

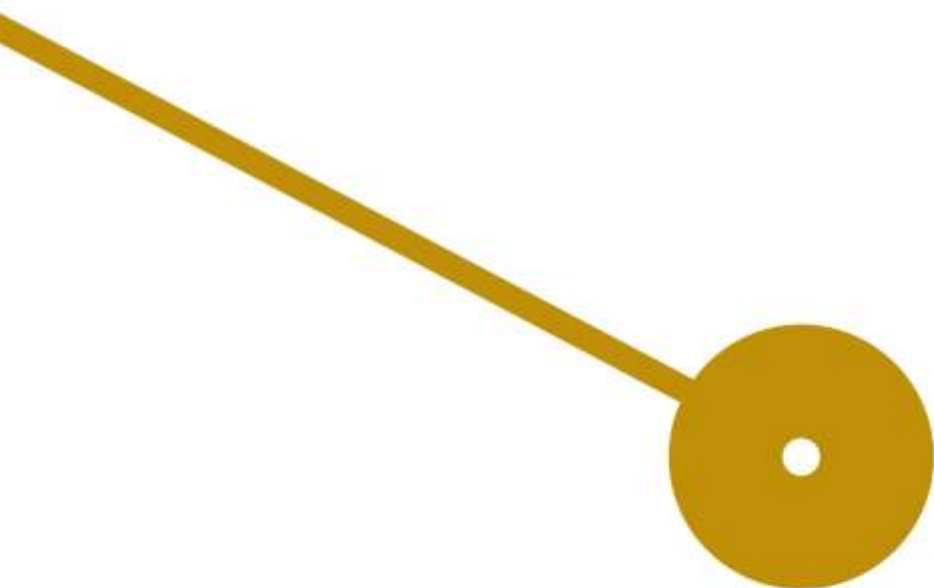
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MESTRADO  
ARTES CÉNICAS  
INTERPRETAÇÃO E DIREÇÃO ARTÍSTICA

# Reflections of a Dancing Archivist

Solveig Phyllis Rocher-Purchase

2019



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# Reflections of a Dancing Archivist

Solveig Phyllis Rocher-Purchase

Projeto apresentado à Escola Superior de Música e Artes do Espetáculo como requisito parcial para obtenção do grau de Mestre em Artes Cénicas, especialização Interpretação e Direção Artística

Professora Orientadora  
Claire Binyon

Thank you Arthur for supporting me all this year, for encouraging me, for the conversations we had that unstuck me, for being so patient, and for designing this document!

Thank you Claire for having been much more than an advisor, for having welcomed me to your classes, for all the time you gave me.

Thank you both for believing in me.

Key words: embodied archive, document archive, repetition, improvisation, rules.

#### Abstract

This document serves to summarise, organise and make public (to some extent) the questions and answers I have gathered as I worked on my dance collection “cascas de memória” and experienced various improvisation experiments. I question my current position in relation to the binary document archive: embodied archive, which it was my aim to explore through the making of “Cascas de memória” as well as the validity of that binary. I find myself torn between the two, convinced by the necessity to redefine our understanding of ephemerality or of what remains while at the same time drawn to the very kind of un-spectacular performance which believes performances cannot remain. And I discover that it may be more useful and in fact more natural for me, to work between the two, in a way negating the binary. Translating and transforming bodies constantly—line on paper to shape of flesh, or to invisible sound line, fleshy movement back to still drawn mark.... Schneider’s book “Performing Remains” is a constant reference.

Through my experiences of improvisations I find myself repeatedly drawn to the relation between rules and improvisation and quickly relate this binary to the one that already interests me (document:embodied). Lord’s book “The singer of tales” also overlays these two binaries, though it is most interesting as an analysis of the rich albeit tense relationship between rules and improvisation. A second and new preoccupation arises from my experiments in improvisation: the boundary between so called real life and fake performance. The exact location of that boundary becomes most pressingly problematic and therefore interesting during improvisations that occur in everyday places—outside in gardens and public spaces.

So as I continue to think of becoming a dancing archivist, now beyond the collection “Cascas de memória”, I also plan on moving into that uncertain border area between daily life and performance: A dancing archivist in the borderlands of daily life and performance!

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# INTRODUCTION

**W**ritten over June, July and August of 2019 this document marks where my experiments and thinking on performance have got to at the end of the Masters and at the end of two years as a dancer. My hope is that I will continue being a dancer and coming back to read this again in some years I will find the embryos of my future current work.

My collection of dance pieces *Cascas de memória* is part of the work I did this year. Running alongside this have been several experiments I had not planned at the outset: durational improvisations, viewpoints improvisations, voice experiments... These experiences became as important as my work on the collection.

Through and over and between all of these embodied experiences I thought, and asked many questions and got lost and found possible answers. I put these things into writing in reflections to myself and in emails to Claire. You can find some of these collected reflections ordered by time in the annex. They may be useful evidence of the world of thoughts I marinated in as I worked during the last 10 months.

Now, during these past three months I have struggled to try and make those notes add up to something coherent and understandable to somebody other than me. The result of this attempt

is the main body of this document. I still have many questions, uncertainties and doubts. And I suspect I come to the wrong conclusion more than once. But I realised while I was writing this text that, being a foreigner in the land of performance, most of my questions have to do with trying to confront what kind of a thing performance is and how I want to fit inside it. That work does not finish with this document or the masters but will continue beyond them and probably never finish.

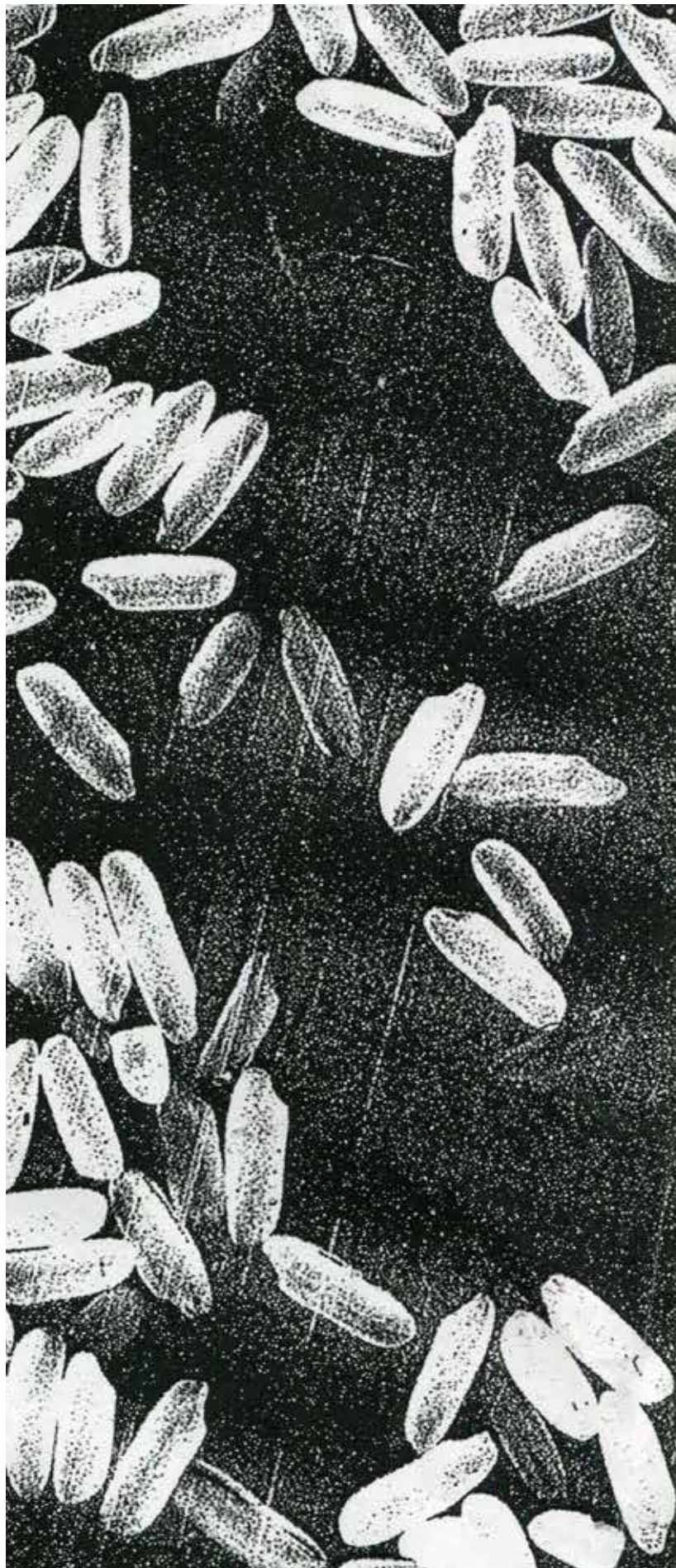


FIG.2. SCAN OF PHOTOCOPY OF RICE GRAINS

# 1. REPETITION

Might a live act even 'document' a precedent live act, rendering it, in some way, ongoing, even preserved? An action repeated again and again and again (...) has a kind of staying power, persists through time.  
(Schneider, 2011, p.38)

**R**epetition became the centre of my thinking as I made “Casca de memória”. And I think it will remain in my approach to making performance beyond.

Repetition interests me so much, I think, because in illustration when I wanted to repeat my drawing to create multiple copies of it, I could go to a photocopy machine and have it create as many copies of my original as I wanted. But in dance, I myself must constantly repeat the piece of work:

I become the photocopying machine!

When I studied illustration I would constantly be photocopying my drawings, my puppets, my collections of objects (rice, shells leaves etc...), enlarging them, cutting them up and piecing them together. I was very nearly obsessed with photocopying. Like some mad documentation extravaganza. I wanted to turn everything into a paper document.

Entering into dance in the autumn of 2017 I was confronted with the difficulty of re-producing and archiving what I made.

1) I realised that I myself would have to produce again a dance piece I had made- I could not rely on some other body (unless I was choreographing other people) to repeat for me some original.

This is still a difference that fascinates me and poses problems for me. How do you maintain the same quality in repeated presentations? Merce Cunningham said this:

How can you do a movement that you've done over and over again and think you have it perfect or whatever. How can you do it in a way that it becomes awkward again, so you have to find it all over again.

(Burrows, 2010, p. 70)

I asked Claire at the beginning of this year, how does an actor go out and repeat the same lines night after night and remain present in them?

How do you make sure each repetition is as good as the previous, as the first and as it can be?

2) And suddenly, I was working with a sense of anxiety all the time, at the disappearance of what I was making. I had always collected all my sketches, piled on my table, as I went forward in a piece, going back and forth between past and present drawings. But here there was nothing. No trace. I stood in the room where I had been working, alone. I struggled with this greatly. How to cut up, manipulate, touch, work with something that left no body external to my own?

I went through a phase of trying to embrace the apparent disappearance of dance, following in Phelan's footsteps - her famous argument that performance saves nothing and only spends (Blocker, 1999).

But then I encountered a completely different and fascinating way of thinking of performance, through Schneider's book "Performing remains". Schneider criticises the belief that performance does not remain as a "cultural habituation to the imperialism inherent in archival logic" (Schneider, 2011, p.99). The widespread understanding of performance as a disappearing thing is not universal but historically specifically European. And it is a logic intertwined with the archive and the belief that on-

ly documents remain. Spread though colonisation to the rest of the world, this conception condemns all embodied practices of memory keeping (storytelling, singing, dancing etc..)as pointless. According to common thinking about performance, body to body transmission is no transmission at all since memories cannot be housed and remain in human bodies(Schneider, 2011).

Live acts, I discovered through Schneider, could remain after all, differently from the way something remains in paper, but remain nonetheless. And repetition, the repetition of that live act, would carry it through time.

Over this year then, I have tasked myself with confronting my own habituation to the view that what remains is only documents. I tasked myself with creating a collection of dance pieces in which I am both dancing archive and dancing archivist. A complete 180 degree turn from my previous conception. And my immersion in this other way of thinking has been fruitful. I have not abandoned the necessity to or liking for creating document archives, but I have begun to perceive and appreciate the different ways dance and singing (among others) remain. And how these two polarised methods of archiving may actually work in tandem. This has become part of my make up as a dancer now.

## 1.1. REPETITION II

When embodied practices are used to keep memories, repetition becomes hugely important. It is through repetition that the thing keeps existing. Like a line resting on pillars. Constant repetition is required to maintain something alive in memory. And for this constant repetition, bodies are needed to do the repeating.

This is what I was confronted with when I began to dance. My work must cross my body every time it is to be seen, either by an audience or by me when I am still working on it. And this was a strange new sensation for me.

On the 3rd of December 2018 I wrote this note to myself after finally returning to work on N<sup>o</sup>1:

“Amazingly I seem to remember most of the dance and the figures.

I have just gone through the entire dance without re-visiting recordings or notes to see if i can remember the figures. There are only a couple of moments that are sticky- where I feel I have forgotten a gesture.

Should I keep that in?

What does it look like when you forget?”

(Rocher-Purchase, 2018)

I remember making the decision to not refer to documents. If I was going to truly immerse myself in embodied archives, I must rely on myself, my bodies' memory of the movements of N<sup>o</sup>1.

I began at the beginning, and through the first movement which I could remember clearly, I slipped into the rest of the dance. That first repetition was strange, like stepping into a lined up series of ghosts of myself. There was one movement I had forgotten- I knew it was there, but could not remember how to form it anymore. I went through the dance several times trying out different shapes that seemed somehow close to what had been there before. And then quite suddenly I found it! I was amazed by this process of remembering, and by the ease with which I had been able to recollect 34 different gestures after several months of abandonment. The act of searching for once very familiar movements made me present in a wholly new way.

Eventually, the ghosts disappeared. I had fully remembered the dance, and as the weeks went by the problem became that of not becoming mechanical and absent in my repetitions of the work.

How do i keep myself interested through all these repetitions while I am developing a piece? And then in the performance, how do I keep others interested while I am repeating something for the hundredth time?

Maybe I should try to cultivate forgetting?

Claire suggested to me I use the viewpoints to apply different conditions to the material I had, recording the result of the conditions as if they were scientific experiments. I adopted this process keenly and it became my way of working on N<sup>o</sup>1 until I finished it. (see Annex 7.g. for the description of this method)

This method of working on material was like a negotiation with repetition. Yes, I was repeating those 34 movements again and again and again, but each condition gave me a slightly different perception of those movements. And that difference allowed me to reflect on the act of repetition itself. I found a joy in the repetitive act of dancing the same sequence as I walked around Porto. I found that repeated in different locations the movements became different things- praying in the cemetery, washing hands in the bathroom.

Repeating repeating continuing.

It is like a floor over which I float. Like talking gestures, like the movement of breathing, like walking.”

Repetition It comforts me. Returning to the same music again and again (...)and eventually finding something else. Turning to that and repeating that again and again

creating layers that thicken

warm up

hold

playing solitaire again and again”

I like repetition. It brings back time, The repetition of something makes that something grow thicker with its repeated occurrences and all the associations of each specific occurrence. (...)I used to listen to my audio-story books again and again till I would choose them for the kind of associative texture they would create in my space as I did something else. In this sense, a new thing is cold, unfamiliar and I find it hard to like.

(Rocher-Purchase, 2019)

I began noticing all the daily acts that are done repetitively. Noticing say, how the introduction of a session of card games during lunch becomes habitual with repetition, the different kind of texture it makes as it becomes repeated. The joy there may be in returning to this now well worn activity. And how the isolation of this event is undone by repetition, so that it is at once that specific days game as well and at the same time as all the others there have been and all those there will be.

Thinking of performance, one specific performance of a dance does not stand on its own, but rather lies on top of all its previous repetitions and waits for the next repetition to be lain on top of it.

On the 24th of May, I wrote this passage to Claire, in an email reflecting on my experience of presenting in Mira|artes performativas:

“The feeling of repeating a dance- how it feels to be a dancing archive

The strangeness of dancing N°1 after N°3. That strange sensation of putting on an old piece of clothing, that is familiar but shaped differently from the one you have been wearing a lot recently. As I returned to N°1, remembered it as I danced it, what a curious feeling, remembering in movement. In the rehearsal I forgot several times a figure. It was like having a kind of foggy version of the figure just ahead of myself that I had to remember how to fit into. And quite fast I did. I slipped into the shape which led me on a running course though several more before I stuck again and stopped, trying to refined the form of the next movement. I want to draw here a series of shells of forms here, each tied to the next in a chain, each hollow, so my body can fit into them. These are the figures. Because N°1 has movements that are very still. Many of them are still poses strung up to each other. I think that's why the sculptural imagery keeps coming to my mind.

(...)The strangeness of returning to something so familiar. Like an old friend, or favourite book. I have worked on it so much. I remember what happened or what I did to this movement I am making now, and where I was when this one came up etc...

(...)Yes I think i enjoy the piece more as i go re-performing it. I get to know it better, how it fits inside me, how i fit around it. I find new things. I am no longer so preoccupied with or apprehensive of what the audience will think because I have already broken it out into public. Performing a piece I have already performed before, returning to it then, is like slipping into an old piece of clothing both in that the repetition of that performance is building layers on top of one another- repeated experiences of the same performance, though each distinct. And these layers make a solidity, a body out of what seems none. And in the sense that this solidity contains space you step into and are held inside of. inside this dance that i wear....

Maybe I can say that repetition is how i absorb the dances, add them to my body. And that this process is what makes them comfortable, I learn how to wear them. And this maybe can relate to the earlier thought about performing in the everyday. If the dances are a part of me, how do I wear them everyday? Can I perform them everyday?

I'm thinking now that these reflections on how it felt to repeat N°1 etc... Are themselves part of my research into the dancing body as a possible archive.

The piece itself was about that and built thinking of that. But the performing and re-performing of it is also about the archive in the body.”

(S.P.Rocher-Purchase, personal communication, may 24th 2019)

The foreign experience of repeating the same dance piece across my body again and again has become fascinating.

## 1.2 ANTI-THEATRICAL TASTES

“Because oral history and its performance practices are always decidedly repeated, oral historical practices are always re-constructive, always incomplete, never in thrall to the singular or the self same origin that buttresses archonic lineage. In performance as memory, the pristine self-sameness of an ‘original’, an artifact so valued by the archive, is rendered impossible- or, if you will, mythic.”

(Schneider, 2011, p.100)

As I have searched for the kind of performance I enjoy to watch so as to find the kind I want to make, I have found myself betraying an ingrained bias towards ephemerality. Even as I try to turn myself into a dancing archive and archivist, rejecting the idea that remains must be documents, my taste in performance art seems to undermine this work and reveal in me such archive logic.

## 1.3 ANTI-THEATRICAL

Going back to the comparison illustration:dance. When I have drawn a piece of work and want now to make it publicly available, I have to photocopy it or scan it and then send it to a printers. Whatever the method used, the copies would never be exact replicas. Particularly if I worked in colour- machines cannot as yet replicate precisely the colours I can make by mixing paint and watercolour pigments. The illustrations in books, in comics etc... Are never exactly as the original. And so the original gains a kind of mythic aura. It is the authentic, the true, the way it was meant to be. And the copies are fakes.

With performance, since repetition relies on human bodies working to re-make the live act, errors, mistakes, differences are also inevitable. There is no way of creating an identical. But then this idea of identity only becomes relevant when there exists the idea of an original- of a fixed version of the performance which is the true one.

“Whereas the singer thinks of his song in terms of a flexible plan of themes, some of which are essential and some of which are not, we think of it as a given text which undergoes change from one singer to another. We are much more aware of changes than the singer is, because we have a concept of the fixity of a performance or of its recording on wire or tape or plastic or in writing. We think of change in content and in wording; for, to us, at some moment, both wording and content have been established. To the singer, the song, which cannot be changed (since to change it would, in his mind, be to tell an untrue story or to falsify history) is the essence of the story itself. His idea of stability, to which he is deeply devoted, does not include the wording, which to him has never been fixed, nor the unessential parts of the story.”

(Lord, 1971, p.99)

It is the error intrinsic in repetition which leads some thinkers (Schechner, Phelan etc) and performers to avoid repetition and arts that use it. For the school of thought that believes in the ephemerality of performance repetition can only ever merely be the false attempt of an impossible task which can only produce a fake. If a performance disappears, its repetition is impossible, for it is its own original, in-copyable, never returning, event. And any practice that uses repetition is suspicious and likely to produce lies. So the people who argue for the ephemerality of performance also reveal a strong anti-theatrical bias. Both views have their roots deeply planted in archive logic (Schneider, 2011).

“The threat of theatricality is still the threat of the impostor status of the copy, the double, the mimetic, the second, the surrogate, the feminine or the queer.”(Schneider, 2011, p.27)

I realised reading Schneider, that this mode of thinking is very familiar to me- I have often criticised a performance for its fakeness and searched for a lack of artifice. Even while I try to turn

myself into a dancing archive and archivist, rejecting the idea that remains must be documents, does my taste in performance art undermine this work and reveal in me such archive logic?

Thinking about the kind of performance I want to make, Claire asked me to first pay attention to what I myself like to watch, what performances and dancers and choreographers have I liked.

“Also I’ve been thinking about what you asked me, what performers do I like and why, and I’ve found two important things for me-(...) 2 - The second thing I’m noticing attracts me is when performers are something like themselves on stage, instead of pretending to be someone else - when the line between reality and performance is unclear. That idea came up as I was looking at Forced entertainment and then I realised I saw an Yvonne Rainer performance last year that was like this and that I found really unsettling and appealing several things happened during the performance and I wasn’t sure whether they were accidental or on purpose, and they brought the entire performance into a strange in between. I’ve been thinking a lot about this this week-end and today- because when I perform I often feel I need to become someone else, or some clearer, cleaner version of myself and everything needs to be a perfect thing, unlike real life. I want to think about this idea more and try it out. I’m going to continue thinking about these things.”

(S.P. Rocher-Purchase, personal communication, 21 January 2019).

I don’t like it when people are pretending to be someone else- when they are repeating someone else across their own body. This has the hallmarks of anti-theatricality. But I continue with this idea of falling in a shadow space between daily life and performance. Is that an extension of the same thought pattern? I dislike the necessity to create an ideal self for the stage. Is this still to do with pretending to be someone else?

What I had written after seeing Yvonne Rainer’s performance “the concept of dust”, was this:

The stage was completely bare, naked, no fakeness to hide what it was. And the dancers in a way seemed to be themselves.

I’m not sure how to describe it. At some point Yvonne Rainer asked if they had all finished, if all the dancers had gone through their solos- GONE THROUGH. A lot of the dancing felt like actions being gone through. I think it was on purpose- they were like actions done at the gym. They first did them all together. And

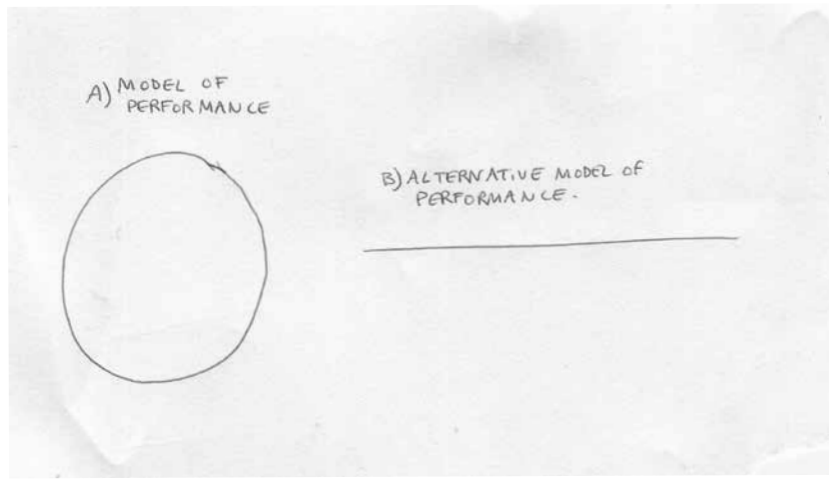


FIG.3. DRAWING OF A POSSIBLE MODEL FOR PERFORMANCE

as the performance went on they each would go to a place and repeat the part of the sequence that had happened there.

So when she asked that it re-enforced the feeling that they were just going through the moves- possibly instead of dancing their deepest emotions.

Two dancers had not finished and said so and were allowed to finish while the others and us, watched. It was so funny.

There were several funny, ridiculous situations like this.

At one point Rainer dropped the text she was reading about an intense dance by Isidora Duncan that was being re-enacted by 3 dancers, meaning they had to prolong that intense moment as she picked up the sheet of paper, found her part and started reading again. I'm not sure if this actually was a mistake. At the time it seemed to be, and she apologised to the dancers. But writing it now it fits so well with the entire performance I wonder if it wasn't meant.

The performance felt very human. I'm not sure what I mean by that. Is it the fact that they were not super young dancers or that they made some mistakes? (Rocher-Purchase, nov-mar 2017-2018, 17 December 2017).

The idea of fakeness comes up here. The stage is 'not fake' but itself, neither hidden nor transformed by sets. There is no make-believe. The dancers are not fake but themselves, somehow, on the stage. But also and again, this attraction to the uncertainty of the situation- is it a mistake or is it choreographed? And again I wonder if this has to do with anti-theatricality or if it is something else.

In "Exhausting Dance" by Lepecki, I read "NO to spectacle no to virtuosity no to transformations and magic and make believe" (Lepecki, 2006, p.46), part of Yvonne Rainer's' NO Manifesto. So she is clearly part of the anti-theatrical and pro ephemeral movement. And I am clearly attracted to those ideas.

By May my reflection on the kind of performance I like and want to make was going further into this interest in piercing the boundary between performance and real life.

"Performances that are like huge parties and the other kind?"

(...) When I was working a bit with Teatro de Ferro earlier in the spring, helping to make puppets for their "W" play that they presented in Campo Alegre, I was struck most of all by the terrific amount of time and material, money and energy expended on those two performances that would happen over a week-end.

They have quite a lot of space and a huge van, and all of it filled with sets, wood, metal bits and things for the plays they have done and might do again. I couldn't help feel put off. I thought- I don't want to be a performer like this, weighed down by so much stuff. I want my performances to be able to travel lightly. So that's one thing. But I still couldn't help wonder what kept them so inspired to continue like this- why on earth produce so much material for 1h30 of performance? And I started thinking it was like socialising. People who plan a huge party, it's gonna be amazing, they're gonna invite everyone and pull out all the stops. Cook during a week, buy new tables and chairs and cutlery...

And then maybe there are other people? Where it's less about one huge special thing and more about small regular gatherings.

Are party-performances also the more entertaining, spectacle performances?

So that was then. And it was interesting to see this difference, and realise I really don't want to be a performer like that, a party-performer let's call it.

(...)

Performance in life or life as performance?

So back to this. So been thinking about this zigzagging line that seems to be a performer. You perform, peak, very anxious, everything is very intense, everything matters, you are watched and then it's over and then normal life again, where you curl up again and scurry along, do this thing, do that thing, are barely ever present in what you are doing because you are always ten to-dos ahead in your head. But what if the divide between performance and life was not so clear, and they ran into each other?

That Maria Reiche, I started thinking, her life to me seems a performance. Spending her life on that desert plane, measuring the traces left by disappeared people thousands of years ago, sweeping them, walking up and down them all day every day. Climbing up her ladder to see from above. And Robyn Davidson, whose one of my idols- she walked through a large part of the Australian outback with her dog and three camels in the 1960s.

Maybe what I am seeking in durational performances is this point where performance becomes living. Where you are performing as you live, instead of performing in this one intense, short burst and then returning to 'normal' life. What if this residency in Oliva became a performance. You said in the car, residing in a performatic state. So what if it became that while I am in residency there. The performance begins during the residency times and continues into the official time of the performance.

And this attraction I have to performing in outside spaces, public spaces- all those great places we saw in São João da Madeira, might be part of this too. Not cut-

ting out and separating a space where performance happens away from our daily lives (theatre) but trying to keep them together.”

(S.P.Rocher-Purchase, personal communication, 24 May 2019).

I begin to pull out the kind of performance I want to make, a kind that blurs the lines between performance and life, in contrast with this other kind which I categorise as party-like.

I wonder if my definition of a party performance aligns with the kind of more traditional theatre, the kind the anti-theatrical group so dislike? Without realising, did I draw my dividing line between performances I like and ones I don't, exactly on top of the division that was already drawn by the 'ephemeral performance' school of thought - separating performances that 'imitate' and repeat from those that create individual singular, non-recurring events?

What is it that I like exactly about performances that blur the line between daily life and performance?

#### 1.4 PERFORMANCES THAT BLUR THE LINE BETWEEN DAILY LIFE AND PERFORMANCE

I've remembered an experience I had while performing in the viewpoints improvisation in the Jardim Botânico in which I felt exactly this slip into a shadow land between the state of performing and the state of daily life, and which I revealed in:

“Something else that has come up is a blurriness between 'reality' and 'acting'. And this was most apparent outside, when we were surrounded by reality and people going about their real lives instead of in classes where the setting is of pretending... Is that a correct distinction? Anyway, the border seemed most blurry in the garden experiment. Several times I interacted with someone and they thought I had left viewpoints and was talking as myself, out of the exercise. I found these moments funny and curious- should we have a safe word? I wondered, so we know when someone is doing something in viewpoints and when its real. As in real pain for example... At one point one of the students was bent over their knee and I wasn't sure if

this was a viewpoints shape or actual pain. The only way to make sure was to ask, so i was leaving viewpoints. I find this curious.”

(S.P.Rocher-Purchase, personal communication, 31 january 2019).

I realise this is why I am so attracted to working in public spaces. These are spaces in which performance is closer than ever to daily life, the boundary separating the two so thin it is skin like, transparent. While performing I am in risk of ripping through it and falling into daily life, and sometimes the audience think I have already. And sometimes I'm not sure where I am, performing or not.

I suspect my interest in duration has also been about extending the performatic moment to the point where it rips its skin container and spills out into daily life!!

What if, performance, instead of being a circle, closed off in terms of place, happening only in the theatre or set performatic spaces, happened everywhere. What if performance, instead of only happening within a set hour, time, broke out and grew, a line, into all the hours of our daily lives?

Some of my best experiences of duration were from viewpoints improvisations. Coming out of two hour classes, or, when we did the viewpoints in the Jardim botanico, 3 hourish of improvising in viewpoints I would feel the materiality, everything speaking which I've come to associate with performing and presence for some time after.

The longer the duration of the improvisation, the longer the after feeling of presence. Walking back from the jardim botanico, I felt completely present in a way I never had before when simply walking along the road, stopping at red lights, waiting, crossing, changing speeds, meeting other bodies, passing other bodies etc...

The amount of time I am in a piece has become very important. From Dawn till dusk, when we pushed it to 12 hours, to my still planned durational N<sup>o</sup>1, which I will hopefully be presenting in Oliva as intended, over more than a day.

Now, though, there is also some trepidation. Since the durational improvisation exercise “Esplanada do Molhe” which I directed with Tabea Gesche, I have felt markedly less keen about duration. While I danced in the improvisation, I felt more than I ever had before, even during the 12 hour improvisation, completely unmotivated to work for such a long period of time (6 hours). It suddenly seemed pointless and excessive.

I don’t know if this means I will now stop producing such long pieces. If I have overdosed on this particular exploration of stretching the performatic state to breaking point. And what does that mean for the durational performance of N°1 I am going to do in October in the Centro de artes de Oliva?

## 1.5 AN ANSWER AND GOING IN TWO OPPOSING DIRECTIONS AT ONCE

As a performer and as an audience member I have been much more interested in performances where I feel I am standing on unclear ground. I don’t know where the performance ends and reality starts. Where the fake ends and reality begins? Performances that have made me lose my certainties, or my bearings, or find things I do not know how to answer.

In such performances I have been active, awake, alert, interested and intrigued, lost, confused, amused, bored.

Yvonne Rainer’s piece last year “the concept of dust” was the strangest dance piece I had seen then and has stayed with me since. My memory of being an audience member during that performance is of never knowing exactly who I was in relation to what I was seeing, where I was, or even what it was I was seeing.

This lostness perhaps is the most interesting. Because in being lost I am trying to find something, I am questioning things I thought I knew or finding a place in the map of known things that is still blank. And this experience perhaps contributes more to me than a performance that just confirms what I know or solidifies my certainties.

So I think I have an answer for Claire, finally! The kind of performance I want to make, both for myself and in relation to audiences, are ones where the performers and the audience slip and slide between states of performing and of daily life. So that everyone is lost, confused, uncertain of the ground they stand on and of the exact location of boundaries.

But in finding this answer have I also confirmed my bias towards archive logic and all that it implies- linear time, suspicion of copies, doubles mimesis, belief in the ephemerality of performance and the impossibility of body-to-body memory transfer?

Is the slip and slide between real life and performance part of an approach to performance that is anti-repetition and does not trust the body to keep and pass on memory?

It is as if I were going in two directions at once. Even as I work to turn myself into an embodied archive, to believe in the possibility of memories remaining in human bodies and to understand that even traditional document archives rely on and imply body-to-body transfer; my taste in performance (both what I enjoy watching and what I strive to make) undermines me, and goes in the opposite direction.

And some more questions:

What makes a performance different from daily life? How do you recognize it? Is performance fakeness? Is it fake in that it is not really happening? But it is, so why is it not real life?

## 2. IMPROVISATION

**T**o my very great surprise, improvisation has become a very important topic of thought and exploration for me. And it has come to be a regular and familiar practice for me because of the Viewpoints technique which I was introduced to when I was invited by Claire Binyon to her viewpoints classes for the third years.

### 2.1 THE VIEWPOINTS TECHNIQUE

The viewpoints technique, originally a dance technique developed by Mary Overlie, was then adapted for theatre by Anne Bogart and Tina Landau. It “is a philosophy translated into a technique for training performers, building ensemble and creating movement for the stage.(...) Viewpoints is points of awareness that a performer or creator makes use of while working.” (Landau, Bogart, 2004, p.7). The nine points of awareness are: architecture, spatial relations, repetition, duration, tempo, shape, gesture, kinesthetic response, topography.

They have not, of course, been invented by this technique. As was often pointed out during the classes, these things, speed, duration, topography etc... All exist both in daily life and in the-

atre and dance already. The purpose of Viewpoints technique is to focus attention on them, so as to become more acutely aware of them. In the classes, the purpose of that was to allow the students to be able to improvise at any time, by using the viewpoints as guides for response.

The affect of these classes on me was immediate and strong. Many of my realisations about what being a performer may be, how it feels, come from these classes. It is during those hours that:

I began distinguishing performance moments- pauses, stops, times to start, times to decide, to leave to stay etc... And learned to react to them.

I became acutely aware of my problem with producing sound, which is something I've been working on since.

I started to love improvisation.

In the best experiences of viewpoints improvisation, in the classroom and in the jardim botanico exercise, I become awake-aware that everything is a talking body, I move through and among this thickness of bodies. They speak and I have only to react, speak back. The creaking of the floorboards is one body, it is singing along as we bounce and run around the room. If we are very still it goes quiet. The faint music coming from other students in other rooms is another body. In moments of pause, it floats in through the gaps in the door and pushes through the walls to fill the waiting room. The space itself, between me and another student, me and the wall, is a body too of constantly shifting qualities. Sometimes so dense it presses me into my place, keeping me there and turning all my movements painfully slow, other times cotton light so that I run and run and wheel about and swing through it... In the best experiences, I see and hear and feel all these bodies and more and I feel the rush of excitement at the potential of conversations with them. In the best experiences, I still feel this when I leave the performance exercise, and fall back into daily life. After the 3 hour improvisation in the Jardim Botanico I felt electric, aware of the speed of the

cars rolling past me as I walked; the pause in my whole body, tense, leaning forward ever so slightly, at the crossroads waiting for the red walker to turn green...

I read 'The spell of the sensuous' and find in Abrams experiences, echoes of my own:

...I became increasingly susceptible to the solicitations of non-human things. In the course of struggling to decipher a magician's odd gestures or to fathom their constant spoken references to powers unseen and unheard, I began to see and to hear in a manner I never had before. When a magician spoke of a power or 'presence' lingering in the corner of his house, I learned to notice the ray of sunlight that was then pouring through a chink in the roof, illuminating a column of drifting dust, and to realise that that column of light was indeed a power, influencing the air currents by its warmth, and indeed influencing the mood of the whole room (...) or the way the intensity of the sun's heat expresses itself in the precise rhythm of the crickets.

(Abrams, 1997, p.20)

Abrams described this alteration in perception as a "shattering of habitual ways of seeing and feeling, leaving one open to a world all alive, awake and aware." (Abrams, 1997, p.19). I imagine it as a circle being broken, the improvising body as a line, open and reaching everywhere- and of the normal body as a circle, closed- both not reaching anywhere nor reachable by anything, so that it remains unaware of the speaking of other bodies unless they come and 'hit it on the circle'.

Something intrigues me here- a link which I did not think I would find at this point. In Silvia Federici's book "Caliban and the witch" she talks about a past in which certain people, often women shunted by society, would perceive objects, other animals, plants etc as other bodies, equal to their own selves and other humans(2009). Ola Maciejewska talks about this in an interview I watched last summer. I've been curious about this dancer ever since she gave us a masterclass last year. Her approach to dance seemed entirely different from most of the dancers I was coming into contact with and her search for movement was unusual and very interesting. This is what I wrote after watching that video:

"Nº2

3 September 2018  
(...)  
Ola Maciejewska  
Witches would treat objects, people, bodies, animals, everything horizontally  
(...)  
The duality, divide body mind and object image.  
She wants to go to a time before that.  
European animism  
She wants to look at the relation between the body and object, the strings, controls of the puppet.”  
  
(Rocher-Purchase, September-January 2018-2019,  
3 September 2018)

A European animism. Such a strange and attractive idea. What I'm wondering is this: Can these two so far parallel ideas converge, are they actually related?

Is this vision of improvisation in viewpoints as an awareness of the world all alive related to that perception of witches of all things being bodies on equal plane to one another? This state of improvisation slides into a way of perceiving the world held by peoples who are not performers- Such as the magicians met by Abrams and the witches of pre-capitalist, middle age Europe. Are they both the same perception?

I have been wondering how to work with puppetry and dance for the last two years, perhaps I have found it.

Truly, I'm realising viewpoints improvisation has been a central experience for me this year. It has been present in everything I have done, experimented with, thought... Most of my explorations were done through improvisation- Olhos, Esplanada do molhe, dawn till dusk etc... Even my work on Cascas de memória was affected by Viewpoints- in my many repetitions of N°1 I began applying different viewpoints to try and find new things, and when I finally begun work on N°3, viewpoints was present in my practice at the start.

## 2.2 THE FELDENKRAIS METHOD

It has taken me a long time to understand what kind of a thing the feldenkrais method is. And I don't think I fully get it even now, after two years of classes. Relatively recently I realised that among other things, it practices presence: becoming and being present, as well as seeing the difference between the state of presence and our usual state, absence?

“I think it has to do with being present. Becoming present, and by practicing it regularly practicing presence. And i think thats why its so hard to describe. Often what we describe are the effects of having succeeded in being present- we feel certain things more, we feel more tired, we feel sad. Claire says that because you stopped and listened to yourself you realised you felt sad, where before you were ignoring it. So it's not feldenkrais itself that makes you feel that way.

Practicing presence seems central for performance, and for improvisation, for viewpoints.

I think I'm starting to understand what kind of a thing feldenkrais is. Because I really haven't been. Though i enjoy it.”

(Rocher-Purchase, Jan-march 2019, 18 march 2019)

## 2.3 PRESENCE

This thing, presence, I've only recognised it during this year and quite slowly. I didn't know it existed before. I realise it's kept coming up under different names in my emails to Claire and in my own notes because most of the time, I haven't known what it is but I've been thinking about it. It comes up in my Viewpoints reflections.

“(..).During them [viewpoints classes] I have begun distinguishing feelings – the one i get that means i am performing and the ones i get when i am just pretending. I have become aware of performance moments- pauses, times to start, times to decide to leave or to stay etc.. Which i didn't even know existed before. And i've started learning to hear and react to them.”

(S.P. Rocher-Purchase, personal communication, 31 January 2019)

I think that 'feeling that means I am performing' is presence. And the feeling when I am just pretending to perform, is when I or a performer is doing everything required of that performance, all the actions asked for, but not being present in them.

That feeling I began noticing I was having during viewpoints improvisations- where space and time thickened into tangible bodies. That small change in posture at the start of every Danças antigas class, where your knees relax and bend ever so slightly, instead of keeping them in that locked position that is so habitual. And an echo of it in the viewpoints class- the zero position, knees bend also, spine loose but pulled between the head gravitating towards the sky and the feet, sinking heavy into the ground. That quivering in myself when I am waiting, also during viewpoints improvisation, in between two actions- not knowing yet what the one coming is.

And a few times in dance performances I've seen this year, there has been this one dancer that has pulled my eyes through the entire performance:

"(...) An amazing warrior black woman. She was riveting to watch. At the start, as the procession begins she edges along, faced to us, slowly moving between a terrifying angry body to a peaceful one and back. And then she rides another performer, is carried as if on a lion. What is it that made me watch her so intently?

(Rocher-Purchase, March- 2019, 2 may 2019)

"The most beautiful dancer, happiest and most energetic- dancing everywhere, moving from all parts of her body I suspect she took the role of Trisha Brown."

(Rocher-Purchase, Jan-march 2019, 16 February 2019)

"One dancer stood out and I'm not sure if she was meant to or I was drawn in or she exuded something. She danced on the limit of falling, losing control, dangerously. It was beautiful."

(Rocher-Purchase, march 2019, 27 April 2019)

Funnily enough, in two of these cases I was able to talk with someone else who had seen the performance and found that they also had been drawn to the same dancer! Claire Binyon had also noticed the dancer in Furia, so small yet so powerful, her

entire body including her face violently expressive. And a visiting Swiss friend had also, during 'Une Maison' by Christian Rizzo, returned again and again to watch the same dancer as I had.

Among all the bodies on that stage, with our own individual interests and tastes and from different sitting points in the audience, our eyes had been drawn to the same single body. Why?

I think they had presence, they were present.

## 2.4 WHEN AND WHERE ARE WE? ABSENCES OF PRESENCE

This question of presence suddenly became very urgent for me because of a dance workshop I attended.

In May I did Vera Mantero's three day workshop inserted in the Dias da Dança festival. This is some of what I wrote afterwards:

"Remember i said it was very hard? Not physically hard. I find it so funny that i keep putting myself in these very uncomfortable situations. (...)I was told i often had no presence- that there were times when she couldn't tell if i was still in the performance or had left. (...) I'm not quite sure how to go about remedying that. It seems like more of a state of mind than a way of moving. It makes me think of one of the first exercises in the book of post-dramatic theatre you send me- it's one i liked a lot and noted down to try one day. A row of people are given secret numbers (1 to 10) that the people watching don't know. The people watching call out numbers one to ten to try and guess who has what number. The only instruction to the people with the numbers is that when they're number is called out they are to become present. But they cannot show this by any movement or speech. So what is presence, what does it look like? More importantly what does it feel like and how do you know when you have it? This comment to me about presence really hurt, i think it hit a knot of questions i already had. It really made me wonder whether i should even be trying to be a performer."

(S.P. Rocher-Purchase, personal communication, May 24 2019).

What is presence? How do i get it? How do i recognise it? What does it look like to the public? What does it feel like for me?

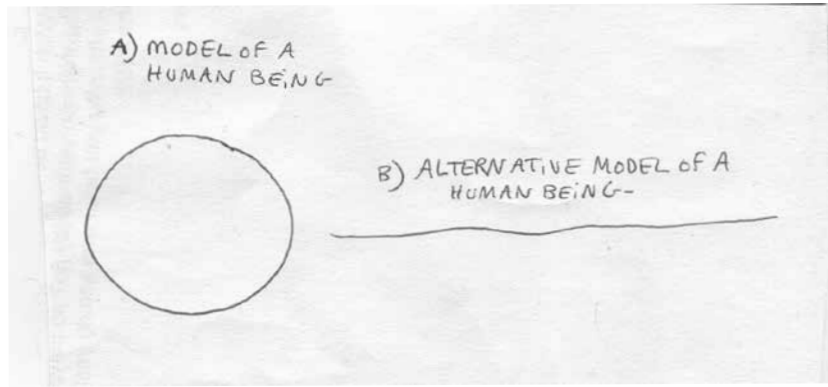


FIG.4. DRAWING OF POSSIBLE MODELS OF BEING HUMAN

That feeling i described having during certain Viewpoints improvisations- where my perception changes so that the world seems all alive and speaking- i think this is presence.

I am understanding presence as a super sensitivity to everything around myself in the moment of performance. Everything becomes tangible, I become super sensitive.

O it's a wonderful feeling!

In this state, everything is 'speaking'. Here I think it has to do with what David Abram talks about in "The spell of the sensuous": "The sensing body is not a programmed machine but an active and open form, continually improvising its relation to things and to the world"(Abrams, 1997, p.49). Which in turn I associate with Tim Ingold's book on lines, where he argues that people are not closed entities, closed circles, but lines, constantly moving and becoming, as opposed to being fixed and closed off from the rest of the world. He says:

"Let us imagine an organism. I might depict it like this: [drawing of a circle, similar to the one I have just made] But in this apparently innocent depiction I have already affected an inversion. I have folded the organism in on itself such that it is delineated and contained within a perimeter boundary, set off against a surrounding world- an environment- with which it is destined to interact according to its nature. The organism is 'in here' the environment 'out there'"

(Ingold, 2011, p.69).

I think in the state of presence, I unfurl, break open from my habitual perception, and as a line I am present, aware of the other bodies around me, hearing them and seeing their aliveness.

About the time that my interest in presence became sharper, i found this book, 'Elements de rythmanalyse' by Henri Lefebvre. He also talks about a lack of presence, but in daily life.

He wrote: "L'important: que le temps soit- ou paraisse- occupé. Par des mots vides, par des images muettes, par du présent sans présence"(Lefèbvre, 1992, p.66). (What is important is that time be or seem to be occupied. By empty words, silent images, by present without presence). And he continues:

"Le présent simule la présence et introduit la simulation dans la pratique sociale. Le présent meuble et occupe le temps, simulant et dissimulant le vivant. L'imagerie a remplacé dans

le moderne la sacralisation du temps, son occupation par des rites et des gestes solennisés; elle réussit à fabriquer, à introduire, à faire accepter le quotidien. Forme habilement utilisée et technisée de la mythification, elle se rapproche du réel et de la présence comme une photo des gens photographiés: ça ressemble mais ça n'a ni profondeur, ni épaisseur, ni chair. " (Lefebvre, 1992, p67)

Lefebvre adds succinctly that presence is of here, while the present is of there or over there.

Present. Being present. We so rarely are these days. Recently I've noted how often I am carrying out one thing while thinking of many other things, brushing my teeth and thinking of the things on my to do list. Eating while watching something on the computer. Walking and thinking of the things i am going to do in the place i am not at yet... I wonder, what impact this non-here-ness has? To barely ever be where you are? Watching films and series, you are not on your sofa, you are over there, somewhere, in the lives of invented people. "Lá-bas, lá-haut" as Lefebvre says (1992, p.67) or "In a daily world of screens and wireless proximities to everywhere we are rarely exactly 'in time' or 'in place'" (Schneider, 2011, p.25). Walking, I've been so aware of not being in my body, but of pushing ahead, to the future, in what i need to do next... And aware of how that changes my body- chest pushed out, pushing pushing into the future. How much time do we spend over there, away from our bodies? How little time do we spend here and now, in our bodies?

Both Ingold and Abram also raise similar critiques of our modern daily lives- that presence in time and space is a state on the path to extinction. For Abrams, this has resulted in our current isolation from the rest of the world and our mistreatment of it.

"From an animistic perspective, the clearest source of all this distress, both physical and psychological, lies in the aforementioned violence needlessly perpetrated by our civilization on the ecology of the planet; only by alleviating the latter will we be able to heal the former. While this may sound at first like a simple statement of faith, it makes eminent and obvious sense as soon as we acknowledge our thorough dependence upon the countless other organisms with whom we have evolved. Caught up in a mass abstraction, our attention hypnotised by a host of human-made technologies that only reflect us back to ourselves, it is all too easy for us to forget our carnal inheritance in a more-than-human matrix of sensations and sensibilities. Our bodies have formed themselves

in delicate reciprocity with the manifold textures, sounds, and shapes of an animate earth— our eyes have evolved in subtle interaction with other eyes, as our ears are attuned by their very structure to the howling of wolves and the honking of geese. To shut ourselves off from these other voices, to continue by our lifestyles to condemn these other sensibilities to the oblivion of extinction, is to rob our own sense of their integrity, and to rob our minds of their coherence. We are human only in contact, and conviviality, with what is not human”  
(Abrams, 1997, p.22)

So we need presence in our daily lives and at the same time performers work to cultivate presence, to become present when they want. Cristiana Morganti gave an example of dancing in the back of the stage one performance and remembering suddenly about not having locked her car. And how Bausch had noticed this absence of presence and told her off for it the next day. Morganti said that the movements of the dancers were full of emotion because the dancers were really feeling those emotions, they were not pretending to and dancing that pretending. Their total presence allowed them to feel the affect of the movements on themselves (Morganti, 2010). Now this link movement-emotion interests me very much. But here let's continue about presence. We are getting to the blur between performance and life which is becoming interesting to me.

Could it be of political relevance to work to blur performance and daily life so that presence is no longer a thing exclusive to performance but leaks out into our every day lives, where it is so sorely lacking ?

How curious that a state desirable in performance might also be necessary in daily life. That as a performer practicing presence regularly for my work i might be committing a political act.

Where is the boundary between the performer and the person, performance and daily life?

## 2.5 FELDENKRAIS, PRACTICING PRESENCE

Back to Feldenkrais. I said that I have begun thinking of feldenkrais as a technique for practicing presence.

In danças antigas, before we began we would release our knees from the habitual locked position, our backs would bend in response and our feet press into the ground. In Viewpoints classes, we learned the zero position, where the body quivers between tension and softness, knees also bend, spine pulled between the head, gravitating to the sky and the feet, sinking into the ground. Before anything else, we would find this position again, and so sink into another state. I think these are small presence practice exercises. Short, they are useful when starting a performance, to return to yourself and the place and time you are in.

Feldenkrais, like I said earlier, I think is (among other things) another presence practice technique. And a longer one. Useful in a daily or weekly routine of practice, but perhaps not right before a performance when time is limited.

Once when we finished someone said something that I had been observing happening to me too. She said she felt her body softened during feldenkrais, so that at the end she recognised how hard she had been when she had entered the class.

The soft body for me has something to do with the line of presence- a soft body is easily penetrable, its boundaries less determined and hard. So the soft body, the line body, the perception of an all living world- presence.

At some point Claire gave me an article about the link between practicing feldenkrais and improving improvisation in musicians. I transcribed some ideas that seemed particularly important. Here are some:

“Awareness of minor differences produces quality. (Eikmeier, 2010).”

During feldenkrais classes I become aware of minor differences in my body, changes in pressure on the ground, twists in the spine, echo movements in the head or feet, the place i breath into.... During this process of precise attention giving, my breathing will invariable grow deeper and slower and my mind go quieter. It is like practicing precise attention giving.

“Freedom from value judgment is the prerequisite to growth (Eikmeier, 2010).”

In Feldenkrais, I am not moving with the aim to be impressive, I am moving in search of and to better understand my own bodies' functioning. Claire often says we can do as small a version of the movement as we wish, it will have the same impact on our understanding of its formation. This freedom from trying to impress allows me to try out things, to find out what works, make mistakes and try again. It allows me to focus on what I am doing and what is happening to me instead of throwing myself out of myself toward other people in the search of what they might be perceiving and thinking of me.

“Perturbation due to avoiding mistakes, fear, planning and exclusively cognitive thought processes inhibit a connection to the present situation (Eikmeier, 2010).”

## 2.6 EFFECT OF FEAR ON IMPROVISATION

This is a recurring problem. Particularly fear.

In Viewpoints improvisation I noticed that the presence of an audience while we were working often killed our search, my search. During the Dawn till dusk improvisation this was very apparent in the section we worked around the old Palmeira. The space being so closed, and so theatrical, three sides and a front complete with a seating area where people were eating and watching us made me very aware of being watched. I wrote about this experience:

“Initial response was disappointment with myself. I did not feel I abandoned myself to the viewpoints, to kinesthetic response. Throughout I was aware of myself, my control of myself, reticence at times, shyness at others. And it was difficult getting out of it. I had hoped that 12 hours would wear out this reticence and control. So I want to create my warm up structure to use before any kind of performance work- there are sequences of 'exercises' that we have done during the movement V classes that have had a powerful letting go affect on me: the pelvic clock, the spine movement (side side, forward) sequences. The experience of the 12 hours underlined the necessity to prepare the body before a performance, to soften it I imagine more than to warm it up or stretch it. Soften it so it absorbs more easily and readily. Soft body to perform? That's a funny idea.”

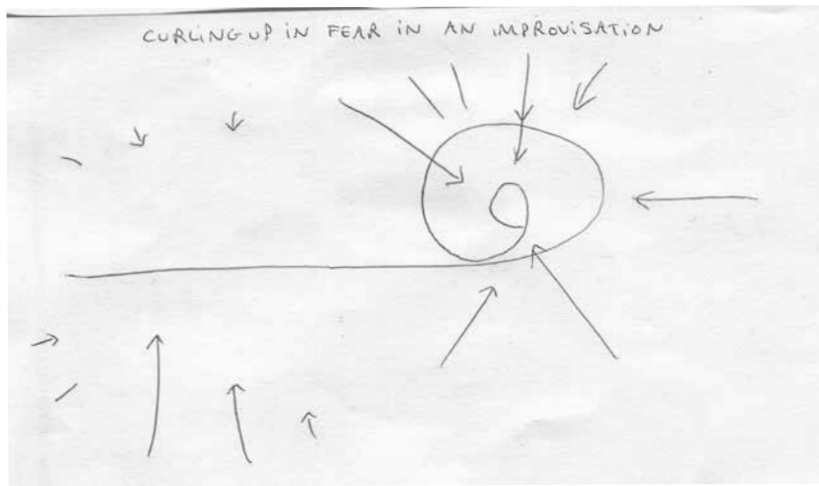


FIG.5. DRAWING OF THE EFFECT OF FEAR ON A PERFORMER

(S.P. Rocher-Purchase, personal correspondents,  
April 15 2019).

Fear stopped me being present. And it often does.

“ensaio aberto for Claire, N°1  
(...)”

And it was very similar to when I presented N°2 to Igor and Carla, the first time (...) I was anxious, very aware of expectation, of being watched, being expected to do something. In this case I think there is that Claire seems to have such high regard for me and I don't know what has brought it about. So I was scared of her seeing what I actually do and asking herself what on earth she is doing with me or saw in me.

I tried to show her my latest choreographic structure, the strict structure interspersed with improvisation based on the movements. But I felt I was doing terribly. I was not feeling that calm place where I can play and improvise. I was just running through and faking it (...)

(Rocher-Purchase, Sept-jan-2018-2019, 18 January 2019)

It amazes me how much what i describe matches the comment I had found in the article on feldenkrais and improvisation- “Perturbation due to avoiding mistakes, fear, planning and exclusively cognitive thought processes inhibit a connection to the present situation”(Eikmeier, 2010). My fear of other peoples expectations, other peoples disappointment, has an overly strong effect on me, makes me shrivel up in performance. Definitely blocks my sensitivity to the present time and place. I ‘go through the moves’, fake it.

In the Vera Mantero workshop for example- fear of the value judgment of the other dancers in the class completely paralyzed me:

“Fear as usual, a lot of it in this case, because we had to perform our movement research in front of the others. I really didn't like this system, and felt the huge difference when we were all researching at the same time and so not watching each other. Fear, when we had to ‘perform’ our research made me stiffen up, i did no move across the floor, i did not enjoy what i did nor did i really notice what i did. I was moving to move and be done. I was also not moving as I would, but trying to emulate what I imagined the people watching might do or think of as dance. I was told i often had no presence- that there were times when she couldn't tell if i was still in the performance or had left.”

(S. P. Rocher-Purchase, personal correspondence,  
May 24 2019)

After the ensaio aberto on April 1st in which i showed N<sup>o</sup>1 and  
N<sup>o</sup>2, I wrote this:

“There are times when I cope strangely with the anxiety, so that halfway through the performance i don’t want to be there anymore, I feel bored and completely uninterested. That happened when we presented the work we had developed in Carlota Lagido’s workshop (remember a month or two ago). Often times i cope by wishing the time away, so that i am performing but just wanting it to be done. That happened during my performances for Circolando last year in their espirito do lugar series. that was terrible. The timing of my performances was just getting shorter and shorter! As if I were assembling something on a factory line. I know this makes for terrible performing. In truth this is a constant problem for me and I think about it every time I perform. I compare with past experiences to see if I am getting better, or what was different etc...

I am terrified of putting myself before people but i also want to do it. In fact recently I have been feeling as if that time of performing can be the most wonderful time. As if when I perform I free myself from all the rules, the shyness, that I usually bind myself in, and become more myself than I ever am otherwise. It can be when I am freest.

But this is only something I am starting to feel now from a gathering of a few good experiences. Several of them have been in classes with you! (...) I actually feel sad when it is over and I have to go home- as if I fall back into another body with the rules I have set myself and the fears I keep.

Mostly I am terrified and doubting myself constantly.”

(S. P. Rocher-Purchase, personal correspondents,  
April 7 2019).

This fear I imagine like a shutting down. I curl up, listening isn’t possible. I stop being present. I become an autonomous cut off entity, bouncing about an empty silent space in panic.

## 2.7 FELDENKRAIS AND PRESENCE OF PRESENCE

Because I have had those wonderful experiences of presence while performing, I know I am able to do it and I want to do it. As I wrote after the ensaio aberto in April, there have been a few times this year when I have performed and felt at my freest and it has been the most wonderful time.

Fear remains one of the main problems I must work on all the time. And Regularly practicing feldenkrais might help me bring it down.

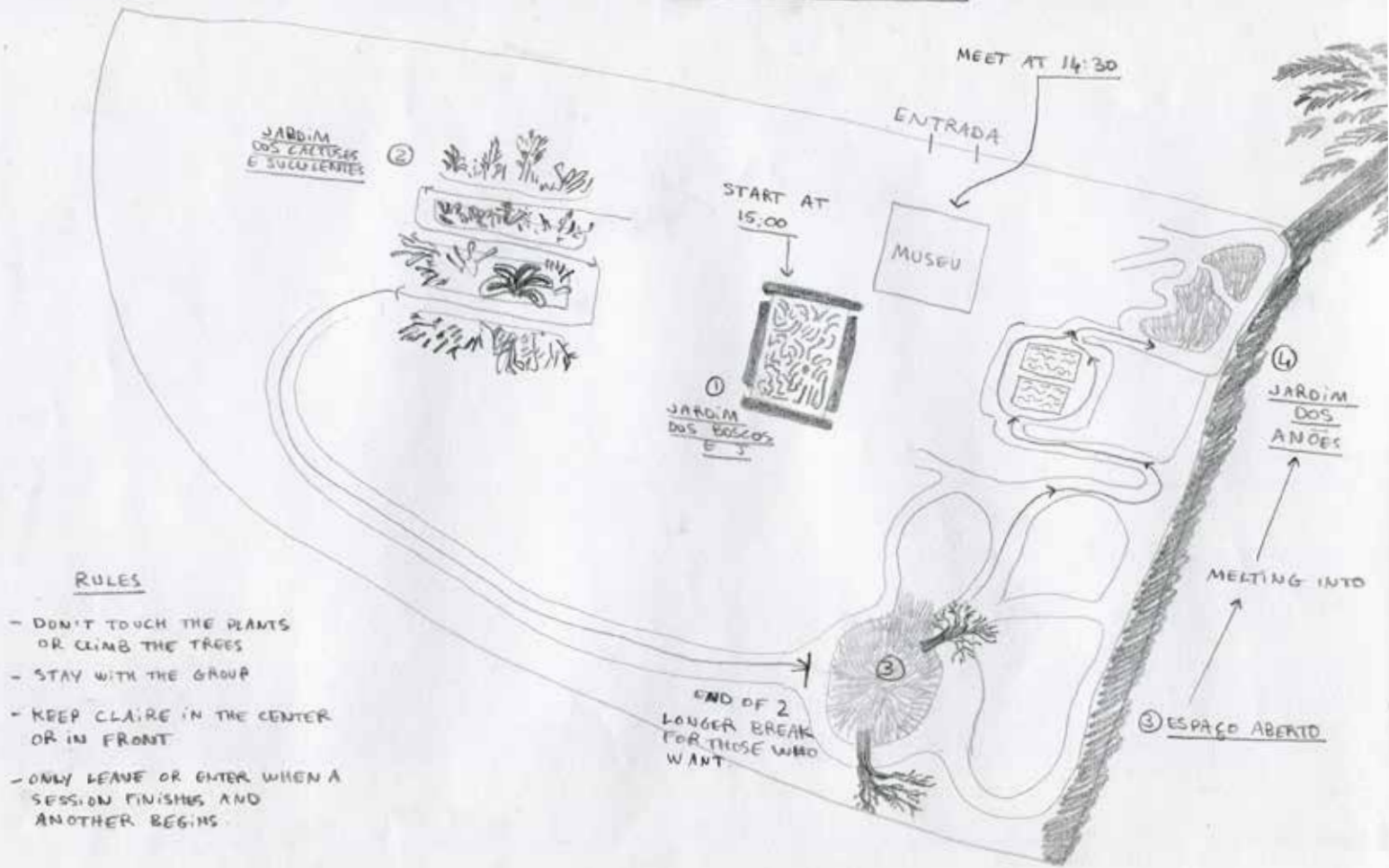


FIG.6. RULES MAP/ CHOREOGRAPHY FOR VIEW- POINTS IMPROVISATION IN THE JARDIM BOTANICO

### 3. RULES AND IMPROVISATION

“The grammatical system sits hard and fast as rocks on top of the waterfall, giving shape and order to the rapid torrent of water’: an image, from the linguist John Y. A. Jones, of the relationship between the rules of grammar and the unbounded riches of language.”

(Burrows, 2010, p.28)

**T**his relationship is becoming central in my thinking about dance, performance, choreography. I really like that quote above, it is very close to my own image of the relationship between rules and improvisation. Rules being a hard grid, structure or skeleton that supports or contains the soft bodied improvisation.

#### 3.1 RULES, BONES

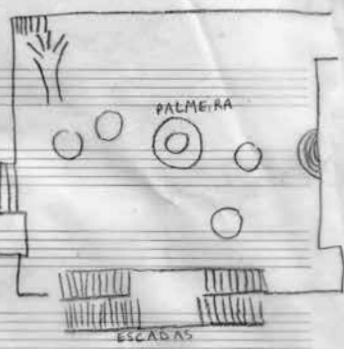
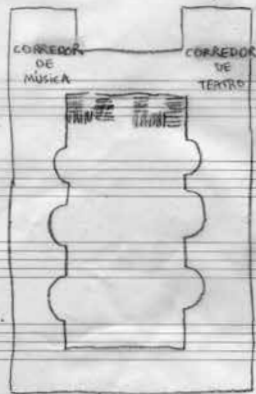
I have learned to understand the importance of rules from all the improvisation experiments i designed this year.

It was with ‘Dawn till Dusk’ that I realised just how important it is to have rules. And then with ‘Olhos’ that I understood what precision in the rules could create. And finally with ‘Esplanada do Molhe’ that these two lessons were really brought home.

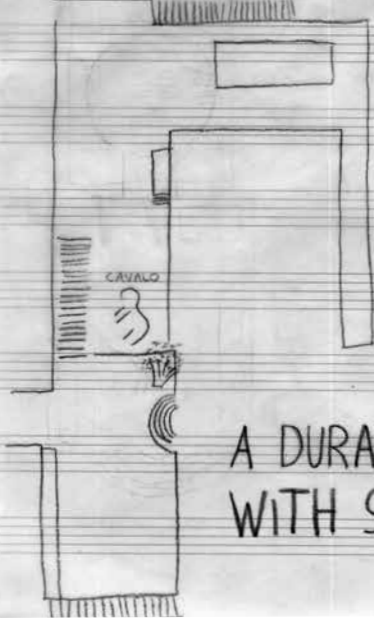
# FROM DAWN TILL DUSK

DIRECTED BY  
CLAIRE BINYON +  
SOLVEIG PHYLIS ROCHER

10 de Abril → 9:00 → 11:00 → 11:00 → 13:00 → 13:00 → 15:00



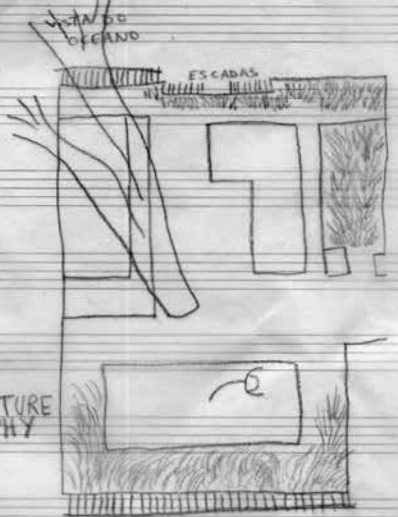
→ 15:00 → 17:00



→ 17:00 → 19:00



→ 19:00 → 21:00



A DURATIONAL IMPROVISATION  
WITH 9 VIEWPOINTS:

- ARCHITECTURE
- TOPOGRAPHY
- SHAPE
- GESTURE
- SPEED
- DURATION
- SPATIAL RELATIONSHIP
- KINESTHETIC RESPONSE
- REPETITION

FIG.7. RULES MAP/CHOREOGRAPHY FOR VIEW-POINTS IMPROVISATION "DAWN TILL DUSK"

When Claire and I designed the structure for the improvisation in the Jardim Botânico,

“I spend several hours (...) trying to find areas of the garden that suggested certain viewpoints and that in sequence would create contrast with each other. With Claire we visited too and adjusted some space divisions and rules.”

(S.P. Rocher-Purchase, personal correspondence, 31 January 2019).

The sequence of spaces was:

a hedge bordered rectangle full of gravel paths demarcated by low shrubbery

--- a long winding path, starting in the middle of a cactus forest and finishing in a wood of tall deciduous trees

--- a wide open oval space, with just two big trees in the middle

--- and finally a small almost private space, bordered by a winding path, a ruin and some tree trunk benches.

And the effect for the spaces as intended had a strong impact on our improvisation. It was in fact the defining structure. The guiding rule was to absorb the garden through viewpoints improvisation. I remember I really thought about the impact on our bodies of the changing qualities of the space- how it would feel to enter such a restrictive space as that hedge bordered rectangle at the very start of the improvisation- how it would be to enter such an open, free, bare space as the wide open circular one, two or so hours into the improvisation....

“Space N°1, which we had devised specifically to work on topography, spatial relationships and speed worked very well. Many of the students remarked how well topography fit into the space- how the restrictions of the hedges affected their actions. In fact for many this seems to have been a favorite place. Perhaps the combination of freshness of energy and strictness of rules? (...)

In N2 we had allocated the viewpoints: gesture, shape and repetition. And these came up very naturally in reaction to the environment. Fingers, hands, arms, were very expressive in this section. And there were waves when one persons gesture was rippled in repetition across the entire group. (...)

Place 3. About half the group left at this point to have a break, and the remaining 6 ? of us were now faced with a space that was much more open than

# REGRAS

IMPROVISA DENTRO DOS VIEWPOINTS  
 NÃO TENTA SER INTERESSANTE  
 VAI ALEM DO ABORRECIMENTO  
 PE DESCANSA, BEBE, COME OU  
 VAI AO BANHEIRO QUANDO  
 PRECISAS  
 INCLUI NA TUA IMPROVISACÃO AS  
 REGRAS ESPECIFICAS A CADA  
 ESPAÇO

17:00

- LISTEN TO  
 SOUND  
 - DO YOU HAVE  
 SOME TEXT  
 TO SAY?

15:00

ARCHITECTURE  
 GEORGE SINGING

19:00

- PIANO  
 - IMPROVISING  
 TABLES AND  
 CHAIRS

13:00

- SHAPE  
 - LISTEN TO  
 EACH OTHER

- START BY WALKING  
 AROUND THE BUILDING  
 AND SEE WHAT HAPPENS

21:00

- DO IT  
 INVISIBLY  
 - REACT TO  
 PEOPLE  
 ENTERING  
 THE SCHOOL

11:00

## OS 9 VIEWPOINTS

- ARCHITECTURE
- TOPOGRAPHY
- SPATIAL RELATIONSHIPS
- SHAPE
- GESTURE
- SPEED
- DURATION
- KINESTHETIC RESPONSE
- REPETITION

FIG.8.  
POINTS

RULES MAP/CHOREOGRAPHY  
IMPROVISATION "DAWN

FOR  
TILL

VIEW-  
DUSK"

any previous one. Those who were part of the improvisation talked about this sudden difference. For some it was a bad thing- too open, too little stimulus- and they got lost and didn't know what to do. (...) We had been working for a while so our inhibitions were much lower than usual; only those who really wanted to experiment had stayed in this space; the lack of stimulus forced us to stay with one thing for longer- as opposed to both previous spaces which had been so full of things to react to we had been flitting from one thing to another very rapidly without saving anything. Duration, architecture and kinesthetic response were the viewpoints here, along with text. We had already been using voice and sound in the other spaces, but here some interesting things happened, group plays, repetitions and deconstructions of words. (...)

Place 4, the last one. In my mind this is the least distinct, most uncertain place. I think we were all running out of "inspiration" by this point. But curiously, one of the students mentioned this as her favourite place along with the first for precisely the reason that we were all out of inspiration. She said she found this state of being lost meant we listened to each other more again- possibly searching for what to do. I think this is really interesting, and possibly goes some way to answering what you have to do when you are doing a durational improvisation. This "state of lostness", might be a more interestingly productive stage than the beginning when we are- as she said- vomiting out ideas constantly.

Space 4 was bizarrely theatrical and very small in comparison with all the other places. We were suddenly brought together again and in close proximity. The last time we had been in such close proximity was space 1. A curious opposition."

(S.P.Rocher-Purchase, personal correspondence, 31 January 2019).

I am still pleased and drawn to the narrative that was created by the spaces strung out in a line before us, waiting for us to simply fill each one with our bodies and actions. And by the way these spaces sculpted our bodies and movements.

But, Claire, I remember had guided me towards structuring that improvisation more than I was planning- she suggested we add the restriction of only working on a few viewpoints at a time in each space. And I think I did not fully appreciate the huge role her guidance in increasing the restrictions had played in the proper functioning of the improvisation until after our second improvisation exercise, 'Dawn till Dusk'.

SCORE FOR 'OLHOS' - EXERCÍCIO PERFORMATICO EM RESPOSTA  
A INTERVENÇÃO SCULTURAL DE MANUELA BRAGA.

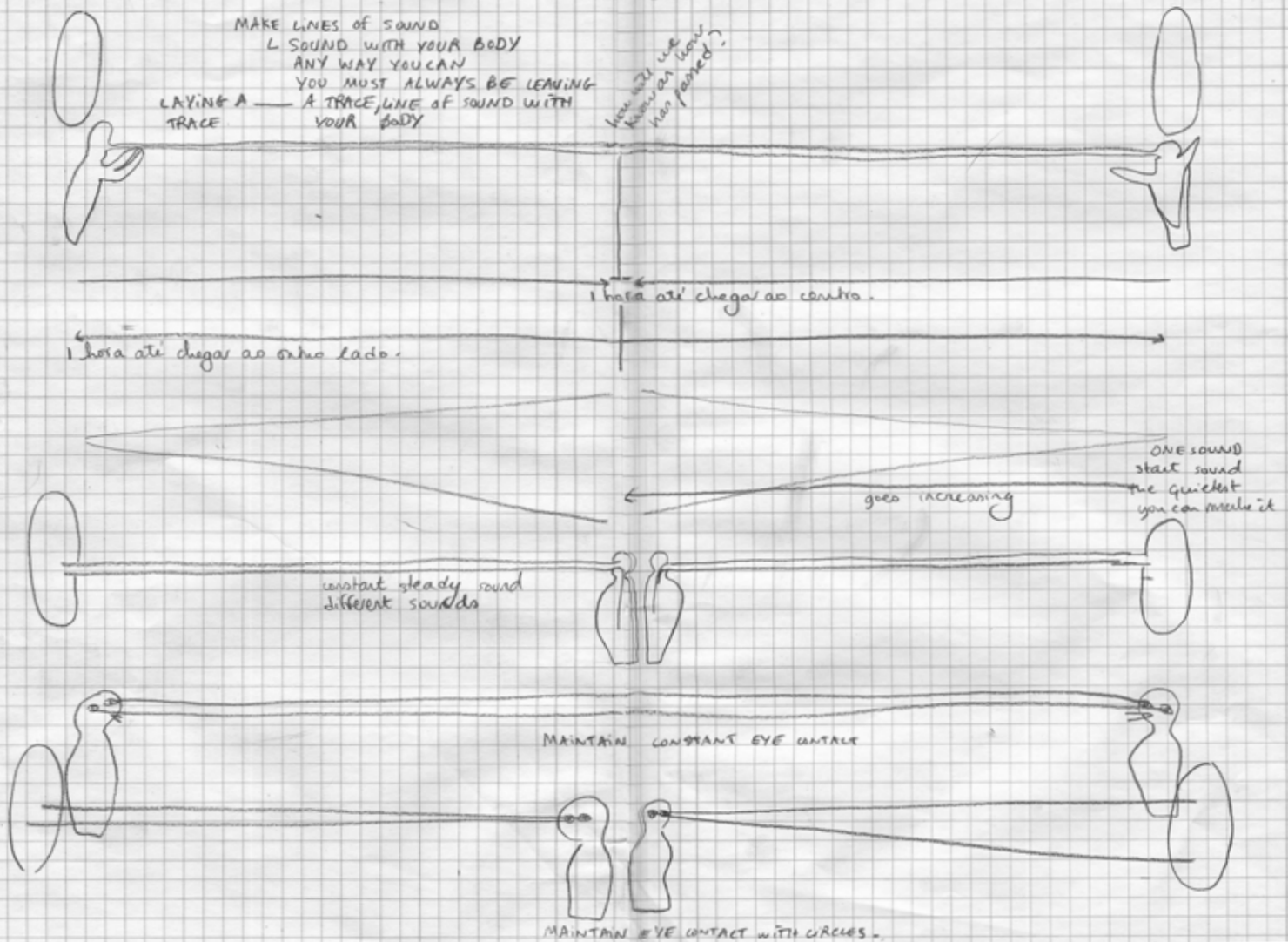


FIG.9. SKETCHES FOR RULE MAP/CHOREOGRAPHY FOR "OLHOS"

In 'Dawn till Dusk' our main interest was finding out what would happen to performers improvising in viewpoints for 12 consecutive hours. The public spaces of the school were the setting, and we maintained the system of changing spaces at regular intervals. But this time, they were not so fundamental as they had been in the Jardim Botânico. Truly I think the guiding principle here was duration, managing duration. I also think it wasn't sufficient, or perhaps rather, that the rules surrounding this principle were not precise enough, so that what came out at the end of the improvisation had not enough to do with duration, nor had it to do with anything else particularly.

"More rules, more clearly defined rules- a performance that is so long needs strong walls to contain and create shape it seems. I need to spend more time designing the performance before, possibly more time in the space feeling what kind of rules are suggested by it- For the Jardim Botânico I went several times and readjusted initial ideas several times and then we did together too. (...) I think this is what I was thinking about preparing for Dtilld, how much do you plan an improvisation and how much do you let the performers give of the subject and direction. I think I was afraid this time of guiding too much and not leaving enough space for the performers to give of their own interests...

-Denis talked about Robert Wilson who creates movement scores for all the performers, so that one performer may be instructed to walk one line the entire time. This gives me lots of ideas! Because within this very strict scoring there is so much space for interpretation, even breaking the rule. Once the rule is there it can be fought against but its presence creates more interest than its absence. There is nothing to find space within or fight against if there is no rule... I want to try this scoring for a next performance. Giving each person a topography or something that is what they must do. It makes me think of the topography exercise we did with you, that I liked so much. We had the topography of our life and then we started viewpoints with other people while still contained within our own topographies."

(S.P. Rocher-Purchase, personal correspondence, April 15 2019).

So I learned how important rules are for improvisations.

Then came 'Olhos', the experiment Manuela Braga asked me to perform in response to the wire sculptures she had hung in ESMAE and to which I invited Rodrigo Malvar as collaborator. Rodrigo and I were very precise with our structure- We were to

FIG.10. PHOTOGRAPH OF "OLHOS"

spend the two hours of the experiment constantly laying down a sound line between the two sculptures. In the first hour we would walk towards each other and in the second, having met in the middle, we would walk away from each other. Even movement of our eyes was regulated- we were to maintain constant eye contact with each other in the first hour and maintain constant eye contact with the sculpture towards which we were walking in the second. As for the rest of our bodies- we could only walk, and very slowly, following a crack in the cement floor that marked visibly the line from one sculpture to the other. Rodrigo insisted, and I am very glad he did, that the sounds be produced by our mouths only.

What grew on this apparently bare, harsh skeleton was unbelievable rich for me. This has become one of my favourite performance experiences.

Then and last has come “Esplanada do Molhe”, another durational improvisation, I designed with Tabea Gesche. And here, though I knew about having strong guiding rules and precise ones too, the improvisation collapsed like a boneless body.

What we wanted to explore was the different interpretations of a text- in this case the dance score I had drawn for myself for Cascas de memória Nº1. We tasked ourselves and three other performers to improvise for 6 hours in the Esplanada do molhe, a public square by the ocean, around their individual interpretations of the score.

We found that there was too much material (too many pages of the score, completely different views of performance, first time working together) to react to and that the rules were not strict enough to guide us through it all. So that we got lost among it.

What I can see from all these experiments is this. I know now how important rules are, and precise rules. I do not know yet exactly how to make sure I have the right amount of rules and that they are precise enough. This is what I must learn as I continue.

I imagine that rules are the skeleton of improvisation, which is held up, shaped and given a direction by the underlying bones. But I also have the idea that there is a categorizing of rules: a



FIG.11. PHOTOGRAPH OF “ESPLANADA DO MOLHE”

spine- the guiding rule. In Olhos it was to constantly lay down an invisible vocal sound line between the two sculptures. In the Jardim botanico it was to absorb the different spaces through viewpoints improvisation. In Esplanada do Molhe it was to interpret a score during a durational improvisation.

Then there are what may be the vertebrae or ribs, coming away and out of the spine- the other rules, that, if well made, contain the improvisation so that it keeps along the spine, along the guiding rule. I think these may be the harder ones to define. Sometimes it can be difficult to see what will be needed to prevent an escape away from the guiding rule.

### 3.2 RULES IN CASCAS DE MEMORIA

Once I start thinking of rules I wonder if they exist in my non-improvisational pieces, in my collection of dance pieces Cascas de memória.

In some ways, those pieces are taught lines between improvisation and rules, between improvisation and choreographed movements.

Here then, I am also wondering if the idea of rules could be equated to that of choreography.

Nº1. Nº1 is made up of 34 movements. Only these movements can be in the dance. That's one rule. Nº1 is made up of several variations of orderings of these 34 movements. And each one comes with specific instructions as to how to dance the movements, what to think about or what song to put on. In one variation, "variation nomeando", I have instructed myself to dance the 34 movements in accumulation, adding one new movement at every two repeats at the same time as naming out loud the new movement strung onto the end of the growing phrase. "Dromadaire qui pleure" for example.

Nº1 is made of very specific precise rules. I imagine its choreography like a fishing net- there are the rules, running horizontally and vertically, but it is soft, I can carry it around and lay it

# VARIAÇÃO NOMEANDO

II PHOTO  
 II  
 II A ROUSSELE  
 II Δ  
 II A - CIEL  
 II A -  
 II A - / UP  
 II A - / s  
 II A - / DOWN  
 II A - / Δ  
 II A - / 1 2 Poto  
 II A - / 1 3  
 II A - / 1 3 0 Soup  
 II A - / 1 3 0  
 II A - / 1 3 0 δ Photo Cullere  
 II A - / 1 3 0 δ  
 II A - / 1 3 0 δ Photo  
 II A - / 1 3 0 δ P  
 II A - / 1 3 0 δ P Photo  
 II A - / 1 3 0 δ P P  
 II A - / 1 3 0 δ P P ≈ DRAMADRE QUI PLEURE  
 II A - / 1 3 0 δ P P ≈  
 II A - / 1 3 0 δ P P P P  
 II A - / 1 3 0 δ P P P P  
 II A - / 1 3 0 δ P P P P ≈ Soup  
 II A - / 1 3 0 δ P P P P ≈ Soup  
 II A - / 1 3 0 δ P P P P ≈ FARE AU ~~GRAND~~ BOIS/GRAND  
 II A - / 1 3 0 δ P P P P ≈ Soup  
 II A - / 1 3 0 δ P P P P ≈ FEUX DE BOIS  
 II A - / 1 3 0 δ P P P P ≈ Soup  
 II A - / 1 3 0 δ P P P P ≈ CHASSE  
 II A - / 1 3 0 δ P P P P ≈ Soup  
 II A - / 1 3 0 δ P P P P ≈ MATH  
 II A - / 1 3 0 δ P P P P ≈ Soup  
 II A - / 1 3 0 δ P P P P ≈ MONTAGNE  
 II A - / 1 3 0 δ P P P P ≈ Soup  
 II A - / 1 3 0 δ P P P P ≈ MONTAGNE  
 II A - / 1 3 0 δ P P P P ≈ Soup  
 II A - / 1 3 0 δ P P P P ≈ MER  
 II A - / 1 3 0 δ P P P P ≈ Soup  
 II A - / 1 3 0 δ P P P P ≈ U VÉLO  
 II A - / 1 3 0 δ P P P P ≈ U  
 II A - / 1 3 0 δ P P P P ≈ U → CLAIRE + JUVEN  
 II A - / 1 3 0 δ P P P P ≈ U →  
 II A - / 1 3 0 δ P P P P ≈ U → SKI

FIG.12. SCAN OF DRAWN SCORE TO "CASCA DE MEMÓRIA: Nº1"

down wherever I please, folding, crumpling and opening it out so that it will fit into whichever place I wish. That is- I have allowed space for improvisation in N<sup>o</sup>1.

So far, I have presented N<sup>o</sup>1 in its final choreographic state twice: In the open ensaio presentation on the 1 April, in room 214 of ESMAE and in Mira|artes performativas on the 16 of May.

Already between these two presentations there exist differences. I have not danced the same variations in each repetition: where the presentation in the open ensaio ended with me naming all the movements I had been dancing repeatedly, the presentation in Mira ended with variation O bury me not, first with the music and then in silence, once the CD had finished.

Those variations with music I have not timed precisely, so that both within one performance and across several performance, the same movements do not always happen at the same time as the same sung words- creating surprising meetings between movement and word each time.

When, how often and how long I go to the music score and study it is also not a rule, not choreographed.

I have another performance of N<sup>o</sup>1 coming up in October, which will be in my ideal location for this collection- an art museum- Centro de arte de Olivas. There, I will be dancing N<sup>o</sup>1 inside a much bigger space than I have ever done before and as part of a visual arts exhibition on the factory 'Oliva' that used to be there. I'm really excited because I have realised that quite by accident, the subjects of this exhibition: work, capitalism, labor will create interesting resonances with my piece.

Despite all the improvisation space build into the choreography which creates many differences between each performance, I am always still dancing N<sup>o</sup>1 because N<sup>o</sup>1 is those 34 movements, those 34 movements records of my grandmother and grandfather.

N<sup>o</sup>2 I think is much less ruled. The guiding rule is dancing with the cloth as equals. This cloth, indecently, is not the one with which I originally began working on this piece, during Christmas 2017, but it has been the same one since August 2018. It is with this cloth that I went to Lisbon to do my residency in Forum



FIG.13. DANCING BETWEEN CLAY, SCORE AND MUSIC PLAYER IN “CASCA DE MEMÓRIA: Nº1”

Dança, with this cloth that I presented in the Bienal de Cerveira. Also with this cloth that I worked in Teatro de Ferro and presented there at the end of the residency and in the Festival de Marionetas de Porto. And again with this piece of cloth that I presented in the festival de ESMAE, in my open ensaio and in Mira. This has become a rule, working with the same cloth. Taking care of it, airing it outside after performances, folding it away so my cat doesn't tear it apart, respecting it as another body beyond the confines of the performance.

There are other rules too. Dancing in darkness- this has been present almost from the beginning and remains. Dancing with a headlamp on my head.

These are the principle rules of the dance.

Then there are the actions held within the frame of these three rules.

The actions that make up the dance were found during my residency in TdF, and since then I have danced various assemblies of them. I'm thinking of actions in terms of: un-knotting the cloth, or shaking the cloth out onto the floor. Smoothing it out. Running with the cloth held up behind me. These are distinct actions. The duration, the order, the exact movements that comprise each distinct action all vary. N<sup>o</sup>2 performed outdoors was different from the N<sup>o</sup>2 performed in Mira and both were different from the performance of N<sup>o</sup>2 in TDF. Outdoors for example, the wind became another body in the performance- it changed the time of the cloth and so the time of my actions.

I won't speak about N<sup>o</sup>3 for now since it isn't finished yet.

I realise I am interested in going further with the specificity of my choreographies, of my systems of rules. I would like, for example, to include eye movement in the rules, direction of gaze. This is after the Olhos improvisation where I understood the power of regulating eye movement.

I wonder if I should think of making my choreographed pieces in the same way I make the improvisations? Creating a guiding rule according to what I want to explore or find out in that piece and then supporting it with the rib-rules.

### 3.3 THE SINGER OF TALES

Excerpt from my notes on this book “Singer of Tales,” which has been very important for my thinking these past months, and keeps returning to my mind:

(See Annex 7.b)

I was fascinated to find that traditional oral poets improvise on top of or within a learned pattern or structure. Containing their individual collection of formulas, which they have been accumulating during a lifetime, and the region specific assortment of themes, their performances are improvised assemblages of some of this material. Strung together like a bone necklace. Here the stringing together is the act of improvisation- the order and choice of themes and formulas, the order and choice of bones, is decided as the poet sings. Though as the book makes clear- there are very strong traditions which regulate the kind of themes that will appear in the kind of story. Some songs, about love for example must have the theme of marriage or the theme of sending a letter etc... Songs of war must have the theme of a meeting etc...So the singer of tales is constantly negotiating with this rather strict set of rules as they improvise before an audience. Not only this but they must also be aware, Viewpoints like, of the space they are performing in and for. Whether this will be a long evening, in which case the singer will allow themselves to include more details, add themes and elaborate on them into intricate detail, or a short evening, in which case only the necessary themes will be included and detail will be kept to the bare minimum. When singers travel they must remember to change place names and even character names in their themes and personal formulas, making them specific to the place they are singing in (Lord, 1971).

I cannot help but think there is something very beautiful about this way of working. About the way soft improvisation works, swerving, ducking, leaping and crawling over, through, around, under this complex grid of rules.

It makes me think of dance, of course. When I read this first, I thought of an experience I had just had in a danças antigas festival. We had learned all these different kinds of steps, each with its name and specific rhythm. Like themes to a singer of tales. And at the end of the workshop, the teacher showed us what can be done once you know all your ‘themes’, all the different steps very well. She improvised. At our request she threaded together, very fast and in action, one kind of step to another to another to another... Feet flying at an amazing speed in intricate detail. Like a foot story!

I would like to create such a choreography. Comprising a collection of possible movements, but which are to be assembled live, in improvisation, during the performance. What would this be like to dance? What would it be like to watch?

A walking archive. A singing archive. What if a dancer were like this?

“Imagine a dancer, if they thought this way of all the dances they have danced and consciously worked to keep them remembered in the body, imagine a dancer saying they have a repertory of 50 dances or 10 dances! That they can dance like that, at request, adapting to the space and time, audience...”

(Rocher-Purchase, jan-march 2019).

A dancing archive. One body able to dance so many different stories.

### 3.4 DOCUMENT AND EMBODIED ARCHIVE

What had made me so curious about this danças antigas festival was that it reminded me of the reenactments Schneider was talking about in “Performing remains”. I wrote afterwards:

“2 January 2019

It was such a strange experience. Here we were, a group of 10 people, from Porto, Lisbon and Spain, learning dance movements created by people of the Spanish courts some 400 years ago. There is this step, its rhythm, name, which foot goes where first, the other...

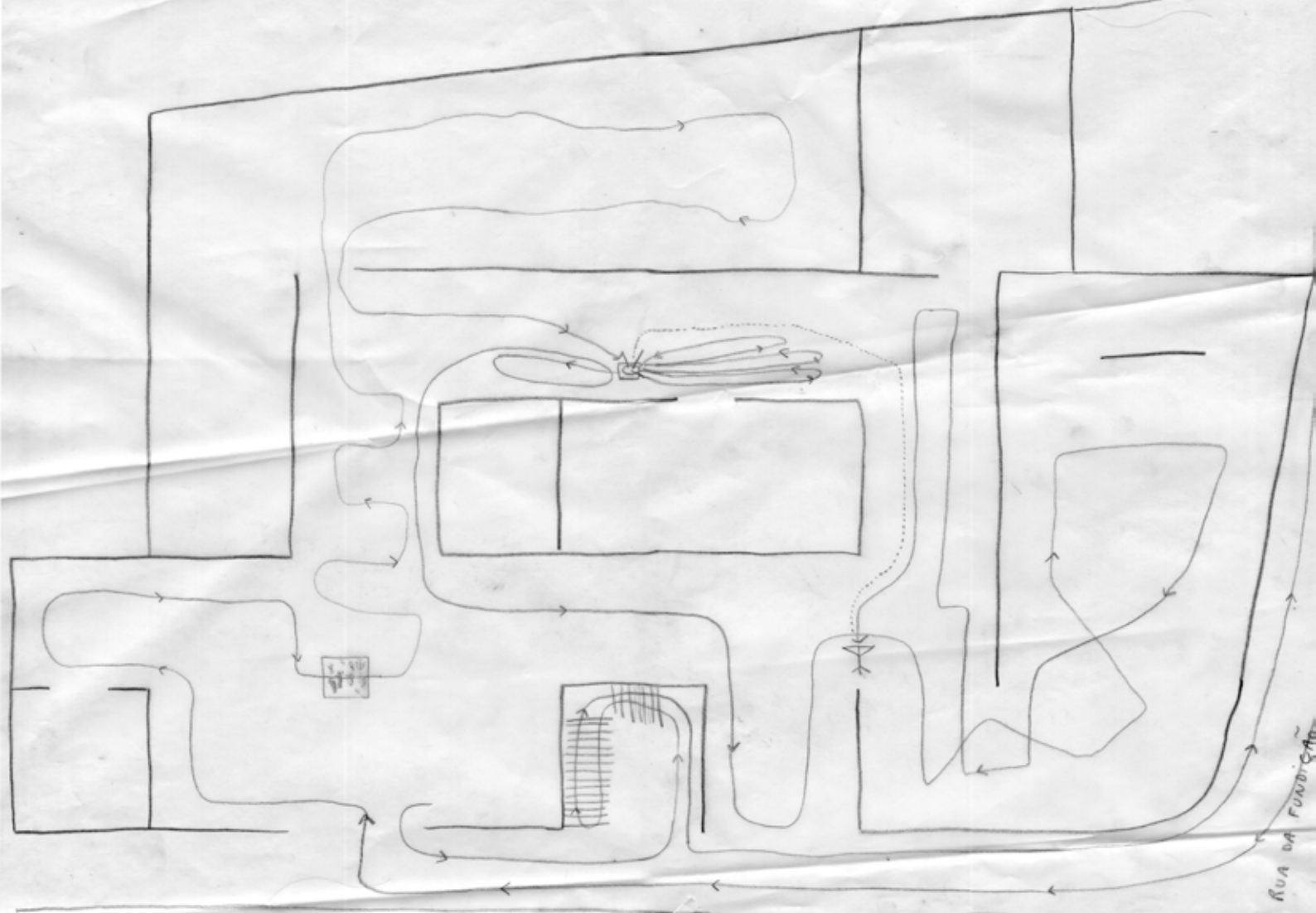


FIG.14. SCAN OF DRAWN MAP FOR PERFORMANCE OF Nº1 IN CENTRO DE ARTE DE OLIVA

Each movement. And then how can they be arranged together. I enjoyed it very much.(...)

It was like the re-enactments Schneider talks about. Although we did not gather in a specific location, where these dances had been danced before, nor did we wear clothes of the period nor change our way of speaking or our way of behaving, still we were learning gestures of a time and place specific dance.

By learning these movements, by watching an other body doing them, not by reading a text, we were taking part in a bodily archive, she was being a 'guru', passing on her embodied archive to us, and by learning and passing the movements, by doing them with our bodies, we were absorbing her archive into our bodies. That knowledge about that specific way of moving in dance in that time, in that place, by those people, was passed onto us and we kept it. Some of it at least.

Interestingly, the study of Renaissance dances uses text as well as re-enactments. The treatises written by dance masters of the time are studied in order to re-create the dances. Then they are tried out by people, learned, and so the dances, the event that had disappeared from body and memory, was preserved and traveled through time in document form/ the archive, to be returned to the body/ the repertoire, some 400 years later and learned and absorbed and stored there. Then passed on body to body."

(Rocher-Purchase, january-march 2019, January 2 2019).

I had been reading about none document-based versions of passing on knowledge, and the guru had come up.

"An oral tradition demanded a living representative- the guru- who embodied and transmitted the traditional knowledge" (Barba, Savarese, 2006, p.28) What a funny thing, to think of that woman teaching us renaissance dance steps by showing and asking us to repeat, as a guru. Curiouser even, is to think that she does not represent a continuous line of embodied knowledge of those dance steps, from its creators all the way to her. Most of these dances disappeared and were forgotten. However many were archived in treatises, and have traveled through time in this papery form. Renaissance dance students and scholars today find these treatises, study them and learn them, thereby returning the dances to their flesh bodies!

Now our teacher is one of the living representatives of these old dances, and by passing them onto us, we, if we are able to remember what we learn, are threaded into the line of passing on.

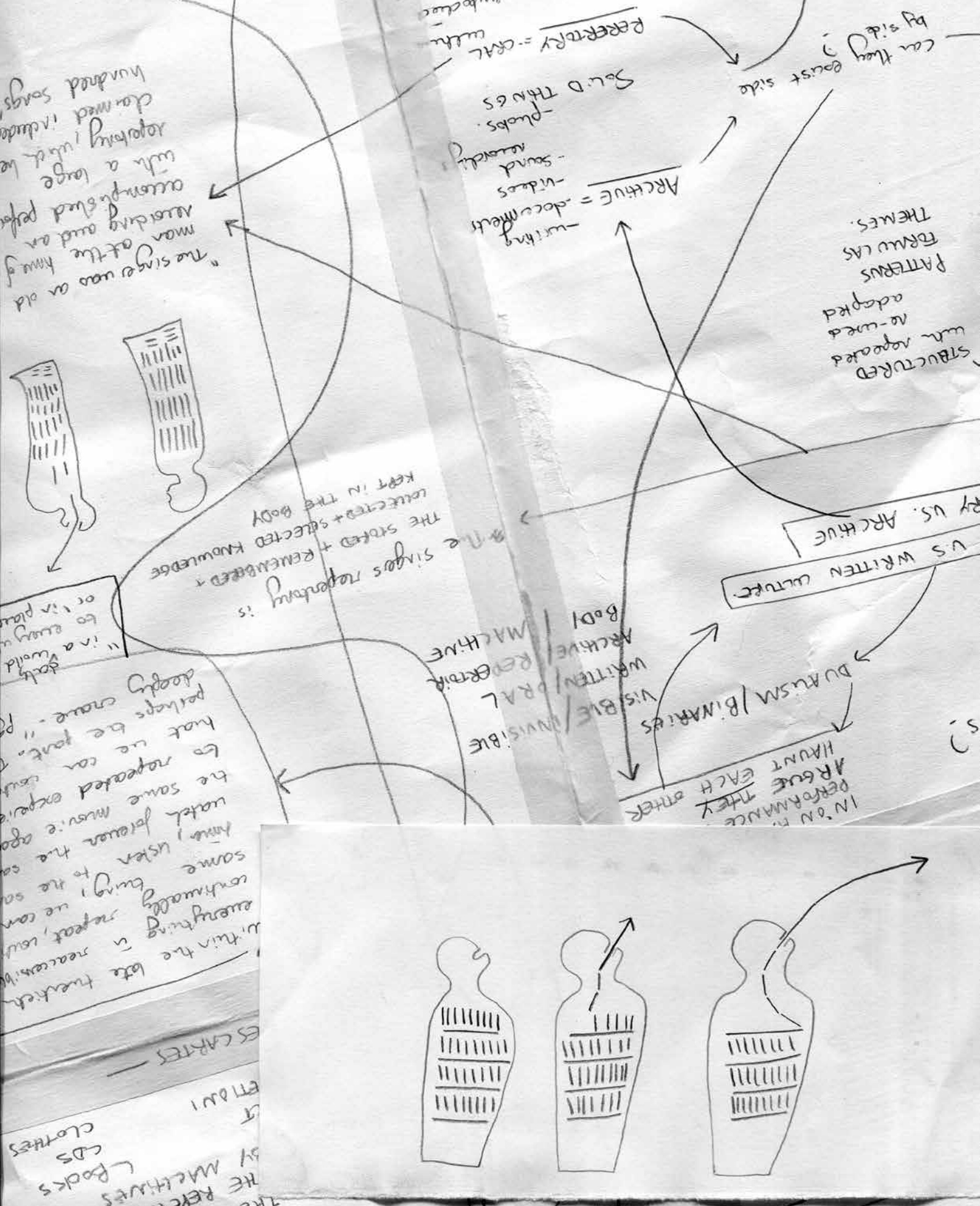


FIG.15. SCAN OF PART OF MINDMAP DUCED WHILE MAKING "CASCA DE MEMÓRIA"

I have forgotten the movements I learned.

### 3.5 SCORES- WRITING VS BODY

Arbeau: As regards ancient dances all I can tell you is that the passage of time, the indolence of man or the difficulty of describing them has robbed us of any knowledge thereof [...]

Capriol: I foresee then that posterity will remain ignorant of all these new dances you have named for the same reason that we have been deprived of the knowledge of those of our ancestors.

Arbeau: One must assume so.

Capriol: Do not allow this to happen, Monsieur Arbeau, as it is within your power to prevent it. Set these things down in writing to enable me to learn this art, (...) In truth, your method of writing is such that a pupil, by following your theory and precepts, even in your absence, could teach himself in the seclusion of his chamber.

(Lepecki, 2006, p. 27).

As I worked on N<sup>o</sup>1, I struggled between the urge to turn the dance visible by writing it down and the discipline of attempting to keep everything embodied and not recur to documents. I felt this was the core issue in the tension between embodied and document archives. And I wanted to stay loyal to the former method of archiving, which I was exploring.

Eventually I gave in though. Partly inspired by seeing Lucinda Child's very precise scores, partly very curious about using music scores I had found for sale in ESMAE, partly inspired by reading "Lines: a brief history" and mostly really wanting to turn visual the system of variations I was developing for N<sup>o</sup>1.

So I drew out N<sup>o</sup>1.

Now I could see the dance, and i could touch it and cut it up, move it about. Separate from my own body it became easier for me to understand. The process itself of drawing, erasing and re-drawing helped me understand the shape of the dance. The relief I felt at having an external embodiment of the dance, and in the shape of a book! Was hilariously great.

I think this necessity to draw reflects my original training in illustration. It has been a shock, coming from making by sitting and pressing marks on paper and collecting the marks and looking at them again and again, changing them. Touching them.

PAPA  
OR  
OR



UNDOING THE ~~HER~~ HIERARCHIE  
DEVELOPED DURING CAPITALISM

ON ED

SILVI

TS COME FROM 3

THIS WAY AND NOT

NEI, THAT FIGURE/GESTURE/

MOVEMENT MAKING APPROACHES

WE BELIEVE THEY ARE INFINITE  
AND NEW ONES ARE BEING  
DEVELOPED ALL THE TIME.



*Pêcheurs de Corail. Monsieur freres unique du  
Monsieur le Duc York. le Duc de Nemours. le Comte de Guiche. le  
petit Comte de St. Mignan sibi. le Marquis de Mirepoix. M. de  
et de la Chesnaye. les Srs Bruncau. et Frs. Langlois et Raynal.*

BALLET → RENAISSANCE  
COURTS

5 STEPS ARE THE BASE  
FROM WHICH ALL OTHER  
MOVEMENTS COME.

FIG.16. SCAN OF PART OF MINDMAP PRO-  
DUCED WHILE MAKING "CASCAS DE MEMÓRIA"

And arriving in performance, and standing, moving, not leaving traces that I can touch, that I can collect on the table and look at again.

I had a score. I used the name because i was drawing on a music score and I was curious about what it would mean to have a score for a dance in the same place as a music score. Are they equivalent? Instructions for a performance?

Dance score. I like this name. Scripted written, and bodied, moved. It suggests both the document part of a music performance, the document instructions used by certain dancers (Yvonne Rainer, Lucinda Childs, Jonathan Burrows) and the verb which means to leave a mark on some surface. The score can be the visible manifestation of the rules of a performance.

But what was now the relationship between the dance and the score? Is the score the document of N°1? Proof that it exists. Does the score become the true dance, the original? Even though it was drawn after the dance had been made.

“Because oral history and its performance practices are always decidedly repeated, oral historical practices are always re-constructive, always incomplete, never in thrall to the singular or self-same origin that buttresses archonic lineage. In performance as memory, the pristine self-sameness of an ‘original’, an artifact so valued by the archive, is rendered impossible- or, if you will, mythic.”

(Schneider, 2011, p.11).

Have I fixed N°1 into an immutable form by drawing it down on paper? Have I reduced the space for improvisation?

This tension between drawing bodies and my own self/body dancing, between written score and soft moving body, between document and performance reminds me of the tension between rules and improvisation I was thinking about earlier.

They are dualities aren’t they? Document archive: Embodied archive drawn bodies: dancing body

Performances supposedly disappear ‘ as fast as they are made’ and any record of a past performance supposedly indicates no longer live. According to this troubled logic, the live exists only in a barbarized distinction to its record, while photography functions as a record, recording ‘ a time that passes without return’.

(Schneider, 2011, p.142).



Perhaps instead of understanding these as dualities, we could think in terms of translations and conversations.

Schneider criticizes the idea of this duality. Even as she makes a case for embodied methods of archiving she also argues that document archives are also performative, also require bodies. She punctures holes in the barrier between the two types of archives, and allows them to flood each other.

“...The archive as also part of an embodied repertoire– a set of live practices of access, given to take place in a house (the literal archive) built for live encounter with privileged remains, remains that, ironically, script the encountering body as disappearing even as the return of the body is assumed by the very logic of preservation that assumes disappearance. That is, the split between the archive and the repertoire (...) is the archive’s own division.”

(Schneider, 2011, p.108).

So maybe, instead of holding these bodies apart and choosing one or the other, I can work in the tense space between them. Conversation between written scored material and bodied, live, actions.

What happens when and how does writing translate or transform into movement of flesh? How does a flesh movement translate into a pencil mark on a flat plane of paper? How does the document of the dance of N<sup>o</sup>1 talk with the dance of N<sup>o</sup>1?

### 3.6 TRANSLATION? TRANSFORMATION? DÉ-CALÉ?

(Refer to annex 13.a)

### 3.7 VOICE

(Refer to annex 13.a)

## CONCLUSION

I've confronted my own habituation to the view that what remains is only documents. I tasked myself with creating a collection of dance pieces in which I am both dancing archive and dancing archivist. N°1 and N°2 of the collection *Cascas de Memória*, are now finished and N°3 is in progress. Repetition, a vital part of maintaining memory through live events, has become central to my thinking on performance and my practice.

But I seem to be going in two directions at once: Even as I work to turn myself into an embodied archive, to believe in the possibility of memories remaining in human bodies and to understand that even traditional document archives rely on and imply body-to-body transfer; my taste in performance (both what I enjoy watching and what I strive to make) undermines me, and goes in the opposite direction, for it is distinctly anti-theatrical and by extension, according to Schneider, mistrusting of repetition and in thrall to the concept of the ephemeral performance.

Or perhaps, instead of maintaining the binary archive (document keepers of memory): repertoire (embodied, live events such as singing, storytelling, dancing) which is created by ar-

chive logic in the first place, I can work across and between both: Hold conversations between written scored material and bodied, live, actions.

Again and again I have found that I am drawn to working by slipping and sliding across bodies of different materiality in a kind of translation or metamorphosis process. What happens when writing transforms into movement of flesh? How does a flesh movement translate into a pencil mark on a flat plane of paper? How does the document of the dance of N°1 talk with the dance of N°1? My experiences of the workshops with Carlota Lagido and Vera Mantero highlighted the importance for me of these processes of translation between materials. Instead of ignoring my background in drawing, I want to recognize the peculiar approach to dance it gives me and use it. I want to translate and slip and slide constantly across bodies, drawn on paper, sounded in space, moved in flesh, stilled in other-body. And work with the fall out of these translations.

One translation, one kind of body that has been drawing my attention more and more this year is voice. That invisible second body that comes out of a first. With the experiment “Olhos” and my experience of drawing invisible lines of sound in the space around my body, I am keener than ever to use this other material in my work.

To my very great surprise, improvisation has become a very important topic of thought and exploration for me. My involvement with Claire and her invitation to participate in her Viewpoints classes opened up a whole new series of experiences that I had not expected. It is from Viewpoints improvisations that I have come many of my realisations about what being a performer may be and how it feels.

I have discovered what presence is during those hours and defined my own understanding of it from those experiences. When I have presence my perception changes so that the world seems all alive and speaking. I am understanding it as a super sensitivity to everything around myself in the moment of performance. Everything becomes tangible, I become super sensitive. And O it's a wonderful feeling!

Though I continue to be terrified of putting myself before people I also want to do it more than ever. And this is partly thanks to some very rewarding experiences I have had in viewpoints improvisations, when I've experienced that time of performing as the most wonderful time. As if I were free from all the rules, the shyness, that I usually bind myself in, and became more myself than I ever am otherwise. It can be when I am freest. This inspires me to work on my problem with fear.

And rules, specifically, the relationship between rules and improvisation, has begun to interest me more and more. The two have seeped into my thinking on everything both in daily life and in performance, in practice and in finished piece. The devising of rules has become almost equivalent to the making of a choreography in my mind. I have begun imagining rules are the skeleton of improvisation, which is held up, shaped and given a direction by the underlying bones. I have even devised categories:

A spine- the guiding rule. In Olhos it was to constantly lay down an invisible vocal sound line between the two sculptures. In the Jardim botanico it was to absorb the different spaces through viewpoints improvisation. In Esplanada do Molhe it was to interpret a score during a durational improvisation.

The vertebrae or ribs, coming away and out of the spine- the other rules, that, if well made, contain the improvisation so that it keeps along the spine. I have found these to be the harder ones to define. It can be difficult to see what will be needed to prevent an escape away from the guiding rule.

The right amount of precise rules is vital, or the performance risks collapsing like a bag of skin. This is what I must learn to gage as I continue.

I have started to love improvisation and to be interested in its presence in my 'fixed' works.

Its relation with the archive is interesting too. Returning to the Singer of Tales, we find improvisation plays a vital role in the singers performance of their repertoire. Unlike the document archive which does not adjust to its surroundings or to its audience, the singer, an embodied archive, will improvise even as

they perform their saved material, adjusting to place and audience. Because the concept of an original does not exist these improvisations and the changes they make to the saved song do not threaten the life of said song. What is important to keep is the story. Thinking of my own small repertoire of dances, and the improvisation I have discovered living inside their structures, I cannot help but wonder, how far can improvisation in the performance of a fixed piece be permitted before the piece itself is threatened with becoming something else? At what point does N°2 cease to be N°2 and become another piece? Which begs the question, what is it that makes a piece recognizable as that piece and not another once you allow improvisation in?

I imagine gathering within myself a growing collection or repertoire of dances which I will be able to 'tell' at any time in any place in the near or far future, weaving between ruled choreography and soft improvisation. I still want to work on becoming a dancing archive and archivist.

Another series of questions that have emerged this year, unexpectedly have to do with the kind of performance I want to make. And indeed, it began with Claire asking me what kind of performance I wished to make and what kind I enjoyed watching.

The kind of performance I want to make, I finally answered, are ones where the performers and the audience slip and slide between states of performing and of daily life. So that everyone is lost, confused and uncertain of the ground they stand on and of the exact location of boundaries. This interest with the division between daily life and performance has grown evident in my repeated experiments- my choice of space- often outdoor public spaces. My attraction to duration- so long as to burst performance into daily life. My curiosity about eye contact- where to look? Ignore the people watching or look at them? My problem with clothing for performance. I attempted at the very beginning to design clothes for N°1 but have abandoned since, more interested in using clothes I might and actually do wear

in my everyday life. Again and again this fascination with the boundary between these two states has returned. And now I am full of questions about it:

What makes a performance different from daily life? At what point can you say you are performing? How do you recognize it? Is performance fakeness? Is it fake in that it is not really happening? But it is, so why is it not real life? Is performance always equivalent to fakeness and life to reality? What happens at the boundary between the daily life and performance? What is it like to work there? How does it change my approach to performance making?

As I continue to think of becoming a dancing archivist, now beyond the collection “Casca de memória”, I plan on moving into that uncertain border area between daily life and performance, and working there:

A dancing archivist in the borderlands of daily life and performance!

## FIGURES

FIG.1: Photograph by Patricia Barbosa, Cover image- Photograph of start of “cascas de memória” performance in Mira|artes performativas

FIG2: Scan of photocopy of rice grains by Solveig Phyllis Rocher.

FIG3: Drawing of a possible model for performance by Solveig Phyllis rocher

FIG,4: Drawing of possible models of being human by Solveig Phyllis Rocher.

FIG 5: Drawing of the effect of fear on a performer by Solveig Phyllis Rocher

FIG 6: Rules map/ choreography for Viewpoints improvisation in the Jardim botanico by Solveig Phyllis Rocher

FIG 7: Rules map/choreography for viewpoints improvisation “dawn till dusk” by Solveig Phyllis rocher

FIG.8: Rules map/choreography for viewpoints improvisation “dawn till dusk” by Solveig Phyllis Rocher

FIG.9: Sketches for rule map/choreography for “Olhos” bySolveig Phyllis Rocher

FIG.10: Photograph of “olhos” by Manuela Braga

FIG 11: Photograph of “Esplanada do molhe” by Claire Binyon

FIG.12: Scan of drawn score to “cascas de memória: N<sup>o</sup>1” by Solveig Phyllis Rocher

FIG.13: Dancing between clay, score and music player in “Cascas de memória: N<sup>o</sup>1, photograph by Patricia Barbosa

FIG.14: Scan of drawn map for performance of N<sup>o</sup>1 in Centro de arte de oliva by Solveig Phyllis Rocher

FIG.15: Scan of part of mindmap produced while making “Cascas de memória” by Solveig Phyllis Rocher

FIG.16: Scan of part of mindmap produced while making “cascas de memória” by Solveig Phyllis Rocher

FIG.17. Scan of drawn score to “cascas de memória: n<sup>o</sup>1” by Solveig Phyllis Rocher

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Annex 1.a.

October, 12, 2017; Alexandra Bachzetsis; Private wear a mask when you talk to me; Private song.

12 October 2017

“She’s between a performance artist and a dancer. Which I think you could tell in the performance- she played a lot with the performer/audience relationship. She looked at us, starred at us very often throughout. Twice she actually interacted directly with 2 different audience members.

I was very aware of being there looking at her. And aware that she was aware. Her looking at us meant that she did not look as if she were dancing something for herself in a bubble, that we happened to see. Maybe it felt she was doing the dance for us. Which is appropriate since a lot of it was poses and dances/movement women make in pop music videos or even porn. Twerking, swinging hips, shaking hair... And everytime looking at us, sometimes after as if to see what we thought.

The beginning of the performance was not clear. As we walked in Bachzetsis was sitting on stage putting her make up on, with cotton pads everywhere on the table and brushes etc....And she continued well after everyone was sat down and when she was finished she changed her clothes. So there was no clear start.

The ending too was not clear. She finished singing and with the towel around her wet hair, drying it as she sat up and walked to the center stage, she looked at us and smiled. And people started clapping but I hadn’t realized she was ending. And she stayed on stage longer so again it wasn’t clear it was actually finished or not.

I guess this lack of clarity as to beginning and end may be about reality vs performance. If that performance does not clearly end or start perhaps it is reality?”

PRIVATE SONG

12 October 2017

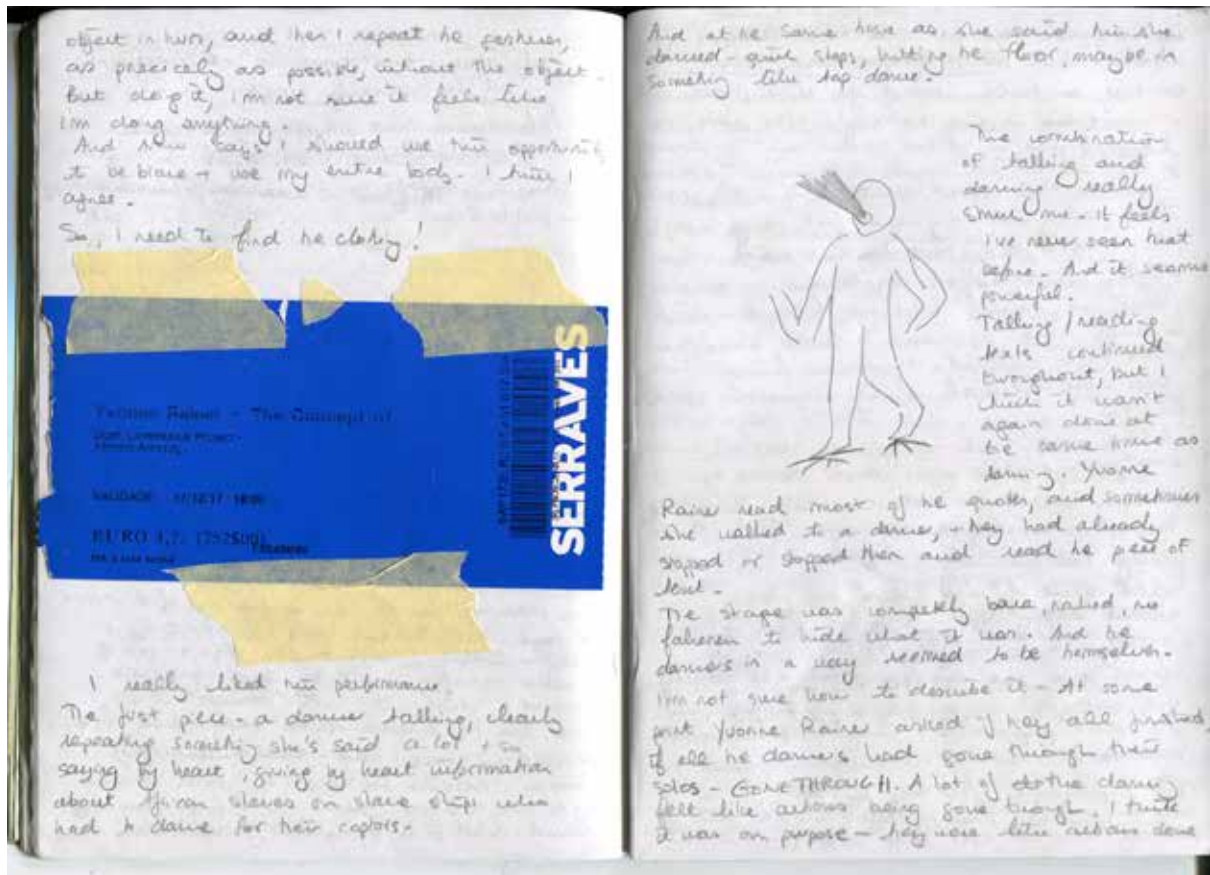
“This time they were 3, two men and her. The strongest moment I think was when she put on fake hair so it covered her face, wore a jacket back to front and came and sat in the middle back of our stage. She sat there. We fully knew which was front and which back but it was as if her insistence made it unclear, us unsure again. And then the back of the stage was pulled up and behind/in front of her the seats of the theatre

were revealed and we realized where we were- not where we should be in our usual seats, and so in the performance, on stage. And suddenly, when she sang, she sang to the invisible audience.

The image was very powerful and funny.”

Annex 1.a

December, 17, 2017 ; Yvonne Rainer; scan of notes.



YVONNE RAINER 'THE CONCEPT OF DUST'

17 December 2017

"The first piece- a dancer talking, clearly repeating something she's said a lot and so saying by heart, giving by heart information about African slaves on slaves ships who had to dance for their captors. And at the same time as she said this she danced- quick steps, hitting the floor, maybe in something like a tap dance.

[Drawing]

The combination of talking and dancing really struck me. It feels I've never seen that before. And it seems powerful.

Talking/reading texts continued throughout, but I think it wasn't again done at the same time as dancing.

Yvonne Rainer read most of the quotes, and sometimes she walked to a dancer and they had already stopped or stopped then and read the piece of text.

The stage was completely bare, naked, no faneckes to hide what it was. And the dancers in a way seemed to be themselves.

I'm not sure how to describe it. At some point Yvonne Rainer asked if they had all finished, if all the dancers had gone through their solos- GONE THROUGH. A lot of the dancing felt like actions being gone through. I think it was on purpose- they were like actions done at the gym. They first did them all together. And as the performance went on they each would go to a place and repeat the part of the sequence that had happened there.

So when she asked that it re-enforced the feeling that they were just going through the moves- possibly instead of dancing their deepest emotions.

Two dancers had not finished and said so and were allowed to finish while the others and us, watched. It was so funny.

There were several funny, ridiculous situations like this.

At one point Rainer dropped the text she was reading about an intense dance by Isadora Duncan that was being re-enacted by 3 dancers, meaning they had to prolong that intense moment as she picked up the sheet of paper, found her part and started reading



Annex 3.b  
September, 3, 2018; N°2; transcript of notes.

“I think the residency with Teatro de Ferro is going to help a lot, I do want to work more on the relation between body and cloth, which was the original idea in January last year. (...)I’m even wondering whether to leave at the back my research on memory and body to concentrate more simply on exploring the relationship between my body and the cloth (...)

Ola Maciejewska

witches would treat objects, people, bodies, animals, everything horizontally

(...)

the duality, divide body mind and object image.

She wants to go to a time before that.

European animism

She wants to look at the relation between the body and object, the strings, controls of the puppet

Movement that comes out of relation with object. Body generates movement with object. Movement is an outcome.

-Modes of generating movement.”

Annex 3.c  
September, 4, 2018; N°2; transcript of notes.

“I was talking with Arthur and he asked if I would be up for allowing all the movement to come from the cloth and so he said for them to have no other meaning, simply to be responses- reactions. And I said no.

But then, spending the entire day working with the cloth, watching its reactions, I started thinking what if this is what I did?

What if I left behind the movements from letters I developed and focused on the relationship I develop with the cloth ?”

Annex 3.d  
September, 10, 2018; Residência Teatro de Ferro; transcript of notes.

“(…)Playing with the cloth(…)”

“Today something new was the continuous walking. (...)Walking walking walking round and round, up and down, all the while dragging the cloth behind me. It slowly fills with air as i go and if I speed up it will lift off the ground.

Still walking, I hold the cloth open, one lip over my head like a scarf, and the rest billowing and filling up behind me. This is a strange, half familiar image. It looks like clothing and yet not. Accentuated if i remove my sheets, more bare skin against the cloth.

(...)eventually get swallowed up by the cloud, inside. Maybe crouch, then come back up, step out of the mouth and continue.”

12 September 2018

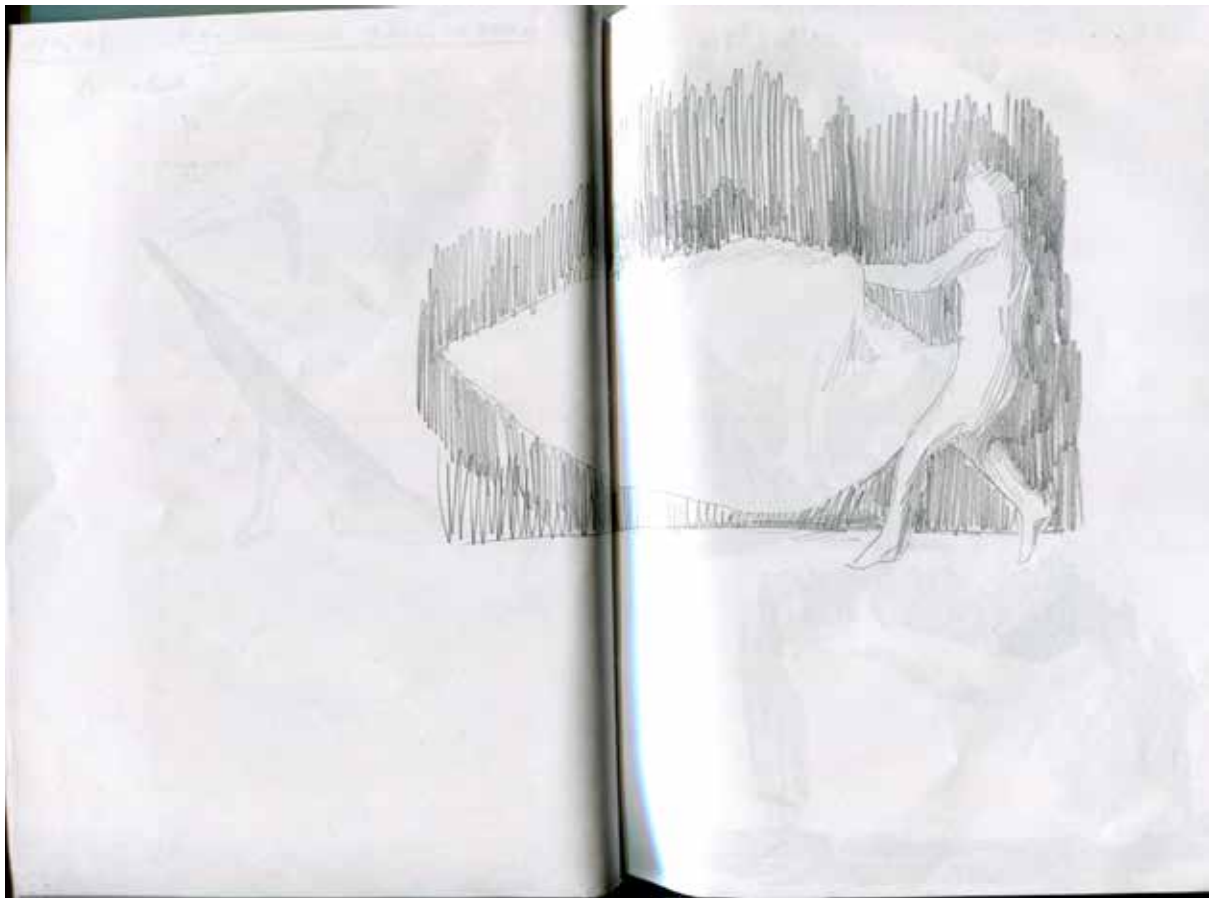
“I found out about putting the light on the back of my head, and if I run that way with the cloth behind me it becomes filled with light.

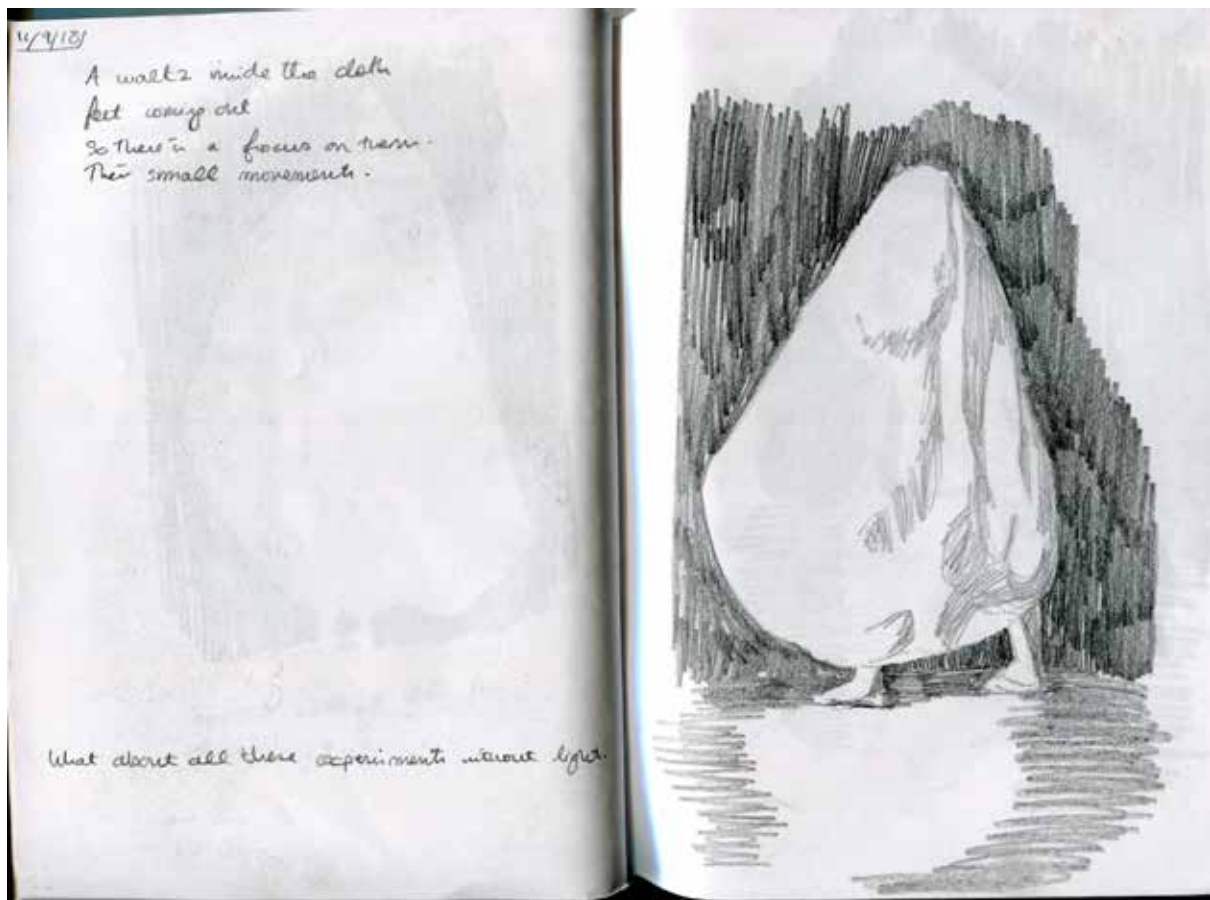
(...)

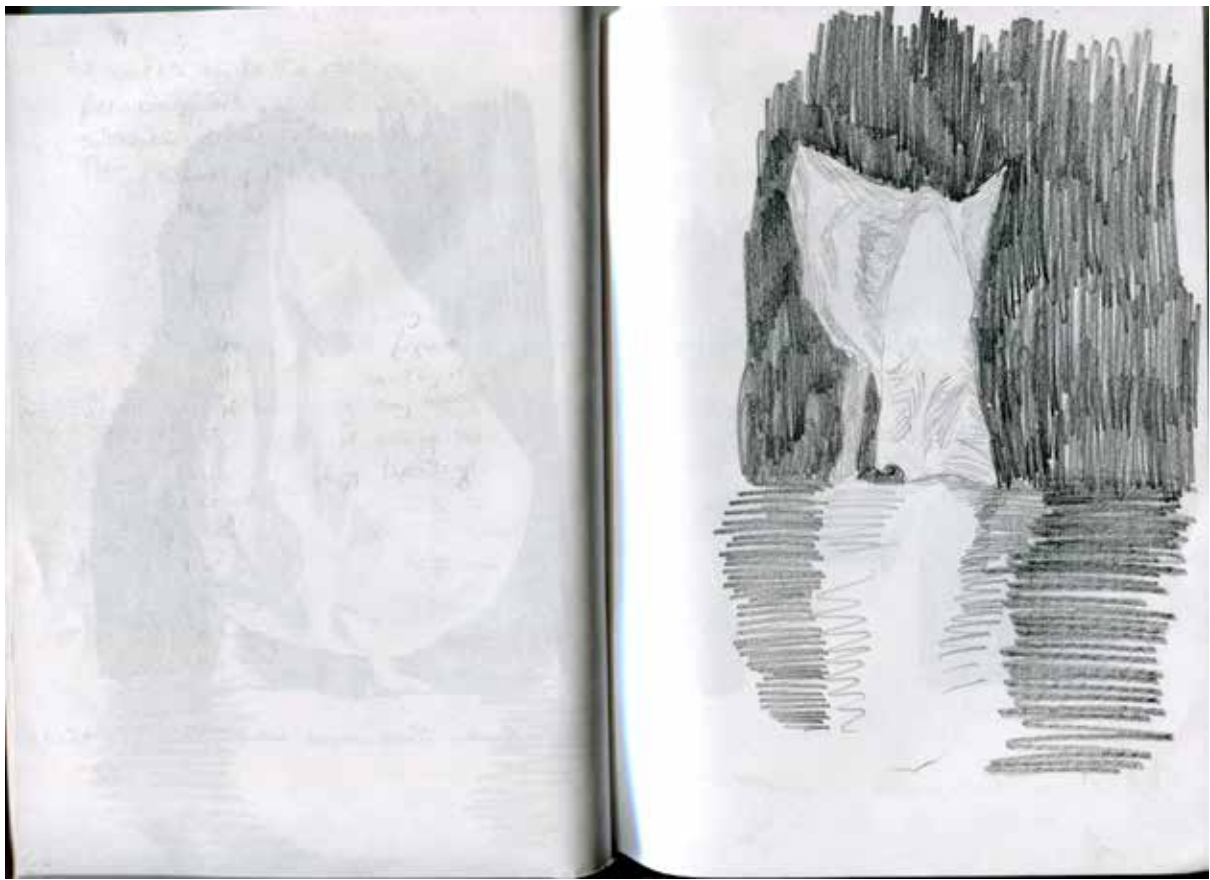
A new figure was introduced- the fish. Where I hold the cloth, bag-like behind me and so that the spine or joint line is facing up. This gives it a fish spine, and the i meander across the room, making it bend.”

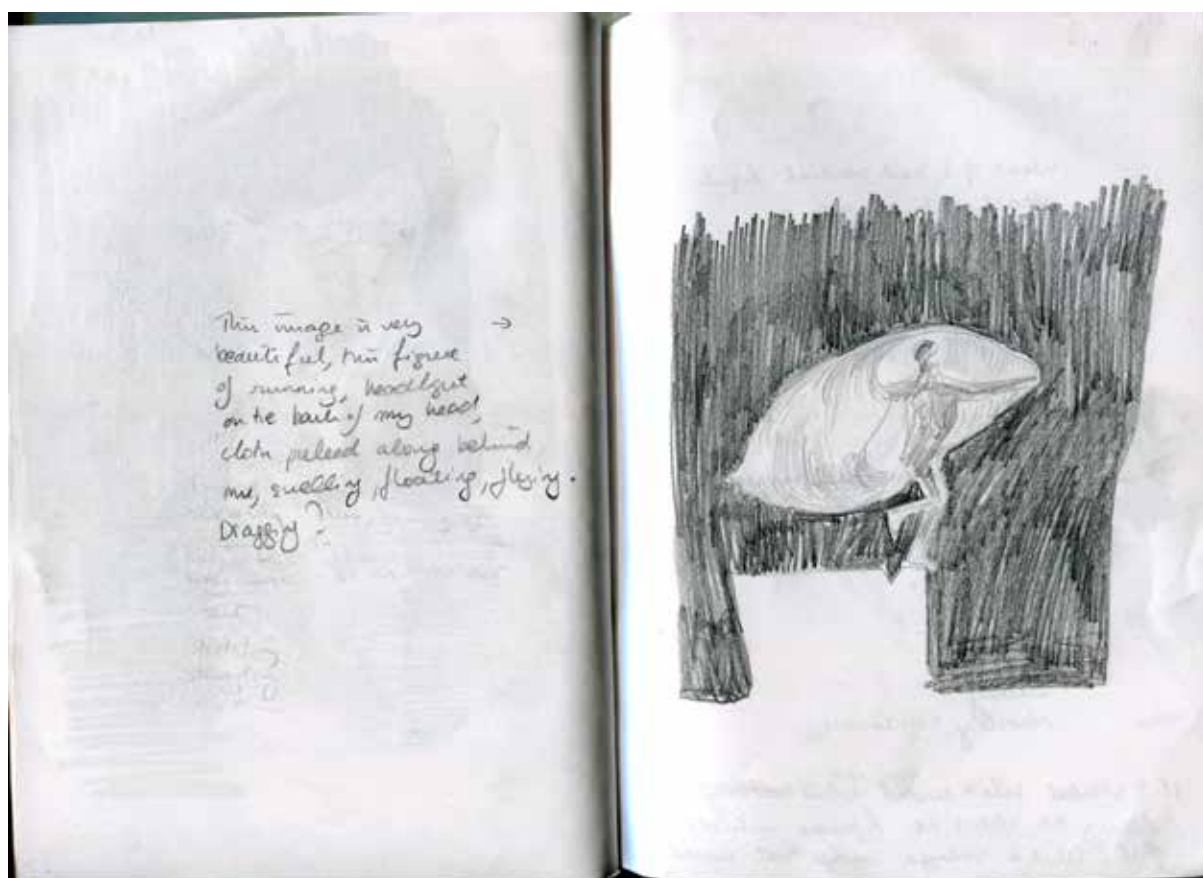
Annex 3.e  
September, 10, 2018; Drawings during residency; scan of drawings

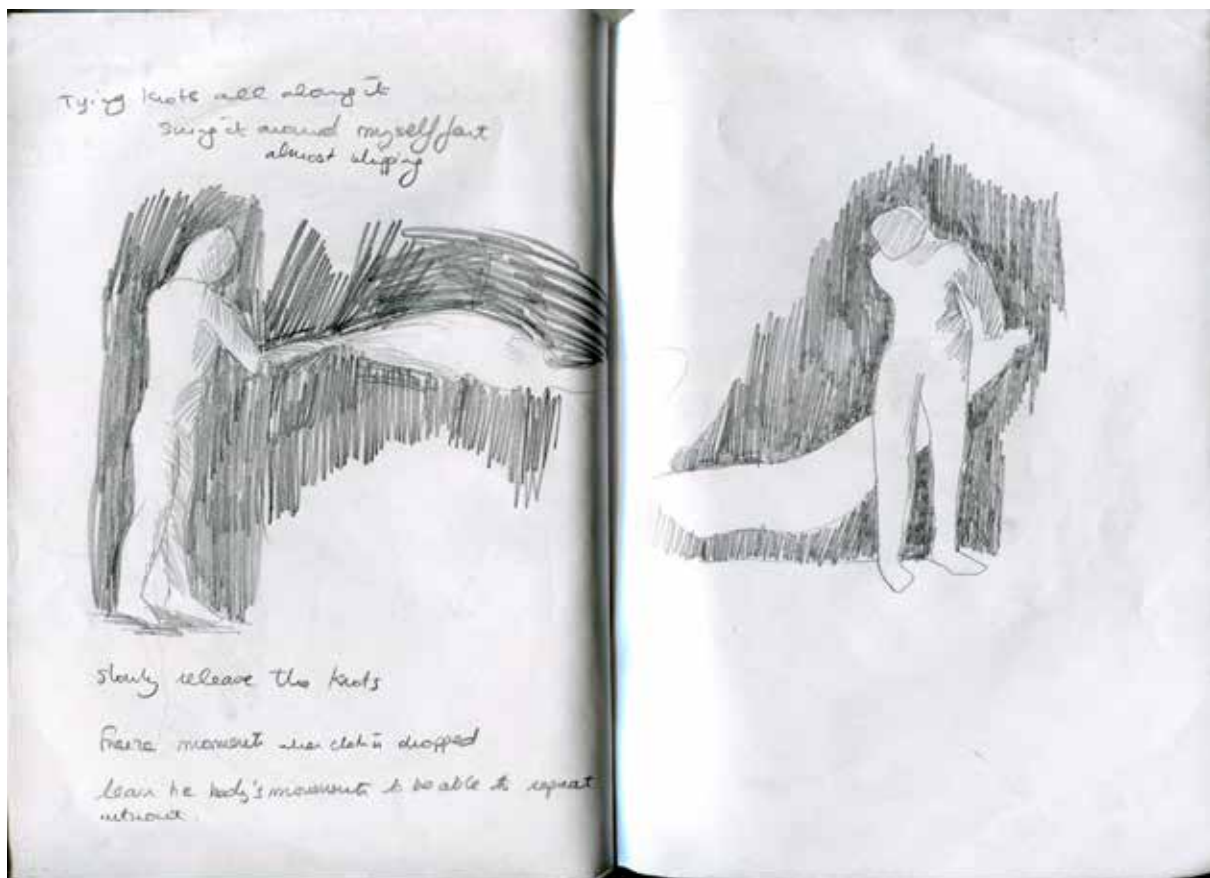












Annex 3.f

September, 20, 2018; Viewpoints Classes; transcript of notes.

“I have an idea. I really want to do viewpoints for an entire day instead of just 3 hours. And then I started thinking what if it was performed in front of a public. We went on for an entire day and audiences came and went during that day. It would be a public space thing?”

Can you direct from the inside?

(...) And would we practice in one room, so reacting to that room's architecture, and then learn, fix that series of events and actions and reactions and perform it, transporting the traces of architecture of the place in which we practiced to the place where we perform?!”

Annex 4.a

October, 2018; Viewpoints class; transcript of notes.

“I've noticed how much I prefer and am drawn to abstraction during the free improvisation of viewpoints sessions. I get most excited by abstract moments, when there is no story obvious, not turning actions into recognizable things. And I think because they are acting students they are extremely drawn to this, creating stories, relations that are recognizable, and when that happens I don't know what to do, I become stuck, not wanting or enjoying the fakeness of creating this narrative, not wanting to prevent it.”

Annex 4.b

October, 2018; The viewpoints book; transcript of notes.

“The viewpoints book

‘Soft focus is the physical state in which we allow the eyes to soften and relax so that rather than looking at one or two things in sharp focus, they can take in many things. By taking the pressure off the eyes to be dominant and primary information gatherer, the whole body starts to listen and gather information in new and more sensitized ways.

In a culture governed by commodities, consumption and the glorification of the individual, we are taught to target what we want and then find a way to get it. The way we use our eyes in daily life entails looking for what might satisfy our particular desires. When we are hungry for example we only see bakeries (...) like a hunter after prey, our vision is narrowed down to a preconceived series of possibilities.” p 31

Annex 4.c

October, 2018; Danças antigas; transcript of notes.

“This class is more about working music through the body and its movement that about dancing and being good at dancing.

It was interesting and difficult trying to feel the beats as i moved.

Particularly in the Pavana, where the steps did not always match the beats we were marking with our hands.

I couldn't get it for a while. I would speed up one or the other or miss beats or change it completely. But eventually i did and i could feel the beat in my body and the point when a beat was made with hands but the step continued. It was so simple but somehow there is something beautiful about it. And about repeating it on and on.

Both musical/dance structures were quite simple but beautiful because of it.

Again I see I am attracted to structure, maybe structures in music would be good for me to look at.”

Annex 4.d

October, 2, 2018; N<sup>o</sup>3; transcript of notes

“Can space be animistic? Can the ideas of animism, of equality between objects and living beings and people be spread to place, to architecture and ‘landscape’? Could I arguably continue into N<sup>o</sup>3 from N<sup>o</sup>2 with the cloth, to N<sup>o</sup>3 with space worked with and as a partner, an equal partner?

Using the viewpoints, particularly that relating to reacting to space.”

Annex 4.e

October, 2018; N<sup>o</sup>3; transcript of notes.

“In re-enactment the act of going back to the place where the event took place, of standing in the place of the event is vital. Re-enactors re-enact in the location of the act they are doubling.

How can I take this into account for N°3 which is about memory and place?

As I cannot go back to the places that are important for me. Montreal, Bordeaux, Archon, Bristaout, St-ismier, Paris, Yorkshire, London, can a re-enactment be done away from its place? How does this change it?”

Annex 4.f  
October, 2018; Mindmap; photograph.



Annex 5.a  
November, 2018; Project proposal; scan of document.

Masters in Scenic Arts: direction and interpretation / ESMAE.IPP

Cascas de memória:  
a collection of things I do not want to forget  
or  
I have turned myself into an archive and archivist in order to  
preserve some things I do not want forgotten



Proposal by  
Solveig Phyllis Rocher-Purchase

Advisor: Claire Binyon

Co-advisor: José Alberto Ferreira

## Annex 5.a

Modality: Project

Question/Theme:

Casas de memória, a dancing archive: turning myself into archivist and archive in order to preserve some things I do not want forgotten.

By deliberately attempting to remember through dance, what kinds of discussions do I become part of?

Key words:

Archive, memory, body, document, object, remain, repetition, collection.

Objectives:

- Make 3 pieces of dance out of research into the relationship between the body, memory and the archive.
- Finish and present the first piece of the collection, N°1, in the context of a gallery or museum- white cube, as a durational performance.
- Finish and present the second piece of the collection, N°2, in the context of a theatre space.
- Begin work on and present the result of experiments into the subject of N°3.
- Improve my performative abilities, concentrating on dynamics and rythm, and reducing the affect fear has on these in my performance.
- develop a relationship with dance that is not fearful but playful and exploratory and through this dance everyday.
- Think through movement and dance and not just writing and reading.
- Understand more deeply the implications of making the body into an archive and what may be some wider political, social repercussions of this action.
  
- Understand how the ideas proposed by the object oriented ontology meet with those of a body as archive.

## Annex 5.a

### Delimitation:

My project for the Masters is to make a collection of dance pieces called Cascas de memória (memory shells, coquille de memoire). In creating this collection, I am becoming a dancing archivist. With the first three pieces consecutively I impress onto and keep inside of my body memories of my grandfather, of a cloth and of places. In purposefully attempting to remember through dance I walk on a rich territory of thought and criticism surrounding the tradition of the european archive, which, through colonisation installed itself throughout the world, replacing other forms of remembering. In the European tradition, the document is considered to be the only thing that remains and so the only thing that can remember the past for the future. Performance, seen through this perspective is ephemeral because it leaves no document behind (Schneider, 2011). And so, says this tradition, memories are not safely kept in performing bodies: one being immediatly ephemeral, the other strongly death-bound.

What then, are the implications of deliberately working to build up a bodily archive?

Two of the pieces of the collection were begun last year during the pós-graduação in contemporary dance and I will pick up, develop, finish and present them during the Masters. I intend to begin making the third piece within the Masters, presenting a work in progress in July.

In general, I have found in my work a preoccupation with the method developed to create the movement material of a dance. This emerges in the three pieces so far under way as three different approaches to movement making. Choreography, the structure into which the movement material is shaped, is also interesting me very much. I have in fact only understood what it is and how it differs from movement over the last year. My distinction between these two elements of a dance and my understanding of how they work is dictating my developing work method. At the moment, the movement material that is to be structured by the choreography is developed first, the choreography only after.

## Annex 5.a

### Nº1

In Nº1, the fear of forgetting and the associated urge to keep apparently fragile, insubstantial memories inside solid bodies for protection and preservation are the driving preoccupations. I dance a repeating and accumulating sequence of movements on a square of clay. I never leave this place, and so the clay partially records my dance, as it recorded the accounting calculations of the Assyrians (Harari, 2014).

Being the first piece in the collection to be developed (during the pós-graduação in contemporary dance last year) and my first work of dance, the creation of the movements for Nº1 was problematic. I found I was bewildered both by how dancers got the movements they used and how they chose to use them. Eventually I devised a method in which photographs of my grandfather (now dead) were the source of movement. In a process of copying/miming/doubling/ absorbing, these photographs were transferred to my body as dance figures. The 'purity' of this method was diluted by my anxiety at the lack of movement in this dance of sequenced still figures. I introduced a second approach, very near the time of presenting the work, in which memories of events, places and people related to my grandfather were turned into movement through fast, unconscious improvisation. The combination of these two methods created 40 figures which became the material for Nº1.

As I struggled with movements, so I did with choreography. I did not analyse and separate dance in any kind of segment, I didn't know what they could be, what they were and how they worked together. Once I had found the movements for Nº1 I was repeating them, combining them, trying to understand how a dance was made. At the same time, I was reading about Trisha Brown and watching what performances I could find online. 'Accumulation' particularly interested me and I watched it again and again (Marques, 2009). My organisation of the figures remained consistently that of a repeating pattern. I developed cells-groups of figures that went round and round... Finally I hit on the structure: I destroyed the cells I had developed and re-ordered the movements into a sequence of figures, threaded one by one onto a line, with a return each time to the beginning, creating a growing, accumulating and repeating string of figures.

A- A- AB- AB- ABC- ABC- ABCD- ABCD- ABCDE- ABCDE-----

The structure is clearly influenced by Brown's 'Accumulation' choreography. I was thrilled: I understood what choreography could be, how it might work with movement and I had succeeded in making both the material of the dance and its structure about memory.

Picking up on this work during the Masters, I want to pull Nº1 from its current tentative 13 minute shape to its fully grown form of several hours. I want time, brain and muscle fatigue and hunger to affect the figures, to erode them, so that after many hours, the movements will be smaller, almost invisible. In this final shape, Nº1 will be presented in a gallery setting around March 2019. Being in a gallery context, the audience (and jury) will be free to choose when, what and how much they will see, with the full knowledge, however, that whatever they witness is only a segment of an ongoing and repeating performance. Until that time, my work on this piece will consist in: removing the movements sourced from the memory-improvisation method, to keep only those that came from doubling and absorbing photographs; increasing the number of figures coming from doubling and absorbing photographs thereby replacing those that were removed; playing with the movements and sequencing to find rhythm and dynamic.

## Annex 5.a

### N°2

In N°2, two bodies, cloth and human dance together in near darkness. The only light comes from a head-lamp attached to my forehead.

N°2 began as an exercise for Manuela Bronze 's class of 'poéticas da materia': we were to choose a material and work with it unaltered and as equals to come up with a short work. I played around with my chosen material- a white, synthetic cloth that had been sewn to form a huge pocket. Reflecting on my play I thought that the two bodies could be read as metaphors for skin and memory: The cloth becomes skin and the human becomes solidified memory. Memory animates skin. Memory inhabits skin. Memory shapes skin. Memory abandons skin. Memory remembers skin. This interpretation has melted into the background and what has turned out to be central are the ideas proposed by the object-oriented ontology- independence of non-human objects from human ones and equal relationships between human objects and other objects (Harman, 2015) - which were hinted at in Bronze's original exercise.

During that exercise finding the movements and their reason had been difficult. And as I continued on this piece it remained a problem. In the lead up to and during a residency in Fórum Dança in August I devised a convoluted method to find and make these movements. I worked with letters, interested in continuing the transformation of material or document to movement. A rather systematic process followed: the chosen letters were studied and passages turned into movement sketches; the movement sketches were collected until I had gone through all the letters; then the movements were gone through again and again to remove weak ones; about 40 figures were decided on. It was the dance developed in this way that I presented in the Bienal de Cerveira. Two weeks after the Bienal I was in residency in Teatro de Ferro and encouraged by their keenness for experimentation over clean finished pieces I abandoned completely the movements I had developed so circuitously and began again. I returned to the cloth to find the movements of the dance and this resulted in the material I now have. Now, all movements come from play between the cloth and myself. This approach is one that interests me particularly because I have been searching for some time how to dance with other objects.

The choreography of N°2 has also gone through much change. The original one I developed with the letter-based movements: Having assembled my material, I wrote down the passages of the letters associated with the movements on paper and cut them out. They became paper signifiers of the movements and I arranged and re-arranged them on the floor to create choreographies. Eventually, only 8 figures remained: I organised 4 into a core or original cell of movements, to which were fed 4 others, one by one. The dance was mapped as a line, parallel to the audience, with the section inside the cloth in the centre of that line and of the floor and the two mirroring sections leading up to and leaving that cloth. The movements from these two sections I imagined as a cow chewing cud- they were repetitive, half-movements, barely discernible from each other, like old memories that are barely remembered. This structure I also mostly abandoned when I went into the Teatro de Ferro residency, keeping only the darkness and the lamp attached to my forehead. The choreography that is now forming is already unlike both the structure of N°1, which is frontal and fixed to one place and the first structure of N°2, which was frontal and linear. It has no front, with the audience all around the edges of the room and the path of travelling is winding, sometimes circular, never fixed.

Picking up on all this work during the Masters, I want to continue finding movements using the method I have developed and shape them into a choreography, to present in a theatre around May 2019.

## Annex 5.a

### N°3

N°3 is as yet only an idea: I want to concentrate on the relation between memory and place. My own experience, having grown up in cities in Canada, France and England and now living in Portugal, is a strong motor behind this research. I wonder if memories can remain attached to places? And if a place can leave an imprint in a body? How can this be stored? Can a body archive more than one place at the same time? And how can this be danced?

I have begun associating certain movement researches with it. Some of the classes run by Claire Binyon for the third year interpretation students, she has invited me to join; these are classes that explore the Viewpoints technique, as created by Mary Overlie and developed for actors by Anne Bogart and Tina Landau (Landau, Bogart, 2004). Here the body becomes super-sensitive to its surroundings: to the space between it and other bodies, to its own and other body shapes, to the way another body passes or encounters it, to gestures, repetition, speed and length, topography and architecture. These are the 9 viewpoints. The technique trains this heightened sensitivity to the outer environment so that the person then becomes able to react to them. Here, no action should come from inside, possibly there should be no action but only reactions? I'm finding I'm very attracted to this technique and that it suits itself very well to the subject of N°3: memory and place. For in the Viewpoints technique, architecture, as one of the viewpoint, is a possible source of reaction. I have practiced alone several times now, once in the botanical gardens. And every time, what strikes me is the possibility it presents of 'absorbing' a place through reacting to its architecture and then transporting that place, in the body, to another location, where, what has now become a memory, is re-performed and so remembered.

N°3 has no choreography but I already have one idea: to attach figures to specific places on the floor/ in the space, so that the dance, the organisation of the movements is created by the order in which each place is arrived at.

I plan to present in July the result of experiments carried out over the Masters. Until then, I wish to practice the viewpoints technique regularly. Possibly concentrating on architecture and its interpretations. As well as working alone, the possibility has risen for the first time in the collection of working with other people: Claire has invited me to work with the third year interpretation students, setting them an exercise of viewpoints. I would like to try out an entire day of practicing viewpoints in one location to then transport that work to a new place the following day. I am curious to know how the remembering would happen.

## Annex 5.a

### Estado da arte:

Cascas de memória: a collection of things archived in my body because I do not want to forget them

“Might a live act even 'document' a precedent live act, rendering it, in some way, ongoing, even preserved? An action repeated again and again and again (...)has a kind of staying power, persists through time.”

(Schneider, 2011, p.38).

“the document is what remains” (Schneider, 2011,p. 97)

The thinking that is generating the collection Cascas de memória is knotty, if it were not, if it were a straight smooth line, I would not be compelled to make work from it. And yet, my accumulating, winding and weaving references do appear to me to be linked to one another. In the following text I have tried to make this tangle as understandable as possible.

Before continuing I need to set my definition of the archive, which I will fix for now as: a place where memories are selected, organised, stored, taken care of and displayed and which through these activities makes sure the past remains in the present. In the european context, the archive is made of 3 important things, a building (or room or shelf but never a body), its contents(documents) and a person (Walsham,2016; Derrida, 1995; Taylor, 1977). Derrida writes of the house- arkheion in Greek which was the residence of those who commanded and which is the root of the word archive (Derrida, 1995). Historically archives have been used to both keep legal information(land-ownership, marriage evidence, wills) to establish matters of fact and to preserve knowledge and local memory for the future(Walsham, 2016). But always the material of this preserved information has been the document- paper, photograph, sound recording, video recording- as that is what is perceived as remaining (Schneider, 2011)... The archivist is an important part of the archive. Though the tasks intailed by the role have changed over time (Walsham, 2016; Taylor, 1977), in general they have to do with keeping safe the documents contained in the archive, classifying them, and displaying them. In 'the social history of the archive: record keeping in early modern europe', Walsham describes the archivist as “guardian of the surviving traces of the past”(2016).

Derrida also says “there is no archive without a place of consignment, without a technique of repetition and without a certain exteriority.” (1995, p.17) Which I interpret like this: the body becomes a place to which memories are consigned and through dance as a repeated technique it exteriorises these memories, turning them visible to other bodies. Following this interpretation, I use Cascas de memória to turn myself into archive and archivist in order to preserve a collection of things I do not want to forget.

And so:

By deliberately attempting to remember through dance, what kind of discussions do I become part of?

As I have said, the driving anxiety behind the creation of N°1 was my feeling that memories are fragile because they have no body, and that this inherent ephemerality means they are in constant danger of being forgotten. But if these memories were to be kept and protected inside some body- a piece of clay, a human body, a photograph etc-they might be safe and stay remembered. As an illustrator I had been working around this drive towards solidifying what seems ephemeral lest it disappears into oblivion for a long time. Increasingly my drawing practice was about fixing, giving body, recording things that did not appear to have a body or a stable body. And now in dance, arriving as I did from drawing, what struck me most of all was how the work seemed to disappear as it was done. It has taken me a long time to be able to articulate or pin down what it is about this anxiety that interests me. In fact, I am still searching, though recent reading of Schneider's criticism of european archive culture and the possibility of performance being a method of memory keeping, is reframing and focusing my interest on the body as archive and possibly the dichotomy of document and performance.

## Annex 5.a

It is only now, as I begin reading Schneider, Taylor and others that I see my thinking of dance and memory as ephemeral reveals a western/european bias towards documentation based archives. According to Schneider, my anxiety about the loss of memory and its storability in solid remains, is a deeply european preoccupation, and a very old one. In 'Performance remains', Schneider shows how in european archival culture, it has always been assumed and strongly believed that only documents can record, store, remember the past for the future. In detriment to other forms of memory keeping (2011).

Dance itself is subject to this thinking. When King Louis XIV of France asked for his dance master to find a way of fixing dance onto paper, he wanted to remove the need for such private tutors (Foster, 2011): he was replacing an archive-body with a document. And this was and has been interpreted as a way of removing the errors, losses of memory, exentricities of particular persons to make way for a scientific, reliable, repeatable, identicle and always true, document:

“Long was the dancing art unfix'd and free;  
Hence lost in error and uncertainty:  
No precepts did it mind, or rules obey;  
But ev'ry Master taught a diff'rent way:  
Hence, 'ere each new born Dance was fully try'd,  
The lovely product, ev'n in blooming, dy'd:  
Tho various hands in wild confusion toss'd,  
its steps were alterd, and its beauties lost:  
Till Feuillet at length, Great name! Arose,  
And did the Dance in characters compose,  
Each lovely Grace by certain marks be taught,  
and ev'ry Step in lasting volumes wrote.  
Hence o'er the World this pleasing Art shall spread,  
And ev'ry Dance and ev'ry Clime be read:  
By distant masters shall each step be seen,  
Tho Moutains rise, and Oceans roar between.  
Hence with her sister Arts shall Dancing claim  
An equal Right to Universal Fame,  
And Isaac's Rigadoon shall last as long  
As Raphael's painting, or as Virgil's song.” (Foster, 2011, p. 31)

This is a poem by Soanne Jenyn written in 1729, some 50 years after King Louis XIV 's request and it exemplifies the kind of thinking I just described.

It was during the European Renaissance that, notes Alexandra Walsham in 'The social history of the archive: record-keeping in early modern europe' (2016), there was a surge in the impulse to keep records of ephemeral events. She writes that in the cities and the countryside an army of scribes and clerks arose to meet demand for chirographic skills. At the same time, it became common for illustrators to be send on the ships travelling to the colonised Americas, tasked with creating paper doubles of the 'new' territories for kings, princes and merchants back in Europe: “paper avatars allowed men scattered throughout the empire to examine for themselves distant, fragile, or impermanent flora” (Bleichmar, 2012, p. 40). Just as Jenyn 's dance notations were able to travel across oceans and over moutains, botanical and zoological illustrations left far behind their original doubles, on the other side of the Atlantic Ocean.

## Annex 5.a

The result of these exploratory and collecting trips to the New World was the sudden growth of cabinets of curiosity, so that not only kings and princes but merchants too began collecting curiosities in their homes (Bleichmar, 2012). In that room or set of shelves, the owners became kings of their miniature world. A world made up of dead bodies and documents. There would be collected and organised in these rooms, some of those botanical and zoological illustrations- documents. But more numerous were the real things, though they were dead, pickled, dried, stuffed, skinned: corals, bear skins, antlers, leaves, flowers, stones, birds, severed heads, skulls... As an archive they are interesting because they contain mostly non-documents. How does this fit into the other examples here? I'm not sure. But there is a dialogue of agreement between them. Perhaps the dried, pickled, stuffed bodies function as documents of what exists there over there, far away in the colonised territories. They are evidence. And this is the function of archives. The documents they contain are evidence, witnesses to events that took place in the past, so that those in the future may know of them. Perhaps then, cabinets of curiosity function as archives in that they contain documentary proof of things that existed in the Americas for those separated by space (not time) to know of? Now that I've described my string of examples of European archiving, examples that particularly interest me and that I want to know more deeply, let's jump across to a parallel thread of archiving methods, away from the tradition of the document...

The Wampanoag:

"Where any remarkable act is done, in memory of it, either in the place, or by some pathway near adjoining, they make a round hole in the ground, about a foot deep, and as much over, which when others passing by behold, they inquire the cause and occasion of the same, which once known, they are careful to acquaint all men, as occasion serveth, therewith; and lest such holes should be filled or grown up by any accident, as men pass by, they will oft renew the same, by which means many things of great antiquity are fresh." (Foster, 2011, p.32).

The Aboriginal Australian method called Songlines is also a mapping of memories into and onto their territory. But in this case, the memory anchors are stones, mountains, rivers, trees etc..... When a person walks by one of these they sing the memory of the event that took place here. These songs accumulate in a sequence so that you can sing backwards or forwards in space, travelling from memory-marker to memory-marker... Chatwin imagined they revealed the paths used by the first Australians to enter the country. These are very old memories, kept for thousands of years in performance (Chatwin, 1987).

Can a USA, British or Portuguese re-enactor be compared to an Aboriginal Australian who keeps memories of events by singing them each time the place they occurred at is passed? Or to a Wampanoag, who, passing the memory- holes recounts to another the story of what took place there, and who, if the hole is in disrepair, will redig it, so that the event may continue to be remembered in the future? These re-enactors, studied by Schneider (2011), will travel to the place the event to be remembered took place, in groups. And once there they will go about re-creating to the minutest detail the battle (most modern western re-enactments seem to deal mostly with battles)- language, costume, hair, toilet facilities, food...

"I am fascinated that for many re-enactors there exists the lure: if they repeat an event just so, getting the details as close as possible to fidelity, they will have touched time and time will have recurred." (Schneider, 2011, p. 10).

They are archivists turned archive. Schneider describes the apparent attempt of re-enactors to stand in the place of the past body. They make their bodies available, she says, to be covered by the past.

## Annex 5.a

“I observed participants putting themselves in the place of the past, re-enacting that past by posing as is they were indeed, soldiers and civilians of the 1860s” (Schneider, 2011, p.9).

For Schneider, re-enactments not only propose that performance can remain as well as documents, but that remembering through performance is a strongly anti-capitalist, anti-imperial act. It bends time, brings it back and forth, breaking the always forward going straight line of capitalist time:

“The explicit replay of a time-based art troubles the prerogatives of singular artists, the assumptions of forward marching time, and the frontier-driven development narratives of capital that- like a great perspective machine- invests in the linear geometry of vanishing points. Touching time against itself, by bringing time again and again out of joint into the theatrical, even anamorphic, relief presents the real, the actual, the raw and the true as, precisely, the zigzagging, diagonal, and crookedly imprecise returns of time.” (Schneider, 2011, p. 16).

“The printing press was a device for reproducing the past in the present” (Zingrone, McLuhan, McLuhan, 1997, p.309) Derrida says that there is no archive without a technique of repetition (Derrida, 1995) and surely, the printing press was Renaissance Europe’s gift or curse to repetition. It is now possible to create hundreds of copies of a single book within very little time, where it would have taken months, years to make one book by hand. The printing press: a body that repeats. And myself in my collection of dance pieces? A body that repeats. But one body is machinic, the other flesh, bone and skin.

The printing press marks the removal of the body from acts of remembering. In the same period: the hand that would write down or copy text is replaced by the machine; the dance master that would pass on her/his embodied knowledge was replaced by the written dance score; the imperfectly proportioned and death condemned plant was perfectly fixed and improved in the botanical illustration; the eradication in European colonised lands of local embodied forms of remembering.

To King Louis XIV and Jenyn, the fixing of an event, a person, a thing into a document means: removing mistakes, creating certainty, reliability, obeying rules, identity in repetition, long life span (longer at least than a human), reach across vast areas of land. In fact, since Descartes, the body has been associated with error, unreliability, subjectivity, and so the removal of memory from the body and its safekeeping in some objective, immutable document has been seen as the only way memory can be kept for the future.

Schneider says that with the arrival of the colonial archive, documents that once had been kept in case of the failure of local knowledge now participated in the collapse of local knowledge (2011).

This way of thinking remains today. Schneider points out that Phelan and Schechner’s insistence on performance as something that does not remain reveals a line of thought that can be traced back to the birth of capitalism and colonialism. This approach to performance is widespread among analysis of performance art, particularly in the 70s, when this lack of remains was set against the object orientated capitalist art market (Blocker, 1999).

In writing about Ana Mendieta, Jane Blocker states:

“What would a history look like, I wondered, that took death in Mendieta’s work seriously? What kind of history is it that does not save? (...)Mendieta’s work (...) asks history to let go of the past (...) shows extraordinarily clearly the disappearance that we must learn to celebrate” (1999, p. 133).

Blocker is definitely aligning herself with Phelan and Schechner. She almost repeats Phelan’s famous line that performance “saves nothing, it only spends” (Blocker, 131). Mistakenly so, according to Schneider: “in privileging an understanding of performance as a refusal to remain, do we ignore other ways of knowing, other modes of remembering that might be situated precisely in the ways in which performance remains, but remains differently?” (2011, p. 98).

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Schneider expands on this, arguing that continuing to think that performance is equivalent to loss is continuing to follow an inherently imperialistic approach to the archive while an approach that would truly undo the European hegemony would be to think of performance as what stays, even without document. To Schneider, re-enactors, storytellers, as well as traditions of oratory and embodied rituals are ways of remembering through performance, with the body as container and repository. To this I want to add the traditions in Japan and India of gurus or dance masters which are still present, though to a lesser degree than in the past. This tradition has allowed dances to travel down through generations, embodied and transmitted by gurus. In all these methods of archiving, the body plays a central role.

By making this collection of dance pieces, *Cascas de memória*, I am turning myself into archivist and archive of things I do not want to forget. That action pulls in a whole lot of debates and thinking about archiving, documents, memory, European archiving and non-European archiving, what can remember....I have laid out the areas of the discussion that interest me most and that I want to learn more about during the Masters. As I have said, some do seem barely connected- the printing press and the Aboriginal Australian archive method known as 'Songlines' - but I think tied together they will produce very interesting new ideas. It is interesting for me to notice the concentration of material knotting itself around the Renaissance period...

If I am lucky my dances will be repeated many times, in different places, witnessed by many people. What memory am I preserving by repetition? What memory, stored in my body, am I transporting across places? What do the movements of my dances archive? What do they contain and keep in their repeatable form? As Lepecki asks: "why recur to the most moving support, the most precarious support, a human body, in order to archive?" (Lepecki, p.32) Can an equivalent of the oral storyteller be found in dance? Can I become this equivalent? Travelling from place to place, my body filling with learned dances, turning them visible in a performance then going to the next place... And what does it matter to other people what I choose should not be forgotten? Does my archive matter to anyone else? Or is it the act of archiving in dance that would matter more to a public than what it is I am storing?

Ana Mendieta:

"In 1973 I did my first piece in an Aztec tomb that was covered in weeds and grasses- that growth reminded me of time. I bought flowers at the market, lay on the tomb, and was covered with white flowers. The analogy was that I was covered by time and history." (Paume, 2018)

No one ever witnessed Mendieta's works- they only ever saw the record of it in photograph or film.

## Annex 5.a

### Cascas de memória: document, body and performance as equal objects

I have been circling around human-object relations for a long time. I came in through puppetry, attracted by the materiality and the animation of it and moving onto dance where I have been trying to figure out how to dance with objects. Beyond my way of relating with the other objects present in my performances or in the making of the pieces, what interests me about weaving the ideas of the object oriented ontology into the making of *Cascas de memória* is understanding how object oriented ontology affects the debate about archive in document vs the body or the performance. Someone who does dance with objects is Ola Maciejewska. In an interview, Ola Maciejewska says that she is interested in returning or going forward to a system in which all things stand on equal ground (Coi, 2018). Writing about *Bombyx Mori*, Maciejewska says that she is rethinking the relation between body and the artifact. “The onlooker is guided to overcome the binary divisions standing over against one another, like: body/object, physical/non-physical, human/non-human, rational beings and irresponsible creatures”(Maciejewska, 2018).

As I have said, I have been thinking and working around the ideas of puppetry, materiality and animation for a while, though always apparently searching for something I cannot name and the ideas that Maciejewska raises attract me very much. At the end of my studies in illustration I wrote my dissertation on puppetry. I thought that there are practices inherent to puppetry that suggest another understanding and way of living- an anti-capitalist one. My argument was not very successful. I wish I had known then about Maciejewska and object-oriented ontology. Now it seems that I was groping in the dark, knowing there was something there but not managing to touch it. Or maybe I was like one of those blind men, touching one part of the elephant. In fact writing now, I have only recently found out about this ontology. It feels as if I am stepping back and beginning to see a bigger image, though not yet the entire thing.

The object oriented ontology proposed by Graham Harman (2005) knocks down the hierarchy we have built the world into with us humans at the top and center. Instead Harman proposes a plane on which all things stand equal as objects, relating with all other things in the same way that we relate with other objects. Or: “object oriented philosophy holds that the relation of humans to pollen, oxygen, eagles or wind-mills is no different in kind from the interaction of these objects with each other.”(Harman, 2005, p.3) As I understand it then, this philosophy asserts that things happen without humans being present. I’ve been wondering if that leaf question- does the leaf make a noise when it hits the floor even if there’s no one there to hear it?- reveals a human centric philosophy and whether the question could then be answered according to the object oriented ontology as yes it does, there are other objects present to hear it. ? Like I said, I’ve only recently found out about this area of thinking so I don’t know it very well yet and I’m not very confident in applying it to problems.

Once we remove the object non-object dichotomy and everything is both an object and on an equal plane with everything else, how do we interact with each other?

It is a Saturday morning, and a group of people are standing around a table on which rest plastic bottles, soap bars, match boxes, a plant, plastic bag, paper etc... We are standing very seriously a meter away from the table, studying the every day things we have brought in as if we have found out they are in fact very dangerous. We look faintly ridiculous. We are doing an exercise as part of the workshop entitled the emancipated object (o objecto emancipado), given by José Alberto Ferreira, during FIMP. We have just spend two mornings (six hours) learning about the object oriented ontology and discussing it. José has just asked us to put these ideas into practice, not exactly in real life, but in a controlled environment- the TDF practice room. The difficulty in extricating ourselves from our deeply ingrained hierarchical relation with objects becomes immediately obvious.

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The beginning of the exercise is largely spent by us nervously considering the objects we have brought in, clearly wondering how to interact with these objects without returning to the dichotomy human, non-human object. Could we touch them? Or would that be instigating an unwanted interaction? Should we just wait till they do something? Burdened with this new critical recognition of our ingrained modes of relation with objects, each action seems to signal evil thought! This is why we are for the most part standing so seriously and so far away from the objects and looking at them as if they might be dangerous. They might in fact be. They might make us reveal our evil hierarchical reflexes.

But slowly, shy movements are made- a container opened, a plant tickled, match sticks aligned. Each action followed by a quick withdrawal to consider the result and to ponder what to do next. I think at some point we each feel that it is impossible to do anything without reassuring the status quo. But because the exercise lasts a while, we have the time to want to try again... And as we warm up, like some physical exercise, we move faster, making fewer pauses between actions and becoming more intense, more invested. With this, the room changes too, objects become other things by their emptying out or by their mixing with other objects and we slip into play.

By the end of the experiment, the table is wet, sticky, strewn with abandoned lids, lying down plastic bottles, soaked pieces of ripped paper, the floor is covered in powdering ashes, puddling soap and water, fallen matches, string tangled around human and table legs, a fan is warring inside a filling cloth, making hard slapping noises as it forces little pieces of paper inside its cage to hit the frame and the room smells of burning and soap. A lot has happened.

At the end of the workshop, one person observed that to him, we had all still been behaving in exactly the same hierarchical way with the objects: touching, lifting, emptying, rolling, throwing, pulling them. Deciding what we would do and doing them to the objects. Probably we were. But it seems to me that what was important in the experiment was our repeated attempts at applying the theory of object oriented ontology more than our success at it. Not least because the theory requires a complete revolution in our ways of acting and behaving everyday in everything we do. It could not be expected that we would succeed in that exercise.

What was exciting was the attempt, the experiments made. The many different ways of relating that had been found. We don't usually spend any time thinking about how to behave with our table, our chair, the floor, our computer. We almost all behave with them in the same way day after day. And here for an hour, we had thought about it.

Silvia Federici, who Maciejewska refers to when she talks about wanting to return or rather go forward to a system in which all things stand equal, includes these ideas in *Caliban and the witch* (2004). In the book, Federici makes a particularly interesting link between this mode of thinking about objects, witch burnings and the birth of capitalism in the renaissance period. Federici's starting argument is that capitalism brought about the witch burning's- as opposed to being two coincidental events. In order for capitalism to set up and take over, it was necessary for certain ideas to be eradicated. The movement against Heretics was the beginning of this attack, writes Federici. Heresy "expressed the search by the medieval proletariat for a concrete alternative to feudal relation and its resistance to the growing money economy." (Federici, 2004, p.32). Heresy aspired to the radical democratisation of life. It was a critique of hierarchies and economic exploitation. Communities of heretics redefined many aspects of life- the division of work between the sexes, the position of women, sexual reproduction and relations with non-humans. Eventually, women were targeted specifically, and the hunt for heretics by the church and state became the witch-hunt.

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“the figure of the witch (...)is placed at the center-stage, as the embodiment of a world of female subjects that capitalism had to destroy: the heretic, the healer, the disobediant wife, the woman who dared to live alone, the obeha woman who poisoned the master’s food and inspired the slaves revolt.”(Federici, 2004, p.11).

What I have read so far suggests to me a possible alternative to capitalism in our way of relating with the other objects of the world. And on a more relevant level for the project, it suggests a method of work, a method of developing dance pieces. As I’ve said, I’m just now finding out about this world of thought around the human-object dichotomy and our relations with other objects. I want to read to know more about the ideas. I wonder how ideas of the object oriented ontology meet my research into archive and the body. What does it mean to say that a document and a performance are equal objects? That a photograph and the thing it recorded are equal objects? That the guttenberg printing press and I are equal objects? And what does it change to think that a photograph and the thing it recorded have a relationship quite apart from human involvement? Is it important the apparent coincedance of these two worlds of ideas having so many important events occur in the same period of time- the renaissance?

I have no idea.

But I would like to find out.

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Annex 5.a

Masters project proposal by Solveig Phyllis Rocher-Purchase

2018/2019



Photo by Arthur C. Wandeur

Annex 6.a  
December, 3, 2018; N°1; transcript of notes.

“Amazingly I seem to remember most of the dance and the figures.

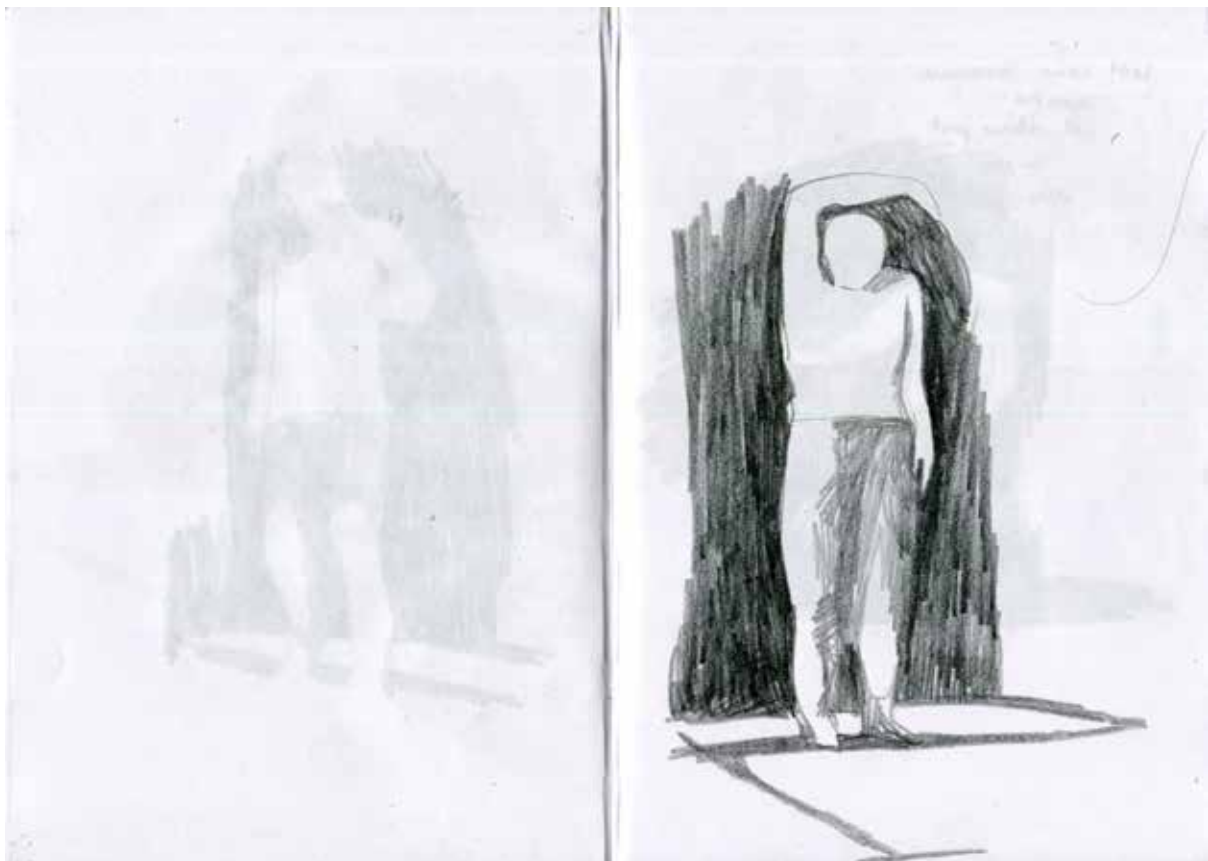
I have just gone through the entire dance without re-visiting recordings or notes to see if i can remembe the figures.

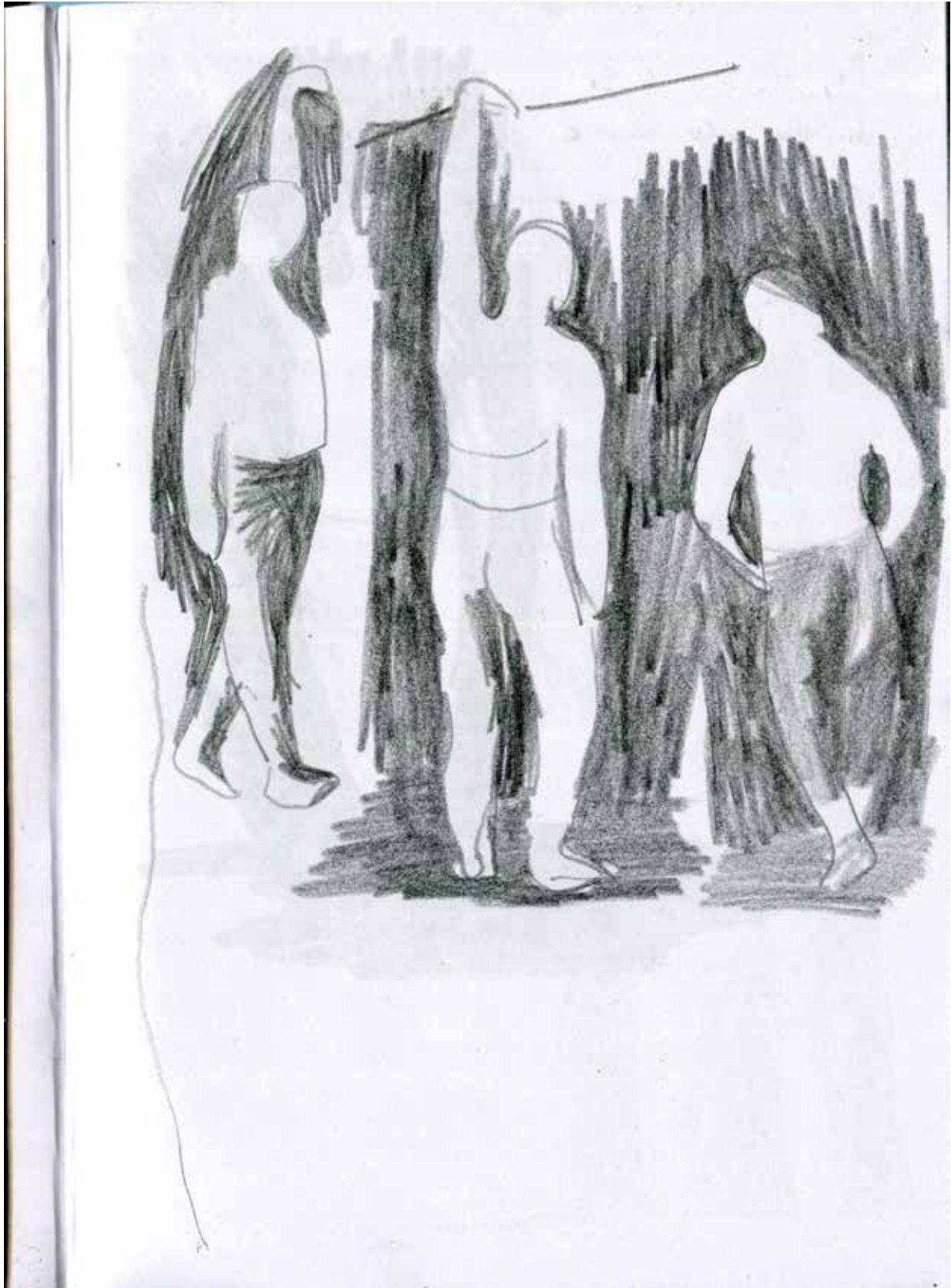
There are only a couple of moments that are sticky- where I feel I have forgotten a gesture.

Should I keep that in?

What does it look like when you forget?”

Annex 6.b  
December, 2018; drawings of N°1; scan of drawings.





Annex 6.c  
December, 20, 2018; Feldenkrais Classes; transcript of notes.

“(...)this idea is very dominant in feldenkrais. ‘Do it like it doesn’t matter’- she [Claire] likes to say and in those classes we do not have to do our best extensions, just what feels comfortable, what we enjoy.

And I’m starting to think this ‘do it like it doesn’t matter’ attitude is useful to be a good performer and even maybe just to live. (...)

On its own it has a risky leaning towards just not giving a fuck, but maybe if combined with some rules, the contrast of the hard rules and the soft, flexible do it like it doesn’t matter produces something interesting.

To work at least I was thinking the hard rule being- using a space a certain n<sup>o</sup> of hours a day to work. And inside that rule/space, acting like it doesn’t matter. Playing. Enjoying myself.”

Annex 7.a  
January, 2, 2019; Danças antigas conference; transcript of notes.

It was such a strange experience. Here we were, a group of 10 people, from Porto, Lisbon and Spain, learning dance movements created by people of the Spanish courts some 400 years ago. There is this step, its rhythm, name, which foot goes where first, the other...

Each movement. And then how can they be arranged together. I enjoyed it very much. I wonder if, as these were the ancestors of ballet, I could replace ballet in my training with this?

It was like the re-enactments Schneider talks about. Although we did not gather in a specific location, where these dances had been danced before, nor did we wear clothes of the period nor change our way of speaking or our way of behaving, still we were learning gestures of a time and place specific dance.

By learning these movements, by watching an other body doing them, not by reading a text, we were taking part in a bodily archive, she was being a ‘guru’, passing on her embodied archive to us, and by learning and passing the movements, by doing them

with our bodies, we were absorbing her archive into our bodies. That knowledge about that specific way of moving in dance in that time, in that place, by those people, was passed onto us and we kept it. Some of it at least.

Interestingly, the study of Renaissance dances uses text as well as re-enactments. The treatises written by dance masters of the time are studied in order to re-create the dances. Then they are tried out by people, learned, and so the dances, the event that had disappeared from body to memory, was preserved and traveled through time in document form/ the archive, to be returned to the body/ the repertoire, some 400 years late and learned and absorbed and stored there. Then passed on body to body.”

Annex 7.b

January, 2, 2019; Singer of Tales; transcript of notes.

“The researcher opposes people of the oral poet tradition to people of the written literature tradition. To him, they cannot live together. They are different ways of being. I don’t necessarily agree with this. According to Taylor, both archive and repertory media intermingle in everyday life, though he importance and trust put into them is different.

In anyway, what’s interesting about this study is how carefully it looks at the stages in learning to become an oral poet in that particular culture.

Listening to other oral poets

Remembering the stories and re-telling them to yourself

Telling them to a critical audience

And how it demystifies the actual way of performing as an oral poet.

It talks about patterns, learned phrases, themes....

An oral poet improvises live during the performance, and will read the audience to know how long or short to make the story as well as to make certain parts of the story location specific. In this culture being studied, oral poets perform in café’s, where people are coming and going. There will be interruptions and sometimes the story will be paused and not returned to.

The oral poet improvises. I start to connect it to a dancer improvising. Steve Paxton etc...

But as the study is showing, the singer does not improvise out of nothing.

A singer will have or contain a repertory/ an archive? Of 30 songs on average.

Imagine a dancer, if they thought this way of all the dances they have danced and consciously worked to keep them remembered in the body, imagine a dancer saying they have a repertoire of 50 dances or 10 dances! That they can dance like that, at request, adapting to the space and time, audience...

So these singers don't improvise out of nothing. They sing a song they know. The song of the wedding of Mary or smt. A song they have learned by listening to it sung by another singer. Sometimes many many times since their childhood, sometimes only once, the night before.

This song they know is made of themes they remember- council, letter, sending, war, kidnap etc... And within these themes are phrases that they have learned- formulas (one phrase long). I imagine all these form a skeleton, over or through which they weave their improvisation, resting on the formulas and themes they know.

[Drawing]

Whats interesting about the apparently fast process of learning a new song is how it seems to be done.

On hearing a new song, the listening oral poet compares it to the songs they already know, the songs that are part of their repertory.

They recognise the themes in the new song and though the character and place and reasons may be different, the themes are the same as those in the songs already known. When absorbing the new song a sort sort of copy paste happens and then some editing to adjust the old themes to the new story. Formulas will re-appear. Singers have their formulas and will use them throughout their songs. [Formulas are phrases, one line long, ways of saying something-themes are actions, like weddings, council meetings etc... Formulas are performer specific, themes are not].

An oral singer will say he is able to copy exactly a song he has heard. And what the researcher points out is that to an oral poet, that does not mean word for word. What is kept is the story- what is considered important.

Even in themes, each singer has his way of telling it- the theme of receiving a message will be different for different singers- some will always use a horseman coming out of clouds of dust, others a bird etc...

These themes change very little within a same singer from story to story.

Thinking in dance, it could be like having a skeleton of known movements and improvising over them, choosing some, choosing how fast to go between them, repeating...

The rhythm and musicality of the song are very important, the musicality created by the words, their sounds.

I was thinking of danças antigas, those steps I started learning during that conference, and how if you knew them well, you could them improvise very beautifully, playing with the order you put them in, their speed... In fact you would do what the teacher of the conference did at the end of the week-end, when we asked her to dance.

The difference here is that in oral poetry there is not a set of theme or formulas that everyone learns and knows. Themes and formulas are location specific and not all known by any one singer, though many themes and formulas are shared by several singers.

There is something about it that attracts me.

I keep thinking what if a dancer could be like this, purposefully develop and maintain a repertory of dances, performing them and adapting them to the audience.

Singer of tales

Dancer of tales

What if, just as the Odyssey is an extremely long and old oral poem that has traveled through thousands of years to us, there could be dances, long, long, passed on body to body...?

Maybe dancing is already like oral poetry?"

Annex 7.c

January, 9, 2019; N<sup>o</sup>1; transcript of notes.

"(...) I was noticing how repeating the same movements, or working on repetition REPETITION, makes me become mechanical. I start to follow a very mechanical rhythm and the quality of the movements also becomes this way. (...)

Repetition I have realised is at the center of N<sup>o</sup>1, a coin with 2 sides- on one the mechanical repetition, reproduction, always the same «, ever lasting, the Gutenberg press...

On the other side- re-enactments. Repetition of an act, by a body, to keep the past in the present. Repetition that does not have an original?

(...)I imagine standing in the museum, dancing away in a corner, as a people go about, like a machine in the kitchen washing clothes or dishes as we continue about our day.”

Annex 7.d

January, 17, 2019; N°1; transcript of notes.

“Watching the recordings of the dance practice. What strikes me most about the points I think work best and about the entire recording is the accumulation and excess of gesture. And how none or few are recognizable from ballet or contemporary dance. It makes me curious about what an audience would make of them. If they would try to figure out a meaning in the gestures, if they would become overwhelmed by the excess and growing number of accumulating gestures?”

Annex 7.e

January, 18, 2019; Ensaio aberto for Claire; N1; transcript of notes.

18 January 2019

“ensaio aberto for Claire, N°1

It was very hard of course. I was dreading it at the same time as looking forward to it because i knew it would help me a lot but I would find it hard to dance N°1 in front of someone watching.

And it was very similar to when I presented N°2 to Igor and Carla, the first time (...) I was anxious, very aware of expectation, of being watched, being expected to do something. In this case I think there is that Claire seems to have such high regard for me and I don't know what has brought it about. So I was scared of her seeing what I actually do and asking herself what on earth she is doing with me or saw in me.

I tried to show her my latest choreographic structure, the strict structure interspersed with improvisation based on the movements. But I felt I was doing terribly. I was not feeling that calm place where I can play and improvise. I was just running through and faking it (...)

What I'm really proud of is that even though I was feeling really unconfident and low after what seemed like a failure, when we talked about applying viewpoints to my material I was struck how good that would be and instead of putting it off to try later alone, I asked her if she had time and if we could try then. (...)It was really interesting bringing the repertory of movements I have to a viewpoints impro. I started playing, I forgot or Claire watching shrank to only one small factor. (...) There was introduction of viewpoints one by one. But then we realised I was recurring to the same movements, so she suggested I force myself to go through all the sequence, but while in speed, duration, spatial relationship and topography. And then again but while in architecture, kinesthetic response...

And in viewpoints I let go. I became aware of everything around me. Of noise in the streets, rain, children screaming, someone playing the trumpet in another room."

#### Annex 7.f

January, 21, 2019; tutorial jump start; copy of email.

04/06/2019

Gmail - tutorial jump start



Sol Veig <thisissolveig@gmail.com>

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### tutorial jump start

3 messages

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**Solveig Phyllis Rocher** <thisissolveig@gmail.com>  
To: Claire Margaret Binyon <clairebinyon@esmae.ipp.pt>

Mon, Jan 21, 2019 at 9:56 PM

Hey Claire,  
Thank you for the tutorial friday, it really helped me. I've been making lots of notes since, and I planned my next six ensaios in TDF (they're going to be the last ones there for a while) following what you suggested about trying out different conditions. Today I started with viewpoints applied to the movement material and tomorrow I'm adding sound. I think it is going to help me to structure my practice more.  
I'm sorry about the first part of the tutorial, I feel like I let you down.

Also I've been thinking about what you asked me, what performers do I like and why, and I've found two important things for me- what I said about geometry I think is  
1-structure, I like performances that have apparent or partly dissimulated structures- with Trisha Brown I think it is very developed, and often very complex, so partly it teases you to find what is the whole pattern. I saw some videos of Forced Entertainment, and there was one where they were telling stories,, sitting on chairs, facing the audience- but there was a simple and repetitive structure, Stop. and Once upon a time. That ended and began each story. Something about the combination of soft 'improvisation' and hard bone like structure to shape, hold up and support the body of the performance.  
2-The second thing I'm noticing attracts me is when performers are something like themselves on stage, instead of pretending to be someone else- when the line between reality and performance is unclear. That idea came up as I was looking at Forced entertainment and then I realised I saw an Yvonne Rainer performance last year that was like this and that I found really unsettling and appealing- several things happened during the performance and I wasn't sure whether they were accidental or on purpose, and they brought the entire performance into a strange inbetween. I've been thinking a lot about this this week-end and today- because when i perform i often feel i need to become someone else, or some clearer, cleaner version of myself and everything needs to be a perfect thing, unlike real life. I want to think about this idea more and try it out.  
I'm going to continue thinking about these things.  
Besides saying that the tutorial really helped jump start me again, I wanted to ask if you think friday 1st feb, in two weeks, we could have another tutorial like this one, and I can bring what I'm starting and planning on trying out in the next two weeks. And perhaps I can invite one or two more people (not sure about this yet)- Costanza had suggested her help... Anyway...

Goodnight Claire,

Solveig

Beginning of working on N°1 by applying different conditions to it:

“Condition 1- Topography and free order of material, 10-15 minutes”

“Condition 2- topography and structured movements”

“Condition 3- all viewpoints and movement material in order”

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“Condition 4- free viewpoints and ordered movement material and trying to give more importance to movement material”

“Condition 5- free viewpoints and music and ordered movement material”

“Condition 6- humming music and architecture, kinesthetic response, repetition and ordered movements”

“Condition 7- durational: 2 hours and viewpoints and movements in original structure”

Condition 8- playing again”

Condition 9- continuing conversation with Claire and 1,2,3 sequence of movements”

Condition 10- talking about my grandfather and dancing sequence

Condition 11- still, no movement. Imagining I am doing the movements and saying what they are like feldenkrais.

Condition 12- movements while thinking about what they represent what memory they represent

Condition 13- Just imagining the movements of the dance at home

Condition 14- 3 hour walk- going to the cemetery and then fontainhais- while dancing

Condition 15- at home alone as if it doesn't matter

“It was interesting realising this time how much the movement becomes a constant background activity, and how surprisingly good it feels to be constantly moving in this way as I walk around.

I worked in the bathroom. The photo movement, which in the cemetery yesterday I realized was becoming a praying shape, in the bathroom became a hand washing gesture, so I turned the tap on and washed my hands.

And then I was drawn to the bath so I went and stood in there. It was narrow and many of the movements became reduced or slower as I negotiated the tap and curtain rail.

Eventually I sat on the edge of the bath as I continued dancing the sequence. And as I danced there I was reminded of the bath in our house in Arcachon. I started talking about that in French and it became a whole train of thought about that house. I slowed down the moving, i think it became softer. At one point I stopped talking but continued thinking about the house as I moved.

Repeating repeating continuing

It is like a floor over which I float. Like talking gestures, like the movement of breathing, like walking.”

“Repetition

It comforts me. Returning to the same music again and again (...)and eventually finding something else. Turning to that and repeating that again and again

Creating layers that thicken

Warm up

Hold

Playing solitaire again and again”

“I like repetition. It brings back time, The repetition of something makes that something grown thicker with its repeated occurrences and all the associations of each specific occurrence. (...)I used to listen to my audio story books again and again till i would choose them for the kind of associative texture they would create in my spaces I did something else. IN this sense, a new thing is cold, unfamiliar and I find it hard to like.”

Condition 16- 4 hours walk from CACE to the ocean and back home, all the time dancing N°1

I found a peculiar joy, ecstasy in certain movements done repetitively(...)it seems like such a strange thing to say. To enjoy making a movement. And yet such a reassuring thing to find in myself. And strangest (...) i enjoyed the constant dancing. When I stopped I would begin to miss it,

And when I'd start again I would feel a joy again.”

Condition 17- dancing as if the movements are illustrating the song i am dancing to.

“Very interesting result strange gap between what is said and the movements and yet some overlay- as if they are related to each other in some way that isn’t clear. (...)The way they are danced with the song suggests literal meaning.”

Condition 18- Playing the song again and again- restarting it when I have finished the sequence- So before the end of the song.

Condition 19- Dancing with “way down home” by anonymous.

Condition 20- Dancing while scanning book on rythmanalyse

“I wanted to scan the book and as I was doing it I realised I could dance in the spaces between scanning the next page, when the machine is actually doing the scanning. So I did. At first i had ‘Turtle Dream’ by Meredith Monk in the background and then I had those old songs playing and these I think worked better.

I started dancing each time I clicked scan and stopped each time the machine stopped and started again from the start at the next scan.

Like cutting a living being each time. But somehow too, I felt that the repetitive cutting gave body to, solidified the performance.

(...) Started pausing and starting the music again with the scanner and my dancing.

These 3 repeated bodies:

The scanner- a repeating body

The CD machine- a repeating machine

Me- a repeating machine

The book- a solidified copied thought

The songs- fluid sound

The dance- movement

(...)I’m realising that I have richer discoveries when I’m not in a closed up ensaio room that has nothing in it but when I am in a daily space, full of material. (...)”

Condition 21- Dancing to I’m going home by anonymous, listening and moving within the limit of the movements that make up N<sup>o</sup>1.

Annex 7.h  
January, 31, 2019; Viewpoints Report; transcript of notes.

“Report- Viewpoints

#### Annex 7.h

The Viewpoints technique has slowly crept into my daily life. I have started thinking it is a technique for life and I have begun using it in my own work. I've really enjoyed the classes, looked forward to them each week. They are such an appealing way of generating movement. Something I've been wondering how to do since I started making performance work.

And during them I have begun distinguishing feelings – the one i get that means i am performing and the ones i get when i am just pretending. I have become aware of performance moments- pauses, times to start, times to decide, to leave to stay etc.. Which i didn't even know existed before. And i've started learning to hear and react to them. I have recognised my problem with making sound, with talking, and towards the end i have started undoing that block. And i've thought more and more that improvising to viewpoints is a lot like learning a technique for life for conversations, listening, reacting, knowing when a choice needs to be made etc...Knowing how to be with people or in spaces, to adapt...

#### VIEWPOINTS IMPROVISATION IN THE JARDIM BOTANICO

31 January:

"I can barely remember having the idea to want to do a durational experiment in viewpoints. I mentioned it to Claire sometime in October and she invited it within her own third year interpretation class. At some point I visited the Jardim Botanico and played around with viewpoints briefly. This is how the garden became part of the experiment. And now it has happened and I really hope it isn't finished but that this experiment was just the beginning an egg.

23 January Jardim Botanico- absorbing the space into the body

Despite the rain and the exercise they had no choice in doing, the students were very open to the

Experiment once we were doing it. I was very touched and impressed and inspired by this. I was worried, they hadn't seemed so keen previously and I was aware of being an outsider imposing something on them. But when it came to it, they worked hard and well. Something interesting: I overheard one of the students complaining about having

#### Annex 7.h

to do the exercise and later this same student told Claire and I that she had not enjoyed it for several reasons. But what was curious was that she worked very well despite not wanting to be there. So well that her dislike was unimportant.

#### SPACES

The effect of the spaces had, as intended, a strong impact on everyone. I spend several hours before the 23 trying to find areas of the garden that suggested certain viewpoints and that in sequence would create contrast with each other. With Claire we visited too and adjusted some space divisions and rules

All the students remarked on the spaces. First of all the basic difference of not being in room 213 or 214 but in an open, public garden. For some the change seems to have been too sudden- they would have liked prior excursions in which to get used to new working environments. But since this was part of the experiment I don't think it's particularly interesting to take this forward.

For many, the change was a welcome breath of fresh air.

Space N°1, which we had devised specifically to work on topography, spatial relationships and speed worked very well. Many of the students remarked how well topography fit into the space- how the restrictions of the hedges affected their actions. In fact for many this seems to have been a favourite place.

Perhaps the combination of freshness of energy and strictness of rules?

Personally this was not a favourite place. I think it worked well in many ways- topography was clearly well suited. And as a first place it was excellent because of its own strong characteristics. But at the same time, I wonder whether there was too much stimulus for a first space. The excitement of starting combined with the newness of the place for everyone I feel meant that we actually quite rarely listened to each other well. The moments of pause, of waiting, were very few, and perhaps too many the overlapping constant activity? I wonder whether Place 3, which is much less stimulating would have actually been a better start? Forcing us to listen to each other before running wild in the gardens stimuli.

Space N2 was less mentioned by the students, though a few said they felt constrained at first arriving there or that there was a loss of group listening. The space here, paths, first bordered by cactus then by trees and bushes, was again designed to direct the stu-

Annex 7.h

dents. This second space was a walk. And it was much more noticeable here the divisions of the larger group into smaller cells. Very early on we found out that we couldn't stay as one group without hurting ourselves on the cactus by the edge of the path. The cells that formed never moved too far away from the others, but developed their own dynamics and activities. In N2 we had allocated the viewpoints: gesture, shape and repetition. And these came up very naturally in reaction to the environment. Fingers, hands, arms, were very expressive in this section. And there were waves when one person's gesture

Was rippled in repetition across the entire group. The photos show this very well. They also make more evident the reuse of the gestures and shapes produced at the start throughout Space2.

The 'Tail-end' of Space 2, when we had left the cactus and were heading towards Space 3 was trickier to navigate. Perhaps we felt less stimulated by the trees around us, or were aware of the greater amount of space before us? Or we were getting tired as the improvisation entered the 1 hour mark? We became strung out, not improving singly, as Claire had expected, but distancing ourselves from other cells so that we lost track of the greater group. I think by this time all the viewpoints were already being used and yet we seemed to be recurring to a very limited range of reactions.

Place 3. About half the group left at this point to have a break, and the remaining 6 of us were now

Faced with a space that was much more open than any previous one. Those who were part of the

Improvisation talked about this sudden difference. For some it was a bad thing- too open, too little

Stimulus- and they got lost and didn't know what to do. Someone said they found this sudden difference interesting, and enjoyed watching how we all reacted to the change.

I really enjoyed this change- the openness made me want to run, and I did for a while around and around.

I think what was done here was some of the most interesting: We were fewer and so were more able to listen to each other; We had been working for a while so our inhibitions were much lower than usual; only those who really wanted to experiment had

#### Annex 7.h

stayed in this space; the lack of stimulus forced us to stay with one thing for longer- as opposed to both previous spaces which had been so full of things to react to we had been flitting from one thing to another very rapidly without saving anything. Duration, architecture and kinesthetic response were the viewpoints here, along with text. We had already been using voice and sound in the other spaces, but here some interesting things happened, group plays, repetitions and deconstructions of words. I eventually took part and was proud of myself since I find speaking so difficult. The deconstruction of words actually came from me because I was playing with pronouncing something someone else had said.

Eventually this part dissolved and the rest of the group joined us as we moved towards Place 4, the last one. In my mind this is the least distinct, most uncertain place. I think we were all running out of “inspiration” by this point. But curiously, one of the students mentioned this as her favourite place along with the first for precisely the reason that we were all out of inspiration. She said she found this state of being lost meant we listened to each other more again- possibly searching for what to do. I think this is really interesting, and possibly goes some way to answering what you have to do when you are doing a durational improvisation. This “state of lostness”, might be a more interestingly productive stage than the beginning when we are- as she said- vomiting out ideas constantly.

Space 4 was bizarrely theatrical and very small in comparison with all the other places. We were suddenly in close proximity. The last time we had been in such close proximity was space 1. A curious opposition.

Something else that has come up is a blurriness between ‘reality’ and ‘acting’. And this was most apparent outside, when we were surrounded by reality and people going about their real lives instead of in classes where the setting is of pretending... Is that a correct distinction? Anyway, the border seemed most blurry in the garden experiment. Several times I interacted with someone and they thought I had left viewpoints and was talking as myself, out of the exercise. I found these moments funny and curious- should we have a safe word? I wondered, so we know when someone is doing something in viewpoints and when its real. As in real pain for example... At one point one of the stu-

#### Annex 7.h

dents was bent over their knee and i wasn't sure if this was a viewpoints shape or actual pain. The only way to make sure was to ask, so i was leaving viewpoints. I find this curious.

#### DURATION

The effect of duration on our work was the other part of this experiment. I had wondered back in October, what would happen to us if we improvised in viewpoints for a greater amount of time.

We had originally planned for the improvisation to be 5 hours long. And exciting and challenging amount of time to work in. But as we talked about this project with the students and carried out shorter session of open viewpoints in class, 5 hours seemed too long for the students. We eventually reduced to three hours and on the day I think we worked for between 2:30 and 3:00 hours.

Most of the students said they did not find this duration as difficult as they had expected. They noted not feeling physically or mentally tired- or at least not as much as they would have expected. And at the end of the experiment, a few students said they wouldn't mind actually continuing. Though most expressed reticence at the idea of 5 hours or longer. In part i think this is fear- since most of them actually found that half that time wasn't nearly as hard as they had anticipated it would be. But also it has to do with "inspiration". Everyone talked about running out of ideas of things to do. And part of me feels this is anti-viewpoints.

The whole idea of viewpoints, it seems to me, is to react, not to produce interesting actions,

Not to have interesting ideas. But then again, perhaps even reaction is dependent on some inspiration?

Probably. Asked how they coped with this lack of inspiration, many students said they fell back on

Repetition- following someone else and repeating what they did. A few, including me, found that looking back at the surroundings gave more fuel for reaction- the trees, paths etc... But in general i think more durational experiments would have to be done to understand better how to cope with reacting for a long time. And durations of a greater length to really experience exhaustion in performance and find what happens after.

#### Annex 7.h

A curious affect i noted on myself post-exercise was a kind of lingering impression left on/in my body by being in viewpoints mode for so long. Walking home I became aware of being aware, much more than usual, of the spaces i was crossing, my position in them, other bodies, their speeds, stopping etc... At a red light i felt i stopped in SATS and that when i began walking again, I was in viewpoints, beginning a reaction. I am sure that this after affect was caused by the amount of time I was in viewpoints for, and that if that time was increased, the impression would be still stronger and last still longer. 30 January Room 214- recollection of the garden through and in movement in room 214.

Running through the back of this experiment, though not overly intrusive, i think, was my own research into turning the body an archive of a place, or several places, as part of the creation of my piece N3 within the collection of dances Cascas de memória. In the garden we had been absorbing material into our body, keeping and transporting it there until the next Wednesday when we reproduced it in class, room 214.

How would it be to reproduce such a big space inside such a small one? How much would we remember?

What would we remember? Would we be able to remember in movement as we stayed aware of the

Others in the group in viewpoints? I think this part could be as rich as the first and in the future I would like to carry out as long if not longer a session recollecting as collecting. What would be the effect of duration on our memories and our recollecting?

This time we had an hour. And it was a productive and interesting hour. Though I had been afraid that the instructions- to remember simultaneously your own actions, those of others and at the same time stay aware of the others through viewpoints- would be too confusing, the students seemed to get the hang of it fast. For a while everyone was in there own head, remembering and putting into movement. Eventually, meetings occurred, and we ignored or reacted to these according to how aware of our surroundings we were. And finally the viewpoints were fully in and we were remembering and reacting to surrounding simultaneously. Obviously this needs to be worked more, i think it's a tricky thing to do, but in the time we had there were some good starts.

Conclusion

#### Annex 7.h

The result of this experiment with Claire and her third year interpretation students is a clear egg- a concentration of potential futures.

Following from it I am going to form a smaller group of really interested people to carry out some of these potentials. These are:

-Duration- I want to increase the time of improvising, try 5 hours, 10 hours maybe! How will we cope with this length of time improvising? Will we get better and better as time goes on- listen to each other more and more? Or will we become the living dead :P What mechanisms can we or will we develop to work during such a lengthy period of time?

And what will be the post performance effect on us of being in viewpoints for so long?

-Different spaces- continue changing spaces. I'm curious about meetings with the public, how would that work, would we be forced to leave viewpoints? Would it be leaving viewpoints to talk to them? I'm curious about the effect of different places on us.

-Reality/fake- the strange state that occurs in viewpoints impros i want to explore more, meet more, step back and forth across it if it is indeed a border.

-Viewpoints as a technique of creation- I've really enjoyed myself when I've worked in viewpoints. Something i am more and more appreciating as i realise how important it is for me to feel i am plying when i make work. I want to learn more about how viewpoints can be used for creation- for managing ready produced material or for producing material from scratch.

Memory and place- I would like to be able to continue this line of inquiry with this group- maybe collecting several places and spending more time in the recollecting phase. Maybe if we did a performance in the Festival de ESMAE, we could bring to the school all the places we have been improvising in, recollect all these other spaces as we move around ESMAE.

#### Annex 8.a

February, 1, 2019; Dorothée Munyaneza Unwanted; transcript of notes.

“The moments that touched me most, That I liked best were when the recordings of women speaking about their experiences were playing and Munyaneza was translating over them, talking in a slow and careful rhythm, sometimes breaking into song.

I found a lot of the rest as if it was trying to be dramatic, trying to make us feel the violence, but only making me feel irritated. They were not powerful, they were just loud. The movement part I was not sure about. They were not interesting in themselves. Though when attached to song they were.

I enjoyed watching a performance that crossed performance categories so fluidly.

I felt she was being a storyteller, and it was strange sometimes to be aware of us, the audience, such a huge silent mass facing her.

And they just two bodies, though they filled the stage with sound so that their vulnerability was often not so apparent.”

Annex 8.b

February, 16, 2019; Trisha Brown Set and reset; transcript of notes

“So energetic

And yet so effortless looking

No resistance

Falling swinging

Running

Patterns and cells

The relationships between dancers are

Intricate and always present

Kinesthetic response.

The most beautiful dancer, happiest and

Most energetic- dancing everywhere, moving from

All parts of her body I suspect she

Took the role of Trisha Brown.

This is truly amazing to watch- how

Movement comes from everywhere in

The body and suddenly in the middle of another

Shape

[Drawing]

A sudden wiggle, ...of leg

Arm at angle

Beautiful.”

Annex 8.c

February, 16, 2019; Lucinda Childs dance; transcript of notes“Repetition.

Ghosts

The double image effect of the

Screen

You can tell those on the screen are

From the past because they are blurry.

Sometimes they are on the same

Ground as the modern dancers,

Sometimes above them like ancestors in the

Sky, sometimes across them.

[Drawings]

It creates a strange effect of cubes

And surfaces being danced across and inside of.

The recorded dancers are like

Ancestors.

It is very repetitive. Layering and layering

And layering, so that when a change is

Introduced- even a small one- it is

-Immediately noticeable and creates a ripple in

All the ghost movements

Ancestors-ghosts

The movements make me think of danças antigas steps- like some kind of

Renaissance court dance blown up.

The repetition of the music and the dance

Press into you again and again, leaving a  
Deeper and deeper imprint  
[Drawing]  
At times it gets boring, I zown out. But  
I think that has to be aloud. It has to be  
Allowed in the dance.  
It was beautiful.”

Annex 8.d  
February, 19, 2019; Trisha Brown Set and Reset; transcript of notes.

“I felt so inspired Saturday night when I cam back from seeing Trisha Brown’s ‘Set and reset’. I was so excited I actually danced here. And it was fast- faster than anything I’ve done in ages and I was trying to change directions constantly as I had seen and contain all these different shapes in my body. Curves, lines, all at once. This is what I saw in the dancing. The dancer’s body could contain curves and hard lines all at once. It was beautiful.

And I was trying to do that and it felt wonderful.”

Annex 8.e  
February, 20, 2019; N°1; transcript of notes.

“Steve Roden- collector of sound  
Singer of Tales- containing and taking out stories  
A collector of movements

I want to have a repertory of a hundred or hundreds of movements that I am able to then string up together in so many variations to tell a dance, to move a story.

To tell a dance  
To move a story”

“Today as I worked on N°1 the idea of a dance score came very strongly. Thinking about visually mapping the dance for myself as I figure it out and then about having a final score, a document version of the dance haha

But about organising it as a music score, maybe even along bars.

And having it as an A4 booklet. The document version of repetitions of N<sup>o</sup>1. And having it in the performance at the front like musicians have their score. And going back to it and reading it every now and again.

(...)Clearly inspired by having seen Lucinda Child's Dance scores."

Annex 9.a

March, 1, 2019; Tiago Cutileiro Tudo Nunca Sempre o Mesmo Diferente Nada; transcript of notes.

"For the first hour I was completely mesmerised. And the second hour was too much. I think i was also affected by my noticing, during the interval, that other people were finding it boring and pointless. But mostly i think not enough changed in the second hour.

But for the first part- Wow. The voices were beautiful and how he used them.

A technique that returned several times both with the singers and the musicians was of 2 players/singers producing sound at the same time and one stopping while the other continued, producing the strange impression that both are still playing or that you are not sure who is producing sound and who has stopped.



And then the person who had stopped started a new sound and a relay was created.

[drawing]

These were beautiful and strange and powerful for me.

The physical image of the singers, their singing bodies interested me a lot. Seeing them fill up with air, seeing how they shaped their mouths to produce different sounds. And the strange separation of their voices from their body. Sometimes amazingly and surprisingly powerful.

You see! You can't see it. I can hear the singing and it is so heavy but I cannot see it. This is strange.

The singers bodies are so physical, s visible and tangible, and they are so clearly producing something that is coming from inside them and going out of their mouths, but I cannot see it!

Watching the singers and realizing how much I was enjoying it, I thought about the material I started finding during the Carlota Lagido laboratory, around the mouth, shaping, grimacing, producing sounds. I thought about how rich this area feels for me(...).

I started wondering why sound, or bodies producing sounds as they move attracts me so much. (...)

I thought about the audiotapes I loved to listen to and how I would do stuff as I listened. This has been a really important part of my life. And the feeling of listening to audiotapes in a language you don't know well yet. I remember listening to pride and prejudice and not understanding most of it. A stream of opening and closing rhythmical sounds with a recognizable word sometimes. The experience of listening to these stories without having a book to look at and follow. Is this close to the experience Tim Ingold describes in "The history of lines" of societies for whom a word is its sound?

The anxiety, slight but present, I feel when listening to a new story, of not being able to see it, of not being able to go back or forward in it as with a book!

The experience these last 2 1/2 years of a block developing in front of my mouth, so that I prefer not to speak- it has become so difficult to be understood when I do speak and so frustrating to try and be understood. And embarrassing. The struggle with lips

and tongue to form words in conversations or when reading aloud. Portuguese words. Learning new sounds. Returning to old sounds (French or English) and finding them unfamiliar, or not finding them at all! Or not being able to forget the new sounds I have learned and being haunted. Producing sounds haunted by other sounds.



Speaking French, English and Portuguese means I have a wider/greater collection of sounds known by my tongue?

The recordings I made of Jojo and Popo in conversations in Christmas 2012, the year before Jojo died- the last time I saw him. Because I thought I would never hear the voices again.

(..)Back to the opera I saw yesterday. There was a very beautiful image at one point, when the best performer or the one who was most drawing my attention came to the very front of the stage, pulled a square folded white piece of paper out of her dress, maybe from the chest, unfolded it so that it became an A4 paper with fold marks creating a grid pattern in it, and proceeded to sing from it. This was the most beautiful moment for me.

Annex 9.b

March, 8, 2019; Feldenkrais Classes; transcript of notes

“Claire said it is about turning the impossible possible, the possible easy, and the easy elegant. There’s so many other things too.

There’s also finding what you are. You’re habits, you’re way of being. Starting to notice that and then accept it before even thinking of changing. This is how I am, I can change it, but now, this is what I am.

The movements themselves. I wonder what they look like from the outside? They are not trying to be interesting. (...) We move in research, trying to figure out, not trying to be beautiful. And the elegance does not come from artifice but from understanding how it forms.”

Annex 9.c

March, 10, 2019; Feldenkrais Classes; transcript of notes.

“Hard body, soft body.

Someone said in the last class that they felt hard at the beginning. I recognize this feeling. The hard body or hardened body of being stressed and having to do lots of things in a hurry. Of not thinking of how you feel doing something or whether you enjoy it but simply having to do it. (...) And then Feldenkrais creates this soft body. What is the soft body? A relaxed body A slow body. An elegant body. An open body.

You feel more of yourself after Feldenkrais.”

#### Annex 9.d

March, 12, 2019; Movement V classes; copy of email.

##### Movement V

yesterday's class was really good for me, thank you for letting me in! I've been really struggling to dance these last few days/couple of weeks, not enjoying it at all, and the voice in my head shitting on everything! ha

But yeah, yesterday I moved much more freely than I have for a while and felt really happy as I danced! So today I wanted to try and recreate that. I practiced using the image that Rodrigo gave us- moving from the center.

I am still finding it hard to speak though! Well, I felt pretty terrified yesterday coming into the class and finding so many new faces and all the students were so excited!

Today when I was practicing with the moving from the center image, I also started introducing words.

I'm trying to understand why I find it so much harder to dance alone than in classes. I'm wondering whether there is an element of being driven by a desire to do the right thing, or the fear of doing the wrong thing for the teacher when in a class situation and that without this drive- when I am alone, I am a bit limp? I hope not, but if it is so, I should recognise it I guess and then try to change it. Some Feldenkrais! :P

I haven't felt this excited about dancing since I came back from Trisha Brown's performance and danced at home because I was so full of everything I'd just seen. I really want to keep this feeling.

#### Annex 9.e

March, 12, 2019; Carlota Lagido Workshop; copy of email.

##### Carlota Lagido workshop

A I didn't tell you about the workshop with Carlota Lagido from a couple of weeks ago!

Something really interesting came out for me, I wish I could show you some photos but I don't have any yet. We were given this Portuguese text to work on and some paintings as references and had to start improvising based on this.

Well I didn't understand the text because we had to read it aloud to each other and it was too fast for me to understand, so I made my material about that, about trying to form the sounds and the words and not managing and pulling horrendous faces and making weird noises and linking the rest of the body's movements to this struggle in the mouth- it felt very good and like something full of potential that I want to explore more. It felt like sculpting sounds with the mouth almost- like some invisible shapes coming out of my body.

I know I am being slow about this development of the voice idea, but that experience and then yesterday is making me wonder if you want to try some voice work with me? I printed the "freeing the natural voice" book a while ago with the intention of starting to work using it. Maybe sometimes on a Wednesday? or maybe on a walk?

#### Annex 9.f

March, 13 2019; Viewpoints classes; transcript of notes.

“A thickness. This is how it feels to me when I am dancing well, when something interesting is being produced. As if a thickness is building but also in viewpoints as if I am moving through a thickness.

I'm really enjoying reading that book 'The spell of the sensuous'. I recognize what he describes having felt in Indonesia and Penang. I've felt it intermittently and most when performing. They are the moments that stand out most.

I felt it when in the object oriented ontology workshop of FIMP this October, I've felt it during viewpoints practice several times. And often I've felt it after viewpoints or dance practice when going about daily life- becoming aware of patterns, lights- feeling almost as if I were still performing.

(...)

Listening to how you feel and having confidence in it. This was Claire's advice too. And it has to do with Feldenkrais too. If I am feeling bored stop and listen to that. Perhaps i need to stop and try tomorrow or do something different. What's difficult is choosing the correct alternative. But then Claire also said be confident in your decision- confident it's the right one."

Annex 9.g  
March, 18, 2019; Feldenkrais Classes; transcript of notes.

"I think it has to do with being present. Becoming present, and by practicing it regularly practicing presence. And i think thats why its so hard to describe. Often what we describe are the effects of having succeeded in being present- we feel certain things more, we feel more tired, we feel sad. Claire says that because you stopped and listened to yourself you realized you felt sad, where before you were ignoring it. So it's not feldenkrais itself that makes you feel that way.

Practicing presence seems central for performance, and for improvisation, for viewpoints.

I think I'm starting to understand what kind of a thing feldenkrais is. Because I really haven't been. Though i enjoy it."

Annex 9.h  
March, 18, 2019; Movement V classes; transcript of notes.

“Speaking as improvisation

‘The simple act of speaking requires a good deal of improvisation because the mind is addressing its own thoughts and creating its unrehearsed delivery in words, sounds and gestures, forming unpredictable statements that feed back into the thought process (the performer as listener) creating an enriched process that is not unlike instantaneous composition’ wikipedia”

Annex 9.i  
March, 2019; Lines and Carlota Lagido workshop; transcript of notes.

“The transformation of lines into traces and vice versa discussed in ‘Lines:a brief history’- thinking about the process I took part in in Carlota Lagido’s workshop, where in text, additive lines on blank paper are transformed into idea lines coiling in our minds, lines of association, connecting to other ideas and creating a mesh. This was then pulled back out again and laid back onto a paper in a process of continuous writing, where we had to write about the text without thinking or stopping.

We then chose, picked out the most interesting passages and transferred them to yet another white paper surface. When I transferred them I did so thinking of drawing, and this seemed to free me to lay out, spread out and draw with the words. The paper was not just a background but a space into which I organized the drawn words choreographically. We then had to cut up this space into strips. Again, because I was thinking in terms of drawing words and spaces of paper, the cutting was like dividing the space into more spaces, I did not cut them all equally, but made squares, rectangles and long thin strips. The paper strips are strings now, covered in traces or containing traces. We take them to the back of the room. We now absorb the traces, strip/string of paper by strip/string of paper and turn them into lines in our body, lines of our body. Flesh lines. We created, dancing for 1 hour of improvisation out of those traced strips of paper many body lines- possible shoots to use in the future. To pick up and grow.

The transfer of one kind of line into another- Singing a design as in the Shipibo-Conibo people, transferring visible drawn/painted line into invisible sound line.

What is this process?

A translation  
Transformation  
Metamorphosis

Annex 9.j  
March, 22, 2019; Cristiana Morganti "Moving with Pina"; copy of email

29/04/2019

Gmail - mainly about movement and feeling



Sol Veig <thisissolveig@gmail.com>

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**mainly about movement and feeling**

1 message

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**Solveig Phyllis Rocher** <thisissolveig@gmail.com>  
To: Claire Margaret Binyon <clairebinyon@esmae.ipp.pt>

Sun, Mar 24, 2019 at 7:23 PM

Hey Claire!  
This weather is sweet:) Did you have a nice week-end?

Pina Bausch

I went to see a performance by Cristiana Morganti on friday night, she was a dancer in Pina Bausch's company. She danced and spoke during the performance, and all of it was about her time in the company. Something came up that I liked a lot- she talked about how all the movements for the dances of Bausch had to have real emotion, something about the dancers feeling what they did- it did not have to be extremely dramatic, but it did have to be felt genuinely and not faked. I thought it was curious, I've heard a lot about Pina Bausch of course, but i never saw anything by her live. Did you? Sometimes she pops up in the back of my mind because I've heard her work described as a kind of inbetween theatre and dance. But she is so revered I'm also reticent to look at her too much. But this idea of movement and feeling being basically linked has come up in two other things going round my head:

The spell of the sensuous

i'm reading this book now, Rodrigo sent me the pdf to it last year. It's really interesting and at one point it also talks about movement and feeling: "the gesture is the bodying forth of that emotion into the world , it is that feeling of anguish or of delight in its tangible, visible aspect."

I'm just thinking this is interesting in terms of dance

Feldenkrais

And it reminds me of what I started feeling and being curious about last year when i was just starting into this movement world. I felt it especially during feldenkrais. I think I wrote about it in a homework. That if you feel overloaded by the world you will likely curve your back like a turtle shell, protecting yourself and always looking down. And that this movement is both a result of that feeling but also increases that feeling. And if you open out, and look up that movement actually does affect how you feel. You often give these examples in the classes and they amaze me. It seems to me that in general the idea that feeling and movement can affect each other is not believed or taken seriously. we seem to grow insensitive to this relationship .

## Annex 10.a

April 1 and 3, 2019; Ensaio aberto of N°1+N°2 and N°2 in Festival de ESMAE; copy of email.

29/04/2019

Gmail - reflections on open ensaio and n2 in esmae fest



Sol Veig <thisissolveig@gmail.com>

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### reflections on open ensaio and n2 in esmae fest

3 messages

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**Solveig Phyllis Rocher** <thisissolveig@gmail.com>  
To: Claire Margaret Binyon <clairebinyon@esmae.ipp.pt>

Sun, Apr 7, 2019 at 9:14 PM

Hello Claire!  
lovely weather we're having :PPP  
How are you?

This is the email for this week :)  
Reflections  
Ensaio aberto Cascas de memória: N°1 and N°2 no 1 Abril as 18:00  
+  
Cascas de memória: N°2 no festival de esmae e aniversario de 25 anos de teatro

#### Fear of performance

I was so so nervous in the lead up to the open ensaio. Even though it was 'only' an ensaio aberto and not an official presentation. I always get nervous before presenting something. I guess that is normal. but I really need to manage it. There are times when I cope strangely with the anxiety, so that halfway through the performance i don't want to be there anymore, I feel bored and completely uninterested. That happened when we presented the work we had developed in Carlota Lagido's workshop (remember a month or two ago). Often times i cope by wishing the time away, so that i am performing but just wanting it to be done. That happened during my performances for Circolando last year in their espirito do lugar series. that was terrible. the timing of my performances was just getting shorter and shorter! As if I were assembling something on a factory line. I know this makes for terrible performing. In truth this is a constant problem for me and I think about it every time I perform. I compare with past experiences to see if I am getting better, or what was different etc...

*I am terrified of putting myself before people but i also want to do it. In fact recently I have been feeling as if that time of performing can be the most wonderful time. As if when I perform I free myself from all the rules, the shyness, that I usually bind myself in, and become more myself that I ever am otherwise. It can be when I am freest.*

But this is only something I am starting to feel now from a gathering of a few good experiences. Several of them have been in classes with you! And this work with Sandra Salomé is being another one:) I'm enjoying it a lot, and I actually feel sad when it is over and I have to go home- as if I fall back into another body with the rules I have set myself and the fears I keep.

Mostly I am terrified and doubting myself constantly. So that on the day to perform, on monday for example, i do everything i have to do at top speed and then sit around not knowing what i should do, fearful that i may do something that ruins the performance. As if it were some magic thing. Doing exercises halfheartedly because it seems too late already to make anything better. And wondering how proper dancers do it.

Monday I went through N°1 only. I wasn't worried about N°2 at all. But I was absolutly terrified of showing N°1. It has been such a hard piece to make.

Oddly, on wednesday I barely felt any fear.

#### What is it I am so terrified of?

N°1 has been very hard to make, but it has felt more and more like the kind of dancing I want to do, like what I think should be or could be dance. The problem is that at the same time as feeling this I have been doubtful that anyone would enjoy it, would find it interesting to watch, or moving or funny or anything emotional. I have been afraid it would simply be a mental exercise, making the links between the different ideas and appreciating the way they are linked, This is not the kind of work I want to make. Something you could read about and appreciate equally.

So I guess in this case especially, I have been afraid to find that the kind of dance I want to make is the kind that is not very enjoyable to anyone else.

Also, the idea of inviting people to come and see something, to come and give me their time give me their attention, and then disappoint them or waist that time worries me a lot.

#### Playing when performing

I was asked about the egg by one of the students, I thought I might be. I will include it again next time too. It was one of those things I added to play with the piece, and I want to keep this idea of playing when performing because I seem to do best then. It stops being such a serious, revered fixed thing and becomes alive. well and that has a lot to do with my research into bodily and document archives. the live, everchanging memory and the fixed, dead memory? IN fact thinking of both pieces, that way they are constructed has a lot to do with this score over which you improvise... The tension between a set of rigid rules inside of which I improvise. N°2: a duo exploring the possible relationship with a piece of cloth, a lamp on my head the only light. The timing, the order of the movements, the movements themselves, the space they take, changes at each performance, sometimes minutely, sometimes to the

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## Annex 10.a

29/04/2019

Gmail - reflections on open ensaio and n2 in esmae fest

point of disappearing. N°1: an extremely rigid set of movements, decided months ago and stuck to ever since, though in their remembering some have transformed. This skeleton lets say, then extends or curls depending on each performance- to be a 30 minute performance or a 4 hour one, in one room or in a museum etc... In both cases there is a play between fixed material and improvisation. I like this way of working that is coming out. I wonder how N°3 will be now that I am more aware of this and that I have been working on viewpoints technique so much.

### How do you know when a performance has gone well?

I wondered this on wednesday and I've wondered it before too. Is it a feeling you have? Or does it come from the audience? Do you know you've done well when the audience gives you good feedback?- what kind of feedback is good, 'parabens' is not particularly informative. I liked it a lot' is vague though kind and encouraging. Something I really liked to hear on monday for example, was that the music had been well chosen. This is a point i was particularly nervous about because in dance especially, music seems to be always present, whether or not it is useful or appropriate. And I was afraid to have fallen into that trap. The first thing i wrote that evening was 'O my gosh it actually went well!'. haha I was very pleased and relieved. Because it overran there wasn't that much of a critical conversation at the end and because i had been so nervous and I was so relieved to have arrived on the other side and see that people did not seem completely disgusted, I was not very ready with questions of my own. It seemed that people liked the two pieces, understood the ideas and appreciated them on more than an intellectual level.

I was extremely nervous starting, Though I kept trying to reenact how I had been when I showed you N°2. I was barely nervous that day, I did it as if it did not matter and it had gone well. I tried to reenact this attitude. I took the egg to break it as I had imagined I would and almost put it down again. When I am scared I have a tendency to cut out lots of things that seem to be sticking out. But I persisted and in doing so and starting to introduce the pieces I relaxed a bit. I finished peeling the egg in silence, feeling vaguely silly and wanting to laugh at it. This wanting to laugh helped too. I went to my score. Having the different elements of the performance as companions, the score, the clay, the music and its player means I am not performing alone.

I particularly enjoyed going outside, walking through the school, such a familiar space by now, dancing, with the public accompanying. I'm curious about what was said- about how the audience became choir like, their rythms echoing mine. It makes me wonder again about performing a version of N°1 in the streets, either with a group of people who know the dance, or with an audience who are encouraged to dance along too.

The feeling of relief I ended monday with came from my own feeling of having done well or from the reaction of the audience? Or both?

Wednesday, I did not finish with any feeling of relief, of accomplishment at having done the piece. I hadn't been nearly as nervous in the lead up so perhaps the result is less joy at the end? I have a nagging feeling I did not do well. That I rushed through the dance because I was so cold. But this is all I have. And all that remains. A frustrating regret that i did not go slower and enjoy the dance more. I have no clear idea what the public there felt or thought.

Is it important that people like the piece? Is it important to know what the public thought of your work? How do you know when you have done well? I guess it depends what your criteria is...

### Quick note on laughter

When performing N°1 on monday, there were several moments when people laughed and these registered with me surprisingly strongly. I realise it is really important to me that people laugh in my performances, not just be serious. Adn on wednesday, when that little girl was talkinga dn people laughed at her reactions to the piece I enjoyed it too. I laughed too in both cases. Is this ok I wondered? To laugh as I perform to something extra to the performance...

"How did you feel with more public watching? And quite strangers...not so much from dance world...more general ?"

Actually what bothered me most about this situation wasn't the number of people or the fact that they were strangers, but the fact that I began without them being all there and without me looking at them- meeting them in a way before performing for them. On monday this was important for me. I knew the people in the room and I was with them setting up before I started, When I started I sat before them and addressed myself to them. With N°2 on wednesday, starting as the public arrived made me feel as if they did not matter and I did not like this. Not just starting before they all arrived but not looking at anyone before starting or during the piece. I noticed this before too in Teatro de Ferro when I presented N°2 there in october. Then too I did not look up or see the audience until the end when I had finished and this was strange and disconcerting.

I think I prefer feeling that I am presenting the piece for and to people rather than dancing without caring who sees it. I'm not sure about this. It doesn't seem to fit with presenting durational pieces in galleries...

Maybe it has to do with eye contact? OR and with non-theatricality. We talked a bit about this monday evening. I'm finding I enjoy performing non-theatrically (this is not the word, But i can't think of a better one now), which I interpret as performing without creating an as if body or as if set- without trying to suspend belief- With puppets there is the fashion now of showing the puppeteer manipulating the puppet, when traditionally this was hidden for fear that belief in the puppet would be destroyed if the manipulator was seen. I think there is something similar in other forms of performance. In dance for example, there is the 'unbelievable body'- moving on stage with impeccable timing, incredible flying and leaping movements, utterly non-human. These performances seem very fragile to me because they are completely reliant on that incredible quality being maintained, and as soon as there is a slip, and the real body or the real stage is made apparent, the whole thing becomes ridiculous. For me, setting up in front of the audience was important on monday, and it was part of this non-theatrical(that's not really the word) attitude. So was the change between N°1 and N°2, the setting up, changing clothes. closing shutters. I like the visibility of the mechanics behind the performance. And I think on wednesday, this might have been what I missed. By starting in the

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## Annex 10.a

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Gmail - reflections on open ensaio and n2 in esmae fest

way I did as the public entered the square I created that suspension of reality which I am not comfortable with in my own work.

The truth is I have seen pieces that are exactly like this, extra-ordinary bodies, and that i've liked a lot. But for now at least i don't seem to be comfortable doing it myself.

It's back to that idea I wrote about some months ago, about viewpoints, when the boundary between performance and reality is unclear- this does not happen in extra-human performances. But in Yvonne Rainer's performance *Dust...* which I saw last year it did and it really struck me, I had never seen anything like it. The performance was touching and beautiful not because it was superhuman, not because the dancers leaped in ways I could not across the stage, or never committed a mistake but *because they seemed completely human on stage*. I don't really know what that means yet.

But maybe this is what I should be working towards- trying to be completely human on stage, in my performances.

How would that be? Maybe it is because it must take such bravery to be so human and so vulnerable on a stage before so many people. to be true?

How do you finish a performance? I just walk away, is this rude?

### Conclusions

I want to continue paying attention to my changing experiences of performance.

I want to try N°1 outside.

I am more and more drawn to bringing pieces out into public spaces, the street, long walk dances! I was thinking of N°2 being like that, a walk with the cloth. Because it really was beautiful watching the wind catch in the cloth and I wanted to play with that more on wednesday.

It's clearly really important for me to have open ensaios planned during my working process- It helps me keep going- it gives something to work towards and it feedback always helps me continue. And most of all it keeps me open to outside, to other eyes, which is important for me because otherwise i feel the process turning more and more inside and it becomes harder and harder to curl back out and present.

I want to work on this idea of being human on stage, as opposed to be being extra-human. Work on being brave enough to be just human, without cover or protection.

The kind of dancing I want to do can be enjoyed by other people!! So do it!!!

I am terrified of performing but it is worth it because several times now performing has been when I have felt most myself, freest and least bound by rules and my own shyness and fear.

I wonder whether this curiosity about duration in performance has to do with extending into daily life the feeling of freedom I have been finding while performing recently?

Well that is the reflection!

Beijinhos! And see you tomorrow:)

Solveig

29/04/2019

Gmail - reflections on Dawn till Dusk



Sol Veig &lt;thisissolveig@gmail.com&gt;

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**reflections on Dawn till Dusk**

1 message

**Solveig Phyllis Rocher** <thisissolveig@gmail.com>  
 To: Claire Margaret Binyon <clairebinyon@esmae.ipp.pt>

Mon, Apr 15, 2019 at 8:12 PM

Hello Claire,  
 I'm writing you the reflection on D till D now so that I don't get too far from the day and also I think it'll help me write the application for Minsk!

[reflection on 10 April, Dawn till Dusk, a 12 hour durational improvisation based in the 9 viewpoints in and with ESMAE](#)

[Performing body is a soft body](#)

Initial response was disappointment with myself. I did not feel I abandoned myself to the viewpoints, to kinesthetic response. Throughout I was aware of myself, my control of myself, reticence at times, shyness at others. And it was difficult getting out of it. I had hoped that 12 hours would wear out this reticence and control. So I want to create my warm up structure to use before any kind of performance work- there are sequences of 'exercises' that we have done during the movement V classes that have had a powerful letting go affect on me: the pelvic clock, the spine movement (side side, forward) sequences. The experience of the 12 hours underlined the necessity to prepare the body before a performance, to soften it I imagine more than to warm it up or stretch it. Soften it so it absorbs more easily and readily. Soft body to perform? That's a funny idea.

[Is watching listening?](#)

There were many times during the 12 hours when my reaction was to watch. And as I did it I wondered if I was letting down the others. To what extent is watching taking part? Denis said during the lunch that there was more need for listening and less need of doing. Which I would agree with, though it is clearly a difficult thing to manage. Is watching listening?

[A profusion of movements in viewpoints?](#)

I wondered at some point, particularly when I was alone, why it is that when I dance in viewpoints I move so very differently from when I dance during the movement V classes after the spine feldenkrais sequences for example. There is something much more controlled about how I move in viewpoints than about how I danced when instructed to move from my center or thinking about side to side movements. And thinking about this I tried to dance more in that other way- it felt good but I was unsure that moving so profusely was right for viewpoints. Am I still listening when I dance like this. And in reverse, I've noticed that I forget the viewpoints during the movement V classes. As if they are only to be used when instructed to do so. I would like to dance like I do in movement V classes while improvising in viewpoints. Is this possible?  
 That section when I was alone, 11 till 12 I felt suddenly very lonely and quite sad. It hit me with this problem, how is it to continue performing when there is no one around, which is what I would propose to do with N°1 say in the museum for several hours. And then it was tricky going between being watched and being totally alone.

[Public, working in our everyday spaces](#)

What kind of public are these experiments meant for if any? We've talked about this several times and I've read when researching viewpoints that improvisation in viewpoints is not meant to be a public performance. Denis said this too at the lunch, that it was not meant for people to watch, but at the same time he talked about how it could have been better advertised so people knew where it was... And while I was improvising during the day, I felt very aware, particularly in the sections where there were many people watching, of the fact that this was not always interesting to watch. So how do we negotiate this? I am interested in a group of people improvising in daily spaces, public spaces, spaces that are not designated for performing and that people won't go to with the frame of mind that comes with going to the theatre. I really want to work in our everyday spaces! But this comes then with the people going about their everyday, who will become public when they come passed us and see us. So do we want them to be entertained? Maybe not particularly. I guess what comes with this is what I say later in this email- that to move ahead we need to work with a few really interested people. Then, even though we are not trying to be interesting, and even though we are improvising and trying new things and not always producing fascinating stuff, the quality I think will be better. Does this make sense?

[Duration?](#)

I guess one of the main questions was what happens when you improvise for a very long amount of time? When you meet boredom or get tired... Several times I felt very tired and was tempted to stop. But I knew I couldn't forgive myself. Also, we did stop every two hours and had a short break. I wonder how it would be without this? Is it necessary to do without it though? I noticed I was drawn to sitting more and more as the day went on haha But is this bad? Isn't this reacting to the situation itself? Boredom was perhaps more easily averted because of the regular influx of people- every two hours. For this reason I think the only time that I was faced with boredom without easy solutions

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## Annex 10.b

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Gmail - reflections on Dawn till Dusk

given by other people was when I was totally alone for that one hour in the morning. And even then, the guitar player in the corridor helped immensely, and the music being played in the theatre. I think when i got bored i changed tact, walked around the corridors, looked for something else. In the canteen section, i think i got bored, i didn't feel i had anything to react to, so i watched. Whether this means i left the improv or not i don't know. I definitely want to continue with duration. Sink into the experience, have many different feelings during it. instead of a very short and fast thing.

Having been working like this for 12 hours left a stronger impression than the 3 hours in the botanical garden. I felt tired but much more sensitive than i am usually. And this feeling lasted a few days in fact. I wonder whether this durational experience could become a practice, a training in sensitivity, softening of the body, for before performances.

What happens with all the things produced in the 12 hours? I really want to extend that second part of the jardim botanico improvisation when we remembered the garden. I want to try that remembering for a longer period. What if this became a 12 hour improvisation? Remembering esmae. That could be an improvisation for students that left esmae a year or more ago.

I can't believe we actually managed to do it! This idea we had and we made it happen, it came out of our heads and became real. This is the most amazing thing about this experiment i think. And inspiring. Working with you Claire makes me feel anything can happen, can be done. And this really inspires me to keep working. Thank you so much.

How was this experience for you?

Now that we did it, some things to think about for the next time:

-More rules, more clearly defined rules- a performance that is so long needs strong walls to contain and create shape it seems. I need to spend more time designing the performance before, possibly more time in the space feeling what kind of rules are suggested by it- For the Jardim Botanico i went several times and reajusted initial ideas several times and then we did together too. How would this work for the Minsk idea then? I can't help wondering, and i think this is what i was thinking about preparing for DtilID, how much do you plan an improvisation and how much do you let the performers give of the subject and direction. I think I was afraid this time of guiding too much and not leaving enough space for the performers to give of their own interests...

-Denis talked about Robert Wilson who creates movement scores for all the performers, so that one performer may be instructed to walk one line the entire time. This gives me lots of ideas! Because within this very strict scoring there is so much space for interpretation, even breaking the rule. Once the rule is there it can be fought against but its presence creates more interest than its absence. There is nothing to find space within or fight against if there is no rule... I want to try this scoring for a next performance. Giving each person a topography or something that is what they must do. It makes me think of the topography exercise we did with you, that I liked so much. We had the topography of our life and then we started viewpoints with other people while still contained within our own topographies.

-working only with people who are also interested. Though how exactly to go about this I don't know. But I am still dreaming of forming a small group of performers who would meet regularly to practice, because I think it's needed to get better. So we would become much more sensitive and create really interesting things! a group of 5 or something.... Rodrigo doing viewpoints with sound? And we would do our experiments with public in the Igreja São Francisco, in the quinta do couvelo. They could be themed with films. And for you Claire I've been imagining an improvisation that is space limited instead of time limited. A walk along the long long avenida da boavista, from say casa da music till the ocean! And it could be as long or short as we wished, the performance would be as long and short as it took us to walk from casa da music till the ocean. I really want to do this!! What do you think? I think it could be beautiful, and our public would be curious because they would be a driving by public. I wonder what clothes we could use, it might be windy so maybe something that is shaped by the wind? Those big long rain coats that are sold by the chinese shops. Oh man if there was money we would choose five people or so and pay them and we could work so well!!

So that's it.

I'm so happy we did this! These experiences are being wonderful Claire, thank you!

xxxxxx

Solveig

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Annex 10.c  
April, 11, 2019: N°3; transcript of notes.

“What does a body look like that is never in one place?”

Annex 11.a  
May, 2, 2019; Lia Rodrigues “Fúria”; transcript of notes.

“Fuck. I feel like I was attacked. It was exhausting and intense and riveting and beautiful and violent. I was glued from beginning to end. They (the 9 performers) formed these trios, each developing its own narrative, all at once, so you watched one or the other or the other. There were witches, a wanking white man, an amazing warrior black woman. She was riveting to watch. At the start, as the procession begins she edges along, faced to us, slowly moving between a terrifying angry body to a peaceful one and back. And then she rides another performer, is carried as if on a lion. What is it that made me watch her so intently?”

Annex 11.b  
May, 4, 5, 6, 2019; Vera Mantero Workshop; transcript of notes.

“Vera Mantero workshop- Presence problems and movement making techniques  
Remember i said it was very hard? Not physically hard. I find it so funny that i keep putting myself in these very uncomfortable situations. Fear as usual, a lot of it on this case, because we had to perform our movement research in front of the others. I really didn't like this system, and felt the huge difference when we were all researching at the same time and so not watching each other. Fear, when we had to ‘perform’ our research made me stiffen up, i did no move across the floor, i did not enjoy what i did nor did i really notice what i did. I was moving to move and be done. I was also not moving as I would, but trying to emulate what I imagined the people watching might do or think of as dance. I was told i often had no presence- that there were times when she couldn't tell if i was still in the performance or had left. Also that i stayed in one place too much and that my arms were generally the sole motor of my movements. The last things I've immediately tried to remedy. You can see how different N°3 and N°1 are in terms of the kind of movement, because i was thinking about this feedback when i was developing N°3. But the first thing presence worries me more. I'm not quite sure how to go about

remedying that. It seems like more of a state of mind than a way of moving. It makes me think of one of the first exercises in the book of post-dramatic theatre you send me- it's one i liked a lot and noted down to try one day. A row of people are given secret numbers ( 1 to 10)that the people watching don't know. The people watching call out numbers one to ten to try and guess who has what number.

The only instruction to the people with the numbers is that when they're number is called out they are to become present. But they cannot show this by any movement or speech. So what is presence, what does it look like? More importantly what does it feel like and how do you know when you have it? This comment to me about presence really hurt, i think it hit a knot of questions i already had. It really made me wonder whether i should even be trying to be a performer. The thing is, though it is very painful to obtain, i do gain lots of new things, material to chew, from these workshops. This workshop particularly confirmed my curiosity in movement production. It was dedicated to vera Mantero passing on some of the techniques she has developed to make movement material and I noted them all down to try and adapt or use in my own work. And beyond her techniques, It made me more confident about my own interest in sources of movement, and made me keen to continue finding and developing my own ways of making movements.”

Annex 11.c

May, 8, 2019; Vera Mantero Workshop; transcript of notes.

“Methods of movement production from Vera Mantero workshop

1).IMPROVISATION- moving without knowing what you are doing. Then choosing some of these ‘not knowing’ movements and keeping them. Produces the strange effect of a hard structure full of grey fluff or clouds and of meaning or importance being attributed to what originally had none.

2).IMPROVISATION- Moving how you usually move/dance. Record or have someone watch this because they then write what they saw you habitually did. You make a list of these habitual movements and find their opposites.

3).IMPROVISATION- Dancing your opposites. Now you dance in search of how it is to move in your opposites.

4). IMPROVISATION NORMAL AND OPPOSITE. Here you dance moving between the two, in smaller and smaller stages till they become completely mixed up and feed each other and create a third.

5).IMPROVISATION FROM A TEXT THAT SAYS SOMETHING IMPORTANT- Turn each word into a movement only of the upper body- arms, hands, face. This makes sequence.

6). IMPROVISATION LAYERING NARRATIVE- Record yourself reading another piece of text which you have chosen for its sounds. Then listen to this recording and repeat it out loud as you dance the previous sequence of movements based on words.

7).IMPROVISATION GRAB YOU FEELINGS- dance expressing how you are feeling, what you are thinking with your body.

When doing/presenting the result of the impro from text, one of the feedbacks I got that I liked a lot was how much sound there was in my movements- small sounds of finger rubbing, of face/ cheeks swelling... And how textural, physical it was.

I like this a lot and I liked that movement production method very much!"

Annex 11.d

May, 10, 2019; N°3; transcript of notes.

"Having been panicking all week at the impending deadline of the Mira presentation. Feeling terrified of showing N°3 as I have nothing and still developing it. Instead of the wonderful freedom I felt in TDF of just playing and having been getting more and more rigid and organized about how much to produce each day so as to have work for Thursday.

Translation and metamorphosis

Making N°3, I'm at the movement production stage. Already I'm back to realizing how important and separate a stage this is for me. Movement material and the structure to play with this material.

Developing this material I'm trying different things- free writing turned into strips- impro based on idea expressed in these strips.

Movement production imagining I'm in one of these places.

Arbitrary movement production then assigned a memory



Annex 11.f  
May, 13, 2019; N°3; transcript of notes.

“Today Arthur helped me by reading off the list of places that the movements I’ve been developing are based on. This way i could not predict what place was going to be said and worked on learning the movements better. I liked not being able to predict what was coming.

And then we decided to start combining or running from place to place so that not only was I working on absorbing the movements but also on linking the separate place sequences together.

At first they weren’t at all linked. But slowly some became quite naturally tied together.

Others not. Idea of traveling to new place and repeating last gesture before starting new sequence.

I also wonder about traveling while repeating the last movement and starting the new sequence when I get to the new place.

I want to try this.

I also wonder about re-creating the reading of places to me by recording myself reading the list faster and faster.

So it becomes frenetic, constant, non-stop, don’t know where you are anymore”

27/05/2019

Gmail - reflection on Mira



Sol Veig &lt;thisissolveig@gmail.com&gt;

## reflection on Mira

3 messages

**Solveig Phyllis Rocher** <thisissolveig@gmail.com>  
To: Claire Margaret Binyon <clairebinyon@esmae.ipp.pt>

Fri, May 24, 2019 at 5:04 PM

Hello Claire,

Manuela told me today that you weren't feeling well yesterday either. I'm really sorry, and I hope you're better soon. I hope wednesday didn't tire you out!  
I started writing this wednesday night when I got back, but had to finish today. I hope it makes sense.

i've come back from that excursion all buzzing with excitement! Did you enjoy it too? It was so nice leaving Porto a bit, leaving my routine territory. i feel inspired all over again. I'm going to use that to send you the reflection email on performing N1+n<sup>o</sup>2+N<sup>o</sup>3 in Mira last week.

Performances that are like huge parties and the other kind?

Something we started talking about in the car...

I've been thinking about this again in the last few days i guess for obvious reasons. But it's something that's risen a few times in my thinking before. When I was working a bit with Teatro de Ferro earlier in the spring, helping to make puppets for their "W" play that they presented in Campo Alegre, I was struck most of all by the terrific amount of time and material, money and energy expended on those two performances that would happen over a week-end. They have quite a lot of space and a huge van, and all of it filled with sets, wood, metal bits and things for the plays they have done and might do again. I couldn't help feel put off. I thought- i don't want to be a performer like this, weighed down by so much stuff. I want my performances to be able to travel lightly. So that's one thing. But i still couldn't help wonder what kept them so inspired to continue like this- why on earth produce so much material for 1h30 of performance? And I started thinking it was like socialising. People who plan a huge party, it's gonna be amazing, they're gonna invite everyone and pull out all the stops. Cook during a week, buy new tables and chairs and cutlery... And then maybe there are other people? Where its less about one huge special thing and more about small regular gatherings.

Are party-performances also the more entertaining, spectacle performances?

So that was then. And it was interesting to see this difference, and realise I really don't want to be a performer like that, a party-performer let's call it.

And now, in the last few days, I've been thinking about the steeply rising and falling wave that performing seems to be. in all senses- a lot of work and then dead for a while and then again a lot. but also steeply rising stress in the lead up to a performance, anxiety, fear. Intense self doubt and questioning. questioning to the point of wondering why on earth i'm doing this to myself. After all that build up, when its over you immediatly start again on searching for money, for open calls... I have wondered whether about giving up on performance recently. I think the Vera Mantero workshop has something to do with it.

Vera Mantero workshop- Presence problems and movement making techniques

remember i said it was very hard? not physically hard. I find it so funny that i keep putting myself in these very uncomfortable situations. Fear as usual, a lot of it on this case, because we had to perform our movement research in front of the others. I really didn't like this system, and felt the huge difference when we were all researching at the same time and so not watching each other. Fear, when we had to 'perform' our research made me stiffen up, i did not move across the floor, i did not enjoy what i did nor did i really notice what i did. I was moving to move and be done. I was also not moving as I would, but trying to emulate what I imagined the people watching might do or think of as dance. I was told i often had no presence- that there were times when she couldn't tell if i was still in the performance or had left. Also that i stayed in one place too much and that my arms were generally the sole motor of my movements. The last things i've immediately tried to remedy. You can see how different N<sup>o</sup>3 and N<sup>o</sup>1 are in terms of the kind of movement, because i was thinking about this feedback when i was developing N<sup>o</sup>3. But the first thing- presence worries me more. I'm not quite sure how to go about remedying that. It seems like more of a state of mind than a way of moving. It makes me think of one of the first exercises in the book of post-dramatic theatre you send me- it's one i liked a lot and noted down to try one day. A row of people are given secret numbers ( 1 to 10)that the people watching don't know. The people watching call out numbers one to ten to try and guess who has what number. The only instruction to the people with the numbers is that when they're number is called out they are to become present. But they cannot show this by any movement or speech. So what is presence, what does it look like? more importantly what does it feel like and how do you know when you have it? This comment to me about presence really hurt, i think it hit a knot of questions i already had. It really made me wonder whether i should even be trying to be a performer.

The thing is, though it is very painful to obtain, i do gain lots of new things, material to chew, from these workshops. this workshop particularly confirmed my curiosity in movement production. It was dedicated to vera Mantero passing

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## Annex 11.g

27/05/2019

Gmail - reflection on Mira

on some of the techniques she has developed to make movement material and I noted them all down to try and adapt or use in my own work. And beyond her techniques, it made me more confident about my own interest in sources of movement, and made me keen to continue finding and developing my own ways of making movements.

Performance in life or life as performance?

So back to this. So been thinking about this zigzagging line that seems to be a performer. you perform, peak, very anxious, everything is very intense, everything matters, you are watched and then it's over and then normal life again, where you curl up again and scurry along, do this thing, do that thing, are barely ever present in what you are doing because you are always ten to-do's ahead in your head. But what if the divide between performance and life was not so clear, and they ran into each other?

that Maria Reiche, I started thinking, her life to me seems a performance. Spending her life on that desert plane, measuring the traces left by disappeared people thousands of years ago, sweeping them, walking up and down them all day every day. Climbing up her ladder to see from above. And Robyn Davidson, whose one of my idols- she walked through a large part of the Australian outback with her dog and three camels in the 1960s.

Maybe what I am seeking in durational performances is this point where performance becomes living. Where you are performing as you live, instead of performing in this one intense, short burst and then returning to 'normal' life.

What if this residency in Oliva became a performance. You said in the car, residing in a performative state. So what if it became that while I am in residency there. The performance begins during the residency times and continues into the official time of the performance.

And this attraction I have to performing in outside spaces, public spaces- all those great places we saw in São João da Madeira, might be part of this too. Not cutting out and separating a space where performance happens away from our daily lives (theatre) but trying to keep them together.

The feeling of repeating a dance- how it feels to be a dancing archive

The strangeness of dancing N°1 after N°3. That strange sensation of putting on an old piece of clothing, that is familiar but shaped differently from the one you have been wearing a lot recently. As I returned to N°1, remembered it as I danced it, what a curious feeling, remembering in movement. In the rehearsal I forgot several times a figure. It was like having a kind of foggy version of the figure just ahead of myself that I had to remember how to fit into. And quite fast I did. I slipped into the shape which led me on a running course though several more before I stuck again and stopped, trying to refine the form of the next movement. I want to draw here a series of shells of forms here, each tied to the next in a chain, each hollow, so my body can fit into them. These are the figures. Because N°1 has movements that are very still. Many of them are still poses strung up to each other. I think that's why the sculptural imagery keeps coming to my mind.

As I danced N°1 in the performance, there was a small fear I would stick again and forget the next figure. But this sat in the back. First it was so strange to move like that after N°3. I could feel the ghost of N°3 on my body, around my arms, on my back, as I danced N°1. The memory of another movement done with that arm, different but similar somehow. The fear of accidentally falling into it and away from N°1. The strangeness of returning to something so familiar. Like an old friend, or favourite book. I have worked on it so much. I remember what happened or what I did to this movement I am making now, and where I was when this one came up etc... And then realising that my head was buzzing with a million thoughts even as I went on through my chain of movements, even as I danced. Can the people watching tell? Stop thinking! And at the same time, amazement that these two activities can go on simultaneously and apparently so smoothly. Does my familiarity and comfortableness with this dance make me worse at it? Am I not present?

Oh it's wonderful presenting a piece I've already presented several times. I feel completely different dancing this one than dancing N°3 for example for the first time. I think it must be a good thing. Because the fear I feel at presenting N°3 for the first time I'm sure translates to my body, I must be stiffer, less sensitive... And the relative ease I feel at re-dancing N°1 must translate to something more sensitive, a softer body.

When I got to N°2 after having been so nervous about N°3, I felt myself relax quite drastically. It surprised me how clearly I could feel the difference between one piece and the other. I finished N°3 out of breath and red in the face, very uncertain about what I had shown, and as I started N°2, sat down on the floor, and began that very familiar sequence of actions, I calmed down, slowed down and started playing. Again, I wondered whether it was a good thing to relax, whether this would affect that mythical "presence".

yes I think I enjoy the piece more as I go reperforming it. I get to know it better, how it fits inside me, how I fit around it. I find new things. I am no longer so preoccupied with or apprehensive of what the audience will think because I have already broken it out into public. Performing a piece I have already performed before, returning to it then, is like slipping into an old piece of clothing both in that the repetition of that performance is building layers on top of one another- repeated experiences of the same performance, though each distinct. And these layers make a solidity, a body out of what seems none. And in the sense that this solidity contains space you step into and are held inside of. Inside this dance that I wear...

Maybe I can say that repetition is how I absorb the dances, add them to my body. And that this process is what makes them comfortable, I learn how to wear them. And this maybe can relate to the earlier thought about performing in the everyday. If the dances are a part of me, how do I wear them everyday? Can I perform them everyday?

I'm thinking now that these reflections on how it felt to repeat N°1 etc... are themselves part of my research into the dancing body as a possible archive. The piece itself was about that and built thinking of that. But the performing and reperforming of it is also about the archive in the body. I should use these reflections on how it felt...

Looking, not looking, where to look?

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## Annex 11.g

27/05/2019

Gmail - reflection on Mira

I was very aware in this performance of looking at the walls, avoiding people's eyes. Nervous i guess. There are a few marked times i did look at someone directly. And as it has in previous performances this marked me. an exchange of sorts instead of ignoring who is there. i would like to be able to maintain and increase these eye contact exchanges. I think i generally avoid them out of fear I will forget my movements when I am too aware of the people watching me.

Mira

I've defenitly learned to be clear from the start about what I want with a space I'm working with. To contact at the start, even if I am shy.

But I'm so happy I got the chance to present there. It is a very nice space, that cork room, good for running around! I felt comfortable presenting in that space. I think the experience confirmed I am much more interested in galleries, museums and public paces than in theatre stages.

Thank you Claire for helping to get me welcomed there! And for all the time you gave me in the run up to the performance.

Conclusion

-presence- this is intriguing me more and more. What is presence? What does it look like? What does it feel like? How do you get it!? I read a book a while ago that had a chapter on presence. Ned to find it again. Present. Being present. We so rarely are these days. recently I've noted how often I am carrying out one thing while thinking of many other things. How does this affect what you are doing? Does it have a greater impact- to barely ever be where you are? Watching films and series, you are not on the sofa, you are overthere, somewhere. When i am walking to buy food or run errands, recently I've been so aware of not being in my body walking, but of pushing ahead, being in the future, in what i need to do, etc... And aware of how that changes my body. how much time do we spend overthere, away from our bodies? How little time do we spend in our bodies? I wonder how repetition ties in with this?

-tying together thoughts about performance in the everyday- non-theatrical spaces, durational performances, starting to and continuing to perform beyond the set 1h30 of performance. Trying this out in the residency in Oliva in september. Do i want to make as much of my life as possible a performance? What does that mean to me? Not a spectacle, but I think, present in itself.

-playing with creation of movement material

-taking note of how it feels to repeat dances

-Is being comfortable in a dance bad?

OK, i think that's it for now, though for sure i forgot some things.

Have a good week-end and rest Claire!

XXXXX

Solveig

Annex 11.h

May, 20, 2019; Movement V classes; transcript of notes.

**“Put your body in your mouth!**

**Rodrigo telling me during movement V class.”**

09/06/2019

Gmail - Reflexão sobre "olhos"



Sol Veig &lt;thisissolveig@gmail.com&gt;

## Reflexão sobre "olhos"

1 message

Solveig Phyllis Rocher &lt;thisissolveig@gmail.com&gt;

Sun, Jun 9, 2019 at 5:38 PM

To: Rodrigo Malvar &lt;rodrigo.malvar@gmail.com&gt;, maria manuela Vieira Braga &lt;manuelabraga.arq@gmail.com&gt;

Alo Manuela e Rodrigo!

I hope it is ok if I wrote in english this reflection! I don't think it will make much sense in portuguese.

Thank you Manuela for inviting me to make something in response to your sculptures!

Thank you Rodrigo for working with me on this improvisation!

It was a really good experiment for me. I felt happy all day after.

The sculptures

well they are the anchor and the frame. It is in response to them that the entire improvisation was formed. And within them that we worked the entire performance. The lines- the one we walk along, the one between our eyes, the ones we are leaving with our voices, are all responding to the line that floats between the two eyes. We are trying to sound and walk the invisible line they suggest.

In fact we are four bodies. Two humans and two non-humans. and Rodrigo and me travel from one eye to the other eye, as if we were leaving home to arrive in another house, or leaving one place for another. I was very aware of this. My back to the inside of Porto, walking for the two hours towards the outside, the horizon. You had your back to the horizon and were walking the entire time towards the inside. Did you feel this Rodrigo?

The relationship of the four bodies makes me think a lot of the object oriented ontology workshop we had with José alberto ferreira in october. Were we letting the eye sculptures be what they wanted to be?

Eye contact

This alone has a powerful effect. within minutes it creates this tunnel at the end of which is Rodrigo's blurry face, and on the edges of which are the walls of the buildings, quivering. The focus of the eye contact makes passers by almost irrelevant and much less powerful than in those performances where my eyes are straying. Sometimes Rodrigo's face starts to blur into funny shapes and colours.

The eye contact is also like another thread that we are keeping tense between us. If we look away then it will snap.

And there are a couple of times I do, accidentally, and I feel this break very strongly.

As we get closer to each other it becomes harder to maintain for me- I am hit by the fact that I am being looked at.

Strangely enough I haven't been so aware of it till now. This brings discomfort. But i cannot break the contact so I maintain it regardless and the discomfort fades. Perhaps if we imagine it as a thread, at this point it has become very small but also very shaky and hard to maintain. we are face to face. We are side by side, then we are almost back to back, but still maintaining eye contact. We keep it till the very last minute and then turn our heads to join our bodies- facing the eye sculptures floating ahead of us.

in this second part, eye contact takes on a different form. I don't feel this tunnel or string as strongly when I am focusing on the sculpture towards which I am walking. Do I not feel that it is looking back? perhaps the fact that i am walking towards it while it stays makes a difference? I look through it to Gaia, I look at the center mirror reflecting and waving, and at the wheel that goes around it. Only when I have arrived within a couple of meters of the eye do I feel a strong tie with it- i am talking/singing to it as much as to-with Rodrigo. But something about having walked for so long towards it makes finally arriving at it a stronger event. It's an interesting thing about human to human and human to non-human relationships

By the end my eyes are tired and crying. i need to rub them.

voice. sound.

well Rodrigo knows I've been dreading this! I start the two hours immediately producing constant noises to not let room for doubting. They are all low and die out when they come out of my mouth. I'm aware of it but i keep going, trying to wear down the apparent wall before my mouth. I cannot hear Rodrigo, and I'm not sure if it's because he is silent or making very low noises or because the sound doesn't travel across the space well. So this part is solitary. We are both talking to no one. For maybe half an hour I try to pierce the wall and can't. But my breath during this process becomes more involved and with it my body. Shoulders curving in and out as I inhale and exhale. I feel my arms hanging beside me and the bizarre sensation that my wrists are twisting my hands palms forwards towards Rodrigo, even though they haven't moved at all.

Suddenly I feel as if I am swelling up like a balloon, and becoming gigantic, Rodrigo on the other end of the line looks tiny.

## Annex 12.a

09/06/2019

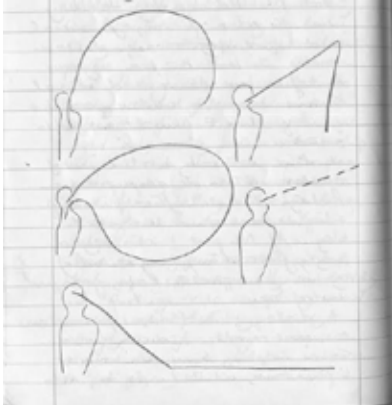
Gmail - Reflexão sobre "olhos"



I think this is when the barrier begins to break. By this point too, Rodrigo and I have begun a dialogue. At least to me it seems that way. And this stage, in the middle of the line, as we get closer and closer and then cross and move away again, is the richest in terms of sounds. I repeat his sounds, echo them, or answer. Finally my sounds are coming out of me and forming another body outside of my own.



This sound-body takes shapes in my imagination. I don't see colours like what you've described Rodrigo, but I see forms. And its curious and very satisfying, like making sound sculptures that float over, around or ahead of me. when I start to play with that I think I am getting free of my voice block. Its like drawing with sound. I really like it!



In this dialogue with Rodrigo, the sounds have shapes that fit into, over, around, each other. Both going up high, or falling or one wrapping itself around the other.

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## Annex 12.a

09/06/2019

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The point of turning our backs on each other changes this dialogue. Now it feels like searching for the other person. Making sure they are still there. I am in my back now, pushing the sound through my back to know where Rodrigo is behind me. The sounds are less projected above and ahead of us now. They wrap around me, and go searching behind me. its a funny thing how much our positions in relation to each other change things. The silences for me become tense now. I eventually ask where are you?

And after more time has gone passed, Rodrigo becomes less important and the eye floating ahead of me and getting close, becomes what I am talking to. I think its shape talks back to me and I answer with many round sounds.

In this part, this second part of walking away from each other and towards the eyes, my body becomes very present. It curls, closes and opens, my arms come up to hold my stomach. The sound I produce make my body fall and fold or reach up. it is a necessity i guess, not an interpretation of the sound. I start to feel what you had talked about in movement V Rodrigo, of movement coming from the production of sound. I want to get to this point again and explore this much more!

I felt very excited by the result of this experiment. I think we found a lot of rich material and I'd really like to be able to explore it now.

Thank you again to both of you! I hope maybe this can be a start for something....

Beijinhos grande,

Solveig

“These meandering trails, or Dreaming tracks, are auditory as well as visible and tactile phenomena.”(Abrams, 1997,p.168).

What if the relationship between the score and the dance of N<sup>o</sup>1 was not understood as a duality, an opposition, but as translation across forms. Translating a dancing flesh body into drawn pencil marks on paper. In perceiving any kind of relationship between the two things which are set apart in opposition in a duality, they become threaded together, no longer separate opposites but related and conversing.

This area, where bodies change forms while still somehow carrying the same name, interests me. Though I don't quite know what it is. It makes me think, most immediately, of translation across languages, from French, to English and now to Portuguese. Transforming feeling from one form into another, while trying to keep as much of the feeling intact. Like transferring an egg yolk between two egg shells several times and trying to keep as much of the yolk in the shell as possible.

I wrote about such a translation process when reflecting on the Carlota Lagido workshop I had taken part in, in February:

“LINES AND CARLOTA LAGIDO WORKSHOP

March 2019

“The transformation of lines into traces and vice versa discussed in ‘Lines:a brief history’- thinking about the process I took part in in Carlota Lagido's workshop, where in text, additive lines on blank paper are transformed into idea lines coiling in our minds, lines of association, connecting to other ideas and creating a mesh. This was then pulled back out again and laid back onto a paper in a process of continuous writing, where we had to write about the text without thinking or stopping.

We then chose, picked out the most interesting passages and transferred them to yet another white paper surface. We I transferred them I did so thinking of drawing, and this seemed to free me to lay out, spread out and draw with the words. The paper was not just a background but a space into which I organized the drawn words choreographically. We then had to cut up this space into strips. Again, because I was thinking in terms of drawing words and spaces of paper, the cutting was like dividing the space into more spaces, I did not cut them all equally, but made squares, rectangles and long

thin strips. The paper strips are strings now, covered in traces or containing traces. We take them to the back of the room. We now absorb the traces, strip/string of paper by strip/ string of paper and turn them into lines in our body, lines of our body. Flesh lines. We created, dancing for 1 hour of improvisation out of those traced strips of paper many body lines- possible shoots to use in the future. To pick up and grow. The transfer of one kind of line into another- Singing a design as in the Shipibo-Conibo people, transferring visible drawn/painted line into invisible sound line.

What is this process?

A translation

Transformation

Metamorphosis”

This constant passing of the egg yolk, from shell to shell to shell to shell... Maybe another image is better.

In this passage above, what strikes me is the rapid and constant succession of transformations. Even as we ‘pull out’ the invisible mesh of associations from our minds and spread it out onto paper in pencil mark bodies we are already also turning the paper into a space in which we place the marks as we would place people in a room, another transformation again. Constantly, all the bodies involved are liable to become something else. And perhaps transformation’s a more appropriate word than translation. Translation, it strikes me, suggests we are keeping a truth- as if, by throwing the text around the inside of many different shapes, we would eventually break and reduce it to its core. If I were to draw the idea of translation, I would draw a line going through a circle and a triangle and square, and going on beyond them, staying unchanged and ‘true’. But this suggests the thing itself, is separate from the body or bodies that contain it. And I don’t agree with this. The body is the thing. So perhaps my drawing is wrong. Lets correct it. The line goes through a circle and perhaps becomes more wavy, it comes out and continues and enters a square, and here it becomes more angular etc... But what is this lines? If this entire drawing represents translation, and the different shapes are different bodies, what is the line? A constant truth? But i don’t believe in constant truths. How do i visualize this then? See how important it is for me to visualize what I am thinking?! In the same way that visualizing, drawing down N°1 made it into some-

thing else, my drawing of my understanding of translation affects my understanding of it, becomes my understanding of it. So the body- in this case the drawing- does change what it contains- here the idea of translation.

I still insist on using the word translation because of what it suggests to me- language, the experience of jumping across languages, like running along one line than swerving and joining another parallel one. More exactly, the experience of constantly swerving between these parallel lines.

Re-reading what I have written I can see I myself easily slip across images, from one to another running along in parallel. This is how I seem to think, and imagine.

Writing with drawings, this constant 'decalage', I do one thing thinking of another, and this makes the act slightly 'decalé'.

In Vera mantero's workshop she transmitted to us some methods of movement research which she has developed over some years. As well as finding translation in these methods, I see decalage.

"Methods of movement production from Vera Mantero workshop

1).IMPROVISATION- moving without knowing what you are doing. Then choosing some of these 'not knowing' movements and keeping them. Produces the strange effect of a hard structure full of grey fluff or clouds and of meaning or importance being attributed to what originally had none.

2).IMPROVISATION- Moving how you usually move/dance. Record or have someone watch this because they then write what they saw you habitually did. You make a list of these habitual movements and find their opposites.

3).IMPROVISATION- Dancing your opposites. Now you dance in search of how it is to move in your opposites.

4). IMPROVISATION NORMAL AND OPPOSITE. Here you dance moving between the two, in smaller and smaller stages till they become completely mixed up and feed each other and create a third.

5).IMPROVISATION FROM A TEXT THAT SAYS SOMETHING IMPORTANT- Turn each word into a

Movement only of the upper body- arms, hands, face. This makes sequence.

6). IMPROVISATION LAYERING NARRATIVE- Record yourself reading another piece of text which you have chosen for its sounds. Then listen to this recording and repeat it out loud as you dance the previous sequence of movements based on words.

7).IMPROVISATION GRAB YOU FEELINGS- dance expressing how you are feeling, what you are thinking with your body.

When doing/presenting the result of the impro from text, one of the feedbacks I got that I liked a lot was how much sound there was in my movements- small sounds of finger rubbing, of face/ cheeks swelling... And how textural, physical it was.

I like this a lot and I liked that movement production method very much!" (VERA MANTERO WORKSHOP 8 May)

Present in these movement making methods is this 'decalage'. Dance not knowing, then take these grey unknowns and turn them the center, a very strict structured dance made up of nonsense movements. Or; Dancing in opposition to how you usually dance. Always this relation of being next to something else. In the seventh, you separate yourself from your feelings and thoughts enough to observe them and dance them. In the sixth, one of my favourites, you lay on top of your dance another layer, your sounding of a sentence, which has nothing to do with the dance, and in between them forms a third meaning.

My movement research so far for N°3 has involved playing with several movement production methods.

-Free writing cut up into strips- improvisation based on the ideas expressed in these strips.

-Viewpoints Improvisation while imagining I am in one of the places that makes up N°3.

-Arbitrary movement then assigned a memory.

And the one that had satisfied me most:

I produce text by association with each place. Then select 10 words from this text for each place and turn each word into a movement. A translation from written line on paper to flesh body moving in space and time. Here, the translation is sometimes based on what that word means to me, but most prominent it seems is the sound of it. Hard, soft...

I think these things layer as I try to think of a movement translation. So that a movement will be a translation of the meaning but also the sound of the word. Its soft roundness becoming a slow careful curve of the arm around for example.

This method is heavily inspired by the 'Improvisation from a text that says something important' method from Vera Mantero's workshop.

And my movement production method for N°1 was at once a translation, repetition and recreation of photographs of my grandfather and grandmother into movement stills. As well as recollection and translation of certain specific unphotographed memories into movement stills. I was re-reading transcriptions from *Performing Remains* and realised there is a quote I wrote down which has to do with this:

"The common view has been that performance and photography are distinct- that a photo can offer a still record of a performance but is not itself a performance, and that a performance may contain a pose, but is not a record of a pose." p148 *Performing Remains*

In N°1's making, i did exactly that, recorded poses from photographs in my own dancing body. Much of N°1 consists in records of poses.

So far, N°1, of the collection, is the piece that slips and slides most between bodies, between document archives and embodied archives, between photographs and flesh body, between drawn marks on paper and moved limbs in space.

With N°2, there is a moment of *décalé*, at the end, when I dance alone, but recollecting the movements I had done in dance with the cloth. In this instance, I am in between. Neither miming dancing with the cloth, nor simply dancing alone. I remember commenting on this with Igor Gandra during my residency there. He noticed it and found it a curious state. And Both he and Carla Veloso at the end said that I was working between dance and object manipulation. Sliding between the two, *decale* from both. I am *décalé*, neither fully a dancer nor any longer, fully an illustrator. Neither fully French nor fully English or Canadian. Always slightly next to...Funny how this would come out in my way of working.

"The question of the ghost is a question of repetition because the specter is always a revenant and begins by coming back."p14 on the haunting of performance studies.

“Strine, Long and Hopkins call performance an ‘essentially contested concept’ meaning that its very existence is bound up in a disagreement about what it is, and that the disagreement over its essence is itself part of that essence.” p 2 on the haunting of performance studies.

Again and again I see that I am drawn to working by slipping and sliding across bodies.....This process of translation has everything to do with how i think when I make work. In dance, it is, how do i translate this into a body moving in time and space? In drawing it is how do I translate this into a line on a flat piece of paper? And as I search for the closest translation, the thing itself that I am translating slowly changes, so that in the end it has become its translation. It merges with its new body.

These experiences in Carlota Lagidos workshop and Vera mantero’s made me realise how much I enjoy and how natural this way of thinking and making is to me. Now, instead of being afraid of drawing too much, I want to translate and slip and slide constantly across bodies, drawn on paper, sounded in space, moved in flesh, stilled in other-body. And work with the fall out of these translations. This is my strength and I will use it.

Something curious- Schneider uses this expression a lot in *Performing remains*, in reference to time. We slip and slide across, and through, back and forth in time. I wonder if slipping and sliding is itself a subject of study, a concept?

VOICE

August 2019

One translation, one kind of body has been drawing my attention more and more this year. Voice. That invisible second body that comes out of a first. Just like dance, voice also seems to disappear without leaving a trace, and half of my reading on archives has actually been concerned with embodied archives that use voice- storytelling, singing etc..

As it turns out, voice had been popping up in my notes not just over this year but over the last two. And watching ‘The concept of dust’ by Yvonne Rainer in December 2017, is one of the more important experiences involving voice and movement I’ve had.

“The first piece- a dancer talking, clearly repeating something she’s said a lot and so saying by heart, giving by heart information about African slaves on slaves ships who had to dance for their captors. And at the same time as she said this she danced- quick steps, hitting the floor, maybe in something like a tap dance.

[Drawing]

The combination of talking and dancing really struck me. It feels I’ve never seen that before. And it seems powerful.” (YVONNE RAINER ‘THE CONCEPT OF DUST’17 December 2017)

Yvonne Rainer standing or sitting on the stage, read almost constantly, as her dancers danced. She was like a live narrator. Sometimes, she would stop being so passive and cut in, asking a dancer to read a certain passage off from the sheets of papers she held.

Then, in march this year I saw a strange kind of opera, “Tudo nunca sempre” by Tiago Cutileiro, in which I was surprised to find how once again, voice and singing bodies, really interest me:

“[Drawing]

These were beautiful and strange and powerful for me.

The physical image of the singers, their singing bodies interested me a lot. Seeing them fill up with air, seeing how they shaped their mouths to produce different sounds. And the strange separation of their voices from their body. Sometimes amazingly and surprisingly powerful.

[Drawing]

You see! You can’t see it. I can hear the singing and it is so heavy but I cannot see it. This is strange.

The singers bodies are so physical, s visible and tangible, and they are so clearly producing something that is coming from inside them and going out of their mouths, but I cannot see it!

Watching the singers an realising how much I was enjoying it, I thought about the material I started finding during the Carlota Lagido laboratory, around the mouth, shaping, grimacing, producing sounds. I thought about how rich this area feels for me(...).

I started wondering why sound, or bodies producing sounds as they move attracts me so much. (...)

I thought about the audiotapes I loved to listen to and how I would do stuff as i listened. This has been a really important part of my life. And the feeling of listening to audiotapes in a language you don't know well yet. I remember listening to pride and prejudice and not understanding most of it. A stream of opening and closing rhythmic sounds with a recognizable word sometimes. The experience of listening to these stories without having a book to look at and follow. Is this close to the experience Tim Ingold describes in "The history of lines" of societies for whom a word is its sound?

[“Such people (...) would have no conception whatever of words as existing separately from their actual sounding.(...)For them, words are their sounds.” p 9 Line, a brief history. Ingold.]

The anxiety, slight but present, i feel when listening to a new story, of not being able to see it, of not being able to go back or forward in it as with a book!

The experience these last 2 1/2 years of a block developing in front of my mouth, so that I prefer not to speak- it has become so difficult to be understood when I do speak and so frustrating to try and be understood. And embarrassing. The struggle with lips and tongue to form words in conversations or when reading aloud. Portuguese words. Learning new sounds. Returning to old sounds (French or English) and finding them unfamiliar, or not finding them at all! Or not being able to forget the new sounds I have learned and being haunted. Producing sounds haunted by other sounds.

Speaking French, English and Portuguese means I have a wider/greater collection of sounds known by my tongue?

The recordings I made of Jojo and Popo in conversations in Christmas 2012, the year before Jojo died- the last time I saw him. Because I thought I would never hear the voices again.

(...)Back to the opera I saw yesterday. There was a very beautiful image at one point, when the best performer or the one who was most drawing my attention came to the very front of the stage, pulled a square folded white piece of paper out of her dress, maybe from the chest, unfolded it so that it became an A4 paper with fold marks creating a grid pattern in it, and proceeded to sing from it. This was the most beautiful moment for me.

[Drawing]" (TIAGO CUTILEIRO-TUDO NUNCA SEMPRE O MESMO DIFERENTE NA-  
DA

1 March 2019)

This was a powerful experience. Which it is taking me time to assimilate. I do not know if it means I wish to work with voice and movement, and if, even, that is possible for me.

In the viewpoints classes in the autumn, I struggled with producing sound. It never came naturally or comfortably to me as it did to the acting students with whom I improvised. Well this is obvious I guess. In drawing you don't need to talk to your drawings. Producing sound is unimportant. What bothered me partially was the literalness that became involved in the improvisation as soon as voice became involved. Then, the abstraction which interested and interests me so much, of shapes and rhythms is immediately ushered into the form of a story. And all the movements become illustrations, support to this action and therefore to the voice.

As I continued with the same students and with Claire Blyon and Rodrigo Malvar into the MOVEMENT V classes, work on voice became more direct. Again, in most of these exercises we were using our voices to form words, and sometimes even sentences. I found these experiences very difficult.

"I am still finding hard to speak though! Well, I felt pretty terrified yesterday coming into the class and finding so many new faces and all the students were so excited!"  
(March 12 2019)

Speaking in opposition to sounding maybe?

Maybe it is the literalness that bothers me, and what that involves in terms of language and articulation. My most recent experience with voice, and the only performance experiment I have taken part in that has been solely for voice was very rewarding and used only voice to sound- words were not involved.

Olhos, the experiment with Manuela and Rodrigo:

"The sculptures

Well they are the anchor and the frame. It is in response to them that the entire improvisation was formed. And within them that we worked the entire performance. The lines- the one we walk along, the one between our eyes, the ones we are leaving with

our voices, are all responding to the line that floats between the two eyes. We are trying to sound and walk the invisible line they suggest. In fact we are four bodies. Two humans and two non-humans. And Rodrigo and me travel from one eye to the other eye, as if we were leaving home to arrive in another house, or leaving one place for another. I was very aware of this.

My back to the inside of Porto, walking for the two hours towards the outside, the horizon. You had your back to the horizon and were walking the entire time towards the inside. Did you feel this Rodrigo?

The relationship of the four bodies makes me think a lot of the object oriented ontology workshop we had with José Alberto Ferreira in October. Were we letting the eye sculptures be what they wanted to be?

#### Eye contact

This alone has a powerful effect. Within minutes it creates this tunnel at the end of which is Rodrigo's blurry face, and on the edges of which are the walls of the buildings, quivering. The focus of the eye contact makes passers by almost irrelevant and much less powerful than in those performances where my eyes are straying. Sometimes Rodrigo's face starts to blur into funny shapes and colours.

The eye contact is also like another thread that we are keeping tense between us. If we look away then it will snap.

And there are a couple of times I do, accidentally, and I feel this break very strongly.

As we get closer to each other it becomes harder to maintain for me- I am hit by the fact that I am being looked at.

Strangely enough I haven't been so aware of it till now. This brings discomfort. But I cannot break the contact so I maintain it regardless and the discomfort fades. Perhaps if we imagine it as a thread, at this point it has become very small but also very shaky and hard to maintain. We are face to face. We are side by side, then we are almost back to back, but still maintaining eye contact. We keep it till the very last minute and then turn our heads to join our bodies facing the eye sculptures floating ahead of us.

In this second part, eye contact takes on a different form. I don't feel this tunnel or string as strongly when I am

Focusing on the sculpture towards which I am walking. Do I not feel that it is looking back? Perhaps the fact that

I am walking towards it while it stays makes a difference? I look through it to Gaia, I look at the center mirror reflecting and waving, and at the wheel that goes around it. Only when I have arrived within a couple of meters of the eye do I feel a strong tie with it- i am talking/singing to it as much as to-with Rodrigo. But something about having walked for so long towards it makes finally arriving at it a stronger event. It's an interesting thing about human to human and human to non-human relationships

By the end my eyes are tired and crying. I need to rub them.

Voice. Sound. Well Rodrigo knows I've been dreading this! I start the two hours immediately producing constant noises to not let room for doubting. They are all low and die out when they come out of my mouth. I'm aware of it but i keep going, trying to wear down the apparent wall before my mouth. I cannot hear Rodrigo, and I'm not sure if it's because he is silent or making very low noises or because the sound doesn't travel across the space well. So this part is solitary. We are both talking to no one. For maybe half an hour I try to pierce the wall and can't. But my breath during this process becomes more involved and with it my body. Shoulders curving in and out as I inhale and exhale. I feel my arms hanging beside me and the bizarre sensation that my wrists are twisting my hands palms forwards towards Rodrigo, even though they haven't moved at all.

Suddenly I feel as if I am swelling up like a balloon, and becoming gigantic, Rodrigo on the other end of the line looks tiny.

I think this is when the barrier begins to break. By this point too, Rodrigo and I have begun a dialogue. At least to me it seems that way. And this stage, in the middle of the line, as we get closer and closer and then cross and move away again, is the richest in terms of sounds. I repeat his sounds, echo them, or answer. Finally my sounds are coming out of me and forming another body outside of my own.

This sound-body takes shapes in my imagination. I don't see colours like what you've described Rodrigo, but I see forms. And its curious and very satisfying, like making sound sculptures that float over, around or ahead of me. When I start to play with that I think I am getting free of my voice block. Its like drawing with sound. I really like it!

In this dialogue with Rodrigo, the sounds have shapes that fit into, over, around, each other. Both going up high, or falling or one wrapping itself around the other.

The point of turning our backs on each other changes this dialogue. Now it feels like searching for the other person.

Making sure they are still there. I am in my back now, pushing the sound through my back to know where Rodrigo is behind me. The sounds are less projected above and ahead of us now. They wrap around me, and go searching behind me. Its a funny thing how much our positions in relation to each other change things. The silences for me become tense now. I eventually ask where are you?

And after more time has gone passed, Rodrigo becomes less important and the eye floating ahead of me and getting close, becomes what I am talking to. I think its shape talks back to me and I answer with many round sounds.

In this part, this second part of walking away from each other and towards the eyes, my body becomes very present. It curls, closes and opens, my arms come up to hold my stomach. The sound I produce make my body fall and fold or reach up. It is a necessity i guess, not an interpretation of the sound. I start to feel what you had talked about in movement V Rodrigo, of movement coming from the production of sound. I want to get to this point again and explore this much more!”

This exercise with Rodrigo and Manuela, was the most wonderful experience. To feel that at last I managed to break this barrier in front of my mouth. Picturing so clearly the way sound produced by my mouth formed a second body, and how it would fall out of my mouth and die, at the start of the exercise, but eventually be able to ‘see’ the sound body flying up and twisting around and curling and curving- It was a very powerful image. Sound as a line. Just as Ingold describes it in *Lines: a brief history*. I feel like I actually experienced that. And singing as drawing audible, invisible lines in space, as if my whole body were a pencil, as if I were vomiting lines.

Not only did the voice work fascinate me, but the impact of producing sound for so long on my body and its movements was also amazing. Just my lungs to begin with, swelling and shrinking, in greater and greater extreme, so that my chest began collapsing into itself, shoulders pushed out. Then with a gasp for air, my chest would balloon back out. At the hour and half mark, my arms and hands were involved in this activity-

but always the breathing to produce sound was at the center of the movement. Fore-arms coming up at right angles or holding my stomach, in alteration. And the strangest thing was that these movements did not feel chosen, they were almost reactions to the breathing and singing.

I would like to find out how far such movements could go. If I could turn this process of singing and producing movements as a side result into a movement production method.

And Manuela and i are planning to extend this experiment into public spaces outside of the school.

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