I'm sure he has many approaches, so I want to make sure I don't say Forsythe is…
How would I term which improvisation, or which ways he uses lines….
His use of ballet, or robot, or architecture, or algorithms… there is something static, fixed, formal… I don't see psychological, emotional, fully improvised. He makes alphabets….

I heard you say in a youtube video, the technologies have a very clear path of what it does, begin, go through and end, clear knowledge of what the tools do…
Looking for me dialogically, there is an unknown,

How is a dancer's movement uncertain in Forsythe's scores? Don't understand the use of movement alphabets and using emotion to then be a possessed state.

Where is there space for improv, authorship?
What am I missing w the rules vs agency?

In the practice of drawing vectors and people had to imagine the transitions, this works for me.
In the CDROM where white lines show the lines, it erases the human, the audience, and it 'teaches' students to be clear, fixed, to make aesthetic and geometric versus felt.

It could be said he is interested in the architecture of movement and I am interested in the felt sense of movement. The lines that come from moving, versus the lines that I move. (This is tricky, because I also move lines, in the translation process). He moves the body as a line… I say the body is a line maker. Makes me want to look at agency, authorship.