danst Rosas, Elena's Aria, Bartok*, Yale, 2012.
11. Steve Reich, *Writings on Music 1965 – 2000*, edited with an introduc-tion by Paul Hillier, New York, 2002, pp. 214-215.

If you include all five senses then you're dealing with many more parameters than you'd normally be working with in dance and music compositions. If I ask dancers to feel the sound with their skin, and if I ask musicians to smell the movement with their nose, then you have a whole different field of possibilities.

Michael Schumacher

Bernado Addario and Ivan Montis

Technology is like
a bridge linking
dance and music.

Dance student

This programme is about
enhancing the senses
available to us as human
beings, enhancing them using
technology, sharpening them
or giving them other angles.

Jiří Kylián

Dance student Roosmarijn Prins in a real-time composition involving motion tracking technology and infrared light

I'm not saying that whatever we created is the right way to approach the ephemeral co-existence of music and dance. The experiment was designed to sharpen our senses, stimulate openness to interesting solutions and help shape our own opinions about dance and music. This is far more important than the results you actually see.

Jiří Kylián

Organisation and Inspiration: Personal Reflections on Collaborations between Dancers and Musicians

by Jan-Bas Bollen

Introduction

When I was asked to write a text for Jiří Kylián's One Of A Kind professorship at Codarts, the initial subject offered to me was "dance and music". However, when I made a little note in my diary about the deadline, I wrote "music and dance text". This slip of the pen made me aware of the fact that I cannot conceive of the two disciplines in any particular order without immediately thinking of the reverse. It also became apparent to me that making any definitive statements about collaboration between the two disciplines would be futile, since for any scheme or process I can think of there are many alternatives. In the following article, I will instead reflect on several aspects of collaboration between dancers and musicians from a personal point of view, and I will especially touch upon some of the consequences the use of electronic music and interactive technologies have in this context.

Unless otherwise specified, the word "dancers" includes choreographers and the word "musicians" includes composers. Although I am quite aware of the fact that there can be a big difference between makers and performers, the distinction is of minor importance for my reflections on the subject.

The starting point

As I have been involved with the combination of the two disciplines from an early stage in my career, I have experienced many different approaches in collaborations between dancers and musicians. Although most dance productions are initiated and financed by either a dance venue or dance company, from the moment the creators of the music and those of the choreography start their artistic relationship, any form of collaboration is still imaginable.

I often find myself puzzled by the mysterious turns that collaborations can take. One would assume that long-distance artistic relationships, such as the one I maintain with New Zealand-based choreographer and filmmaker Daniel Belton, would more likely to suffer from artistic disconnection than those based in one location, but I find that there isn't really a great deal of difference. Even if you try to make the starting points of a project as clear as possible, and even if there is a subject upon which both sides have agreed, the two disciplines can go quite separate ways in terms of artistic direction before they are joined together again in the form of a finished production.

As Jonathan Burrows states:
"Collaboration is about choosing the right people to work with, and then trusting them. You don't, however, have to agree about everything. Collaboration is sometimes about finding the right way to disagree. […] In the gap between what you each agree with, and what you disagree with, is a place where you might discover something new. It will most likely be something you recognise when you see it, but didn't know that you knew. This is the reason to collaborate. [...] When you allow yourself to make a discovery, then there is something for the audience to discover. When you try to agree too much with your collaborators then there's nothing new to discover, either for you or for the audience."[1]

Indeed there is a fine line. I'll come back to this subject briefly later on. For now, let me say that the key elements for me at work here are organisation and inspiration.

The organisation of material - towards inspiration
Combinations of the main musical parameters (pulse, rhythm, pitch, dynamics, articulation, texture, density, timbre, etc.) have led dancers to create specific movements that attempted to match the spirit of the sonic realms presented to them. Although the historical classifications of the different parameters of movement show less of a universal understanding than those in music, combinations of these parameters have also inspired musicians to deliver specific sonic results. As obvious as all this may seem, it is maybe less obvious that organisation preceding performance is in my opinion inevitable. Emile Jaques-Dalcroze writes in a rather dated manner: "The music that is within us and which is composed of our natural rhythms and of the emotions that determine the sensations peculiar to our temperament, may assume different forms according to the capacities of individuals. In dancing it must translate itself at once into sound and movement."[2]

The raw materials, certain combinations of parameters, already reside in our bodies. That is, we as human beings embody organisation. I will expand on this in the coming paragraphs.

I would like to suggest that, in this environment, inspiration behaves like a free-floating agent that can present itself at any time. The trilogy of sound, movement and the element of form need an inspirational receptacle to complete the creative process.

Pulse - the fundamental parameter
Our brains are hard-wired to move to the physical manifestation of pulse, a more or less regular subdivision of time by means of beats, and this applies to our species exclusively.[3] When a musician starts to perform a pulse, it will be very tempting for a dancer to let the movement follow it. In dance, walking can be considered to be the equivalent of pulse and implies human motion itself. Even if both art forms are familiar with the concept of pulse, musicians are often puzzled by the way dancers count their beats. For example, four measures in a simple 4/4 time signature resulting in a total of 16 beats might be counted like this: 1, 2, 3 – 1, 2, 3, 4, 5 – 1, 2, 3, 4, 5, 6 – 1, 2. But for the next 4 measures, 1, 2, 3, 4, 5, 6, 7 – 1, 2, 3 – 1, 2 – 1, 2, 3, 4 might be used.

It is very likely that this way of counting can be fully explained by looking at the particular choreographic demands on body, action, space, time and energy. Yet, the relationship with the relatively simple musical counting here has become complex or polymetric, which is why it is very valuable for a composer who is collaborating closely with a choreographer to internalise at least some of the counting at hand, as it can facilitate the synchronisation of rhythm and movement.

The next level
The more complex the combination of sound and movement parameters, the more various factors (cultural background, personal sensitivity to variations, etc.) will affect our individual perception of nuances within a specific piece of music or dance and the way in which we, consciously or unconsciously, will react. In other words, what binds us with certainty is pulse and for anything beyond that, even for many primary extensions of pulse in the form of rhythm, we are separate entities.

I would like to consider this in a larger perspective by saying that this solitary condition is symbolic of new collaborations where there is nearly always a period of mutual investigation into each other's aesthetic notions. Perfect agreement on taste and beliefs is not a necessary precondition; in fact, a certain amount of tension evolving from conflicting preferences can lead to very interesting artistic results. This awareness of different palates may however equally result in recognition of mutually incompatible aesthetics or opinions.

"There are not many people in this world who you can collaborate with successfully, and when you find one you should treasure them."[4]

Form
During free improvisation sessions where neither technical nor artistic agreements are made between the participants prior to their activities on stage, I often witness an approach that is opposite to the more traditional practice in which music opens an event. Dancers frequently start their *instant choreography* without presenting any aural or visual clues that imply or suggest pulse. Musicians will then follow with musical actions, having decided which sounds will be most appropriate to the nature of the movement. When movement and sound are introduced in this way at the beginning of a performance, there is often an exhilarating and magical moment, as formal aspects are evolving on the spot and the aesthetic boundaries of the piece are not yet fully predictable.

The traditional musical score versus electronic music
The history of western classical dance has left us with a legacy of great choreographies and wonderful ballet music. The clear and efficient hierarchy of choreographer and composer leading dancers and musicians has proven highly workable, especially through the use of written musical scores.

However, it was not always the case that the music was completed before work started on the choreography. In the past, there were many more formal conventions that made it possible for a choreographer to commence working on a piece even when the musical score was not yet available.

Quite often, prior agreements were made concerning the template to work with: in 3/4, in 4/4, a *menuet*, a *pas de deux*, etc. In modern performance practices, many different creative relationships exist. There is no reason why both composer and choreographer can't go through a lengthy period of experimentation with or without preliminary sketches or improvisation sessions.

Although electronic music has a certain advantage in that a written score is not essential for its execution (although a graphical version might be produced as an after-thought as a means of communication between composer and choreographer), a completed electronic composition in the form of a tape or a work on CD is still a set work, just as much as a written score is. However, within its completion lies the fact that there are no longer any means of changing its content; the path of collaboration ends right there, at least temporarily.[5] As we will see when discussing interactive setups, not all electronic music is limited this way.

Independent of the format in which a composition is delivered, one can distinguish different types, or degrees, of electronic music. Because the character of highly developed electronic music is usually more timbral and textural than music for instrumentalists or singers, it is harder to link specific movements to sonic events. There are no melodies or functional harmonies for movement patterns to follow.

I find it quite fascinating that certain technical concepts from the world of electronic sound have never found a permanent place in contemporary movement syntax. Attack-decay-sustain-release (envelope), bandwidth and pitch (filter), the index-resource-pitch-amplitude (modulation), the idea of LFO (low frequency modulation), panorama position, source distance, room size (reverb) and granular synthesis come to mind. These are all wonderful, thought-provoking descriptions of devices and techniques that are still in use after having been around for decennia. Since the use of electronics in music for contemporary dance is quite common, could some of these concepts not serve as connection points between musicians and dancers?

Interactive setups
Improvisation enables dancers and musicians to react to each other in interactive ways. Over the last half-century, artists have been trying to create another form of interactivity. John Cage and Merce Cunningham, for example, experimented with theremins in the sixties to trigger electronic musical events directly through performers' movements (such as in their work *Variations V* from 1965). Since the early nineties, it also has become possible to interact via movement tracking using (wireless) sensors attached to the dancer's body or by using environment-based devices, such as motion-tracking cameras. Digital technologies have developed rapidly to the point where it is now relatively easy to set up direct relationships between motion and electronic sound - and projected images, for that matter. This can result in enhanced synchronicity between sound and movement: the dancer becomes a dancer/musician playing a musical instrument for which the composer provides the content, either premeditated (composed) content and thoroughly rehearsed or, as I have witnessed also, conceived in real time. It is obvious that either approach demands close collaboration and a great sense of awareness from both sides to become predictable, especially since the realm of possibilities is – practically at least - limitless. Careful consideration needs to be given to the organisation of material, i.e. which movements will trigger which sounds. Ironically, the rejection of possibilities, the numerous choices that have to be made, provide a framework in which the aesthetics are amplified and this may be the main advantage of the use of these technologies over more traditional collaborations.
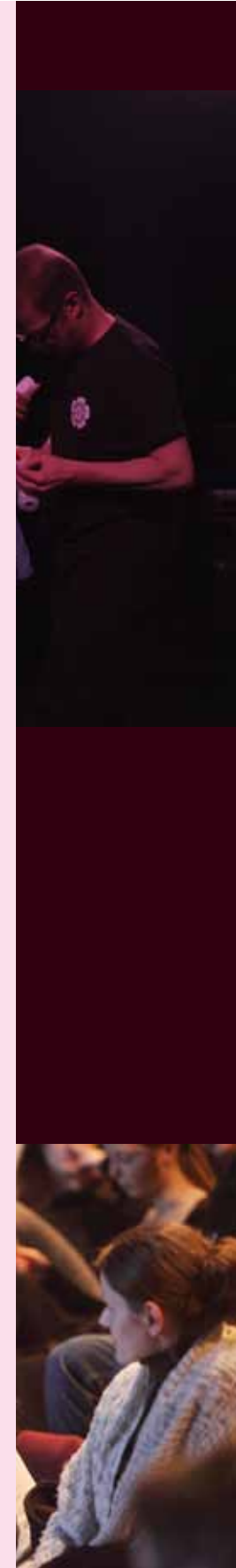
However, there is a hidden pitfall. As Joseph Butch Rovan describes: "[…] the cause and effect relationship between sound and gesture has remained an elusive problem."

He continues: "[…] designing an interactive system is somewhat of a paradox. The system should have components (dance input, musical output) that are obviously autonomous, but which, at the same time, must show a degree of cause-and-effect that creates a perceptual interaction. Unless the mapping choices are made with considerable care, the musical composition and choreography can easily end up being slaves to the system. In some cases, interaction might not occur at all. Not in a technical sense—the movement will indeed control the music—but in the sense that no one (except perhaps the performers) will notice that anything special is going on!"[6] Rovan then postulates several points that are centred around the notion of what he calls "gestural coherence" and are to be used as guidelines.

It is interesting to realise that although the term gestural coherence suggests a movement or dance perspective, it is in fact applied here to a synthesis of both disciplines. In western art speak, we do not have a single word to include both dance and music, as is the case in many other vocabularies in the world, for example in most African languages. Yet, this would be most appropriate for an interactive situation such as the one described above and, more generally, for a collaboration.

Conclusion

I have stated above that the primary human organisation of material is within our own bodies and that more complex levels of organisation are affected by both personal and societal factors. I looked at various ways in which dancers and musicians can connect and considered what electronic music can mean for these collaborations and specifically how its parameters could also be of interest to dance. Furthermore, I proposed that the creation of interactive setups should recognise the need for a combined gestural and sonic coherence that could lead to deeper connectivity between the two disciplines.

About the author:
Dutch composer, sound designer, instrumentalist and digital artist Jan-Bas Bollen has written music for many soloists, ensembles and theatre productions. He frequently collaborates with dancers and choreographers including Ross Cooper (UK) and Daniel Belton (NZ). Bollen teaches composition and new media at Codarts Music Conservatory in Rotterdam.

Notes:
1. Jonathan Burrows, *A Choreographer's Handbook*, Routledge UK, 2010, ISBN 978-0-415-55530-2, p. 58.
2. Emile Jaques-Dalcroze, *Rhythm, music and education*, translated from the French by Harold F. Rubinstein, New York / London: G. P. Putnam's Sons, 1921, p. 236. Digitised by the University of California, Los Angeles, and available at: www.archive.org/stream/rhythmmusiceduca00jaquiala/rhythmmusiceduca00jaquiala_djvu.txt
3. Burrows, p. 59
4. For extensive literature on this subject, I refer to the publications of cognitive neuroscientist Dr. Jessica Grahn, assistant professor in the Brain and Mind Institute and the Department of Psychology at Western University, in London, Ontario. A listing of her writings can be found on: http://www.jessicagrahn.com/articles.html. A particularly good starting point is J.A. Grahn, M. Brett, "Rhythm and beat perception in motor areas of the brain," in the *Journal of Cognitive Neuroscience*, Vol. 19, No. 5, May 2007, pp. 893-906.
5. A common practice worth mentioning here is the use of so-called "working music". Only two weeks before the premiere of *Looking for Peter* in 1996, the choreographer Gonnie Heggen invited me to replace 60 minutes of working music, a collection of tracks by different artists that was used during rehearsals, with original material. I was commissioned to stay true to the tempi and atmospheres of the working music but a common aesthetic approach was never discussed. Choreographic work on the piece was in an advanced stage, although not finished, so there was no room for me to refine my electronic language to the movement repertoire within the choreography. I used a combination of recorded instruments and sequenced tracks to produce a CD in time. It was a successful show and at first I thought we must have had luck on our side. However, gradually I started to realise that the restricted freedom itself had provided me with an aesthetic framework juxtaposed with the given style of the choreographer.
6. Joseph Butch Rovan, Artistic Collaboration in an Interactive Dance and Music Performance Environment: *Seine hohle Form*, a project report (2002), CEMI-Center for Experimental Music and Intermedia, University of North Texas, U.S.A. Document downloadable at: people.brunel.ac.uk/bst/documents/josephbutchrovan.doc

It's difficult working with composers and dancers, developing the concept and working with advanced technology, but it was also really exciting. I think this is the future.

Lisa Kapan (dance student)

Dancers checking the Wii remotes with Jan-Bas Ballen

Lisa Kapan

Codarts teacher Sanja Maier-Hasagic

DANCE
&
VISUAL
TECHNO-
LOGY

Dance students working with a video feedback system created by Jason Akira Somma

Editing Moving Images

by Friederike Lampert and Désirée Staverman

UmaMedia filming and interviewing Jiří Kylián, Jason Akira Somma and Michael Schumacher

" […] the affinity between the dance and the movies seems unquestionable […]"[1] wrote the dance critic and writer Walter Sorell in 1967. New technology in the film world has indeed changed the face of dance.

The fourth project in Jiří Kylián's One Of A Kind professorship at Codarts Rotterdam took place in February 2012 and dealt with this new dance dimension by focusing on the interaction between dance and visual technology. An opening symposium saw Kylián, Michael Schumacher and Sabine Kupferberg discuss the topic with various guests, among them well-known choreographers and filmmakers.

Three examples of dance films were shown: *Amelia* by Édouard Lock, *Anonymous* by Jiří Kylián and Jason Akira Somma, and *Waltzing Jessica* by Jason Akira Somma. The extracts demonstrated a high level of synergy between dance and film, particularly in the sense of both dance and film as choreographed moving images.

The visual artist Anna Henckel-Donnersmarck then gave a lecture on choreographing the dialogue between the performer, camera and editing in Hollywood musicals. Using examples from Fred Astaire, Gene Kelly and Busby Berkeley films, it became clear not only how film supports dance in a very specific way but also how dance techniques gave rise to new possibilities for directing films. The interaction between camera and performer in particular produced fascinating results in relation to the perception of filmed dance.

The working process involved in the dance film *Car Men* (2003) by Boris Paval Conen and Jiří Kylián was highlighted in a podium discussion with Paval Cohen, Kylián and Kupferberg, who was one of the dancers in it. The special working relationship that developed between Kylián and Paval Conen when making the film enriched their individual creative processes.

Extracts from two other dance-film examples were shown and discussed with their creators: Ed Wubbe's *Lost* and David Hinton's *Strange fish* with DV8 Physical theatre. Both Wubbe, who is the director of Scapino Ballet Rotterdam, and Hinton, a director of dance films, agreed that dance had to be choreographed differently for film and that it should make the most of the opportunities offered by the medium. Jiří Kylián also showed the boxing scene from Charlie Chaplin's *City Lights* to show how early silent movies can be seen as dance choreographies.

The workshops that followed focused on the creative interaction between dance and visual technology.
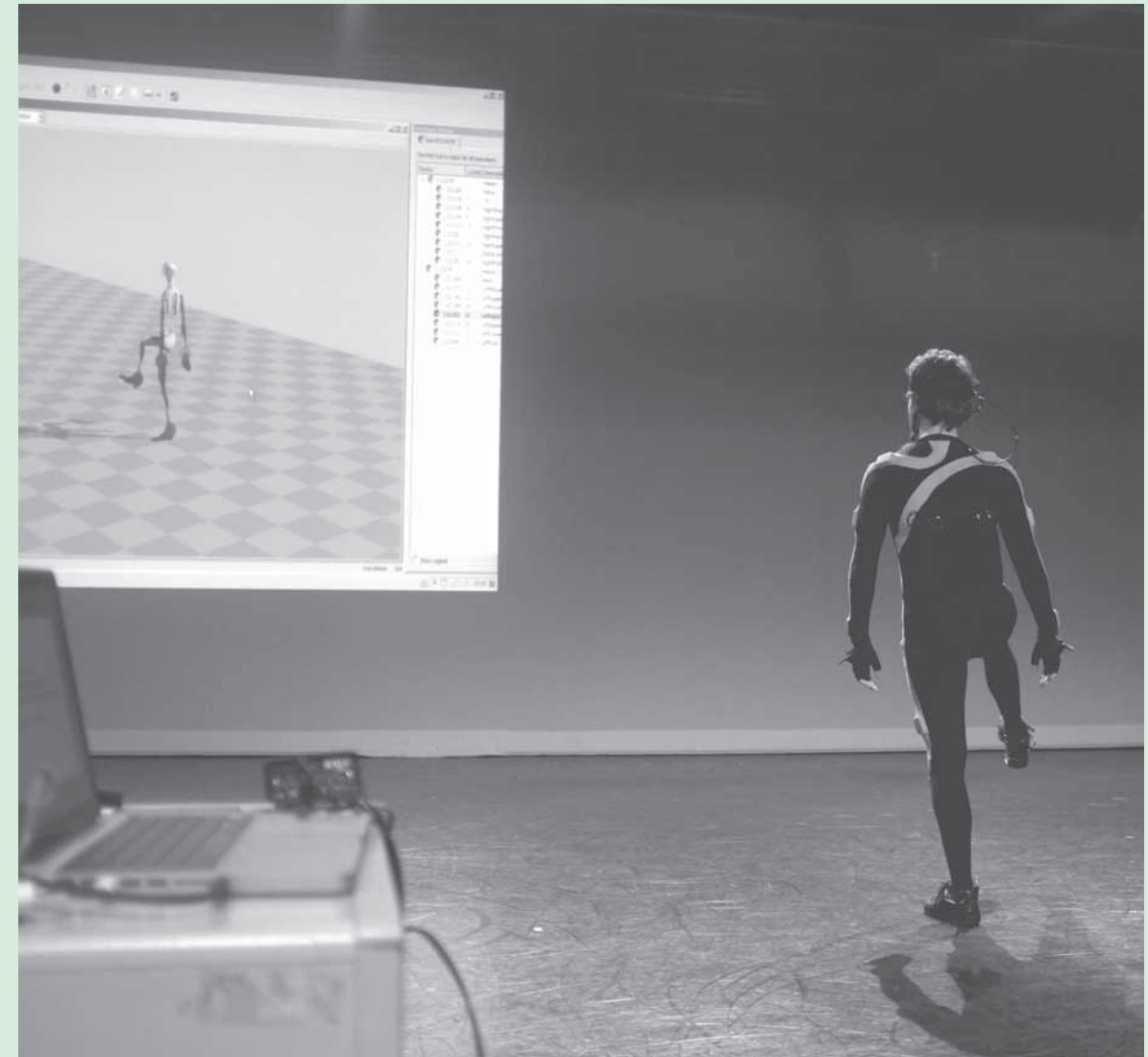
In the first workshop, animation film students from the Academy of Art and Design St. Joost in Breda, the Netherlands, created short-film projects with dancers from Codarts. The workshop was led by René Bosma (vice-dean of the art and design academy) Michel Gutlich (art & technology co-ordinator at the academy). The dance students experienced what it was like to work with filmmakers and were able to experiment with an animation suit, which allows a dancer's movements to be captured and transferred to a three-dimensional animated figure performing the same actions. Students were able to exercise their creativity in a collaborative setting.

Another result from the workshop was a film called *Pygmalion* in which the dance student Wessel Oostrum was mirrored by an artificial figure of himself. To produce the effect of an artificial figure, Oostrum was filmed using pixelation, a non-stop motion technique in which a performer's slight changes are recorded frame-by-frame in an animated film.

The working process showed how interdisciplinary projects require all the disciplines involved to re-examine what they do and decide what to preserve and what to transform. In a concluding session, the students worked with the choreographer and researcher Jack Gallagher to discuss dance film projects, the challenge of transdisciplinarity and how to sketch out a dance film.

In the second workshop, Jiří Kylián, Jason Akira Somma and Michael Schumacher worked on the interaction between live performance and live video. Kylián choreographed a short piece using a video feedback system that was operated and controlled by Akira Somma. The images of the dancers were projected onto a screen via a live video camera that not only filmed the dancers but also its own projections that were beamed back onto the screen. Students were able to manipulate the visual images with their bodies and were in turn manipulated by the moving images of themselves on the screen. They were also able to see themselves in a way they had never seen themselves before, for example from behind, when they were filmed facing the screen with their backs to the camera, and this gave them a new awareness of the body as an three-dimensional entity. Meanwhile analogue video technology used the images to create – on the screen – the kind of fractal patterns you often see in nature. The patterns made students aware that even a small movement can have a great impact. Finally, the experiment also demonstrated a form of motion capture using film technology and how it could be used for dance.

In a final feedback round with the participants, Kylián talked about two dance-film examples (Jan Švankmajer's *Food* and David Hinton's *Snow*) in which non-human objects such as food or snow are "choreographed" in the editing room. Modern film technology broadens the concept of dance and choreography to include moving images in addition to moving bodies.

Caspar Bik experimenting with an animation suit

Participants in the Experiments with Animation Suit and Animation Film workshop
In collaboration with the Academy of Art and Design St. Joost

Students from the Academy of Art and Design St. Joost:
Rezvan Abbaspour
Charlotte Apers
Laura Dumitru
Olivia Ettema
Setareh Goudarzi
Ruben Monteiro
Imge Ozbilge
Marlyn Spaaij
Wouter Zaman

Codarts students:
Caspar Bik
Sonia Egner
Maurizio Giunti
Asja Lorencic
Wessel Oostrum
Ewa Sikorska
Emmely Tunders

Participants in the Mixing Live Performance and Live Video workshop:
Guido Badalamenti
Davey Bakker
Pauline Briguet
Eva Calanni
Laura Casasola Fontseca
Thibault Pierre Desaules
Thijs Huizer
Myronne Rietbergen
Gianmarco Stefanelli
Angela Tampelloni
Adrian Wanliss
Guilia Wolthuis

Notes:
1. Walter Sorell, *The Dance Through the Ages*, London: Thames & Hudson, 1967, p. 291.

📱 **MORE TO EXPLORE**

Short film:
Dance & Film

Questions:
– *How do you see the interaction between dancer and filmmaker?*
– *Do you think visual technology can extend the borders of dance? If so, how?*
– *What influence does film have on the structure and rhythm of choreography?*
– *Do you think film makes dance less or more physical?*

Literature:
Larry Billman, *Film Choreographers and Dance Directors: An Illustrated Biographical Encyclopedia, With a History and Filmographies*, 1893 Through 1995, North Carolina: McFarland & Co., 1997.
Erin Brannigan, *Dancefilm: Choreography and the Moving Image*, New York: Oxford University Press, 2011.
Elizabeth Mitoma, Dale Zimmer, Ann Stieber, *Envisioning Dance on Film and Video*, New York: Routledge, 2003.
Walter Sorell, *The Dance Through the Ages*, London: Thames & Hudson, 1967.
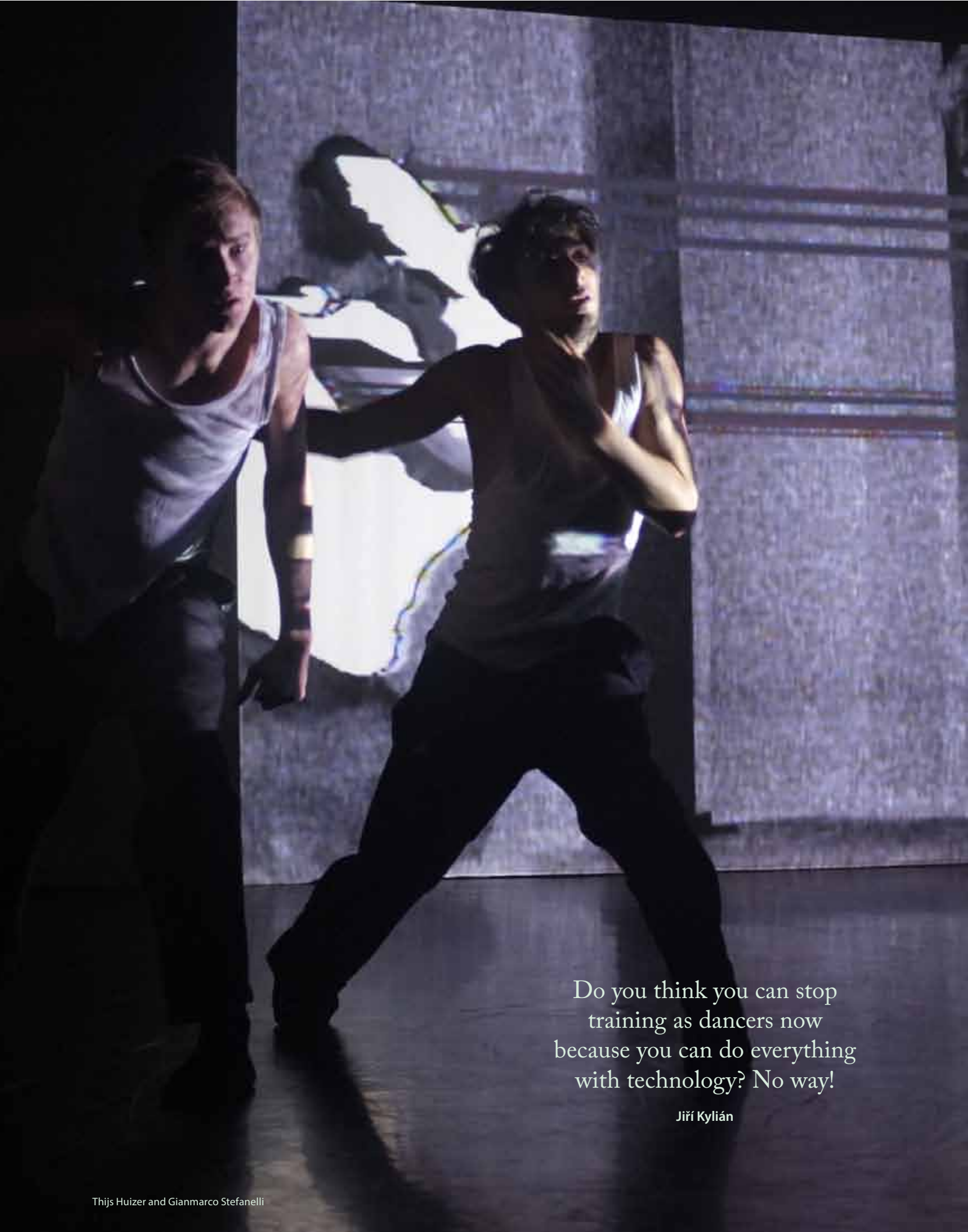
Do you think you can stop training as dancers now because you can do everything with technology? No way!

Jiří Kylián

Thijs Huizer and Gianmarco Stefanelli

Humans express themselves primarily through their bodies. Dance is older than music, painting, literature or any other art form, but we dancers and choreographers are underprivileged because dance records are very scarce. There are some ancient drawings, sculptures and paintings, but dance is an art form that requires time to be created, performed, understood and appreciated. Thanks to the invention of film, we can now see what people do physically. Film's initial task was simply to record how people move. As new technology developed, we saw that dance and film could interact in such a way as to create a completely new art form.

Jiří Kylián
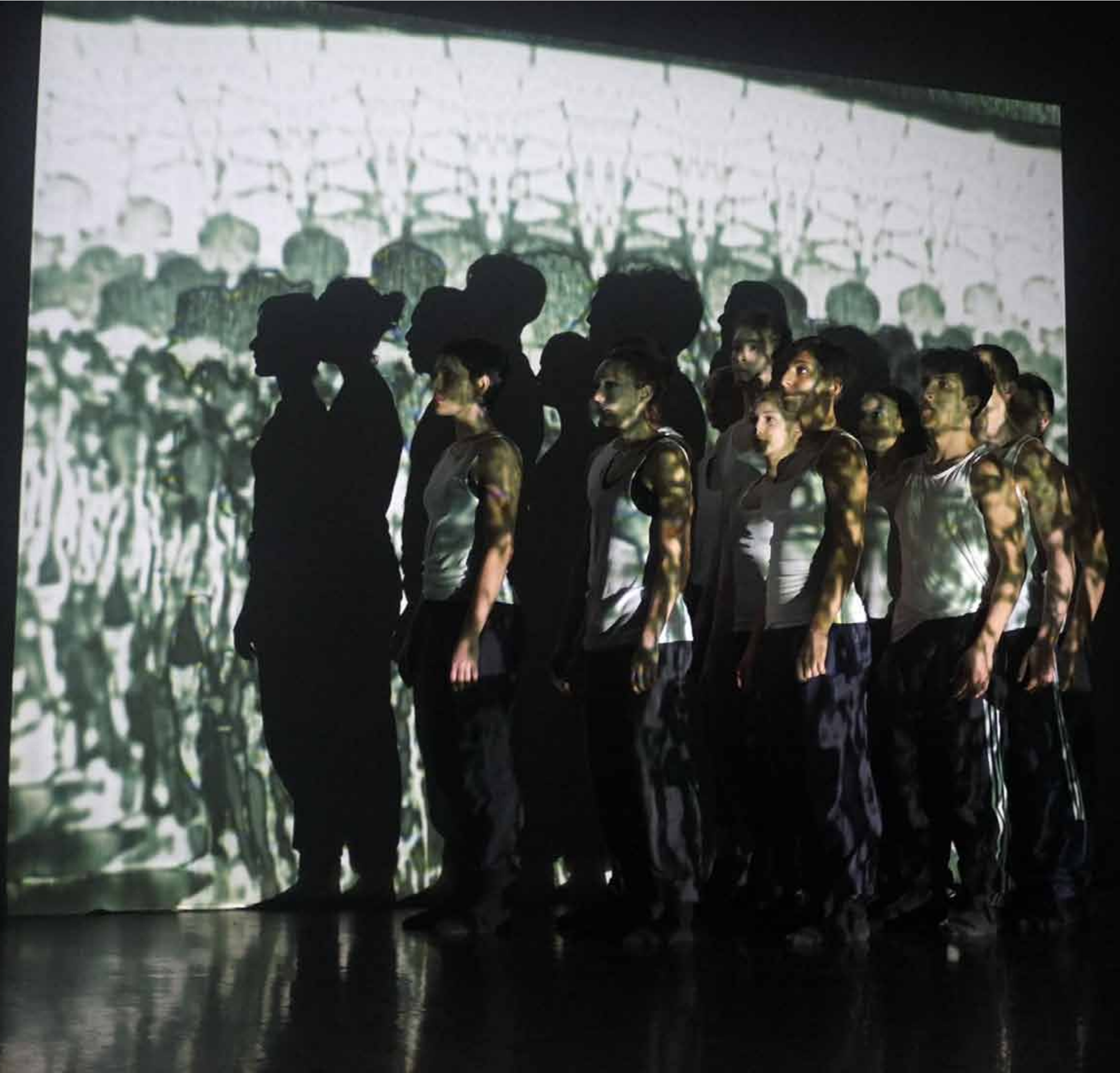
When I started using a video camera to film dance, I immediately noticed that the framing actually extended my understanding of how I perceived myself as a three-dimensional being. For instance, seeing myself from behind while dancing made a huge impression on the development of my own dancing, and also how I perceive dance in general.

Michael Schumacher

Some Thoughts on Dance Film

by David Hinton

Introduction

Dance and film were born to be together. What is a film camera after all? A machine that records movement. Who moves in the most interesting way? Dancers, of course. So dancers are the most interesting people to put in front of the camera. This is what they thought at the birth of cinema, and, for me, it remains true.

To create a shot is to create an image of action. To edit shots together is to give shape to a sequence of actions. There is this deep connection between filmmaking and dance-making: they are both about *giving structure to action*. And they are both musical endeavours in the sense that their success depends on the success of their rhythms.

Given these fundamental affinities, why is dance film mostly an awkward and unsatisfactory form? The main problem is that almost all serious dance people are theatre people. They get their training in the theatre, make their living in the theatre, and make their reputations in the theatre. A lot of the qualities they value are theatrical qualities.

The trouble is, of course, that what works in a theatre is mostly quite different from what works in a film. Time, space, energy, presence, dynamics – nothing translates directly from one medium to the other. You can't make a "good film" simply by filming "good theatre".

The drama learned this lesson a hundred years ago. The earliest film dramas were records of theatrical performances, but actors learned very fast that what was effective on screen was quite different from what was effective on stage. Nowadays, everyone simply takes it for granted that what is required in a film drama is entirely different from what is required in a theatrical drama.

I'm sure that screen dance will eventually evolve away from theatre towards cinematic sophistication in all the ways that dramatic films have done. New ways of performing will emerge, which will redefine dance virtuosity in screen terms. But this evolution hasn't been accomplished yet, and, for the moment, working in dance film remains largely a process of experiment and exploration.

Although there are some fundamental affinities between dance and film, there are some fundamental difficulties too. For instance, films are made out of shots, and a shot can be a very confining thing for a dancer. Once you are in a shot, you are no longer simply a figure in a space, because you are also part of the composition of an image. As soon as you move, you start to transform, and possibly unbalance, that composition. So there is an immediate tension there, between the filmmaker's desire to make an image and the dancer's desire to move.

There is also the problem that film language is based on the edit. Theatre dance is designed to be seen from a fixed position in relation to a fixed space, but, in a film, every edit relocates the viewer in relation to the performer and the space, disrupting the flow of energy and the readability of the body. For the filmmaker, the edit is a crucial tool for making structure, but for the dancer it can easily become a blade that shreds their performance.

There's also the problem that most dance films are a collaboration between a filmmaker and choreographer. They are both used to being in charge of the structure of the work they make, and they tend to have different instincts about where structure is going to happen. The choreographer is likely to think of structure as something inherent in the performance (i.e. something that exists prior to shooting) while the filmmaker is likely to think of it as something created in the cutting room (i.e. something created after shooting).

This can cause a lot of confusion. In order to avoid such confusion in my own head, I have invented my own terminology for the different kinds of screen dance work I do. Whenever I embark on a project, I ask myself: "Where is structure going to happen?" and I ascribe the work to one of three categories:

(1) Stage to screen:
Here, I'm talking about any work where you make the dance first – with no regard to how it is going to be filmed – and then decide how to film it. In such cases, *the structure is inherent in the action*, and the filmmaking serves that pre-existing structure.

(2) Dance for camera:
Here, I'm talking about the approach where you work out the dance and the film at the same time. In other words, *the structure of the dance and the film are conceived together*.

(3) Documentary choreography:
Here, I'm talking about work where you use the camera simply as a means of harvesting unstructured movement, and then create structure in the cutting room. In other words, *the structure is created in the editing*.

I've worked in all these different ways, and it may be interesting to say something about each of them. I will write a little about my first experience of each form.

Stage to screen:
Dead Dreams of Monochrome Men

The first dance film I made was a TV version of the stage show *Dead Dreams Of Monochrome Men* by DV8 Physical Theatre. In those days – this was in 1989 – there was no such thing as a dance film culture. Most TV versions of dance took what I would call "the football match approach": they would simply run a theatrical dance and shoot it with six cameras, like a football match. From the filmmaking point of view, I found this depressing. It meant that what you were offering the viewer was a second-hand experience: a compromised and diminished version of a theatrical event.

I thought the task should be one of transformation rather than reproduction. We must make the dance as powerful as a television event as it had been as a theatrical event. This meant not simply reproducing what happened on stage, but translating it into film terms. We had to intensify what was there in the stage show, not diminish it.

For me, the first part of achieving this was to invent a cinematic world within which the action would unfold. The stage show of *Dead Dreams* had just a single set, and film uses up the visual interest of a single set very fast. In fact, one thing that still surprises me about dance films is how often they use only a single set or a single location. For me, this is simply the residue of theatrical thinking, and it makes the films strangely static.

Dance is about movement, and one of the most beautiful ways in which a film can move is that it can take you on a journey through a progression of many different spaces, supporting the meaning of the dance by creating the right environment and the right atmosphere around every development in the action.

Creating the cinematic world for *Dead Dreams* was particularly interesting because some of the scenes had to happen in spaces with obvious real world counterparts – like a disco or a bathroom – while others had to happen in purely psychological spaces. Making the action move seamlessly between these different kinds of spaces – so the audience was not even aware of the transitions – was one of the most interesting tasks involved in making the film.

As far as the shooting went, my method was to treat the stage show as a sort of physical script. I studied it diligently on video, breaking it down and mentally re-configuring the action until it played out in my head successfully as a film. I then storyboarded it out, and we shot the film one shot at a time, mostly using a single camera, as though we were making a movie.

In order for the film to be strong, I thought each shot had to be strong – not only the performances, but also the composition and lighting of each shot. I also tried to work out in advance where all the cuts would be, so that the structure and rhythm of the edits would, in the end, serve the structure and rhythm of the action. In other words, I tried to make the whole film in my head before we picked up a camera.

The difficulty with this method is that the more carefully you construct good shots, the more you break up the flow of the dancer's performance. The shots may fit together and flow in the edit, but during the actual shooting, the dancers must perform in stops and starts, often just a few seconds at a time. Obviously this can feel very alien to dancers who are used to the long runs of theatrical performance.

I think there's a fundamental conflict in all dance film work between "cinematic energy" and "performance energy". You can achieve a lot of cinematic energy through precision of shooting, but, for this, the dancers must be constrained to suit the shots. If the dancers are unleashed to move freely, you can achieve a lot of performance energy, but less precision is possible in the shooting, and subsequently in the editing.

Which sort of energy should you go for? I don't think there's any single answer. If the readability of the body is more important, then you have to shoot in one way, and if the momentum of the body is more important then you have to shoot in a different way. Any way of shooting a theatrical dance is, ultimately, an interpretation of that dance, and to do it well, you have to know where to put the emphasis. It all comes down to what the dance is about.

Of course, some kinds of theatrical dance work better on film than others. This is nothing to do with the quality of the dance, but simply to do with the nature of it. Some shapes and rhythms of movement are better adapted to the language of shots and edits than others.

For instance, one reason why Fred Astaire and Ginger Rogers work so elegantly on screen is that the type of dancing they do – basically tapping and waltzing – sustains as a composition in the frame, and can therefore be captured in a single, elegant take. If they were dancing ballet – with its leaps and lifts, separations and changes of pace – it would not sustain as a composition, and would therefore be impossible to shoot with the same simple elegance. This is one reason why there are more good tap-dancing films than there are good ballet films.

When dancers are working in clear lines and in unison, it's much easier to make strong compositions than when dancers are scattered in space and moving independently. An even pace of movement is easier to follow with a camera than an uneven pace. An edit is always going to work better with an emphatic action than a soft one. Generally speaking, film tends to be more confident with contained and repetitive action than it is with diverse and uneven action.

It is quite possible for a dance to be a hugely successful piece of theatre without ever being able to work well on film. For instance, some theatrical dance depends on many different things happening at the same time – perhaps twelve dancers on stage all doing different things simultaneously. This might be beautiful as theatre, but it is very hard to translate successfully to film, because film is not very good at dealing with many different things happening at the same time.

The camera has none of the agility of the human eye, which can simultaneously take in detail and a general picture. The camera is blunt and literally demands a focus. It requires that you chose either a wide shot or a close shot. You can't have both at once.

In fact, I would say it is in the nature of theatre to be cumulative, and in the nature of film to be selective. Theatre is an experience in a space, and within a space you can have this *and* this *and* this *and* this, all happening at once. Film is an experience in time, and all about one thing after another - this *then* this *then* this *then* this. Film is by its nature sequential, and much more linear than theatre is.

One reason why DV8's work lends itself very well to film is that, although the performers are all trained dancers, their preoccupations are those of drama: character, psychology, conflict, emotion. Of course, I find their work more interesting than straight drama, because of its physicality, its musicality and its ritualistic quality, but at the core of it is storytelling, and film has a long history of storytelling, so there is a well-established cinematic grammar that can be used in filming their work.

For me, DV8 were also great to work with because they understood the value of adapting things to make them more powerful cinematically. When we did *Dead Dreams*, they were relentlessly tough in their commitment to the integrity and emotional honesty of their stage show, but they realised that being true to the meaning of the show did not mean that the film had to slavishly reproduce the actual physical details of what happened on stage. This made for an exhilarating collaboration, full of passionate discussion about what changes we had to make to achieve a successful translation from stage to screen.

In the end, the real power of a piece like *Dead Dreams* lies in the conviction of the performances. The hardest work – the emotional work of creating those performances – was done in the rehearsal room for the stage show, long before I was involved in the piece. My job on a work like this is that of an interpreter rather than a creator. The vision of the piece belongs to the dancers who make the performances.

For a filmmaker, of course, it is a great bonus to inherit a lot of work that has been done before you arrive on the scene. And – although it goes against many of my theories to say it – many of the most powerful dance films derive from stage shows. The reason, I think, is largely economic. Dancers and choreographers are usually paid to work much longer on a theatre piece than on a film, so a film based on a theatre show benefits hugely from that.

Dead Dreams made a big impact when it was first shown. We had made something almost like a silent movie for television that communicated with the audience in a very visceral way, through their guts. We live in a very talky culture, and the tendency in television is to make everything more and more wordy and explicit. It was refreshing for me to make something that was mute and did not explain itself, and left room for the viewer's own imagination to work.

I had discovered in dance film an area of television where, almost in secret, it was possible to make one-off, unique and adventurous films. The beauty of it was that dance film was so ignored and despised by senior executives that no one had invented any rules or formulas for it yet. That was too good to last, of course, and most of the television money for dance films has now dried up – in Britain, at least.

Dance for camera:
Touched

For a short time, in the 1990s, the BBC started to commission Dance for Camera films. A lot of the work seemed to consist simply of theatrical dance performed in interesting locations. I thought any serious attempt at dance for camera had to go deeper, and aim towards a more wholesale re-thinking of what dance is.

I thought the fundamental question we had to ask ourselves was: "If you were inventing a choreographic language for film rather than the theatre, what would be the characteristics of that language?" Of course, Maya Deren started addressing this question back in the 1940s, but the process of thinking and experimentation that she began still has far to go. Most dance films are still uneasy hybrids between theatrical and cinematic ideas.

I got together with choreographer Wendy Houstoun and we decided to set ourselves the challenge of making a dance film that could have no existence as a piece of theatre. The way we began was to ask ourselves a formal question: "Is it possible to make a dance film entirely in close-ups?" The close-up is a potent part of film language, but it doesn't really exist in theatre, so we felt this challenge would force us to think about dance anew, in a genuinely cinematic way.

Much as I'm interested in formal ideas, it's the emotional impact of a film that matters to me most. Here, the idea of making the film in close-ups led us to look at our performers very closely, and this quickly led us into emotional territory to do with intimacy. It also forced us, in the choreography, to work with small, subtle actions. Before long, we realised that our film was going to be a dance of hands and faces.

Once the film was finished, the objection was soon made that the movement was too small to qualify as dance. But one of the points we were trying to make was that, in a film, no action has scale in and of itself. Its weight, presence and value depend entirely on its relationship to the camera.
In a theatre, the scale of a movement depends on its relationship to the fixed space of the stage, but in a film, there is no fixed space, and everything depends on the size of the shot. The most muscular leap will feel feeble if you make it a tiny element in a wide shot, whereas the smallest twitch will feel significant if you make it the dominant element in a close-up. In a film, a look can be bigger than a leap, and we felt that any serious dance for camera should take account of this fact.

We also saw the movement of the camera itself as a crucial part of the movement content of the film. After all, when you move the camera, essentially what you are doing is setting the viewer on the move. There's a visceral aspect to this, because any movement of the camera itself is going to be felt in the body of the viewer far more powerfully than any movement of a performer in the frame. But there's also a visual aspect, in that, when you move the camera, you are guiding the eye of the viewer through the action. Dance for camera can be about choreographing the eye of the viewer, as well as choreographing the performers.

Our film was about several different characters all taking part in the same social occasion, but because the film was shot entirely in close-ups you never saw them all in the same shot. The way we made connections between them was by intercutting. This is a commonplace of film grammar, but once you apply it to dance the whole idea of what a performance is becomes very different from a theatrical dance performance.

In theatre, a performance consists of a single unbroken flow of energy, sustained for as long as the performer is on stage. In film, a performance can be a fragmentary thing, which the audience experiences a few seconds at a time. This means that a film dance can contain a lot of action that is implied but not seen. It also means that putting the performances together is a completely different process than it is in the theatre. It is not about orchestrating the flow of bodies through a space, but about the linear arrangement of fragments in time. In *Touched*, combining the performances was like assembling a mosaic or a jigsaw puzzle.

Touched was also a film where we did a lot of work on the sound track. In dance film the sound is particularly crucial, because sound can be felt in the body in a way that images can't. In other words, the sound actually has a visceral and physical effect on the viewer, and this is very important if you want to communicate with people through their guts, not just through their eyes and intellect.

What you can do with sound in a film, which you can't do in theatre, is place every sound absolutely precisely in relation to the action, and mix the sounds so the audience hears exactly what you want them to hear. If you want the dancer's breath to be louder than the music, you can make it so.

One of the things we did on *Touched* was to create more than twenty different sound tracks that ran in parallel through the film (atmospheres, effects, body sounds, music, and so on) and then we had different tracks cutting in and out on picture cuts, so that the texture and density of the sound was constantly changing, often in abrupt ways. This created a disorientating, drunken atmosphere, which was appropriate to the action in the film.

The beauty of dance for camera lies in all the freedoms it brings to think about movement in ways that are impossible in theatre. You can show angles, details and subtleties of the body that are impossible in theatrical dance. You can make different kinds of relationships between sound and image. You can think in non-theatrical ways about performers and performance. You can even dispense with gravity, if you like.

I think the freedoms of film can sometimes be disturbing rather than liberating for choreographers, because all the physical practicalities that normally discipline their work no longer apply. The number of dancers can change in a blink from two to twenty. The space they are in can change in a blink from a cupboard to a football pitch. There doesn't even have to be any continuity in the movement. You can dispense with anything preparatory or transitional simply by cutting it out, leaving only the peak moments. You can make a dance full of ellipses in time.

Time-wise, of course, theatre is lumbering, in the sense that everything has to unfold evenly in real time. Film, on the other hand, can be as nimble as you like in time. TIme can be sped up and slowed down. You can land before you leap, or leave before you arrive. A dance on film can, as it were, dance back and forth in time, so that time becomes an added dimension within which the dancer can move, something that doesn't exist in theatre.

Rarely have we seen choreographers seize on such freedoms to make work of true cinematic rather than theatrical complexity. Too often, the freedoms afforded by film are seen as novelties to be enjoyed briefly or played with light-heartedly. But, for me, it is these freedoms that make film a different language from theatre, with different rules, and therefore different possibilities.

For a long time, I used to say that the best dance films were kung fu movies, because the people who made those movies were much more alert and imaginative about using the freedoms of film than the supposedly serious dance-film people.

Of course, a lot of people have made a lot of very good screen dance. But when I consider the power, sophistication and seriousness of the best theatrical dance, I don't see the same qualities in dance film yet. How often is there the same buzz of excitement around a dance film as there is around a new theatrical work? Almost never.

Right now, an accomplished choreographer might devote their whole life to thinking about theatrical dance, while dance film will be something they address occasionally, as a sideline. I don't think we'll see a really mature screen dance culture until choreographers are working as regularly, diligently and confidently in film as they do in theatre.

I think there's also probably a feeling in some quarters of the dance world that dance, by its very nature, has to be "live". After all, what does "not live" dancing consist of exactly? For me, its a big part of the screen dance enterprise to answer that question, and it gets very interesting very fast, because it quickly evolves into the philosophical question: what is "dance"?

I'm not going to try to answer that here, but perhaps we should at least consider the analogy of music. There's "live" music and "not live" music (i.e. recorded music) and everyone understands the difference and no one sees any problem. A live performance has certain virtues, and a studio recording has different virtues. It's obvious and unproblematic. I see no reason why the same should not apply to dance.

Practically speaking, I'd say that dance film has, so far, made only a few stumbling steps towards achieving "not live" dancing on a sophisticated level, but that's one thing that makes dance film an interesting form to work in. There's still lots of territory to be explored, lots of challenges to be met, lots of problems to be solved.

Documentary choreography:
Birds

One evening I was standing at a bus stop in Leeds, a city in the north of England, watching thousands of birds flocking over the town hall. I felt like I was watching an extraordinary dance, and it struck me that there was no reason why I shouldn't use the movements of birds to make a dance film. Why not? Birds have an extraordinarily rich vocabulary of movement, including a wonderful ability to fly.

At that time, I was coming to the realisation that more and more of the structure of the dance films I was making was being created in the cutting room. It dawned on me that film editing is, in itself, a choreographic activity. Why not make a dance from the actions of birds, using editing alone to give those actions form, rhythm, structure, meaning and every other quality one might want in a dance?

That was the beginning of the film *Birds*. I went on to watch hundreds of hours of bird footage in the archive of the BBC Natural History Unit, and I discovered more magical bird movement than I ever dreamed existed. That taught me a principle that has stayed with me ever since: one way of finding beautiful movement is by searching for it in the world, rather than creating it in a studio.

I also quickly discovered that all the challenges of working on a film like this lie in how you connect one image to the next. It isn't so hard to find beautiful or fascinating images of bird movement. The demanding work lies in deciding how to combine one action with another, how to build structures of action. I felt that it was through structure that the raw movement would acquire music and meaning and be transformed into dance.

One particular preoccupation with *Birds* was rhythm, and the rhythmic relationships between actions. We decided from the beginning that we weren't going to cut images to music, because we felt that the results would be glib. The film does have music, but that came late in the process. Most of the time we worked in silence, determined to create something that qualified as a dance through its visual rhythms alone, irrespective of what the sound was doing.

I grew fascinated by the fact that as soon as you start editing, you are immediately dealing with four different kinds of rhythm. I don't consider myself at all musically sophisticated, and I'm sure a more musical person could take the principles of *Birds* to a much higher level than I did, but simply an awareness of these four rhythms is interesting, I think…

First, there is the rhythm inherent in the shot. By this, I mean the rhythm of the bird that is the subject of the shot. A bird hopping along a branch, for instance, has its own rhythm of stops and starts. What was interesting was deciding how much to allow the bird to move according to its own rhythm, and how much to impose my own rhythm upon it through editing. If the bird went *hop-pause-hop*, I could cut out the pause, and thereby impose my own rhythm, or leave in the pause, and thereby allow the bird to stay in its own rhythm.

Second, there is the rhythm to do with the ordering of shots. If I have one shot of a hopping bird and one shot of a jumping bird, there is immediately an infinite number of different films I could make with just those two shots, simply by repeating and re-ordering them in different ways. A rhythm might start *hop-jump-hop-jump*, or *hop-hop-jump-jump*, or *hop-hop-hop-jump*, and so on.

Third, there is a rhythm to do with the way I actually make the edits. I can make a tight edit so that the hop comes right on top of the jump, or a looser edit so there is a breath between the hop and the jump. (I'm talking about real subtleties of editing here – whether you leave two or four frames on the end of a shot – but the magic of a film may lie in these subtleties, just as the magic of a piece of music may lie in finding exactly the right distance between one note and the next.)

Fourth, there's a rhythm to do with the pattern of edits in the film. This is largely a question of whether the edits are coming at regular or irregular intervals. Mostly, of course, the viewer is not consciously aware of this, but if the edits are coming at regular intervals, they will experience this as a kind of rhythmic pulse. In *Birds*, there are many sequences where the edits are placed at mathematically determined intervals, in order to achieve this rhythmic pulse.

When *Birds* won the IMZ Dance Screen Award, there was a certain amount of scandal because some people refused to accept that it was a dance film at all. They felt that a dance film must have dancers in it. My view is that anything that moves and can be filmed can become a legitimate part of the movement content of a film dance.

In fact, one of the most exciting things about making dance on film is that it gives you access to all kinds of movement possibilities that are not available in the theatre. If you want a movement that feels like a thousand birds taking off, you can use a shot of a thousand birds taking off. It would be perverse not to take advantage of this.

I have also heard the objection that *Birds* does not count as legitimate dance because the birds have no dance *intention* in what they are doing. But, for me, of course, all the intention lies in the editing. In the cutting room, you have more control over the movement of a bird than any theatrical choreographer ever has over the movement of even the most obedient dancer.
For me, *Birds* opened up the possibility of making all kinds of films using the same combination of documentary observation and film editing. It pointed me towards working with not only new movement vocabularies, but also new movement qualities. A large part of the beauty of bird movement, for instance, lies in the fact that it is entirely authentic. The birds have no sense of putting on a performance for the camera.

The beauty of movement observed is quite different from the beauty of movement performed, and I liked the idea of making dances from unperformed, unselfconscious actions. Why not extend that idea to people? Why not make dances with people who don't know they are dancing? I have gone on to pursue this in other found-footage films like *Snow* and *All This Can Happen*.

One thing that is particularly important to me about documentary choreography is that any film made this way is a "pure" dance film, in that the "dance" and the "film" are one and the same thing: a single rhythm and a single structure. The dance is not something that exists independently of film technique but is something created by film technique.

For me, this wholehearted intersection of the ideas of "dance" and "film" represents a beautiful opening up of opportunities. It enlarges our sense of what a film might be, and what a dance might be, and where dance might be found. Documentary choreography proposes that dance can be not just an activity done by dancers, but also a way of looking at the world.

Ending

When I started making dance films, in Britain in the late eighties and nineties, they were financed by television and shown on television. They went round the world, and they reached far bigger audiences than live dance ever could. Unfortunately, most of the support from television has now dried up, and these days it is very hard to get money to make dance films.

At the same time, the technology you need to make screen work – the cameras and editing equipment – has become ever more cheap and readily available, so making something for the screen is far less daunting and expensive than it used to be. All over the world there are people making no-budget dance films just because they want to. Somehow, despite the lack of money, it still feels as though there is a lively screen dance culture out there, largely sustained by eccentrics and enthusiasts.

I certainly feel as though I'm seeing dance films all over the place these days, partly because so many adverts and YouTube sensations look like dance films to me. A lot of people who are working with video in the art world are essentially making dance films or screen dance installations, and lots of people are combining screendance with live action in theatre shows. The worlds of dance, film, theatre and visual art are all intersecting much more than they used to, and dance-film thinking fits very happily into this new cultural environment.

One great thing about dance is that it leaps over all barriers of language, so a good dance film on the Internet can go round the world like wildfire, and be enjoyed equally in Shanghai, Moscow, Lagos and New York. I see a lot of hope for the future in that. I think the universality of dance is going to make dance film ever more important in the increasingly global culture of the future.

The success of Wim Wenders' recent film about Pina Bausch is also an interesting development, because it played to audiences more accustomed to watching fiction films than dance performances. I like the idea that dance film can cross over into the territory of narrative cinema. Mainstream filmmaking looks very tired these days, full of repetition and cliché, and it needs to be refreshed by new ways of thinking. Dance film might provide that.

I think for dance film in general these are still the pioneering days. There's a huge amount of work to be done, and its fun to do, because the freedom is there to experiment as much as you like. The masterpieces of dance film haven't been made yet, so the future looks very exciting and I'm very optimistic about it.

About the author

David Hinton is a director of arts documentaries and performance films. He worked for ten years on *The South Bank Show* where he made documentaries about artists of all kinds, including Francis Bacon, Bernardo Bertolucci, John Cleese, Alan Bennett and Little Richard. He has also directed television versions of several stage shows and collaborated with many choreographers to create original dance works for the screen. He has twice won BAFTA awards for his documentaries, and his dance films have won many awards. He teaches dance film workshops all over the world.
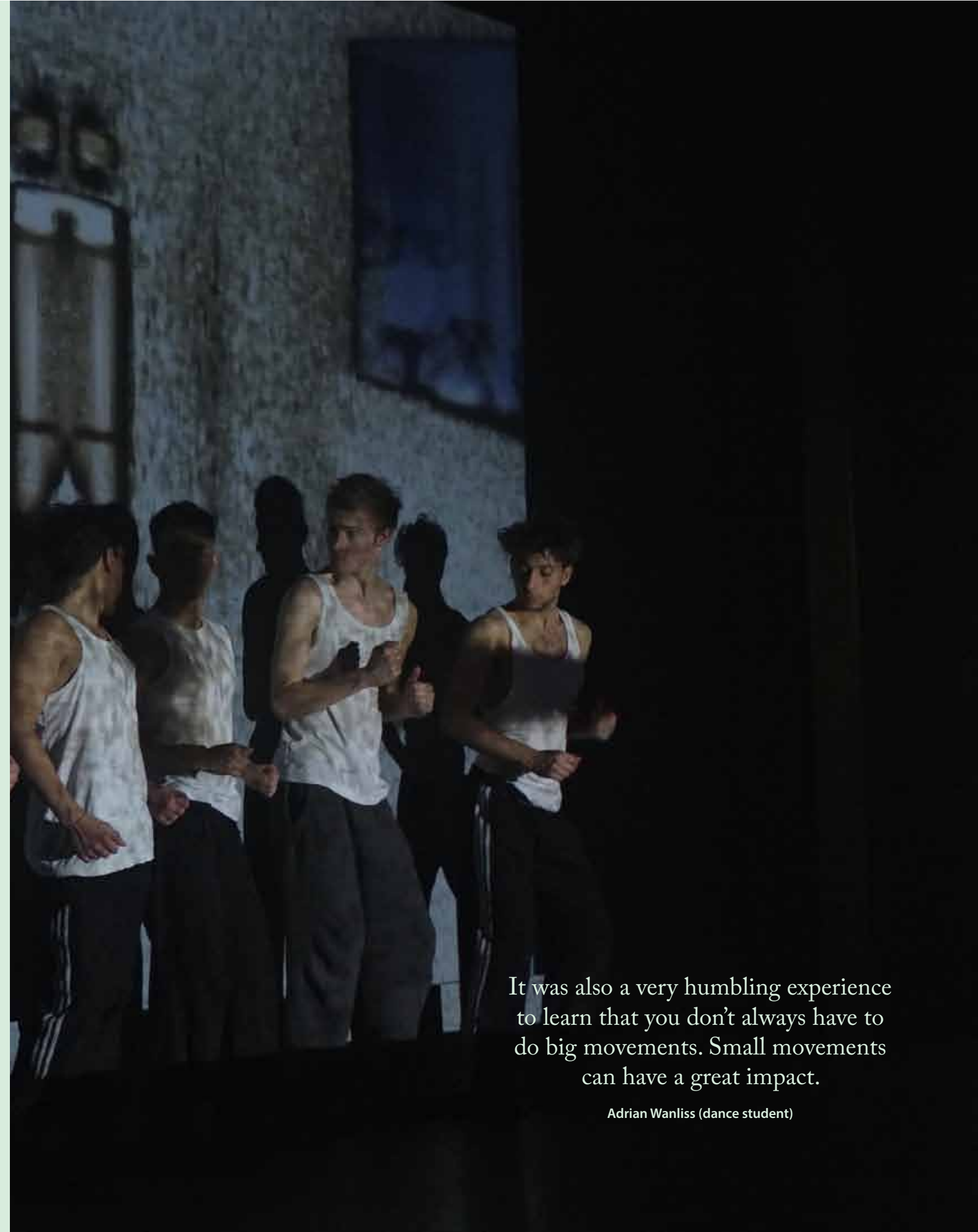
It was also a very humbling experience to learn that you don't always have to do big movements. Small movements can have a great impact.

Adrian Wanliss (dance student)

There is another very simple reason why film and video have such an important place in our consciousness: whenever we see a film of a living artist, the film seems dead, but whenever we see a film about someone who has died, the only thing that seems to be alive is the film. This is something we felt as children. Moving pictures are one of the greatest ever inventions and they do exactly what they promise: they moved me when I was a child and they move me today.

Jiří Kylián

Guido Badalamenti and Thibault Desaules dancing with video feedback system created by Jason Akira Somma

Waltzing Jessica by Jason Akira Somma

New Perspectives on Dance

Podium interviews with
Jiří Kylián, Michael Schumacher, Jason Akira Somma,
Sabine Kupferberg, Boris Paval Conen, Ed Wubbe and David Hinton

Turning Dance into a new Art Form

Podium interview with
Jiří Kylián and Jason Akira Somma,
conducted by Michael Schumacher

Three films were shown during the interview: *Amelia* by Édouard Lock, *Anonymous* by Jiří Kylián in collaboration with Jason Akira Somma, and *Waltzing Jessica* by Jason Akira Somma.

Jiří Kylián: Film and dance, or video and dance, is of course something we have lived with for many years now. It becomes increasingly more important by the minute. One of the reasons why dance is less developed than other art forms is because there was no record of dancing for centuries and millennia. It was only with the introduction of film that there was suddenly the possibility of actually seeing how people moved and danced. This was a new beginning for the dance era. In fact, when you watch the old silent movies, they're more dance than film. They're pantomime, because in a silent movie you can't watch two people sitting at a table talking. You wouldn't know what they were talking about because you can't hear them. There are many reasons why film and dance are important, the main one being that you can record what has happened, but there are many other aspects. You can use close-ups, you can look at dance from different angles, you can make dance on location, in which case the film becomes unique, unrepeatable, and then of course there's the possibility of using the latest technological developments that turn dance into a completely new art form. There are probably one thousand other reasons why video, film and dance are important in the development of dance.

Michael Schumacher: We're going to see three examples. The first we're going to see is Édouard Lock's dance film *Amelia*.

[Video is shown]

JK: This is a remarkable film. It's the way it's filmed. There is the set and choreography, of course, but it's the speed that's so amazing. I was sure it had been sped up, but Michael assured me it wasn't. What we just saw is the actual speed they dance. It's remarkable because the movement is so fast you can't register it as it's produced. In a way, I feel that this film lives more in your memory than in your experience of the moment while watching it. Later on, you're able to make some kind of sense from what you've experienced.
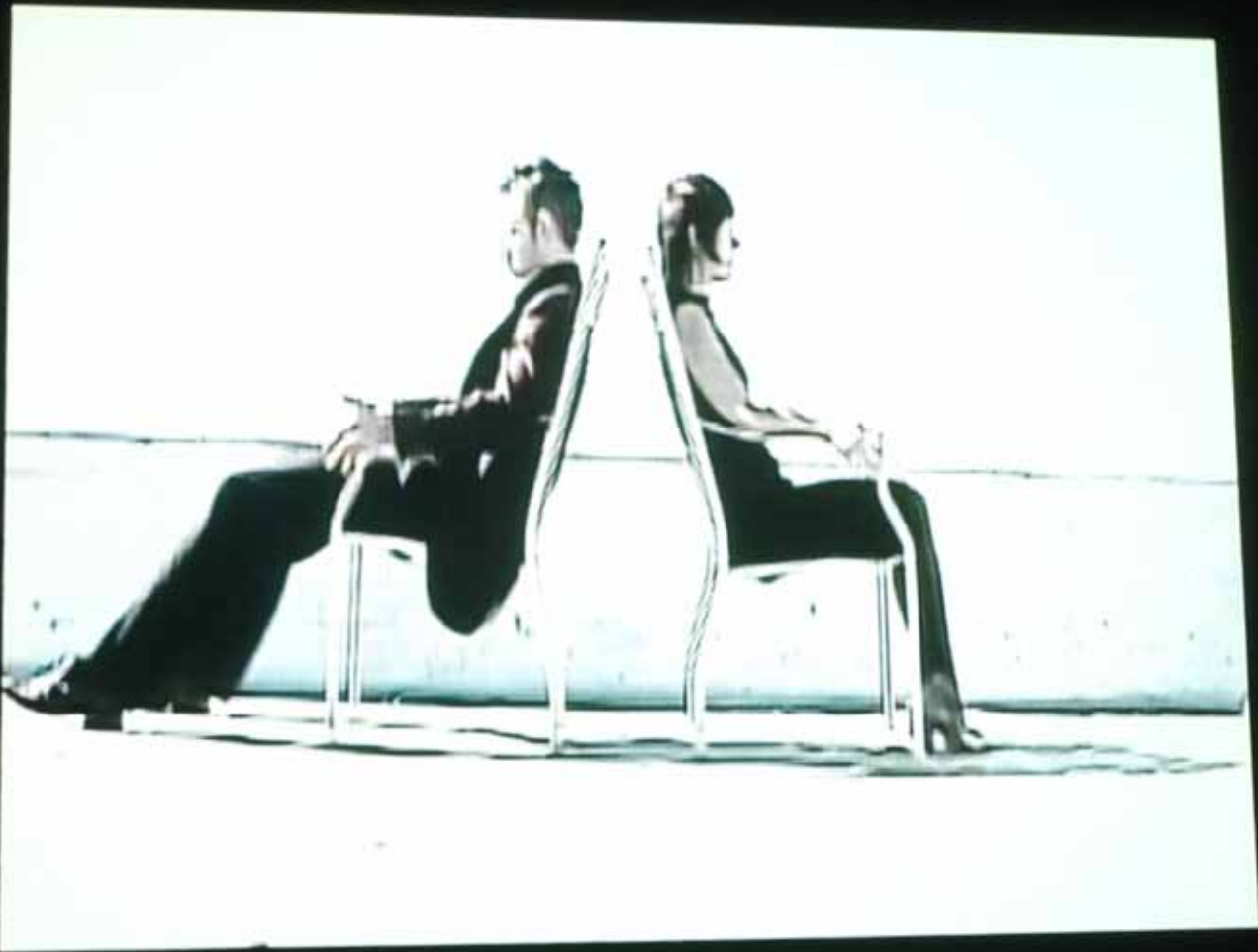
MS: Would you interact and work with dancers differently for a film project compared to a stage production?

JK: Definitely. You will probably see it in the examples. Choreographing for a camera on location is a totally different ball game to a stage choreography, where people look mostly from one side and in one direction only. It expands the possibilities for the choreography.

MS: The next film is *Anonymous*, your collaboration with Jason Akira Somma. It was originally a stage piece created for the Holland Dance Festival two years ago.

JK: Yes, it was created for the opening of Korzo Theater in The Hague. It was made for two wonderful dancers, Sabine Kupferberg and Cora Kroese. We felt very privileged to be asked to do a piece for the opening of the Korzo Theater and it was a wonderful experience. Jason's participation was of essential importance. He edited the film you're about to see and he created the corrupted video that is also shown in the film. *Anonymous* is about two extraordinary humans who look like unreal, angelic people but you don't know what's happening inside them. They may be tormented and experiencing the most horrendous scenes in their minds, but they always try to be good, as many of us do. We always try to bring something positive to the world no matter what is happening inside. This is the message of the film we will see next.

[Video is shown]

MS: Tell us a bit more about the collaboration on this project?

Jason Akira Somma: Jiří had told me about the concept of this piece and asked if I would contribute the video and audio. He was talking about this internal struggle, the two worlds that we have, and he said, 'Jason, I want it to be absolutely terrifying. You should scare the shit out of the audience.' We began with the audio. I sent him some of the manipulations I was doing, a lot of them my own vocals in a microphone, distorting the sound. I showed him a video technique I'd been working on, a sort of digital corruption.
Many of you might see it happen when you're speaking to someone via Skype. Sometimes the image gets distorted. I spent some time burning DVDs, microwaving them and trying to find various ways to emulate this effect. It took me a while before I actually found a way to control how much you can distort an image, but it's still limited to a bit of chaos and chance because you're literally destroying the architecture of the video in order to create it.

Waltzing J[...]

MS: Let's see the next example, a film by Jason called *Waltzing Jessica*.

JAS: This is my first venture into dance film. I made it when I was 21 or 22 years old. There was no budget for it. I made it after earning some money bartending and getting friends together.

[The video shows two dancers filmed in a kind of stop-motion technique where the dancers move in small increments between individually photographed frames. This creates an illusion of dancers floating in the air when the series of frames is played continuously.]

MS: How many times did you jump?

JAS: We jumped about 3,000 times. Our legs were very sore the next morning! The film was just as much fun to edit, taking the frames of each jump and slicing them together.

MS: This is something that's very different to a live performance on stage: the editing process can expand the timeframe of the creative process and sometimes bring radical changes to the actual performance.

JK: I have an enormous respect for someone like Jason. He danced himself, and he filmed and edited it himself. How much was the budget?

JAS: Ten euros.

MS: That's inspiring!

JAS: But that's the beauty of technology these days. It encourages anyone who's interested in filmmaking to do it. Don't get blinded by HD. Don't get blinded by the best equipment. Those rules don't apply anymore, especially with the new generation growing up with YouTube. We're free to focus solely on what it is you're trying to say and the medium that can help you do that. I've seen some amazing films shot by people on their phones and it's wonderful. It's beautiful to see what they can achieve without a budget and what they're able to say, and that they can reach new audiences and expose people to new forms of dance.

The Making of *Car Men*

Podium interview with Jiří Kylián,
Sabine Kupferberg and Boris Paval Conen,
conducted by Friederike Lampert

A short "making of" video relating to the dance film *Car Men* (2006), choreographed by Jiří Kylián and directed by the filmmaker Boris Paval Conen, was shown before the interview. Han Otten composed the music for the film. The dancers in it are Sabine Kupferberg, Gioconda Barbuto, David Krügel and Karel Hruška.

Friederike Lampert: When did the idea of making a dance film with Jiří Kylián come about?

Boris Paval Conen: The idea that Jiří and I should work together came about in 2002. The initial idea was to make an adaptation of an existing stage piece, then, one night, Jiří called me and said, 'I'm not so interested in re-digesting what I've made already. Maybe we should start something from scratch? Imagine a *Carmen* on a scrap heap in the Czech Republic.' I asked myself, 'Oh my God, what do I think of this?' and then I of course said, 'Yes, I'd love to do it.' We probably spent one-and-a-half to two years developing the ideas alone. At that time, the project had been postponed for the future, so I made a drawing of how Jiří Kylián and I would be 120 years old when *Car Men* is finished. Then suddenly, within half a year, we had the money and could start working on the movie.

FL: How did you start? Did you write a script or create a storyboard?

BPC: Writing a script for a dance film is very strange, as you can only describe what it's more or less about. The story only really starts to become alive in the rehearsal room when all the dancers are with Jiří and they start to mould all these rough ideas into something that starts to come alive. The funny thing when Jiří and I were writing the scripts is that I was always sent home with, 'Yeah, Boris, this is interesting, but in the end we're going to change everything.' So I went home, thinking, 'Oh my God, I have to rewrite it all.' I rewrote it, then Jiří said, 'Good idea, but when we're in the rehearsal room, we're going to change everything.' But we needed a script to get the money together. We needed something concrete. We had two weeks' rehearsing in The Hague. At the beginning, the dancers and Jiří had the possibility of working for two days with a heap of scrap metal that in the end was to become a child's idea of a car. The third day, I joined them with a small video camera. Jiri's first question to me was, 'Okay, where are you going to put the camera?' I looked at him puzzled and said, 'Sorry, but what am I going to see?' We looked at each other very puzzled for a long time, then he said, 'Let's start,' and they performed the first twenty seconds of the piece. I said, 'Well, it would be an idea to put the camera here?' Then suddenly the choreography developed shot by shot. I filmed a shot with slowed-down music that we sped up later. We did a few shots, I edited them and Jiří said, 'Maybe we can do it this way?' So this whole scene started to come alive as we were working. Every day we shot the 'building of the scrap metal car' again, we changed it, shot it again, edited it, changed it again, and so slowly, at the end of those two weeks, we had this scene. Then we travelled to the Czech Republic with the whole film crew. We were there for four weeks in this huge brown coalmine, rehearsing all the other scenes and at the same time shooting and editing the film.

[A clip from the film Car Men *is shown]*

BPC: What I love about these two examples – the 'making of' and *Car Men* itself – is that the 'making of', where we see the rehearsal in The Hague, was shot with no light and no equipment: I was running around with the camera like an idiot. The film *Car Men* was done with a very big film crew on location with a really large budget, which is rare for a dance film. But funnily enough, when I look at the 'making of', it still has something magical.

Jiří Kylián: I have not seen this 'making of' clip in its entirety and it's strange, as it's exactly the same choreography as in the film. I find that quite amazing. The script you wrote was brilliant, and Sabine and I used to laugh over your inventions at home every night. They were quite fantastic. The other thing we really appreciated was Han Otten's music. The idea was for Han to make sounds from all kinds of manipulations of scrap-metal and then to tune these up with other realistic sounds so that they would sound like Bizet's *Carmen*. The last thing I want to say is about the trick, which is probably obvious to all of you, about how *Car Men* is filmed. Occasionally, you see very fast choreography that is totally synchronised with the fast music. While filming, the music is played at half speed, the dancers are filmed moving slowly, and then you speed up the music and the filmed material to the correct tempo, so the dancers are seen to be moving in fast motion. It's a simple trick we used for this film and for other films I've done before.

FL: Sabine, you are one of the protagonists. Let's say you 'pull the strings' in the film, like your role model Carmen plays her admirers in the opera. How is the working process different for a film compared to the stage from a dancer's point of view?

Sabine Kupferberg: With a film, once it's done, it's done. That's really nice. With performing, you have different nerves every night. It's a live performance, which is very exciting, but I like the sensation of film work, working hard, having all kinds of ups and downs and rehearsing it over and over again, but once you have a really good shot, you're happy and you don't have to do it again. The camera really only witnesses one very short moment in your life.

FL: Did you rehearse the choreography in the studios in The Hague? Or did you rehearse it in the coalmine in the Czech Republic?

SK: We rehearsed in the studio in The Hague and also on location in a surface coalmine. We rehearsed more on location because the weather conditions were very different there and lots of problems arose, so we had to keep changing the choreography to fit the ever-changing weather conditions. It was hard work.

FL: Is being screened by the camera different to performing on stage where you have a gap between yourself and the audience?

SK: Dancers or performers are always visually trained, so we're very critical of ourselves when dancing or performing. In this case, when there are close-ups at around nine o'clock in the morning after getting up at five o'clock and being in make-up until eight o'clock, your face is really like a mask. There was one scene Jiří and Boris had the idea of starting with a close-up. They wanted all the very small, expressive muscles to work, but they didn't because they were already plastered with make-up before they were even awake. I still have problems looking at this scene, because I know how I was feeling at the time. It worked in the end, of course, but I'm very self-critical. These close-ups are hard moments in film. You want to be deep, you want to be honest, but maybe you're not ready to be deep and honest at that time of the morning.
It's a confrontation you have to accept in the end and just go with it.

FL: What is the relationship between a choreographer and a filmmaker?

JK: I think it's really important for the filmmaker and choreographer to influence each other in a positive way. Of course, the filmmaker must know everything about editing, the camera angles and movements, but he should also study the intentions of the choreography. The choreographer should understand that his work can be expanded, enhanced and improved by creative filming and editing. A positive influence will produce fine results. In this case, I think Boris and I were lucky that we kind of understood each other.

Dance Film:
A genuine Duet between Dancer and Camera

Podium interview with Ed Wubbe (director of Scapino Ballet) and David Hinton (filmmaker), conducted by Jiří Kylián and Friederike Lampert

Friederike Lampert: Ed Wubbe, in your long career as a choreographer, when did you start to get interested in film and dance?

Ed Wubbe: I actually don't know. People started asking me if I would be interested in doing a dance film, or a director or television station approached me and asked me if I'd be interested in doing a project. I started one project without any knowledge at all, which was a very interesting experience. My first film was directed by Willem van de Sande Bakhuyzen. Rotterdam was the European Capital of Culture in 2001 and the idea was to make a film about Rotterdam. We had a very simple concept of a girl walking through Rotterdam and seeing dance performed at several spots. We chose 25 locations. It was frightening. I couldn't prepare a lot of choreographic material as I didn't know the locations and we had to deal with people in a public space. We had to make sure the dance fitted into the public space and was not too obvious. We wanted the public to take part in the film, ordinary people walking by or cars, trams or trains. I only really choreographed the last part, when the girl is pulled into a café.

[Excerpts from the dance film Lost *is shown]*

FL: What did you want to communicate with this film?

EW: Well, as I said, we wanted to see Rotterdam through the eyes of this girl. There was no plot in the sense of wanting to tell a story. We just wanted to catch the atmosphere of the city.

FL: Can film be used to make a dancer's body more dramatic or show more extreme aspects of the body?

EW: Oh yes, certainly. The good thing about the camera is that you can get very close to the dancer. What I think is important in this film is that you follow the main character because you see a lot of close-ups. You see what she sees. You can emphasize that more in film than on a stage.

FL: David Hinton, you have often collaborated with choreographers, including Lloyd Newson from DV8 Physical Theatre. Let's start with an example.

David Hinton: Sure. It's an extract from *Strange Fish*, a film I made with the DV8 Physical Theatre. It was a 50-minute film made for television. This is just a two-minute extract.

[An extract from Strange Fish *is shown]*

Waltzing J

FL: Is there a difference between physical presence on stage and on screen?

DH: Yes, I think there is. The reason why, as a filmmaker, I like working with dance is because through dance you can achieve a very visceral communication with the audience. I really want to communicate with the audience, and that's how I came to working with dance in the first place. I want to feel physicality and I want the viewers to feel it in their guts, not just in their brains. But clearly, in a film, a lot of the physicality gets lost because you lose the magic of the living moment. I mean, in a theatre, we're all here alive in a space together. So much of the power of theatre has to do with the fact it's alive and real and happening in front of you. A film is just images on screen. In fact it's just patterns of light. It's all an illusion. A lot of what you have to do all the time in film is to find ways to compensate for that. You have to find out what the strengths of film are, which are very different from the strengths of theatre, and then try to make them work for you.

FL: How should dancers be prepared? Is the dancer's role different in a film?

DH: Yes, I think it's totally different making a film than performing for the theatre. It's weird because dance is a hundred years behind drama in this respect. A hundred years ago, when they first made dramatic films, they started off by filming the same thing that they were doing on stage. They would just take a theatrical piece and film it and say: 'There's a drama.' They very rapidly realised that this wasn't working very well. Film is a completely different language than theatre and if you want to take advantage of what's strong about it, then you have to change everything you're doing as a performer. Dancers still live their lives far more in the world of theatre, so adapting to the way film works is a big stretch for a lot of them.

Of course, there's a constant issue in film about how much the rhythm and the structure and the energy of the film is going to lie in the performers themselves, and how much it is going to be created by the filmmaker. In theatre, all the rhythm, all the energy and all the structure is within the body of the performers. They come into the space and they perform. Somebody like Fred Astaire wants to reproduce that in films. Basically, he's saying to the filmmaker: 'You'll be passive, just let me do all the work. All you've got to do is sit back there with your camera and hold me in a full-length shot. I'm a brilliant dancer so just take a shot of me and you'll have a brilliant film.'

Somebody like Busby Berkeley does completely the opposite. He's saying: 'I'm the filmmaker and all the creativity, all the rhythm and all the structure is going to lie with me.' He's saying: 'You're the performer. Just stand there, that's where I need you in the frame to make the composition right. What's going to make my dance

exciting is the fact that I understand about camera movements, I understand about editing rhythms.' And in the end, he creates a dance that uses film language in a very sophisticated way.

Both Fred Astaire and Busby Berkeley are great, but if they tried to collaborate it would be a car crash because they both want to be in charge of what's happening. This is a big issue in all dance films when a choreographer and a director get together. They're both used to being in charge in their own worlds. They have to make it really clear between them who's going to be responsible for what, and who's going to control what, in the work they're making.

FL: Was it like this in *Car Men*?

Jiří Kylián: Yes. You respect each other's medium and you set boundaries on how far you can trespass into the other person's medium.

DH: What I found fascinating about *Car Men* is that they were actually working like Hollywood filmmakers worked in 1910.

JK: The film looks also like that.

DH: Yes, and it has a lot of spirit. What's great about what Boris and Jiří were doing is that they were thinking out a choreography in film terms. They were planning it out shot by shot, thinking: 'Where is the camera going to be in relation to this action?' Then: 'How are we going to get from this action to the next one, through cinematic means, through cutting?' The vast majority of dance films still start from the idea of creating a choreography and then thinking about how to film it. That's a completely different thing. Of course, you can get really good results that way, but I think the future lies in what Boris and Jiří were doing: actually thinking the choreography out for the camera. This is what Gene Kelly was doing in the clip from *Singin' in the Rain*. He knows at every moment what the camera is doing in relation to what he's doing. As a performer, he can see himself in the frame. He understands where he is in the composition. His mind is working behind the camera as well. He knows when the camera is moving in on him. He knows when he has space around him and when he hasn't got space around him. This is a genuine duet between performer and camera.

JK: David, in this kind of structure you have just described, how much space do you give to intuition? To the moment?

DH: It depends. There are many different ways of making a good film. But the important thing is that everybody involved has got to understand what kind of film it is they are making. A film like the one Ed Wubbe showed us is obviously very heavily dependent on spontaneity. It's about going out and shooting in a very documentary

way. When you're doing that, you're just using the camera as a way of harvesting movement material. Then the way you structure it has very much to do with the editing. That's a perfectly legitimate way to make films and I've made films like that, just out of found footage. I just find images, bits of movement in the world that I like. Then all the choreography lies in the way in which you edit them together, because I think film editing is itself a choreographic activity. It's about giving structure to action, which is what choreography is. That's one way to work, and if everybody knows 'Okay, this is what we are doing' then everyone is fine. The dancers can improvise, and the cameraman can improvise, because all we're trying to do is to find images that we like. That's fine, as long as everybody understands that all the rhythm and all the structure is going to be created later, in the cutting room. So, if you, as a choreographer, want to be involved in the structure and the rhythm, you also have to be there when the editing is happening.

Another way to work is to plot everything out very carefully in advance. One of the things that fascinates me about *Singin' in the Rain* is that Gene Kelly was the dancer, the choreographer and the film director. I think that's probably the most successful bit of dance film that's ever been created in terms of the impact it has on people. I think a lot of this has to do with the fact that Kelly was doing all three jobs. He made it work on all three levels: it works as a piece of choreography, it works as a performance and it works as a piece of film. But because all these things are happening in the same mind, there's no tension.

A final thought in relation to *Singin' in the Rain* is that when you're making a dance for film, you're not only choreographing the action, you're choreographing the eye of the viewer in relation to the action. It's not enough to make only the performance and say: 'There you are.' That's not what film is. In a theatre, you can make a performance, hand it over to the performers, and they perform it, and your job is done. But in a film you have to decide every second where you want the viewer to be in relation to that performance. You've got an infinite number of options. No movement actually has any weight or any meaning in a film except in relation to the camera. It is all entirely dependent on what the camera is doing in relation to the action.

In a piece of live theatre, I can come into this space here, do a massive great leap across this space and that's a very powerful, commanding thing, because I am commanding the space that we're sitting in. But if I'm back there with a camera and I shoot that leap on a wide shot, it's going to be a very weak thing on screen, just a tiny, little figure going 'du-bi-du' across the frame. So if the idea of this leap is that it is supposed to be powerful, then it's not working anymore, because the way power works in a film is different. It might be much more powerful to have a tiny, little movement in a very close shot. So we have to find ways to help choreographers

understand film language better, so they know that what they're creating actually makes sense in the language of shots and edits.
FL: So is dance film it's own genre?

DH: Well, I would say one of the reasons I'm into it is that it's one of the most cinematic films you can make. When the film camera was first invented, what was it? It was just a machine that records movement. Nobody really knew what to do with it: 'We've got a machine that records movement, what's the point of it?' They had to ask themselves: 'What do people want to see moving?' The answer was: 'Other people!' And who moves in the most interesting way? 'Dancers, of course!' So if you look at a lot of the earliest films ever made, they are dance films.

JK: Exactly. I think the first silent movies are really pantomimes and choreographies because there's no dialogue. In the Charlie Chaplin film *City Lights*, there's a short clip of Chaplin in the boxing ring. If you watch the clip, you'll see that it's a dance.
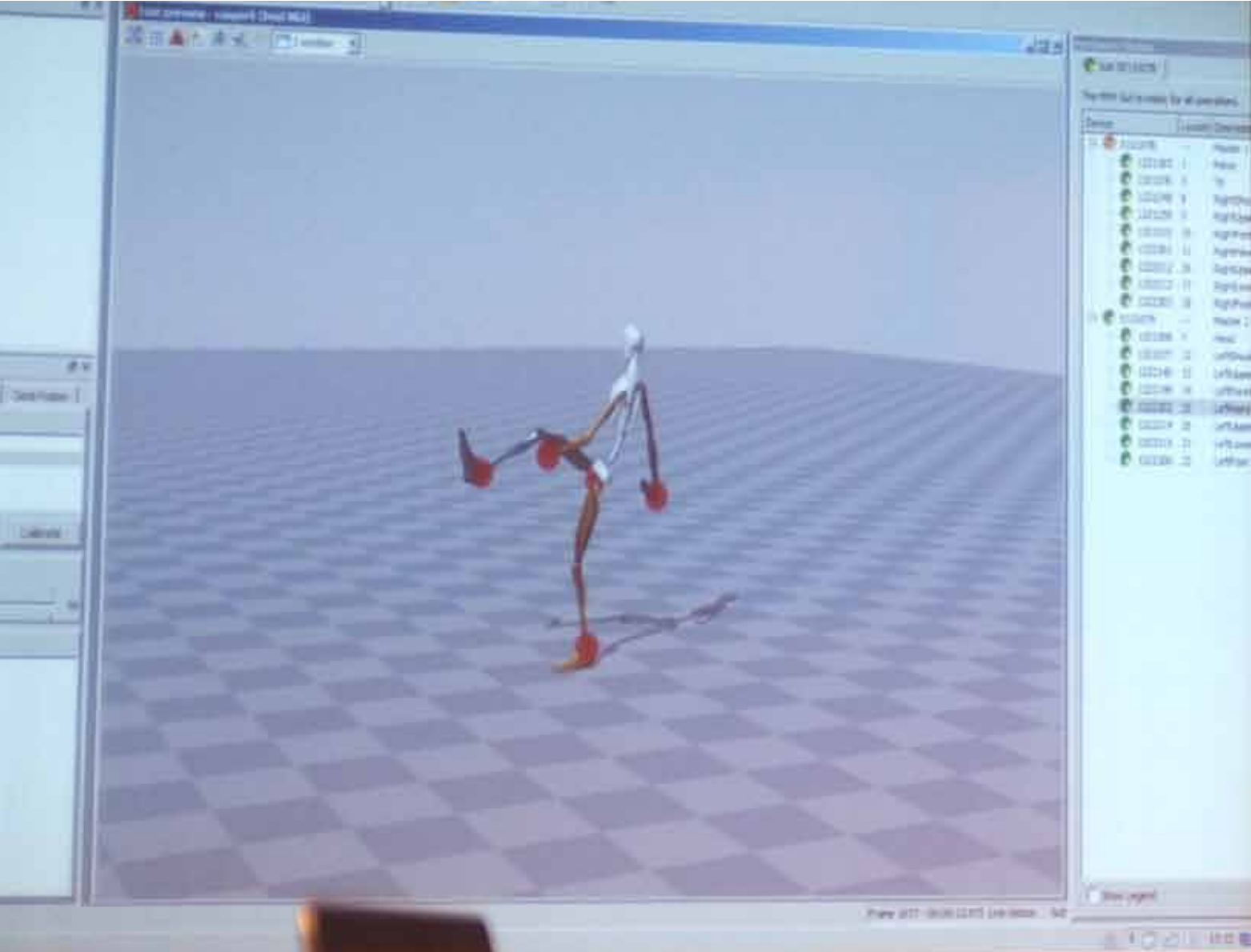
Interview conducted in February 2012

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Michael Schumacher working with Dance students from Codarts

Waltzing J

Sometimes we were
talking about the same
thing in a different
language.

Wessel Oostrum (dance student)

Q&A session at the Dance and Visual Technology presentation

New technology and
multidisciplinary
collaborations seem to give
rise to debates about where
we stand as animators and
where we stand as dancers.

Marlyn Spaaij (animation film student)

The dancer's individual
expression will always
emerge, even if you're
working with an
animated figure.

René Bosma (professor of animation film)

Caspar Bik

Choreographing the Dialogue between Performance and Camerawork in Fred Astaire's and Gene Kelly's Hollywood Musical Films

by Anna Henckel-Donnersmarck

1: *Serpentine Dance by Lina Esbrard* (1902), by Alice Guy

2: *Les Kiriki Acrobatas Japoneses* (1907), by Segundo de Chomón

One of the first records of dance on film is the *Serpentine Dance*, which was invented by Loie Fuller in 1891. It was a popular motif and we can find recordings of it by Alice Guy, the Lumière brothers, Thomas Edison and others.

The performance took place right in front of the camera, which mimicked the situation of a seated theatregoer. We see a stage defined by the wooden floor and empty background. The performance space is limited by the size of the camera frame. For technical reasons, the camera had to be static on a tripod, which meant that pans or movements were not possible. Neither colour nor sound were possible at this time either. The dancer performs for the camera as if it were a spectator and sometimes looks directly at it. This remained the standard mode of framing dance for a long time.

Even at this time, however, there were a few attempts to enhance a particular performance in a way only film can do. One way was to manipulate the material *after* the filming, for example by tinting the individual celluloid frames by hand and thereby adding colour, or even allowing continuous colour changes (Picture 1). Tricks were also used *during* the shooting. In Picture 2, for example, the camera is mounted on the ceiling with the performers lying on the floor. The choreography creates an illusion that defies the laws of gravity.

Fred Astaire continued this established convention of filming dance with an almost static camera. "Either the camera will dance or I will," he said. "But both of us at the same time, that won't work."[1] In his opinion, camera movements had to be subtle and were only allowed to make sure that he and his partner were always in the centre of the frame. Editing was considered cheating and was therefore to be avoided. This meant that combining good moments from different takes was not possible and he had to make sure his performance was the best from beginning to end in every take, just like a performer in the theatre. Dance sequences often take place on stages (e.g. in a nightclub) or stage-like settings (e.g. in a ballroom or pavilion). Astaire also insisted that all song-and-dance routines be seamlessly integrated into the plotlines of the film and are used to advance the story. The plot often follows a simple pattern: boy meets girl, girl gets annoyed by boy, boy wins girl by dancing. All the camera does is witness what Astaire would have been doing anyway.

3: "You're All the World to Me" from the 1951 film *Royal Wedding*

4: "Shoes with Wings On" from the 1949 film *The Barkleys of Broadway*

When Astaire chose to break his own rules and use special effects, he did so in the most exquisite way, always making sure that his skilful dancing remained the centre of attention. *Royal Wedding* (1951) is such an example. It was directed by Stanley Donen, who later became an important co-director of Gene Kelly's films. The plot is loosely based on the career of Fred Astaire and his sister Adele with whom he used to perform as a child in vaudeville theatres and dance shows all over the U.S.A. and England until, at the age of 33, she fell in love with an English Lord and her brother moved on to Hollywood.

In the song "You're All the World to Me", rather than dancing with a partner in person, Astaire dances with the photograph of a girl he adores and who has just expressed some interest in him. We see a man literally head over heels, dancing on the ceiling and up and down the walls. The set was built inside a huge rotating barrel with the camera lined up and attached to the room so that it rotated with it (Picture 3).

Another example is "Stepping' Out with My Baby" from *Easter Parade* (1948). Towards the end of the song, Astaire is shown dancing in slow motion while the chorus of dancers in the background continue to move at normal speed. The trick was applied afterwards by combining two different shots in the same frame: the slow-motion film of Astaire was superimposed onto the normal-speed film of the chorus of dancers.

In "Shoes with Wings On" from *The Barkleys of Broadway* (1949), Astaire tries on a pair of tap dance shoes that have a life of their own and dance him through a battle with another seven pairs of shoes (4).

While Astaire represented the epitome of male elegance and casual style, moving effortlessly from the world of backstage Broadway to ballroom parties and charming the ladies with singing and dancing, Gene Kelly saw himself as the *common man*.

Kelly grew up in Pittsburgh (Steel City) in the Midwest of the United States, in a family of Irish immigrants. He spent much of his time on the street or playing ice hockey and other sports. He was influenced by the physical performances of the stars of silent films, such as Buster Keaton and Charlie Chaplin, and by the African-American tap dancers Dancing Dotson and Frank Harrington from whom he learnt in Pittsburgh. (Astaire had also learned tap from an African-American teacher, John W. Bubbles.) Kelly was interested in ballet and folk dance, and modern dance à la Martha Graham. He was determined to bring the joy of dance to the kind of people he grew up with. He called it "dance for the common man".

Cyd Charisse, who danced with both Astaire and Kelly, said: "Kelly is the more inventive choreographer of the two. Astaire, with Hermes Pan's help, creates fabulous numbers – for himself and his partner. But Kelly can create an entire number for somebody else, as he did for me. I think, however, that Astaire's coordination is better than Kelly's. He can do anything – he is a fantastic drummer (and piano player). His sense of rhythm is uncanny. Kelly, on the other hand, is the stronger of the two. When he lifts you, he lifts you! Fred could never do the lifts Gene did, and never wanted to."[2]

Kelly himself once said: "I wanted to do new things with dance, adapt it to the motion picture medium."[3] He understood that the camera was more than just a recording device, that it could actually enhance the experience of dance. As the experimental filmmaker Maya Deren says: "The camera is a partner to the dancer and carries him, or accelerates him, as a partner would do to the ballerina, making possible progressions and movements that are impossible to the individual figure."[4]

The camera not only supports the performer but also controls the gaze of the spectator as it defines the space around the dancer (wide angle shots or close-ups) and thereby decides where to direct the audience's attention. This is something that is not possible on a theatre stage.

Talking about the number "Alter Ego" from the 1944 film *Cover Girl*, Kelly says: "The conception of this dance came from the desire to do a pure cine dance. In other words, to do something that would be impossible in any other medium. […] I didn't want to do a 'trick' number, but I did want to use the visual medium in a way so as to express an emotional struggle."[5]

In Stanley Donen, who had also trained as a dancer, Kelly found the perfect co-director for his vision. They created the choreographies together. Donen then operated the camera while Kelly performed in front of it, as in *Singin' in the Rain* (1952).

In the film's "Broadway Ballet" number, the camera captures the flirtatious but silent dialogue between two performers as it unfolds through dance, movements, gestures and the use of a few well-chosen props.

The scene takes place in the painted backdrop of a nightclub. A few people are sitting at tables scattered around the dance floor on which Kelly is dancing alone, swirling and jumping energetically and completely absorbed by the music. The camera follows his movements by panning slightly to the left or right, maybe zooming in or out, but always showing him in full (5), the conventional way of filming dance. Then, in order to introduce a new plot, the camera shifts from witnessing to storytelling: Kelly falls to his knees and slides rapidly across the floor directly towards the camera, only to be suddenly stopped by a leg that comes in from the left, surprising both him and us in the audience (6).
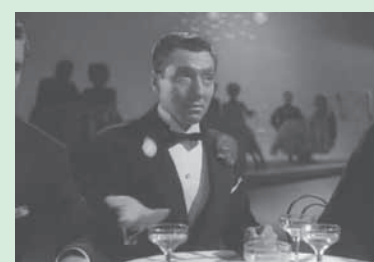

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The leg belongs to Cyd Charisse, who Astaire described as "beautiful dynamite". Donen, who directed the film, said: "We needed someone who could stop a man by just sticking up her leg. Cyd was stunning. We stuck a hat on the end of her foot and handed her a cigarette holder, and I had to cue her to exhale the cigarette smoke for when Gene first runs into her, because she couldn't handle the smoke."[6]

As the music changes, the shot continues by following Kelly's gaze – without taking his point-of-view (POV) – as it travels along Charisse's long legs, takes in the cigarette in her hand then moves up her body (7) to her face, which is looking slyly down at Kelly kneeling in front of her (8). The camera then jumps back to a medium-long shot to reveal three suspicious men at her table. Kelly, slightly confused, takes his hat from her foot (9) then follows her off screen. Instead of following Kelly and Charisse, the camera takes a closer look at the three men, especially the scar-faced man in the middle who is tossing a coin and seems to be the one in charge (10). This shot tells us that this particular man is not merely a bystander but will play an important role later on in the scene, probably using money as his tool. All three protagonists in this scene have now been introduced with a portrait shot and a prop.

Charisse circles around Kelly, shaking her derriere and looking at him over her shoulder (11). She blinds him by blowing smoke in his eyes (12). He is too embarrassed to respond to her gaze, let alone her actions, and he stands, almost paralysed, in the middle of the frame (13). The camera switches or zooms between full-figure and portrait shots, depending on Charisse's action, but always remains statically in front.
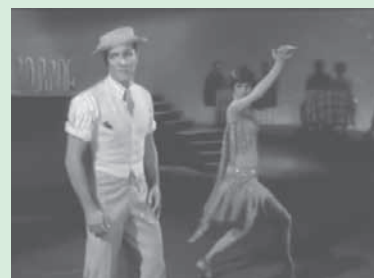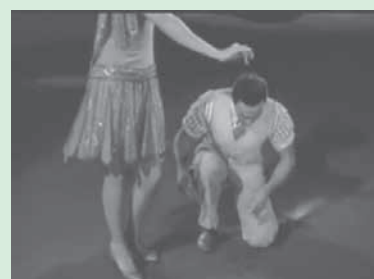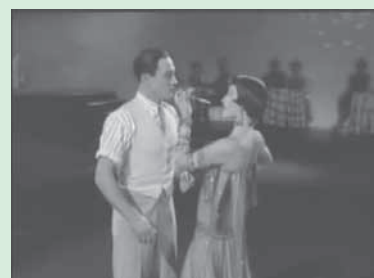
The camera angle changes when Charisse takes off Kelly's glasses (14), uses them to tease him and then finally drops them on the floor to kick them away with her long legs. Again the camera follows Kelly's gaze by looking down while keeping Kelly himself in the frame (15). The camera then follows Kelly as he gets up and returns to eye-level with Charisse (16).

At this moment, Kelly's behaviour changes. He throws away the cigarette Charisse has put in his mouth, takes her hand and brusquely lifts her onto his chest (17). The camera jumps to a portrait shot and we see two equal partners looking at each other with intensity in preparation for a heated pas-de-deux (18).
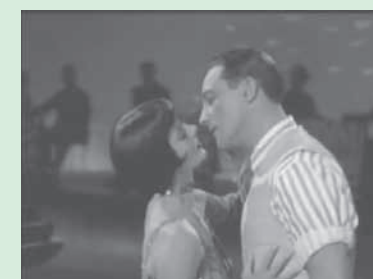
Charisse slides down Kelly's body and ends up lying on the floor until he steps over her. The camera is just above them taking a bird's eye view or an externalised POV of Kelly, just as we've seen it before (19). When he pulls her back up to eye-level, the camera moves down and returns to a standard frontal shot. This pattern is repeated once more until the music slows down and we return to a portrait shot because the two of them are just about to kiss (20).

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An unexpected distraction suddenly enters the frame from the left, just as Charisse's leg did at the beginning of this dance dialogue. This time it's a diamond bracelet that catches Charisse's attention (21). The camera pans back to reveal the owner of the bracelet: the scar-faced man tossing his coin. He walks out of the frame with Charisse following him, her eyes on the object of her desire (22) in the same way Kelly's eyes followed her onto the dance floor at the beginning of the scene.

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When Kelly tries to run after her, the man's two companions enter the frame unexpectedly from the sides and hold him back (23). The camera jumps to a wide angle, over Kelly's shoulder, to show that these men are also tossing coins, making it clear to Kelly that he should mind his own business and get back to dancing (24).

In the famous "Singin' in the Rain" number from the same film, the story is very simple: it's a man singing and dancing in the rain. The camera no longer functions as a storyteller but as a dance partner. In the scene itself, Kelly chooses the rain, an umbrella, the lamppost, the puddles and streets as his dance partners.

Néstor Almendros, Truffaut's cameraman, described the effects of composition in the frame as follows: "Horizontal lines suggest repose, peace, serenity. […] Diagonal lines crossing the frame evoke action, movement, the power to overcome obstacles. Curved compositions that move circularly communicate feelings of exaltation, euphoria and joy. "In the art of cinema, the director of photography's skill is measured by his capacity to keep an image clear, to 'clean it', as Truffaut says, by separating each shape (be it a person or an object) in relation to a background or set; in other words, by his ability to organise a scene visually in front of the lens and avoid confusion by emphasising the various elements that are of interest."[7]

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The scene starts with Kelly escorting the lady of his heart to her house and kissing her goodbye. Happy and in love, he starts to dance in the rain (25), captured by a camera that always knows exactly how much space to give him: zooming into an intimate close-up on his face to show his big smile as he cuddles up to a lamppost and sings, "The sun's in my heart / And I'm ready for love!" (26), then moving back to a full-figure-shot to allow Kelly to express his emotions in dance form with the arms wide open, ready to embrace the world (27). A couple walks by, protecting themselves with a newspaper, but Kelly doesn't even need the umbrella in his hand when he sings, "Let the stormy clouds chase / Every one from the place / Come on with the rain / I've a smile on my face," and again we zoom into his big smile (28).

In front of a shop window (29), framed by the camera panning left and right to follow his movements, almost as if they were dancing a waltz together, he sings, "I walk down the lane / With a happy refrain / Just singin' / Singin' in the rain." Kelly twirls his umbrella like a dance partner or uses it to mimic playing a guitar. He bows to the girl in the window and then, in a close-up, is drenched by the rainwater falling from the gutter (30).

He continues to tap through the puddles with his brown shoes – white would have been too bright, black too subtle. The overall colour palette is toned down to blue, grey and brown, with the occasional use of red or green. Every now and then, a lit shop window provides a backdrop, the window sometimes showing figurines or other depictions of women. In any case, there is just enough colour and information to support the dance but never too much to distract attention from it.

When the full orchestra kicks in, the camera moves up to a generous birds-eye view and Kelly's movements become wider and more and more playful, almost childlike (31). During the violin solo, Kelly balances on the kerbstone that cuts a diagonal through the frame. It is the diagonal that emphasises his speed and the quick, small steps he makes (32).

He then splashes in big jumps through the puddles – again accompanied by full orchestra music – in front of a sign saying "Mount Hollywood Art School". Suddenly, a policeman the audience notices before Kelly does, just as in a children's puppet show, stops him (33).

The camera shows Kelly's apologetic face, filmed slightly from above (the POV of an authority figure, higher in rank) with the policeman's back like a solid wall in the foreground. "I'm dancin' and singin' in the rain," he sings politely to the policeman, as if to say, "What's wrong with that?" (34).

The last shot of him is a wide-angle shot of the street. Kelly gives his umbrella to a passer-by and then disappears into the cityscape, turning him back into a common man again, just like you and me (35).

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About the author:
Anna Henckel-Donnersmarck is a short-film maker and also creates video installations for the stage and exhibitions. She teaches at various institutions including HTW Berlin, the Folkwang University of the Arts in Essen and the Pictoplasma Academy in Berlin. She runs workshops for children and young adults in collaboration with, for example, the Berliner Philharmoniker. She is a member of the pre-selection committees as well as the juries of various short-film festivals in Germany and abroad, including the Berlinale.

Notes:
1. Astaire quoted in: Jenelle Porter, *Dance with Camera*, Pennsylvania: University of Pennsylvania, 2010, p.13.
2. Charisse quoted in: Larry Billman, *Film Choreographers and Dance Directors: An Illustrated Biographical Encyclopedia, With a History and Filmographies, 1893 Through 1995*, New York: McFarland &C, 1997, p. 68.
3. Kelly quoted in: H.W. Wilson, *Current Biography Yearbook*, New York: H.W. Wilson Co., 1987, p. 245.
4. Deren quoted in: Jenelle Porter, *Dance with Camera*, Pennsylvania: University of Pennsylvania, 2010, p. 11.
5. Kelly quoted in: Jenelle Porter, *Dance with Camera*, Pennsylvania: University of Pennsylvania, 2010, p.14.
6. Donen quoted in: http://www.spectator.co.uk/features/796481/what-cyd-charissetold-me-about-singin-in-the-rain/ (10/10/2013).
7. Almendros quoted in: Judy Mitoma (et al.), *Envisioning Dance on Film and Video*, London: Routledge, 2002, p. 222.

List of pictures:
Picture 1: *Serpentine Dance by Lina Esbrard* (1902), by Alice Guy, http://www.youtube.com/watch?v=hgbNYmQKWGk (8/2/2014)
Picture 2: *Les Kiriki Acrobatas Japoneses* (1907), by Segundo de Chomón, http://www.youtube.com/watch?v=xJTq9a5BAmQ (8/2/2014)
Picture 3: "You're All the World to Me" from the film *Royal Wedding* (1951), by Stanley Donen, http://www.youtube.com/watch?v=i0g3g6AvLtM (8/2/2014)
Picture 4: "Shoes with Wings On" from the film *The Barkleys of Broadway* (1949), by Charles Walters, http://www.youtube.com/watch?v=qxDjPkb6QoI (8/2/2014)
Pictures 5-35: *Singing in the Rain* (1952), by Gene Kelly, Stanley Donen, http://www.youtube.com/watch?v=7YWBOfsXsDA (8/2/2014) and http://www.youtube.com/watch?v=7YWBOfsXsDA (8/2/2014), DVD Singing in the Rain (1951), A Metro-Goldwyn-Mayer Picture, copyright: Turner Entertainment Co. and Warner Bros. Entertainment Inc.

> It's an interesting way of looking at how the human body can be abstracted, or how your feelings can be enhanced through technological means. It isn't just about the obvious visual dimension; the point of view of the camera can have a decisive influence on the aesthetic and psychological resolution of the artistic product.
>
> **Jiří Kylián**

Jiří Kylián with dance students during the Mixing Live Performance and Live Video workshop

DANCE
&
DESIGN

We had panels on wheels, and a duet performed with different arrangements of the panels, which were black on one side, white on the other. The surroundings changed the meaning of the choreography completely. The same story can be told many times, but its surroundings can change its meaning. The formation of the panels also changed the direction of the choreography.

Jiří Kylián

Dance students rehearsing the choreography *Stonehenge,* which was created by Jiří Kylián and Michael Schumacher during the Dance and Design workshops

Jouke Rouwenhorst, costume by Karine Guizzo

The choreography was always the same, but there were different dancers with different personalities and different costumes that either enhanced the movement or restricted it.

Jiří Kylián

It's really interesting how you can create a new dimension with costumes. It's a new path of discovery. The same choreography can look very different with a different costume.
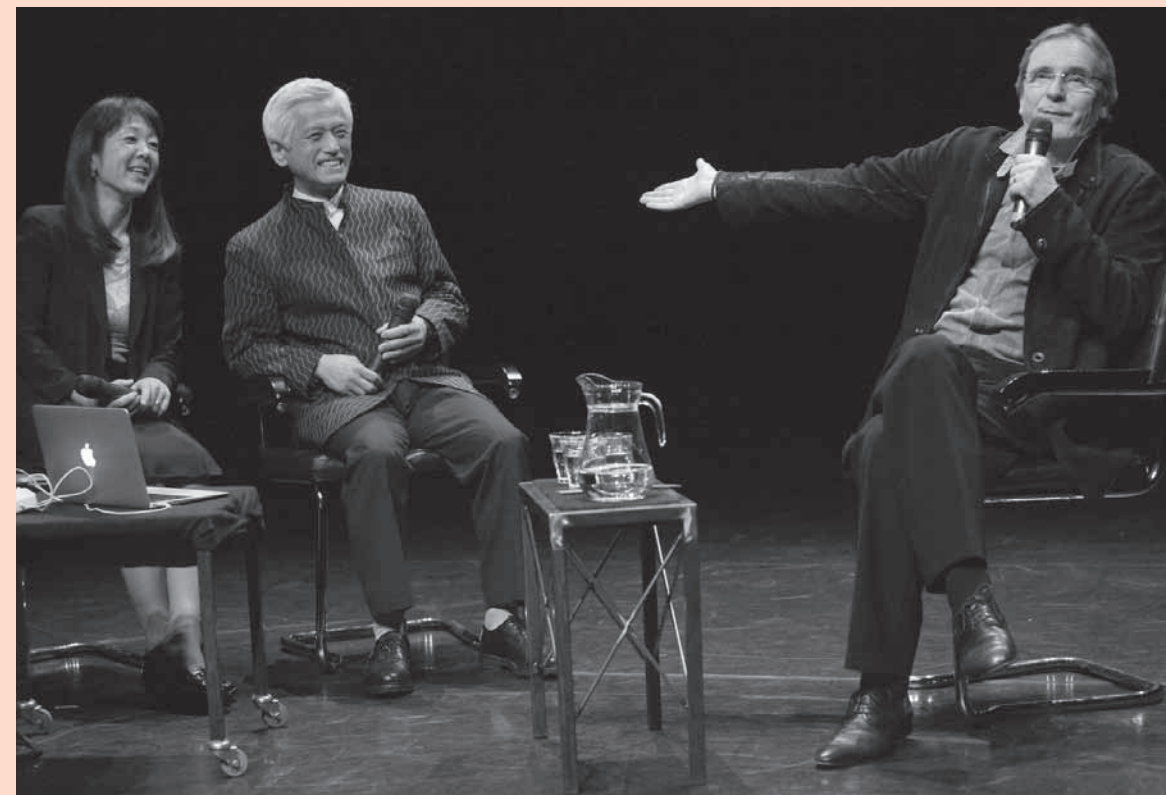
Jouke Rouwenhorst (dance student)

Dancers as Architects

by Friederike Lampert and Désirée Staverman

Jiří Kylián in a podium discussion with architect Atsushi Kitagawara and interpreter Keiko Taylor

Design was the focus of the final project of the Jiří Kylián lectureship at Codarts Rotterdam. It took place in May 2013. Costume, light and stage design as well as architecture play significant and obvious roles in choreography. Design is a key element of a dance performance, as it can have a supportive, restrictive or even destructive influence on choreography.

The topic was first addressed in broad terms in a symposium involving guests from the world of design and architecture. Then, in two workshops, dance students from Codarts could experience – in physical terms – the impact of costume, light and set design on choreography. The topic extended beyond the boundaries of dance, as its content is also of interest for students and teachers of the two other Codarts academies: music and circus.

In the Dance and Design symposium, Kylián and Michael Schumacher introduced the topic using filmed recordings of the former's dance works *No More Play* and *One Of A Kind* (stage design Atsushi Kitagawara, light design Michael Simon) as well as a duet by Michael Schumacher and Han Bennink. Dr. Nathalie Bredella (architect and researcher at the University of Arts in Berlin) then gave a lecture on body and space, and focused on architectural projects that explore spatial experiences using new technologies, for example Diller + Scofidio's *Blur Building* created for EXPO 2002 in Switzerland. The symposium was concluded with a podium discussion involving Kylián, Schumacher, the stage designer Ascon de Nijs, the designer and choreographer Sjoerd Vreugdenhil and the costume designer Erika Turunen.
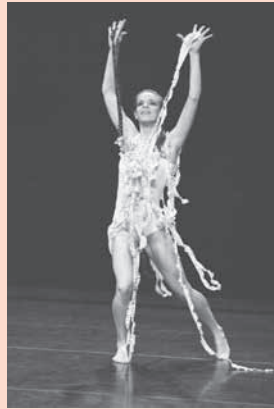
For the first workshop, Dance and Costume, the dancer and costume designer Karine Guizzo created eight different costumes, one for each of the participating students. Each costume was based on a different base model, was made from different materials and had its own style. The four-day workshop, which was led by Kylián and Schumacher, investigated the interaction between costume and dance, and in particular the effect costumes can have on dance. Each of the dance students learned a different choreography while wearing their normal training clothes. Each student then put on their respective costume and developed an individual interpretation of their dance.
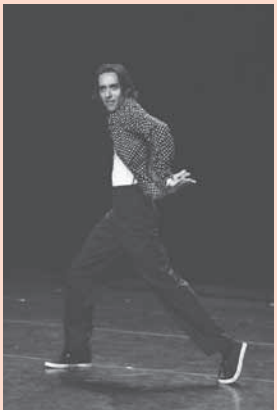
The possibilities and restrictions imposed by the costumes increased the students' awareness of the interaction between movement and costume. Participants realised that costumes do indeed influence movement, but also that movement transforms the look of costumes in unexpected and surprising ways, for example the dancer wearing the "hairy" costume performed exaggerated movement that allowed the hair to swing, while the dancer in the box costume could only execute a reduced spectrum of movement but this in turn gave rise to new movement.

All students – including those who were also given the chance to experiment with dance and costume on the final day of the workshop – reported their discoveries in a concluding feedback round in which the influence of costume design on movement was obvious. For his part, Jiří Kylián emphasised what he called "the moment of incarnation", the point at which a costume allows you to become somebody else, or something else, on stage.

A second four-day workshop led by Kylián and Schumacher focused on stage and light design. There were ten students involved as well as ten large panels, black on one side, white on the other, and fitted with wheels to enable them to be moved on stage. Guest lighting designer Ellen Knops was responsible for the lighting. The choreography developed for the workshop (*Stonehenge*) was a duet performed by different couples with different arrangements of the panels, which were moved by the other dancers either between or during each duet. Students experienced the effect of space and lighting on a dance piece. Creating the space with bodies and the movable panels, they learned how the choreographic process is also a continuous dialogue with the set and light design. The shapes and movements of the dancer's bodies interacted with the set and lighting to produce an interwoven effect on stage. The dancers created lines and shapes with the panels and each performance of the duet gave rise to surprising new formations.

The results of the workshops were shown in the final Dance and Design event, which also marked the end of Jiří Kylián's three-year professorship. Special guest was the renowned architect Atsushi Kitagawara (kitagawara.co.jp) who designed the set for Kylián's 1998 dance piece *One Of A Kind*. Kitagawara, whose work includes numerous architectural projects as well as urban planning, landscape and furniture design, described his collaboration with Kylián in 1998 as "an unforgettable experience". "Dancers are architects," he said. "They create the space instantly." In *One Of A Kind*, Kylián explores the possibilities and limitations of space within Kitagawara's set design of complex spatial structures and façades.

One Of A Kind, photo by Joris-Jan Bos

Laura Casasola Fontseca (dance student) on the project Dance and Design:

The goal of the project was to play and to discover how a given set design could influence the creation of a piece. The workshop only lasted one week – four working days and a performance – so the result was really just an overview of what can happen when you incorporate set design into dance and vice versa, but it promoted playfulness, innocence and childlike desire for discovery. We had to allow our minds to open and try to achieve something new that would either work or not in the end but would nonetheless be the result of interesting research.

On the first day, we prepared the set. It consisted of ten panels, each one approximately two meters by 1 meter, black on one side, white on the other. At the base of each panel was a small platform that protruded about 30cm to the front and back. Each platform had four wheels so it was possible to move them. Once the set was ready, we started creating a duet with different pairings: man-man, woman-woman and man-woman. It was about a minute long and it took us the first two days to create it and clean it up.

At the end of the second day, we started looking at how we could use the panels in the space: how we could play with the colors and how could we move them. It turned out that it was hard to move them without the dancers being seen behind them, so the next day we used handles.

We also had smaller versions of the panels that Jiří Kylián and Michael Schumacher used to create some nice effects and positions they recorded with a camera. Then it was time to put it all into practice. "The duet was repeated for the whole ten minutes of the piece but it was used in many different ways. For some parts of the piece, the duet was the main element and the panels just décor, which created a nice effect, but in other parts the panels were the main element, and their moving and turning from one colour to another was a kind of dance in itself. In the latter case, the dancers had to work with the panels as the other dancers were moving them. At one point, the panels were also used as part of the image, a dancer being lifted behind them so both she and the panels created a mysterious

landscape. We not only played with integrating ourselves into the dance material and set but also with the way we used the set: travelling with it through space, moving it on the spot (tilting it, turning it, etc.) and even making noise with it. Lighting also played a really important role. Ellen Knops used it to create different atmospheres and to create shadows and shapes with the panels. She also played with dark and light, with the seen and unseen.

I thought the result was fantastic. It was clear even from this small overview that there are many options for mixing dance and set design. I also realised how a set is not only décor but can also be part of the movement and used to make a clear statement. There is a huge range of possibilities for using set design on stage but it should also be clear how and why it's being used, the purpose should be coherent. When using a set, it is important to bear in mind that it takes time to arrange it, so the rehearsal period may take longer. There is also the risk and excitement of dealing with the set in a live performance. For me, this was an amazing experience.

Participants in the Dance and Costume workshop:
Dane Badal
Eva Calanni
Laura Casasola Fontseca
Izabela Orzelowska
Jouke Rouwenhorst
Gianmarco Stefanelli
Grey Timmers
Adrian Wanliss

Participants in the Dance and Design workshop:
Steven Pinheiro de Almeida
Rodrigo Azevedo
Davey Bakker
Guido Badalamenti
Pauline Briguet
Laura Casasola Fontesca
Peter Copek
Thibault Desaules
Alina Fejzo
Myronne Rietbergen
Gianmarco Stefanelli
Angela Tampelloni

MORE TO EXPLORE

Shortfilm:
Dance & Stage Design
Dance & Costume
Final Event

Questions:
– *How do you see the interaction between costume designer and dancer?*
– *What influence does costume design have on choreography?*
– *What influence does light design have on choreography?*
– *In what ways can stage design and dancers interact?*
– *Can you imagine dancers creating their own set design?*

Literature:
Jane Collins, Andrew Nisbet, *Theatre and Performance Design: A Reader in Scenography*, New York: Routledge, 2010.
Markus Hallensleben, *Performative Body Spaces: Corporeal Topographies in Literature, Theatre, Dance, and the Visual Arts (Critical Studies Series)*, Amsterdam, New York: Rodopi, 2010.
Billy Klüver, Julie Martin, Barbara Rose (eds.), *Pavilion by Experiments in Art and Technology*, New York: E.P. Dutton & Co., Inc., 1972.
Henri Lefebvre, *The Production of Space*, Oxford: Blackwell Publishers, 1991.

The effect of the costumes surprised me. Some things happened that we didn't expect or think would happen.

Grey Timmers (dance student)

Grey Timmers, costume by Karine Guizzo

What I like about design and architecture on stage is that your brain is really active. You don't only deal with the shape you can create with your body but also how it combines with the other lines in the space.

Alina Fejzo (dance student)

Discussing Dance and Design

Podium interviews with
Jiří Kylián, Sjoerd Vreugdenhil, Ascon de Nijs and Erika Turunen,
conducted by Michael Schumacher and Friederike Lampert

"The most obvious and strangest thing is that everything is design: my jacket, this microphone, the sofa, the floor, this computer, the lighting, the seating. Everything is design. Everything you look at. Can design be art? Of course it *can* be, but design isn't necessarily art. Do you know what the most brilliant piece of design is? I'm not actually sure if it *was* designed by anybody, but it's one of the most perfect designs around: an egg. If there were to be an independent competition for design, the egg would win everything hands down. It's perfect, perfectly irregular. It's symbolic and it has life within its shell. It represents the universe, the sun, the gift of procreation and so on."

Jiří Kylián

Three clips from different works were shown before the interview: two pieces by Jiří Kylián, *No More Play* and *One Of A Kind* (stage design by Atsushi Kitagawara), and a duet (one of a series of three duets called *Triple Dutch*) that Michael Schumacher made with Han Bennink for the Holland Dance Festival in 2003.

Michael Schumacher: How did the work for *One Of A Kind* begin?

Jiří Kylián: I was asked by the Dutch government to make a piece based on the Dutch constitution. I decided to do something about individuality and the rights an individual has. It starts with a woman sitting in the audience. She then dances her way through the spectators and across a bridge built over the orchestra pit, then stays on stage for three acts and two intermissions before disappearing into the back of the stage. Atsushi Kitagawara, a great Japanese architect I really admire, designed the stage. Michael Simon did the lighting – he's like a lighting architect. Just a little anecdote about how the collaboration started… Michael Simon and I were walking through Tokyo. We knew it had some incredible twentieth century architecture, so we bought a big book and went on a pilgrimage through the city. We kept saying, 'Oh, this is a *fantastic* building! And *this* one is fantastic, and that one too!' until we realised that all buildings we really loved were by Atsushi Kitagawara. We finally stumbled over an incredible building that looked like two concrete blocks with a golden harmonica squeezed in between them. 'This is again fantastic,' we said. As we got closer, we realised it was Atsushi's office. We rang the bell and said, 'Hello!' That's how it all began.

MS: How did you work with Atsushi Kitagawara? What was the dialogue that led to his producing this design for you?

JK: He decided on a random design. Of course, we now know what a random design is. *One Of A Kind* is more than twenty years old and at that time random design was really new. I didn't know what it was, so he showed me. He had some ideas with lasers and horizontal beams. I loved the ideas but it didn't work in practice. Finally, I wrote him a nine-page letter asking for certain adjustments, and then I visited him in Tokyo. I arrived at five o'clock in the morning, at eight o'clock we started working, by midnight we were finished and at five o'clock the next morning I left for the Netherlands.

Podium interview on Dance and Design, from left to right, Friederike Lampert, Erika Turunen, Sjoerd Vreugdenhil, Ascon de Nijs, Michael Schumacher and Jiří Kylián

That's how this design actually came about.

MS: In the moment on the stairs that we just saw in the *One Of A Kind* clip, it seemed as if the dancers were on escalators. There's something about the perspective that makes it look as if the steps are moving.

JK: The design had to be re-adjusted to serve the choreographic intent. Atsushi is an *architect*, not a stage designer. This is precisely what was exciting about the project, getting someone from outside the theatre world to create with me. I enjoyed it tremendously. I should add that the cellist in the piece is Pieter Wispelwey, whose musical contribution was of essential importance.

MS: The second piece we just saw, *No More Play*, has no décor. The architecture is created by the lighting alone.

JK: The piece was inspired by a small marble sculpture by Alberto Giacometti. We're all familiar with Giacometti, but we only know those long, thin iron figures. This sculpture was a tiny piece of marble with all kinds of rectangles and curved shapes in it. I reproduced those shapes in the lighting. Of course, the lighting is also a way of dividing the space. We used lighting to divide up the space just as much as we used it to light up the space for the dancers.

MS: I have always said to Han Bennink, and many other people besides, that he gave me my best lessons in dance. This man, who is a great Dutch musician and improviser, is also a master of movement in time and space. He knows so much about this aspect of performance. He isn't a trained dancer, nor is he trained in the theatre, but he has a natural understanding of what it is to move through a space and change it by moving in it. There's also something I've been exploring for quite a while with the light designer Ellen Knops: the power of light, how light can guide the eye and how you can create a narrative with light simply by taking it away or bringing it up in another place in the room. I noticed how much of a director Ellen was during live performances of the Magpie Music Dance Company. We were dancing, then the light would shift to somebody else completely and the whole narrative of the dance would change. I found that fascinating.

JK: I was asked how important light is so I will show you. *[Gives a sign to the light technician to switch off the lights and turn them on again.]* Et voilà. Between having all the lights on and total darkness there are a million possibilities about how we can use light. But without light we can't see anything. This is really simple, but really important, too.

Friederike Lampert: Sjoerd, you're a designer and choreographer. What do you find so interesting in the dialogue between body and design?

Sjoerd Vreugdenhil: What's so interesting is that the dialogue between dance and design is actually a restriction, either because of the costumes or because of the set design itself. I've had my dancers work on stones before. What does this mean for the dance vocabulary? How does it change? What kind of different impulses does working on stones produce? I was very fortunate to have one studio with stones in it, so for ten minutes we could work with them, then there was so much dust that we had to run to the other studio to work out the choreography. I loved this change of dynamic, of the work and vision. I don't think I'm the greatest choreographer. I prefer to work with whatever aesthetic that arises each time.

FL: Are there any playful moments in the creative process?

SV: Most of the playful moments are actually in the pre-production stage. I like my solitude. I have so much fun on my own, thinking, trying to work it all out, and then coming into the studio and thinking, 'Okay, this isn't going to work,' and then seeing how you react. For me, it's about the product rather than me. You work with amazing people. You learn from them and they inspire you, and they can even give you something through miscommunication. Beautiful things can appear. I mean, sometimes I have an idea that I don't explain clearly and the miscommunication gives rise to something else, but it's the right aesthetic. Then I'm like, 'Okay, that's not really what I intended, but it's fantastic.' A person's interpretation, when it comes genuinely from him or her, is very important too. So it's not about me, it's about the product we all deliver together.

FL: Ascon de Nijs, you're a stage designer. What's the most striking characteristic of your work?

Ascon de Nijs: My work has become quite diverse, especially in the last few years. I have worked for a lot of different modern dance companies and I do different work for musical theatre. Then I also do work for Club Guy & Roni. I've never really looked for any kind of thread running through my work in order to discover what my style is. I think you always do your own thing wherever you are. I love monoliths, objects that can work in a lot of different ways, that you can use in a lot of different ways, that have a lot of different functions and also have a lot of different atmospheres and images on stage. That's something I really like, but I also like highly stylised sets too. I also like things that are really connected with reality, which is sometimes what my work with Club Guy & Roni represents. We often use a lot of materials from daily life. Jiří said everything was design. I think that ugly white garden chair you see from the Indian Himalayas to the gardens here in Rotterdam is one of the best-designed objects in the world. It's a perfect chair. It's very bad for the environment, as it never goes away. You can only burn it, which is very polluting, but you can use it everywhere, so you can't say it's a bad design, as if that

were the case why would everyone buy it? I wanted to use this chair because for me it represents something. I would often use it in sets for Club Guy & Roni because for me this chair comes straight out of reality. It's not beautiful, but maybe that makes it even more realistic. It has a sort of honesty. You create a beautiful image, but also put something ugly in there. It's never a wholly homogeneous image. Maybe that's the characteristic I was trying to find, to create a beautiful image and then to destroy it.

FL: When do you have your most creative moments? Where do they happen? At home, on stage, in the park?

AdN: In a way, being a stage designer is a very solitary business. You're on your own in a room with a small-scale model. You're only with the dancers, choreographers, costume designers, light designers and technicians at the end. It goes up and down a lot, but my most creative moment is when I'm half-asleep in the morning. That's when you have ideas because you're still in a blurry state of mind that's not very rational, not very considered. I keep a little notebook next to my bed and make a very quick note of ideas to develop later on. Then there's the whole development stage where you talk to collaborators such as directors and choreographers, and then there's another very creative moment when everything goes on stage. Everything always becomes a mess when it goes on stage so you have to be able to think very quickly; you have to change things you thought up or created in your beautiful small-scale model in order to make them work. All your senses have to be on super alert for two days because it's too late to change anything afterwards – the lighting and set have been fixed and the dancers are now used to them. For me, these are the two most creative moments, the highlight moments.

FL: Let's talk about costume design. Erika Turunen, you're a costume designer and have collaborated with choreographers like Tero Saarinen and many others. You were the head of the costume department of the Finnish National Opera for several years and also designed costumes for large-scale operas. In 2010, you launched your own design studio, designing costumes also for individual artists as well as evening dresses. What's your experience of designing costumes for moving bodies?

Erika Turunen: For me, it's always a challenge, because there's the moving body and then the possibility of adding something on top of that. I start to think about movement growing with the costume, or maybe the costume making it even more difficult to move. Costumes add another layer to the movement.

FL: Do costumes develop throughout the whole choreographic process?

ET: They develop over a much longer period of time. I usually start with choreographers about a year before the premiere and we meet whenever we have the time.

FL: What are the best moments in the process?

ET: There's a moment that usually comes in the middle of the night when I'm so tired I think you can't work any more that day. Then suddenly I start to combine and mix things in my head, all the thoughts the choreographer has been giving me, and I listen to music. Then I suddenly want to do something completely different to what the choreographer and I talked about. Sometimes it's a kind of automatic handwriting. It just comes…

FL: What are the worst moments of this work?

ET: Everybody's work is really important: the sewers, the tailors and the people who cut the costumes. They really respect the dancers and the entire artistic group that is working together with them. Then suddenly comes the moment when the costumes are on stage and everybody's really nervous and unsure, and I think that's the worst moment for me. I can often see that something will work, and it could work if we practised it, and if we really wanted it, but the choreographer or dancer can sometimes be so nervous that they can't see it, but I can already see that there are just small things we have to fix and then it will be perfect.

FL: When do you decide which textiles to use?

ET: I think about the kind of form I would like to create out of the textile or material and then I think about the kind of movement it should support. I would very often create something from the original material, something three-dimensional. It's light but you can manipulate or put your hands inside it, then you can see how different it looks when somebody's moving.

MS: I always have that moment you spoke about, that 'troubled moment' when all of the ideas and visions become reality. There's this moment of hesitation and questioning. What I find interesting is that most of our work as dancers is done in a studio without stage design, costumes and lighting. Then we step into this other world. I always wonder if designers are aware of the transition that happens because it's quite profound. It's like learning to play basketball then you go out onto a football field. It's a very different world. I always wonder if the dialogue between the choreographer, the rehearsal directors and the designers includes the fact there's going to be a huge transition at that moment. If we're lucky, we get time with the designers in the space.

AdN: What I always try to do – especially with sets that interaction with the dancers – is to make most of the sets inside the studio, but it isn't always possible. The dancers should have time to make it work, to figure things out, 'Oh, I can't move here so I'll do something else.' In this way, the stage design is also developed during rehearsals and I think that's the best way to make a piece, especially with choreographies. The stage design workshop should be next to the dance studio so you can adjust things. That's the most workable situation.

MS: Yes, then you can interact with it and integrate yourself into it very well, so you feel comfortable with it.

JK: In the works I've done or am working on, I work with the entire set and all the costumes, as it changes how people feel the space and how they feel inside the costumes. The ideal situation is to have the studio, the costumes and the set. The problem isn't money, it's time. Time is the biggest problem we have. If I plan a piece and know it will take two years to have all the costumes and the set, I will be a different human being by then. This is really a huge problem. If I'm a writer or a painter, I wake up in the morning and say, 'Okay, I have this idea,' and I write it down, or I start writing or painting, but being a choreographer is a multi-disciplinary job. There are so many elements you have to work with. Your task is to organise things cleverly and quickly so that you can make costumes and sets at great speed so that you don't lose your momentum or inspiration. Maybe you need computer technology, I don't know. But you still need the physical items. You need costumes on bodies. You need a space for dancers to walk on. This is something for future generations to figure out.

MS: I was in a production years ago where we worked and worked but weren't given the costumes until the final week of rehearsals. They were made from real leather and they looked fabulous, but no one could move in them. No one could lift their arms or their legs, so it was a crisis moment.

ET: I think it's a question of how you cut the material.

MS: Exactly. Then you can be flexible.

JK: But if you know what the restrictions are, you can base the choreography on it.

MS: Right. If you already begin with the restrictions, they inform the movement.

JK: I don't think choreographers mind working with leather costumes, with costumes you can't fit your legs into, but you have to know it beforehand, then you can work with the restrictions, they're not a problem.

SV: But sometimes things change on both the choreographic and design sides. You react and the whole thing becomes something different. This is why I think you have to be able to react really fast, as then it can lead to something else.

AdN: It's also beautiful that theatre is made together. I could never create my designs without any interaction with the choreographer or director. Stage design is not a form of sculptural art you practise on your own.

JK: I would like to ask our three guests a question… Is there something you've always dreamt of doing but have not yet had the chance to do it? If so, what is it?

[Silence]

JK: I mean professionally not personally, of course.

[Laughter]

ET: I have one strange dream as far as costumes are concerned, that I would like to do a contemporary *Swan Lake* in which all the swans look ruined, wet, greyish and forlorn. Then, suddenly, they all open their wings on stage and start to shine… something like that.

AdN: Maybe it's a kind of set-designers dream, but I'd like to be able to adjust the set live. There would be a base, but I would be able to change the set as a dancer or performer improvises new steps or text. I'd be like a painter, putting paint on canvas, looking at it for a while, wiping the paint off then creating something new. Every performance would be different. Of course, it's sort of impossible, but that's what I dream about.

SV: Now that these three-dimensional printers are coming out, I would like to create a kind of three-dimensional printer that allows dancers to create the set while they're creating the movement. So the set, like the choreography, starts from nothing. I've already proposed the idea and it requires a lot of research. It might come true in five, seven or ten years or so. For me, it would be amazing if the dancers were actually creating the set.

Interview conducted in May 2013

Izabela Orzelowska, costume by Karine Guizzo

> As long as I kept focusing on the costume and choreography, I could actually discover a lot of movement, even while dancing in a box.
>
> **Izabela Orzelowska (dance student)**

Eva Calanni, costume by Karine Guizzo

Normally, when you're
performing, the lighting is
one of the last things you
see before you go on stage,
but in these rehearsals the
lighting grew with us.

Davey Bakker (dance student)

Tuning the Body. On World Exhibitions and Atmosphere

by Nathalie Bredella

Starting with the notion of atmosphere, I would like to draw attention to some architectural projects that explore spatial experiences utilising new technologies. Particularly in the context of world exhibitions or fairs, architecture can act as a medium that addresses cultural changes related to technological developments. Pavilions of such expositions are known for circumventing commercially orientated applications of technology while at the same time pushing architecture into extended fields and focusing on visitors' sensorial perception of changes in the environment. In the following, I will focus on visitors' bodily interactions with the technologically advanced environments of expositions as well as on the creation of atmospheres that, so to speak, tune visitors' bodies.

In developing a concept of aesthetics based on atmosphere, the philosopher Gernot Böhme defines atmosphere as something between the subject and the object, stressing that an aesthetic of atmosphere must mediate between the aesthetics of reception and the aesthetics of product or production.[1] Given that in our everyday life we do not usually pay close attention to our emotions (*unseren Befindlichkeiten*), art is needed, according to Böhme, as a realm where we can pay attention to atmospheres and feelings without any obligation to act.[2]

As Böhme notes, architects as well as designers and artists are skilled in how to create atmospheres. And he stresses that architecture's ability to produce certain atmospheres in spaces (which evoke emotional effects in viewers and users of these spaces) indicates that architecture is also political. Thus, the interest in the mechanisms of creating an atmosphere raises the question whether atmosphere can be a valid criterion for thinking about architecture in political terms.

According to Böhme, atmosphere plays an essential role in perception and he stresses that, when entering a room, we do not perceive objects first then later ascribe atmospheric attributes to them but rather feel the atmosphere first and then identify individual objects. Referring to the German term *Stimmung* or *gestimmt werden* (in English "tuning or to be tuned"), he describes the effect of atmosphere: "Whenever I step into a room, my mood will be set (tuned) in some way or another by this room. Its atmosphere is crucial for my feelings. Only after having moved into the atmosphere I will eventually recognize and identify one object or another."[3] This implies that perception is more than just identifying objects or sense data: it comprises emotion and affection, an insight that directs our attention to the body, which is the presupposition for experiencing atmosphere. As Böhme writes: "The aesthetics of atmosphere shifts attention away from the 'what' something represents, to the 'how' something is present. In this way, sensory perception as opposed to judgment is rehabilitated in aesthetics and the term 'aesthetic' is restored to its original meaning, namely the theory of perception. In order to perceive something, that something must be there, it must be present; the subject, too, must be present, physically extant."[4]

World exhibitions play a crucial role in allowing people to experience at first hand new technical inventions. And one can notice that the interest in objects, their operation and functioning that characterised the first world exhibitions has shifted towards the production of environments that encourage the visitors' involvement.

Atmosphere and E.A.T.'s Pepsi Pavilion

The ephemeral constructions of world exhibitions and fairs constitute a special architectural genre in which modern cultural phenomena are on display and technological effects challenge the visitors' senses. Notably, exhibitions after the Second World War embraced a variety of media in order to create multi-sensory environments and these provided a testing ground for deploying new architectural concepts.

In the Osaka Expo 1970, the Pepsi Pavilion was designed and programmed by Experiments in Art and Technology (E.A.T.), a New York-based organisation devoted to co-operations between artists, engineers and industry. Initiated by Billy Klüver and Robert Whitman, the project was led by a core design team and a group of over 75 artists and engineers from the US and Japan.[5]

The dome of the pavilion, 120 feet in diameter, was built of white PVC panels fixed onto a steel structure. A slanting tunnel gave entrance to a space called *Clam Room* with a *Dome Room* upstairs. The inside of the dome was fitted with Mylar mirror, which produced three-dimensional images suggesting a hologram. An electronic environment was integrated into the habitable structure using interactive programs. Various concerts and happenings took place inside the dome and visitors were immersed in the images created by mirror reflections and spatialised electronic music.[6] Krüger describes the Pavilion as "a living responsive environment".[7] Barbara Rose also highlights the *experience* of the project as opposed to viewing art in a museum or gallery context. She stresses the communal and collaborative process that led to the evolution of its form as well as the integrated sensorial response it triggered.[8] Ever-changing densities of water fog, generated by an atomising device, enshrouded the exterior of the dome (Figure 1).

Designed by Fujiko Nakaya, the water vapour sculpture, which resembled a moving cloud, spilled over onto the public plaza in front of the pavilion.[9] Setting the outside and the inside of the pavilion in motion creates a shift in the understanding of architecture away from the idea of a solid building towards an unexpected and provisional one.

As Böhme argues, atmospheres are produced, they are not merely a subjective projection of the viewer, and he points out, with reference to Hermann Schmitz, that the current belief in atmospheres as a result of a projection is misleading. "Atmospheres fill spaces; they emanate from things, constellations of things, and persons. The individual as a recipient can happen upon them, be assailed by them; we experience them, in other words, as something quasi-objective, whose existence we can also communicate with others. Yet they cannot be defined independently from the persons emotionally affected by them; they are subjective facts (H. Schmitz)."[10] Hence, atmospheres emanate from things and can assault the viewers. They are not only in the subject but outside in the world. Atmospheres create a new reality in which the perceiver and the perceived are inherently interrelated. It is precisely the oscillation between the architecture and the visitors' emotions, which finds expression through the atmosphere of the Pepsi Pavilion. What came to be known as one of the first immersive art and technology projects of the 20th century depended on the partaking of the visitor, whose physical presence was the pre-condition not only for experiencing the environment but also for creating the latter's atmosphere.

The creation of atmosphere by architecture

Diller + Scofidio's project *Blur Building*, built for the Swiss National Exposition in 2002, explored the tradition of world fair spectacles – namely to enable unexpected experiences – by creating an empty construction on water. In her lecture "Architecture is a special-effects machine", Liz Diller characterises the *Blur Building* in the following words: "Aside from keeping the rain out and from producing some usable spaces, architecture is nothing but a special effects machine that delights and disturbs the senses."[11] For Diller, the concept of architecture as "a special effects machine" addresses the relationship between atmosphere and emotions: "We wanted to make an architecture of atmosphere, a mass of atomised water."[12] The building reminds us of the etymology of the word "atmosphere", which derives directly from meteorology and whose synonyms connote the "airy", "cloudy" or indefinite.

The *Blur Building* was one of the pavilions built on the *Arteplages* sites. Placed around the lakes of Neuchâtel, Yverdon-les-Bains, Murten, and Bienne, each pavilion was faced with the challenge of presenting technological, scientific and economic developments that were having an impact on Switzerland. The *Blur Building* delivered a corporal experience, which inspired Jonathan Glancey of the Guardian to write an article entitled "I have seen the future - and it's wet".[13]
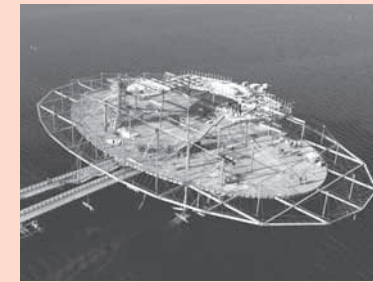
The structure of the *Blur Building*, situated right in the lake and made accessible via a pier, resembled a Buckmintster Fuller geodesic dome (Figure 2). Its lightweight metal structure housed 35,000 high-pressure mist-nozzles creating a fog mass that made the building. Water was pumped up from Lake Neuchâtel, filtered and shot out as a fine mist through the high-pressure nozzles. A technological device created an artificial element, the cloud, and the atmosphere emanating from the construction with its changing morphology enveloped its visitors in the artificial fog (Figure 3). Prevented from seeing their surroundings, visitors were in a way thrown back to themselves. The blurring of their eyesight caused a loss of visual orientation, which demonstrated human's dependency on vision. When watching and simultaneously feeling the mist gradually break up, visitors had to activate other senses in order to regain orientation. Heightened awareness of our dependency on bodily senses as implied by the *Blur Building* encourages us to be aware of the effects of the environment on our bodies.

In an age where emergent technologies promise immediacy and simultaneity, Diller + Scofidio instead use technology to produce interruption and hesitation. The *Blur Building* creates an artificial environment in which visitors are exposed to the unpredictable, and their ability to see an object is disturbed.

As with the Pepsi Pavilion, the environment of the *Blur Building* can only be grasped through physical presence. In our context, the key insight is that experiencing atmospheres presupposes the existence of the body. This reinforces Böhme's point that human kind must be thought of as "body". "To corporally sense oneself means at the same time to sense one's being in an environment, means to sense how one feels here."[14] Therefore, we can say that it is only because we have bodies that we are tuned in certain environments.

Thinking through the body

As shown in the examples of national and world exhibitions, focusing on atmosphere means addressing space via the interaction between observer and observed. The Pepsi Pavilion expanded the role of the artist in contemporary society and tried to eliminate the separation of the individual from the technological progress. Visitors were encouraged to explore the artificial environment forming his or her own personal experience.

While on the one hand aesthetic pleasure can be attributed to atmosphere, on the other hand aesthetic manipulation is also present.[15] This raises the question whether aesthetics based on atmosphere can be of critical importance. Arguing for an aesthetic of atmosphere, Böhme rejects aesthetics when mainly interested in value judgments and in separating good art from bad art Böhme's critique of aesthetic arrogance (*Kritik des ästhetischen Hochmuts*) acknowledges all artefacts that satisfy human needs and demands equal recognition for all products of aesthetic activities, such as advertisement, set design or so-called real art.[16] This means, for instance, the rehabilitation of kitsch based on recognising aesthetics as a basic human need and the showcasing of oneself or *Aus-sich-Heraustreten* as a typical feature of our nature.[17]

The aesthetic of atmosphere cannot be considered as a critical perspective, in that it accepts everything as legitimate. Yet, Böhme points out how his aesthetic of atmosphere possesses a critical value. For Böhme the creation of atmospheres can and must be criticised when used to manipulate people. In particular, he refers to background music in shopping malls and the imposition of lifestyles.

However, analysing how atmospheres are produced is a critical act in itself because it allows us to set ourselves at a critical distance. This is all the more necessary in an era of aestheticisation of politics and the great economic power of advertising. Yet within Böhme's aesthetic of atmosphere, the distinction between the legitimate and the illegitimate use of atmospheres proves difficult to identify. There are no pre-given criteria to be found. Rather, it challenges us to reflect on the ways we experience a place by making us aware of our senses. We therefore should pay close attention to the effects of atmospheres and understand what needs they really satisfy or fail to satisfy.

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Nathalie Bredella studied architecture at the Technical University in Berlin and the Cooper Union, New York. She received a Ph.D. in architectural theory with a dissertation on architecture and film: Architekturen des Zuschauens. Imaginäre und reale Räume im Film. She was a Research Fellow at the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM), Bauhaus University Weimar. She is a researcher at the Institute for the History and Theory of Design at the Universität der Künste Berlin (UdK). Her current project for the German Research Foundation (DFG) investigates the subject of architecture and new media.

Notes:
1. Gernot Böhme, "Atmosphere as an Aesthetic Concept", in *Daidalos*, No. 68, June 1998, pp. 112-115.
2. Gernot Böhme, *Atmosphäre*, Frankfurt/M.: Suhrkamp, 1995, p. 17.
3. Gernot Böhme, *Atmosphäre: Essays zur neuen Ästhetik*, Frankfurt/M.: Suhrkamp, 1995, p. 15. [Translation by the author.]
4. Gernot Böhme, "Atmosphere as an Aesthetic Concept", in *Daidalos*, No. 68, June 1998, p. 114.
5. www.zakros.com/projects/pavilion/original_new.html (23/09/2013).
6. For a detailed account on the Pepsi Pavilion, see Billy Klüver, Julie Martin, Barbara Rose (eds.), *Pavilion by Experiments in Art and Technology*, New York: E.P. Dutton & Co., Inc., 1972.
7. Billy Klüver, "The Pavilion" in Billy Klüver, Julie Martin, Barbara Rose (eds.), *Pavilion by Experiments in Art and Technology*, New York: E.P. Dutton & Co., Inc., 1972, pp. ix-xvi, p. x.
8. Barbara Rose, "Art as Experience, Environment, Process", in Billy Klüver, Julie Martin, Barbara Rose (eds.), *Pavilion by Experiments in Art and Technology*, New York: E.P. Dutton & Co., Inc., 1972, pp. 60-104, p. 60.
9. Billy Klüver, see footnote 6, p. x.
10. Gernot Böhme, "Atmosphere as an Aesthetic Concept", in *Daidalos*, No. 68, June 1998, p. 112, p.114.
11. www.ted.com/index.php/talks/liz_diller_plays_with_architecture.html (23/09/2013).
12. Ibid
13. www.theguardian.com/culture/2002/jun/10/artsfeatures (23/09/2013).
14. Gernot Böhme, *Atmosphäre*, Frankfurt/M.: Suhrkamp, 1995, p. 31. [Translation by the author.]
15. Here and in the following, the text follows the author's publication *Architecture and Atmosphere. Technology and the Concept of the Body*, in: Kari Jormakka et al. (eds.): *Architektur der neuen Weltordnung*, Weimar: Verlag der Bauhaus-Universität Weimar, 2011, pp. 550-559, pp. 558-559.
16. Gernot Böhme, *Atmosphäre*, Frankfurt/M.: Suhrkamp, 1995, p. 42.
17. Gernot Böhme, *Atmosphäre*, Frankfurt/M.: Suhrkamp, 1995, p. 41.

I don't like it if the light dictates where you have to look because I think the audience can decide for themselves what they think is interesting. I like darkness and light because then you're forced to really watch. If you're watching something in bright lighting, you can just let it in. If it's in a dim light, you have to ask yourself what you're seeing. You have to focus on your own.

Ellen Knops (light designer)

Thibault Désaules, Gianmarco Stefanelli and Alina Fejzo rehearsing the choreography *Stonehenge*

You could see the creativity of the dancers, how the costume influenced their performance of the choreography and what they made of it.

Jiří Kylián

Credits

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ONE Of A KIND

A professorship held by the choreographer Jiří Kylián at Codarts Rotterdam, started in October 2010. Working with artists and experts from different disciplines, as well as with associate researchers Dr. Friederike Lampert and Dr. Désirée Staverman, Jiří Kylián has been conducting research into a series of themes: Dance and Age, Dance and Voice, Dance and Music, Dance and Visual Technology, and Dance and Design. Students from various departments of Codarts Rotterdam participated in the research workshops, which were led by Jiří Kylián with Michael Schumacher and many other teachers and artists.

ONE Of A KIND – The Kylián Research Project

This publication documents Jiří Kylián's professorship from three different angles: the professor's perspective, the experts' view and finally student feedback. Interactive printing also allows readers to view short films showing the process for each workshop phase. The book is intended to inspire future dance students and is dedicated to the world of professional dancers as well as to the field of dance science. The book is also dedicated to the many people interested in Kylián's work and the art of dance in general.

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