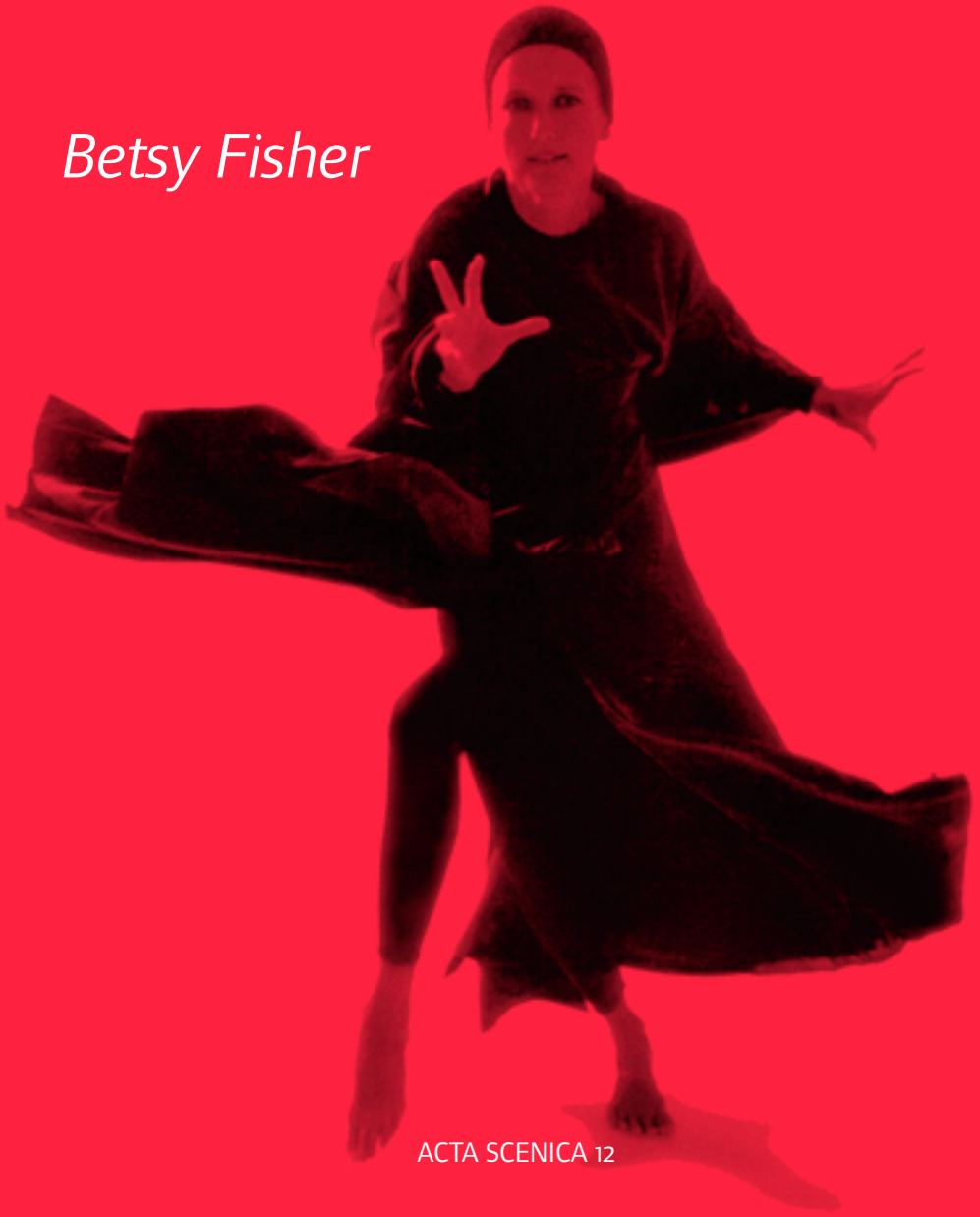
Creating and Re-Creating Dance

Performing Dances Related to Ausdruckstanz

Betsy Fisher



ACTA SCENICA 12

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ACTA SCENICA 12

Näyttämötaide ja tutkimus
- Scenkonst och forskning
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Betsy Fisher
Creating and Re-Creating Dance
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written thesis for the artistic doctorate in dance

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To Hanya Holm who said, "Can do."
And to Ernest Provencher who said, "I do."

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Abstract

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All aspects of my research relate to my work in dance reconstruction, performance, and documentation. Concerts entitled *eMotion.s: German Lineage in Contemporary Dance* and *Thicket of Absent Others* constitute the degree performance requirements for an artistic doctorate in dance and were presented in Studio-Theater Four at The Theater Academy of Finland. *eMotion.s* includes my performance of solos choreographed by Mary Wigman, Dore Hoyer, Marianne Vogelsang, Hanna Berger, Rosalia Chladek, Lotte Goslar, Hanya Holm, Alwin Nikolais, Murray Louis, and Beverly Blossom. These choreographers share a common artistic link to Ausdruckstanz (literally Expression Dance). I presented these dances in two programs, each performed twice.

Thicket of Absent Others was an evening of my choreography that reflected my experience with dance reconstruction. Created for the dancers in their second year of study in the Dance Department of The Theater Academy, *Thicket of Absent Others* included *Rosalia's Shadow*, featuring four solos for women; *Temporary Container*, a male solo; and a group work entitled *Dialogue with Dancing Ghosts*. *Dialogue with Dancing Ghosts* is also the conclusion of my written thesis; it encapsulates some of my artistic experiences and thought processes related to *eMotion.s.*

Written Thesis

The structure of my written thesis chronologically follows my process of creating *eMotion.s* and *Thicket of Absent Others*. I chronicle my initial inspiration for the project, the methods employed for learning, costuming, finding musical scores, rehearsal process, and performance.

The written thesis reflects my approach to performance. I discuss the artistry of dance performance and the research, both physical and academic, that I embarked upon to be able to dance and create *eMotion.s* and *Thicket of Absent Others*. I have tried to put into words, in straightforward way, the transformation I experience in the creative acts of performing, choreographing, and directing. I trace the retrieval, rehearsal, performance, and documentation of the solos and original choreography. I endeavor to bring the reader into the vibrant act of performance.

I hope to impart my love of the dances that I am honored to perform, and to convey the deep and growing respect I harbor for the teachers, choreographers, directors, dancers, composers, musicians, and designers with whom I have worked. It takes a team to summit the largest mountains, and I am grateful to my partners on this journey.

Acknowledgements

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Costume designers Myrna Reyes, Joan Rohrback, Heideh Jamshidian, Frank Garcia, John Goodwin, Terttu Torkkola, and mask maker/designer Michael Harada assisted with their talents and skills. Ufo Tossavainen and Hanna-Kaisa Hämäläinen helped enormously with the technical aspects of *Thicket of Absent Others*, and Heli Kauppila was an invaluable rehearsal assistant.

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The dancers in *Thicket of Absent* Others were remarkable and a joy to work with. Kiitos, Danke und mahalo to my husband, Ernest Provencher, whose support and professional advice has been integral to the entire project.

Preface

Choreography has long been an interest of mine, and the reason I was initially attracted to Wigman-Holm based dance training. My first modern dance classes (excluding those with Pola Nirenska when I was four years old – I do not remember much more that having bells around my ankles) were with Erika Thimey. Erika is a graduate of Mary Wigman's Dresden school. Prior to study with Erika, the majority of my training was with Miss Pat, a teacher of jazz, tap, ballet, and just about anything she could get the parents to pay for. In my last performance with Miss Pat, I danced a solo to the music of The Ventures playing "Funky Broadway." My bust, waist, and hip measurements at the time were twenty-twenty-twenty. My costume was a blue fringe bikini, black fishnet stockings, and black heels. I knew I wanted to dance, and although willing to sacrifice all for my art, I knew that there had to be something more fulfilling and less humiliating. My mother saved me. She put me into modern dance classes as a form of punishment (not for the Ventures dance, but for some adolescent indiscretion). She found an activity to keep me busy and off the streets. I came to the first class (in Georgetown, Washington, D.C.) to meet Erika, a sturdy German woman, hair in a tight bun, dressed in a black turtleneck leotard, black tights, black slippers, and a calf-length black skirt. In the middle of the studio floor was a white box. She and the students were at one end of the room where she sat with her drum. She turned to me with a sparkle in her eye, banged on the drum and shouted, "Go!" I knew in an instant, this was for me. Classes with Erika included improvisation, choreography, and technique. The accompanist, Harold Clayton, played the entire piano with mallets, fists, and fingers – not a Chopin etude to be heard. This was in the 1960's and I felt I had found the true rebels who questioned everything, and did so with creative, not destructive, energy.

Again and again, I look back on this time as the beginning. I had always danced and was determined to continue. Erika was the first of several *real* teachers I have been lucky to find. She has spirit and she can communicate. As I write this, I realize that part of my vision of *Hexentanz* is of Erika, sitting at her drum, empowering a young girl from the suburbs to get out there and deal with the space. Boom! Go!

Introduction

The original idea was to keep dancing. I had performed internationally with the Murray Louis Dance Company (1980–88), danced in numerous projects for film and television, and free-lanced as a dancer, choreographer, and teacher. While inspired to choreograph, I did not wish to form my own dance company. I decided that creating a solo concert would be a better route for me. It was clear that many choreographers were desperate to create something completely new. How utterly new, I thought, to create a program of solo dances that present and reflect upon a specific line of dance heritage. I realized that my artistic heritage could be traced to Germany and the Ausdruckstanz (literally Expression Dance) choreographers, and that no one else had created a solo program of dances that celebrate this historical lineage. I initiated the project in 1992, and the first dances that I worked on for inclusion in the program were by Mary Wigman, Hanya Holm, Alwin Nikolais, and Murray Louis. I later added dances by Dore Hoyer, Marianne Vogelsang, Rosalia Chladek, Hanna Berger, Lotte Goslar, and Beverly Blossom.

With strong ties to the German cultural experience of the Weimar period, the influence of Ausdruckstanz has extended beyond that era, and across the geographical borders of its beginnings in Germany, Switzerland, and Austria. Dr. Claudia Jeschke said, "Ausdruckstanz is not a brand name. Rather, it is an idea that can be used in different ways."[1] The general idea of Ausdruckstanz is to express and reveal deeply harbored truths through dance. The desire to get to the core of the subject, to reveal its innate truth through honest personal investigation, and to allow the dancing self to be a conduit from inner reality to universalities lie at the heart of Ausdruckstanz. Ausdruckstanz choreographers felt that dance was the most poignant medium for the expression of inner reality because the body was simultaneously the creator and the medium.[2] If one accepts these points as conditions of Ausdruckstanz, then it is not confined to a time period, instead, it describes a type of dance making.

The first Ausdruckstanz choreographers and theorists included, among others, Mary Wigman, Harald Kreutzberg, and Rudolf von Laban. This trend, that began in early twentieth century Germany, was not solely Expressionistic. Expressionism was one aspect of Ausdruckstanz, a genre that also included the lyricism of Rosalia Chladek, the quasi-pictoralistic style of Grete Wiesenthal, the

use of character vignettes for dramatic and comic effect in the choreography of Lotte Goslar and Valeska Gert, and the political sentiments expressed by Jean Weidt and Valeska Gert.[3]

Chladek defined Ausdruckstanz as a "subjective desire for expression in an objective, intensified form."[4] Ausdruckstanz had two aims: to express innermost feelings and to create a form that expresses those feelings and represents the time.[5] Dianne Howe states:

> The Ausdruckstanz choreographers wanted to find and express what draws all human beings together, and that, they felt, had to begin with honest, truthful expression of the individual being. What the choreographer could know in his or her soul was the only thing which could be counted on; all the other rules were changing.[6]

Howe suggests that the outstanding characteristics of Ausdruckstanz are in its involvement of mysticism and in *das Ich* (the I). *Das Ich* refers to concepts of the self, ego, individuality, and subjectivity that may be employed to reveal personal inner truth and interpretation of life experience.[7]

The mysticism that many Ausdruckstanz choreographers employed in their work was evident in German Romantic and Volkish thought. Historian George L. Mosse wrote: "The human condition was conceived as straddling two spheres—that of the individual on earth as well as a larger unit outside society in which man could find a universal identity."[8] The larger unit is a perceived cosmic higher reality that motivates all earthly activity. Man is tied to earth by a living force that radiates towards earth and is received by those attuned to it. This type of mystical philosophy was apparent in Wigman's choreography and writing, though not in the work of all Ausdruckstanz choreographers (Valeska Gert was a notable example).

German Romantic and Volkish thought was rooted in nature and its ancient connection to people. This bonding to the land included a "virtue of ferociousness" that was accepted and perhaps glorified.[9] This brute force was trumpeted in Hermann Löns's popular novel *Der Wehrwolf* (1910), written four years prior to Wigman's creation of *Hexentanz I*. Wigman's dance connects to the savage cry.

There were several visual arts movements that were associated with Ausdruckstanz including Dadaism, Neue Sachlichkeit (New Objectivity), Expressionism, and the work of artists from Die Brücke (The Bridge), Der Blaue Reiter (The Blue Rider), the German Succession movements, Jugendstil, and the Bauhaus. Though the Expressionist influence was strong, Ausdruckstanz had a

separate identity. Abhorring ornamentation, Expressionist artists found expressive force in liberation from rules of line, color, and perspective. For them, distortion and exaggeration led to greater freedom in expression and expressive power. The desire to work spontaneously prevailed over intellectual and philosophical reflection. Friedrich Nietzsche, arguably the author of the Expressionist gospel, wrote:

> This style has in common with grand passion its refusal to please; its forgetting to persuade; its commanding, its *willing*…to become master of that chaos which one is; to force one's chaos to become form; to become logical, simple, univocal, mathematical, to become *law* – that is the grand ambition.[10]

Ausdruckstanz choreographers, like the Expressionist painters of the early twentieth century, wanted to discover a new, subjective reality. Mary Wigman wrote that a dancer's goal was "… to establish a consonance of innermost feelings and our sensitivity to form dictated by our time."[11] Ausdruckstanz choreographers strove to present universal statements revealed through honest, truthful movement exposing the human condition in its current time. These choreographers wanted their dances to be perceived intuitively and non-intellectually. The choreographer was the medium who channeled dance expression and embodied that expression in direct communication with the audience.[12]

Artist Paul Klee wrote in his diary about a similar feeling of being bonded with his work. In 1914, the same year that Wigman created her first version of *Hexentanz*, he wrote: "Color has got me. I no longer need to chase after it. It has got me forever, I know it. That is the meaning of this happy hour: color and I are one."[13]

In following the lines that emanate from the Ausdruckstanz core, I have found extensions to Abstraction (in the work of Alwin Nikolais and Murray Louis) and to Abstract Expressionism (Hanya Holm, Dore Hoyer and Marianne Vogelsang). I feel that abstraction in dance is extraction, the distillation of a subject to its essence. To teach his students about abstraction, Nikolais proposed the following improvisational exercise in a 1984 dance class in New York: Nikolais instructed the class to mime a dramatic situation – in this case we pretended that we were each assisting a wounded child to walk. The class members crumpled in sympathy with rounded shoulders and hands gently cupped around the imagined child's shoulders. We gingerly walked around in the studio like this for a while. Nikolais then told us to retain the shape and the feeling, but to forget about the child image. After experimenting with this, we then let go of the dramatic context while

maintaining basic body shaping, and followed instructions to create variations in tempo, size of gestures, weight, texture, dynamics, etc. In a similar exercise, Nikolais asked us to create our own imagined dramatic situations based on greed. I imagined that stealing from a corpse was the epitome of greed, so I play-acted that scene.[14] Nikolais then asked the class to manipulate the movement materials we had discovered. These class exercises had a long lasting affect on my approach to abstraction. I learned that it is not cold and inhuman, but instead, the boiling-down of a subject to reach its central focus and intrinsic meaning. In this manner, abstraction is closely linked with feeling, and can be an amplification of human motivation without the trappings of sentimentality or narrative. Far more than simply a reduction and exposition, for me, abstraction is an explosion. The subject is blasted out of the representational and explored via the artist's intuitive responses. Abstraction functions both explosively, to break apart the subject, and implosively, to discover the subject's core values.

In discussing Wasilly Kandinksy and the relationship between representation and abstraction, Armin Zweite wrote:

> ...it is clear that the creation of abstract pictures is not the result of a purely formal process of reduction, but an attempt to evoke the spiritual and psychological essence of reality while eliminating its material substratum.[15]

A collision of expressionism and abstraction is present in Dore Hoyer's *Affectos Humanos*. It is expressionistic in its dramatic motivation and abstract in its compositional structure and floor plan. Holm's and Vogelsang's work could also be described using these terms, however I feel that Hoyer's choreography most explicitly demonstrates a nexus of abstraction and expressionism because the movement she invented for *Affectos Humanos* was particularly concentrated and unique. The jagged, angled bodylines, irregular rhythms, and structural framework enmesh. The dramatic and abstract elements have a symbiotic relationship – they fuel each other.

I endeavor to honor a historical progression by reconstructing several works that reflect my heritage as a former dancer with the Murray Louis Dance Company, and former student of Erika Thimey, Alwin Nikolais, and Hanya Holm. I discussed my ideas with several dancers and choreographers including Holm, Thimey, Louis, Claudia Gitelman, Phyllis Lamhut, Beverly Blossom, and Annabelle Gamson. Their feedback was encouraging and I decided to go ahead with the project.

My decision to go forward with the reconstruction and performance project felt like going into the past and simultaneously trying something new in so doing. Historically, modern dance artists have searched for new material and rebelled against that which had gone before. As rebellion becomes the norm in contemporary dance, no matter what a dancer/choreographer does professionally, she is both rebelling and conforming. Assuming the dancer/choreographer has had significant training, she will in some way reflect the work of her teacher(s) either by continuing with the methods of her mentor, by using those methods as a point of departure, or by working antithetically to the creative strategies of her teacher(s).

The process of reconstruction and performance of repertory has changed my approach to dancing and choreography. The idea of "the past" has taken on a new dimension. Rather than thinking of time as linear progression, I now imagine time as a forest, wherein one is surrounded by past, present and future. The old and the new merge in the moment of performance and history becomes kinetically real. For the performer, what was, is, and might be does not necessarily occur chronologically, and no hierarchical order is implicit. I work on what was in order to discover foundations of what is, and thereby (perhaps) find out who I am in dance.

I feel that reconstructing dances is intrinsically post-modern because one has to take the dance out of its time frame, analyze it, and perform it in a completely different setting than it was originally conceived. New perspectives are formed by shifting dances to different performers, venues, times, and audiences.

Each choreographer included in this project explored elements of space, shape, rhythm, musicality, dynamics, and dramatic approach in different ways. The choreographers are historically linked through a network of mentors, teachers, choreographers and dancers. One can see (experience) divergence, rebellion, and different viewpoints even though the choreographers share similar artistic heritage. I am impelled to address each dance with unique attack and performance strategies. In performing the dances in a single concert I intend to show the individuality of each choreographer and to expose possible artistic, albeit oblique, commonality.

Viewing the dances in proximity to one another is like seeing particular paintings exhibited together. In a museum the juxtaposition of paintings inspires new perceptions or perhaps another set of meanings and tensions for the viewer. Like the arrangement of paintings in an exhibition, the placement of dances within a concert is a delicate matter. Various choreographic aspects can be highlighted depending on program order. For instance, comic elements in the choreography

of Lotte Goslar and Beverly Blossom contrast with the dynamic intensity of Dore Hoyer and the pathos and musicality of Rosalia Chladek. The logic of a concert as a whole is determined, to some extent, by the sequence of its dances.

Musicality is another distinguishing characteristic that creates an interesting tension between dances. In Nikolais's *Tribe*, choreographed quick muscular impulses occur with repeated synthesized sound patterns. The sound and the movement seem to trigger one another with neither dancer nor music predominant. In *Pastorale* and *Sommerlicher Tanz* from *Schwingende Landschaft,* Mary Wigman uses swinging, playful movement placed flirtatiously on the music. Hanya Holm's choreography demands a solid connection to the vocalist's phrasing of Mahler's *Kindertotenlieder*. The musicality of the dancing and the sequence of musical scores are pivotal factors in deciding program order.

Other elements of programming include costume (design and color), duration, dynamics, dramatic profile, and the phrasing of the concert as a whole. Each dance is composed of phrases. Similarly, the entire concert requires overall phrasing. I entitled my reconstruction project *eMotion.s: German Lineage in Contemporary Dance*. I chose this title because motion is the common denominator of the dances. I separated the *e* and the *s* by the word *Motion* in the title to emphasize and juxtapose emotion and motion as choreographic starting points. The lower case *e* and the period before the *s* are a reference to e-mail and the faster-than-lightning speeds at which we now can exchange information—a comment on our current situation juxtaposed to the times when the dances were made.

Thicket of Absent Others is my choreographic response to the reconstruction processes I experienced in creating the two *eMotion.s* concerts. Together, *eMotion.s* and *Thicket of Absent Others* are explorations of different ways to use dance history as a creative tool. This project has enabled me to enhance my range as a dancer and an artist, and find some dances that I hope to perform for many years to come. My work on the *eMotion.s* and *Thicket of Absent Others* projects has reminded me that my creative pulse beats as an interpreter of dance and as a choreographer. I have made some remarkable friends and found new colleagues.

This was the beginning. This thesis is not the end, but a documentation of an ongoing process of discovery.

Preparation: Methodology

My methodology is first and foremost dancing the dances. My understanding of each dance is based on the experience of its rehearsal and performance. Repeated rehearsals and performances lead me more deeply into the heartbeat and soul of each dance. It is the desire to dance and to perform that fuels my endeavor.

Rights

In order to develop *eMotion.s: German Lineage in Contemporary Dance*, I had to discover how to reconstruct each dance as I went along. First, I had the idea to make the collection of solos. Next, I established contact with the people with the most direct connection to the dances for approval and to schedule rehearsals. For each dance incorporated in *eMotion.s* I worked with appropriate directors to guide, mentor, and eventually grant me permission to perform. Two types of permission were necessary: legal and ethical. Legal rights are obtained from the choreographer or copyright owner. What I term ethical permission refers to agreement from the person most knowledgeable about the material, thereby enabling me to perform the dance with approval and integrity. It was necessary to negotiate with each director individually to obtain the requisite permissions for the reconstructions. Legal rights and permission to perform a dance are sometimes granted by more than one person, as in the case of Dore Hoyer's *Affectos Humanos* for which I obtained legal permission to perform the work from the owner of the copyrights, Frank-Manuel Peter of the Tanzarchiv Köln, and ethical permission from Waltraud Luley, Hoyer's long-time personal friend and artistic associate. For the dances by Mary Wigman, *Hexentanz* and *Schwingende Landschaft*, I received performance permission from Marlies Heinemann and the Mary Wigman Gesellschaft. For all of the other dances, I received permission to perform the works from the director who taught me the dance. In the cases of *Tribe* by Alwin Nikolais, *Bird* by Murray Louis, and *Dad's Ties* by Beverly Blossom, I worked directly with the choreographers and received permission from them to perform their dances.

I secured grants from a variety of sources to assist with travel expenses, directors' and musicians' fees, musical recording fees, and rehearsal space rental. Funding

sources included: The University of Hawai'i at Manoa, The Hong Kong Academy for Performing Arts, Sächsische Kulturstiftung, and personal funds. I received many in-kind contributions for rehearsal space, accommodations, travel expenses, and costumes.

Musical Scores

I had several of the scores re-recorded, and in the case of Wigman's *Hexentanz*, composed. For Wigman's *Schwingende Landschaft*, Francis Fong, a music teacher in the Dance Department of The Hong Kong Academy for Performing Arts, transcribed the music to three dances found on Wigman's film.[16] Student musicians from the Academy recorded the pieces in the Academy's recording studio.[17] Ernest Provencher composed a new score for *Hexentanz*. After my choroegraphy was completed,[18] he recorded a blueprint for the entire score in a studio rehearsal of the dance. He referred to what little remains of the original score on the film of Wigman, and to a video of me dancing in silence. Provencher's score uses many percussion instruments including Chinese gongs, and electric bass.

Pianist Rodwic Fukino recorded the Bach pieces for Vogelsang's *Präludien* in Orvis Auditorium at The University of Hawai'i at Manoa. Fukino and I worked in the dance studio several times before recording. He also played in performances in Honolulu at Leeward Community College, and University of Hawai'i at Manoa. I had an audiotape of the Bach preludes that *Präludien's* director Manfred Schnelle had given me for rehearsals, but the sound quality was not good enough for performance use. Schnelle told me that the dance had previously always been performed with live accompaniment. He approved Fukino's recorded version for performances. The preludes are from both Books One and Two of *The Well Tempered Clavier*: E-flat Minor, BWV 853; C Minor, BWV 847; B-flat Minor, BWV 867; B Minor, BWV 983; and G Minor, BWV 885.

Pianist Eric Schank recorded several Chopin piano pieces (listed below) for Rosalia Chladek's *Die Kameliendame* in Honolulu at Rendezvous Recording (Pierre Grill: recording engineer). I gave Schank a copy of a videotape of Elisabeth Stelzer dancing *Die Kameliendame* and he located all of the music for the dance. By listening to the recorded sound on the videotape, Schank pieced together the various excerpts that Chladek used. Chladek chose to make a collage of excerpts from the following pieces:

Preludes:	E Minor, Op. 4
	F-sharp Major, Op. 13
	D-flat Major, Op. 15
	B-flat Major, Op. 20
Ballades:	G Minor, Op. 23 (played in a transposed key, and later in the original key)
	no.38 F Major, Op. 23
Grand Valse Brilliant	A Minor, Op. 34
Scherzo	B Minor, Op. 31
Etudes:	A Minor, Op. 10
	E-flat Minor, Op. 5
	E-flat Minor, Op. 6
	A Minor, Op. 25 no. 4
	C-sharp Minor, Op. 25 no.7

We rehearsed and performed the dance informally at University of Hawai'i prior to recording. Schank also recorded the music for *3 by Goslar* at Rendezvous Recording. The dance's director, Lance Westergard, provided the sheet music.

Pianist Janice Cappelle and violinist Linda Rosenthal recorded the *Berceuse* from Igor Stravinsky's *Firebird* used by Murray Louis for his *Bird*[19] at The University of Alaska Fairbanks. Ernest Provencher engineered the recording session. I use this recording for performances. The musicians and I performed *Bird* together as guest artists of The Fairbanks Summer Arts Festival.

For Dore Hoyer's *Affectos Humanos*, I discovered the original musical notation by Dimitri Wiatowitsch at the Tanzarchiv Köln. Unfortunately, the cost of re-recording this score was prohibitive. Part of the difficulty in re-recording the music is that the final section, *Liebe*, is played on a prepared piano. Details of the piano preparation do not exist to my knowledge. Another problem is that the musical notation for *Hass* (the third section) appears to be various charts made by the composer that relate rhythmic motifs to Hoyer's spatial pathways, but are difficult to decipher. Hoyer usually performed *Affectos Humanos* with live accompaniment by the composer although she did perform to audiotape occasionally. Though several hours of Wiatowitsch's music are recorded on tapes at the Tanzarchiv Köln, there are none for *Affectos Humanos*. Currently, I perform to a recording made from the videotape of the television film.[20] It is far from ideal, but is the best solution at present. Susanne Linke employed the same

method for the recording she used for performances.

For the solo excerpt from Hanya Holm's *Homage to Mahler*, I use a compact disc by Kathleen Ferrier with Bruno Walter conducting the Vienna Philharmonic in Gustav Mahler's *Kindertotenlieder*.[21] According to director Claudia Gitelman, Holm criticized Ferrier's pronunciation of Friedrich Rückert's German text but was enthusiastic about Ferrier's vocal quality and interpretation.

The music for Hanna Berger's *Die Unbekannte aus der Seine* (Claude Debussy's *Reflects dans l'Eau*) is also commercially available on compact disc. The director of the dance, Otti Mitterhuber, said that I could choose any version of the Debussy that I wished. After listening to seven or eight interpretations, I chose Arturo Beneditti Michelangeli's because he plays with a bold lyricism that seemed right for the dance.[22]

Alwin Nikolais composed the music for his *Tribe* on the second Moog synthesizer ever built, an instrument in his private collection. I continue to perform to a copy of Nikolais's original recording. The recording I use for Beverly Blossom's *Dad's Ties* is also a copy of the original performance recording. Both scores for *Tribe* and *Dad's Ties*, as well as all of the music for *eMotion.s*, are now dubbed to compact discs that I use in performance.

Costumes

The costumes are theatrically important to each solo, and for the overall effect of the concert presentation. The fabric, color, and design of the costumes underscore the distinctiveness of each solo. I enjoy the formality of a fully costumed performance. During a performance, when I climb into another costume in the wings between dances, I climb into another role. The change of attire assists me in changing character.

I started working on the costumes during each rehearsal period, consulting with the director regarding color, fabric, and design. For all of the dances except Murray Louis's *Bird*, Alwin Nikolais's *Tribe*, and Beverly Blossom's *Dad's Ties*, the director of the dance and the costumer lived in different parts of the world. I had to take risks on some fabric and design choices. The costumes were based on the originals and were approved by the dances' directors. However, I wanted the costume designers to be creatively involved in their work for *eMotion.s* and not attempt precise replication. There are more fabric options now than there were

when many of the dances were choreographed. For instance, I can now use polyesters that are similar to the silks and organzas of the original costumes. The new fabrics function well, are more practical, and are less expensive.

Myrna Reyes, formerly costumer for The Hong Kong Ballet, created the design for the solo excerpt from Hanya Holm's *Homage to Mahler*, and created new costumes for *Schwingende Landschaft* and *Hexentanz* after we consulted photos and a film excerpt of Wigman dancing. Michael Harada (from Hawai'i) created the mask for *Hexentanz*. The mask is not a replica of Wigman's original by Viktor Magito. I preferred to let Harada employ his own artistic sensibilities in the creation of the mask. He saw photos of the original and attended rehearsal of my *Hexentanz* prior to making the mask.

Reyes also created the costumes for *Liebe* the last section of Dore Hoyer's *Affectos Humanos*. Haideh Jamshidian costumed the other four dances of the suite. We consulted black and white video and photos of Hoyer dancing the piece for initial design ideas. Frank-Manuel Peter, director of the Tanzarchiv Köln, allowed me to photograph Hoyer's remaining costumes now in the archives. With these sources as a starting point, Jamshidian designed a new set of costumes based upon, but not copying the originals.

Jamshidian also created the costume for Marianne Vogelsang's *Präludien*. Director Manfred Schnelle was the original dancer of the piece. He advised me to have a long black dress made for my costume. After Jamshidian saw a rehearsal of *Präludien* in Hawai'i, she felt strongly that it must be costumed in a deep crimson wool crepe. I trusted her instincts and hired her to design and sew the costume. I took the dress to Schnelle the following summer in Dresden, and he enthusiastically approved the color and design.

Joan Rohrback created the sets of costumes for Lotte Goslar's *3 by Goslar* and Rosalia Chladek's *Die Kameliendame*. We used photographs and videos of the dances for references. The costumes for *Die Kameliendame* were especially difficult to make because the video was poor quality and the dresses in the photos were on hangers. It was difficult to determine precisely how the dresses should fall. Rohrback did a remarkable job, and the costumes were approved.

The costumes for Murray Louis's *Bird* and Nikolais's *Tribe* are duplicates of the originals by Frank Garcia. John Goodwin made the costume I use for Hanna Berger's *Die Unbekannte aus der Seine*. I recycled a green and blue miliskin dress from a dance I choreographed in 1989 that works well for Berger's choreography. Beverly Blossom and I gathered the costume and accessories for her *Dad's Ties*

during our rehearsal period in New York.

Rehearsals with the directors occurred in New Jersey, New York, Munich, Dresden, and Vienna. I traveled to each of these locations several times from my home in Hawai'i. Always operating on a limited budget, I was grateful for the assistance of my newly found colleagues to make the project possible.

Securing Performances

I wrote my press releases, hired photographers, designed brochures, and created press kits to assist in booking performances. I secured performance dates in the U.S. by contacting several universities including: Princeton University, Cornell University, Temple University, Wells College, Virginia Commonwealth University, George Washington University, Shenandoah College, Northern Virginia Community College, Bard College, and University of Hawai'i campuses, Manoa and Leeward Community College. I contacted and set-up performances at dance festivals in Hong Kong; Bytom, Poland; Fairbanks, Alaska; and on Maui in Hawai'i, and a guest residency including performance in Jakarta, Indonesia.[23] Kei Takei booked my performances in the International Dance Festival in Tokyo and Kyoto 2000. Dr. Claudia Jeschke secured several lecture-demonstrations that we presented jointly – she lectured and I demonstrated – in Mainz, Leipzig, Gießen, and Bayreuth, Germany. I also presented lecture-demonstrations in Vienna, Austria; Dresden, Frankfurt and Munich, Germany; and Helsinki and Jyväskylä, Finland. I also presented different groupings of the dances at conferences in New York; Washington, D.C.; Ohio; Maryland; and Lisbon, Portugal.

Documentation

Another important outcome of my work has been the documentation of the dances. Vogelsang's *Präludien*, Hoyer's *Affectos Humanos*, Blossom's *Dad's Ties* and the solo and duet excerpts from Holm's *Homage to Mahler* were inscribed in Labanotation during my rehearsals of those dances. I hope that these scores will be available for study for future generations of dancers and dance students.

I have videotaped the dances in *eMotion.s* for archival and promotional purposes. These tapes will not be commercially available until permission is

granted by all of the directors. It would be interesting to present the dances via DVD/CD ROM, or other new technology, and include different performances of the same dance. For now, I am busy enough learning, rehearsing, recording, grant searching, booking, costuming, and – oh yes – dancing. It is all for dancing.

Rehearsal: Directors

The director's responsibility was to coach me in how to perform the dances' dynamics, phrasing, dramatic connections, and nuance, though not necessarily all of the actual movement sequences. For most of the dances, I used videos to learn specific movement sequences. Learning movement sequences from video was, in most cases, helpful in shortening the rehearsal period with each director.[24] I normally spent two to three weeks with each director.

The directors' memories of the dances and the choreographers were extremely important in our rehearsals. Each director had potent memories of the dances they taught me. In addition to recalling movement phrases, they remembered specific events and general moods and attitudes that prevailed when they choreographed, learned, or performed the dances. The way the directors related these things to me was an important part of the rehearsal process, and provided me with a greater understanding of the genesis of each dance. However, memory is not always accurate and I realized that there would be discrepancies between the version I learned and the one danced by the original performer. Perhaps the changes that will occur over time are part of the evolving history of a dance. In his book about memory, Daniel L. Schacter wrote:

> …we tend to think of memories as snapshots from family albums that, if stored properly, could be retrieved in precisely the same condition in which they were put away. But we now know that we do not record our experiences the way a camera recorded them. Our memories work differently. We extract key elements from our experiences and store them. We then recreate or reconstruct our experiences rather than retrieve copies of them. Sometimes, in the process of reconstructing we add on feelings, beliefs, or even knowledge we obtained after the experience. In other words, we bias our memories of the past by attributing to them emotions or knowledge we acquired after the event.[25]

Memory

When I learn and perform a dance, it becomes a part of my dance experience and personal history. Many directors with whom I worked also had this type of identification with the dances they taught me. The interweaving of physical and

intellectual memories was apparent to me. The memories of muscle, the mind, and the heart enmeshed and provided the tenor of our rehearsals.

I had the experience of assisting a choreographer with dementia (possibly Alzheimer's disease) in restaging a solo for university dancers. (The name of the choreographer will not be disclosed to ensure privacy and show respect.) Though not in its final stages, the illness was apparent. Although the choreographer was often disoriented, knowledge of precisely how to teach the essence of the dance was evident. The director/choreographer (and original dancer) was absolutely clear about how movements should be executed, and what the kinetic initiation of each movement was. The choreographer's long-term memories of the inception of the dance, where it was created, why it was made, and the inspiration for its title were all easily recollected. The clarity of the choreographer's descriptions astounded me. This lucidity came from the choreographer's kinetic memory. Relying primarily on muscle memory, the choreographer physically demonstrated several movements. The actual physical demonstration then enabled the choreographer to recall and relay other information to the dancers. The salient point is that creating and performing dances invokes powerful physical memories that are woven into the fabric of self-perception. A dancer's performance memories are often the most potent thing she has after a performance, and after a career. The directors I worked with for *eMotion.s* had special memories about their experiences that they told me about, or alluded to, during our rehearsals. The directors of *Präludien*, *Affectos Humanos*, the solo excerpt from *Homage to Mahler*, and *Dad's Ties* called upon their memories in particularly significant ways that brought layers of richness and color to our rehearsal process.

Präludien (1963–1973)

Choreographer:	Marianne Vogelsang
Music:	J.S. Bach piano preludes selected from *The Well Tempered Clavier*, Books One and Two
Director:	Manfred Schnelle

Manfred Schnelle taught and directed me in Marianne Vogelsang's *Präludien* in Dresden, Germany in two rehearsal periods, the first in 1995 at the Semper Oper, and the second in 1996 at the Palucca Schule. Schnelle was the first dancer to dance the entire suite set to five Bach piano preludes and choreographed over a ten-year

Marianne Vogelsang in Die Sieben Tods.
Photo: © Siegfried Enkelmann-Kuvasto/VG Bild-Kunst 2002

period in the former Democratic Republic of Germany (DDR). Vogelsang died in 1973, the year she completed *Präludien*. She never performed the entire suite. Though Vogelsang was from West Berlin, she frequently traveled to East Berlin where her mother lived. Schnelle lived in the East, and was enraptured by Vogelsang's dancing of what later became the fifth and final prelude of the suite. This dance, to Bach's E-flat Minor Prelude, BWV 853, was the first of the preludes that Vogelsang choreographed. According to Schnelle, Vogelsang choreographed the other four preludes in the dance suite for him to perform. He reported being influential to the conception and selection of movements.

In our rehearsals, Schnelle taught by demonstrating the movement and by verbally describing his internal images of each gesture. Schnelle and I combed through each movement detail in *Präludien*. He was exasperatingly precise about each degree of flexion in my joints. He requested that I rehearse the dance in very slow motion to check my accuracy. Though movement phrases that required momentum that could not be performed accurately in slow motion, this rehearsal technique was helpful. It was important to match the precision of body shape to Bach's meticulous musical compositions. I found that the exactness of my form, rhythmic attack, and movement texture emphasized the expressive force of Vogelsang's choreography and Bach's music.

Schnelle communicated his profound respect for Vogelsang. He stated on several occasions that the process of teaching and rehearsing *Präludien* was painful and brought back many difficult memories. He believed that Vogelsang never received the acceptance or encouragement that she deserved and that this, in part, contributed to her untimely death. He also said that part of her physical demise was due to her frustration and exhaustion from her struggles as an artist working in both East and West Germany. Teaching the dance to me, an American, was emotionally taxing for Schnelle. I believe that he was interested in the project artistically but did not realize how difficult it would be until we actually began work in the studio. In retrospect, I imagine that Schnelle must have considered it unlikely that an American dancer who lives in Hawai'i could comprehend and address the multifaceted dramatic themes that he believed were crucial to the dance. However, by the end of the rehearsal periods Schnelle was supportive of my endeavor and granted me permission to perform *Präludien*.

Schnelle also told me about some of his experiences as an East German who lived through Hitler's Third Reich, the Allied bombing of Dresden, the subsequent formation of the DDR, the "Wende" (1989 fall of the Berlin Wall), and the continuing

social and political upheaval of reunification. Though a political analysis of the "Deutsch-Deutsche" situation is beyond the scope of this paper, I had to recognize some of its complexities to help understand Vogelsang and Schnelle.

While in Dresden I had a dream that I had fallen into a ditch beside a road. (After the fall of the Berlin Wall, enormous re-building efforts began in East Germany, so the construction image places the dream in East Germany.) The ditch I fell into was filled with wet, cold cement. In this dream, I was completely encased in wet cement and able to move only very slowly and minimally. Awakened the next day, I recounted the dream to Schnelle and Labanotator Thomas Schallmann. Schnelle's response was, "Now you are beginning to understand." In order to dance *Präludien* I wanted to understand the tensions experienced by Schnelle and Vogelsang and brought forth by their political situation in the former DDR. The frustration I felt during the rehearsal process – due to communication barriers, and to Schnelle's emphatic and often piercing direction – gave me clues about the movement tensions I needed to perform *Präludien*. The metaphor supplied by my dream seemed to fit my situation and perhaps Vogelsang's as well. Everything is a struggle and no movement can be taken for granted or performed as an embellishment. In rehearsals, Schnelle goaded me through the complex psychological quagmire that was, in his view, essential to understanding the dance.

Schnelle was strict about every detail and nuance of the dance. He was equally exacting about musicality. Schnelle talked at length about tangential subjects that, for him, were important background information to help me develop a credible performance. It seemed that behind each gesture was a quantity of accumulated influences and inferences. A fall to the floor symbolized the bombing of Dresden by the Americans. He told me what it was like in Dresden when the bombs fell during World War II. The bombs caused extraordinary destruction and just when survivors thought that no greater devastation or horror could occur, a second wave of bombs was dropped. He related this to two specific crumpling movements in the third movement. My crossed hands reflected the way Giselle holds her hands, implying death. Judas and remorse were revealed by the incline of my body and tension initiated in my sternum, repressed movements recalled inhibited screams, and dark angels were ever present. Schnelle said that Vogelsang never imparted these types of images or employed this sort of directoral style. These were images and inspirations from a performer's perspective. I was gratified that he chose to share his personal understandings of Vogelsang's work. However, I wondered how differently she would have directed the dance and what changes

a different directoral style would elicit.

Vogelsang's former husband, Wolfgang Klein, attended several of our rehearsals. He was generally more upbeat than Schnelle and did not seem to harbor the same type of brooding, intense feeling about the work. Klein's presence in rehearsals provided a welcomed breath of fresh air. Though a former dancer, Klein never danced the *Präludien*. His relationship to it was entirely different than Schnelle's.

Solo excerpt from Homage to Mahler (1976)

Choreographer:	Hanya Holm
Music:	Gustav Mahler *Kindertotenlieder*
Director:	Claudia Gitelman

When I decided to create *eMotion.s*, it was partly to honor Hanya Holm who had been my teacher at The Juilliard School (NYC) and at the Nikolais-Louis Dance Lab (NYC). In the summer of 1992, I met with Holm to discuss my *eMotion.s* project and to request permission to perform her work. At age ninety-nine, Hanya's speech and motor skills were limited, but she understood my intentions and granted me her blessings. She signed a letter that gave me rights to perform the work. Concerning the entire project, she said simply, "Can do."

Holm, a protégé of Mary Wigman, moved from Germany to the United States in 1931. With Wigman's blessings and financial backing from Sol Hurok, she opened a Wigman school in New York City and shortly thereafter formed a touring company. As tensions increased in Europe, the name of the school was changed to Holm's name. Considered one of America's modern dance pioneers, Holm was a fundamental force of the burgeoning art form. She was a very influential dance teacher, and established a dance pedagogy that included the study of dance technique, composition, improvisation, music, and notation.

Holm created *Homage to Mahler* while teaching at the summer dance program at Colorado College. Her primary assistant was Claudia Gitelman whose experience and professional expertise was employed in the creation of this work. The solo and subsequent duet were created for her. I first saw *Homage to Mahler* in Gittleman's 1980 reconstruction in New York City's Theater of the Open Eye.

Gitelman and I discussed plans for restaging the solo and duet from *Homage to Mahler* in Hong Kong (she was en route to Guandong, China for a teaching assignment and I was working in Hong Kong). With permission from Holm,

Hanya Holm
© 1938 photo by Loyde Knudeson courtesy of the Hanya Holm collection

Gitelman agreed that we should work on a Labanotation score with Hong Kong notator Wendy Chu. Rehearsals commenced in the summer of 1993 in New York City and at Rutgers University (New Jersey) where Gitelman was a professor of dance. Gitelman and I had both studied with Holm and Nikolais and therefore shared a similar movement vocabulary, descriptive language, and memories of Holm, Nikolais, and Louis. This helped give me a foundation for our collaboration.

Gitelman is the person "in charge" of *Homage to Mahler*. She has taught the solo and duet to me and several other dancers, and has a strong sense of ownership of the piece. She feels that it is necessary to keep each restaging and interpretation of Holm's work authentic and as close as possible to the original intent of the dance. Gitelman has a kinetic memory of *Homage to Mahler*. In rehearsals she could tell if I executed movement phrases correctly by the way I looked and by the way she perceived the movement in her own body. She expressed her apprehension that I may attempt to (as she put it) "appropriate" the dance.[26] I explained that I did not wish to take the dance away from her, only to add it to my repertory. This exchange illustrates difficulties that can arise in reconstructing solos that are closely identified with the director. I understand the difficulty of teaching solos that are of special, personal significance. When I have taught solos that I choreographed and performed to other dancers, the experience was both exhilarating and painful – it feels like I am giving away my cherished secrets, my personal trophies that I worked so hard for. I sensed that Gitelman experienced similar feelings, though I never asked.

Affectos Humanos (1962)

Choreography:	Dore Hoyer
Music:	Dimitri Wiatowitsch, solo piano and percussion, composed for the dance
Director:	Waltraud Luley

Director Waltraud Luley never performed this dance. She was a close friend and artistic colleague of Hoyer, and Luley's admiration for Hoyer is unwavering. Luley was the holder of Hoyer's archive until donating it to the Tanzarchiv Köln under the directorship of Frank-Manuel Peter. It was Peter who suggested that I contact Luley to discuss the possibility of reconstructing *Affectos Humanos*.

I first met Luley in 1992 in Frankfurt where we rehearsed the final two sections of Hoyer's *Affectos Humanos – Angst* and *Liebe*. After two days of rehearsals, Luley

suggested that I learn the entire suite of five dances. I therefore returned to Frankfurt twice (1998 and 1999) to rehearse with her and to assist in the Labanotation of the entire suite of dances by Thomas Schallmann (who also worked on a notated Vogelsang's *Präludien*).

Luley often demonstrated Hoyer's choreography and coaxed my body into the various positions. A remarkably spry eighty-three years of age (during our first rehearsal period), Luley dashed about the studio, and worked with a determined energy that was somehow both gentle and fierce as needed. I felt that I would do anything for her, and perhaps that is how she felt about Hoyer.

Luley spoke about Hoyer in each of our rehearsals. She said that Hoyer was maniacally driven and demanded perfection from herself, and that Hoyer was a woman capable of intense joy as well as anger, angst, hate – the full gamut of emotional states. Luley's loving memory of Hoyer was apparent in each rehearsal. We visited Hoyer's grave and spoke quietly of her suicide and the shock of it. Luley approached the reconstruction with sensitivity while requiring that I execute Hoyer's choreography with emotive force in each run-through. Often during rehearsals of dramatically forceful choreography, tensions between the director/choreographer and the dancer rise to match the intensity of the dance. The rehearsal mood can become strained, though Luley and I did not experience this. We managed to work with full dramatic intensity that did not spill over into the inter-personal dynamics between us. I attribute this to the depth of feeling and memory that Luley had for Hoyer and to Luley's remarkable directoral abilities. I do not feel that Luley tried to recreate Hoyer's image on me. Instead, she assisted me in discovering how I should dance while strictly adhering to Hoyer's choreographic intent. This has yielded a commitment from me to perform Hoyer's work with full-throttled attack, not only for authenticity, but also to honor the connections between Hoyer, Luley and myself as they now exist. I silently dedicate each performance of *Affectos Humanos* to Luley. It was she who pulled me into understanding how to dance the work; she who drew the dance out of me.

Dad's Ties (1982)

Choreography: Beverly Blossom
Music: Marvin Hamlish and the Mystic Moods Orchestra

Dad's Ties is a dance about memories. Blossom was the original dancer, and at the time of this writing, I am the only other dancer to learn and perform the dance. She

Dore Hoyer
Photo: © Siegfried Enkelman Kuvasto/VG Bild-Kunst 2001

remembered the dance easily and was able to teach it with little difficulty. From my point of view as the performer, the crux of the dance is the timing of gestures, smirks, glances, and changes of focus that are peppered throughout. Blossom is a master of nuance and timing, often for comic effect. I recalled her performance of *Dad's Ties* and remembered the way she looked out to the audience and made it clear that she was "lost in thought," then she changed her focus as if being startled into awareness. The projection into thought and subsequent jerking back into the present moment underlined her theme of memory. Memory was portrayed by focus, spatial intent, and timing. When Blossom taught me the choreography she shared her personal reasons for making the dance. Describing the emotional climate, or underpinning of the dance's mood helped me to understand the dance. I was able to execute the timing of gestures and focal changes by understanding why those changes occurred and not by precisely imitating Blossom's examples.

Stories

The recounting of stories and images by directors has been an important element of the rehearsal processes. The stories told by the directors were useful in setting an appropriate mood and strengthened the connection between their past experiences with the dances and current rehearsals. The story telling and image relating highlighted the points the director made and provided me time to catch my breath between run-throughs. Sometimes the telling of stories heightened rehearsal tensions; sometimes it released them. The stories often served as oblique conduits to my greater understanding.

Murray Louis created a story of a wild bird of prey of fantastic color and proportion as a master image for his *Bird*. Louis said that the bird of his dance had long talons poised to ravage its prey. His bird was dark and mysterious.[27] Louis rarely shared this type of pictorial fantasy that I feel, in part, inspired his choreography. I think this is because he and Nikolais (Louis's mentor, partner, and artistic advisor) did not approve of anything that might be construed by the dancers as dramatic narrative and therefore emphasize emotion over motion. When Nikolais directed me in *Tribe*, he coached by describing motion and its effect on space rather than using pictorial images. Like most of his works, *Tribe* is non-linear and non-narrative. The electronic score he created matches the dance's abstract intent. Nikolais created a tapestry of sound, movement dynamics, and sensed motionalism

Beverly Blossom
Photo: © Lois Greenfield

(his term) that functioned as an abstract narrative.

Schnelle invented dramatic scenarios to push me into the specific body shapes and feelings. In one instance he warned that everything was burning and that my child was "over there" (downstage left corner of the stage) in the wreckage. It was with this dramatic motivation that I was to address a particular movement passage where I repeat a phrase of turning and lateral reaching. This section (the second) starts with a repeated phrase of stepping in circles, arms extended front and bent at the elbows and parallel to the floor. The gaze is directly forward, "looking over water, past life." Schnelle told me that Vogelsang completed choreography of the section only three weeks before her death.

Beverly Blossom told stories about audience response to her performances of *Dad's Ties*. One curious story that Blossom remembered was about a man who suggested using dance to sell ties.[28] She also spoke of her personal inspirations for the piece and how she found the one hundred fifty neckties used as props and part of the costume for her dance.

There were many stories and images related to me by each director. Their sharing provided insights and helped to nurture an appropriate learning atmosphere. When I rehearse and perform the dances, I recall the stories and images. I enter into the world of each dance and thereby create new stories and images based upon the old.

Documentation Sources as Rehearsal Tools

Dancers generally have very little that is tangible to show after, or during, a performing career. There may be some objects such as awards, photos, videos, reviews, and letters, but these are only emblems of what once occurred. Recordings are artifacts that may be excellent quality, but cannot capture the momentum and energy of live performance. Dance is altered in the two-dimensional captivity of a television monitor. Live performance demands a creation with each enactment. In the performance of repertory dance, the performer revisits, reenacts, and rediscovers the choreography. It will be presented in slightly different ways for each presentation.

Using Videos

I relied on using videos to learn movement sequences for all of the dances in *eMotion.s* except for *Die Unbekannte aus der Seine* and *Dad's Ties*. Videotapes were only used to learn movement sequences – the coaching, directing, and subsequent discoveries I made brought the dances to life. The directors of *Affectos Humanos*, and *3 by Goslar* used pre-recorded videotapes during our rehearsals. Other directors, Claudia Gitleman, Manfred Schnelle, Elisabeth Stelzer, and Beverly Blossom, referred to videos prior to rehearsals to remember specific choreographic details. Videos reminded the directors of the correct sequences and triggered memories of original rehearsals and performances.

To learn excerpts from *Homage to Mahler*, I viewed three videos provided by Claudia Gitelman of her own performances of the work. After careful study of the tapes, I worked with Gitelman and Labanotator Wendy Chu. Gitelman, recalling original rehearsals with Holm, directed and refined that which I had learned from the videotapes. We synthesized the versions on the three tapes with overarching direction from Gitelman.

When reconstructing *Affectos Humanos* Labanotator Thomas Schallmann, Luley and I depended on a video of Hoyer dancing the suite to accurately recapture sequences. The video we used was dubbed from a film created for German television in the 1960's. Our job was made more difficult because Hoyer adapted *Affectos Humanos* to the limited space of the television studio where the dance was filmed. Luley recalled that Hoyer directed camera angles, shot choices, and editing. However, the camera operator kept Hoyer in the center of the screen, thereby diminishing the kinetic sense of her figure traveling through space. It was also difficult to discern body angles and spatial placement. Our greatest challenge was to decipher Hoyer's original spacing and body angling.

Another problem with relying upon videotape for dance reconstruction is that movement dynamics are not captured well on tape. I initially learned Nikolais's *Tribe* from a video in 1988 while a member of The Murray Louis Dance Company. I found the tape in their archives and learned the four-minute solo (performed originally by Susie McDermott) from the video. After I learned the basic movement sequences, I was directed by Nikolais and further coached by company member Jessica Sayre. Nikolais was less concerned with exact shape replication than with my understanding of the motional principles of his work. In this dance, movement quality and dynamics dictate shape and design.

Using video in the restaging of Vogelsang's *Präludien* was also problematic. I

learned a version danced by Ariela Siegert, who had also been coached by Schnelle, from a video. This rendition was not accurate. When I performed what I had learned from the video for Schnelle, it became apparent that Sigert had danced the five preludes in a sequence that Schnelle had not approved. She also performed many of the movement phrases incorrectly with different spacing than Schnelle required of me. He had not seen the video that I had studied, and we never consulted it in rehearsals. Most of what I had committed to memory had to be "unlearned." This is a difficult process and could be likened to re-learning to type with the letters arranged differently on the keyboard.

Audience members familiar with a dance may compare a dancer of reconstructions to the original performer or to a videotaped recording of the dance. This may occur within the minds of audience members and the performer. A ghost effect is created and the solo may conceptually be like a duet or trio if the viewer imagines the current dancer, the original dancer, and the video image.

In Munich, July 1999, I rehearsed *Affectos Humanos* with Claudia Jeschke and Heide-Marie Härtel (of the Deutsches Tanz filminstitut). Ms. Härtel mentioned that many of the German audience members who would see my reconstruction would be familiar with the film of Hoyer dancing. Ms. Härtel suggested that I perform the first few measures of *Eitelkeit*, the first section of Hoyer's suite, with muted dynamic attack thereby allowing the audience time to adjust to me dancing instead of their image of Hoyer performing the role. Härtel concluded that Hoyer's image would cross-fade into mine in the minds' of audience members. For Ms. Härtel, the sight of me performing Hoyer's famous dance was, at first, jarring. She also commented that she was quickly able to adapt to seeing me dance (instead of Hoyer) and had no difficulty after the initial image. I used Härtel's suggestion as a rehearsal procedure but abandoned the instruction in performance. When I tried to underplay my performance dynamics, I felt as though I was commenting upon the dance rather than dancing it. In performance, I do not pull back. I simultaneously attack and survive each dancing moment of Hoyer's choreography.

Labanotation

I did not use Labanotation to reconstruct any of the dances. However, as previously stated, *Affectos Humanos*, *Präludien*, *Dad's Ties* and the excerpts from *Homage to Mahler* were inscribed in Labanotation during our rehearsals. The notators analyzed movement in a way that helped me to better understand its execution. They scrutinized movements and articulated their findings. This assisted me in

learning movement initiations and in memorizing sequences. Usually, dances are notated in rehearsals when the dancer(s) is first learning the piece. This enables the notator to witness the director's advice and include it in the score.

Thomas Schallmann worked on the notation score for *Präludien* and *Affectos Humanos*. His role in each case was slightly different. Schallmann had previously worked on the Labanotation of *Präludien* in Dresden when Schnelle directed Arila Sigert in the DDR. Schallmann was not permitted to make copies of his notation work. He implied that the authorities (I do not know precisely who) mistrusted the Laban symbols. He kept his developing score in the offices of The Semper Oper, where rehearsals were being conducted. Schallmann told me that one night all of his notes disappeared. Years later, when he heard that I was coming to Dresden to work with Schnelle, he decided to start the project of notating *Präludien* again. He attended most of the rehearsals, and for the most part watched and notated from the side of the studio. He also translated for Schnelle and me.

Schallmann joined Luley and me for rehearsals of *Affectos Humanos* in Frankfurt. His role in this reconstruction was more interactive than for *Präludien*. Schallmann actually learned the dance and then notated what he learned. He was helpful in analyzing the movement and assisted by clarifying rhythmic passages. Luley, Schallmann, and I had a three-pronged approach to the reconstruction. Luley remembered what the dance should look like; Schallman analyzed the movement; and I danced. It was a very satisfying working strategy because we each had a different but interdependent role.

Notator Wendy Chu contributed to the reconstruction of *Homage to Mahler*. We worked together and learned the dance from the video prior to New York rehearsals. We began our rehearsals in Hong Kong where Chu began making notes for the Laban score. She continued working during our rehearsals in New York and New Jersey. In Paris, 1996, Marion Bastien adjusted Chu's score in another re-staging directed by Claudia Gitelman.

When Thomas Schallmann discovered that I would come to Vienna to learn Rosalia Chladek's *Die Kameliendame*, he offered to notate the work. The Chladek Gesellschaft flatly refused his offer. I think this is because they did not feel that a written system could represent the dance. Manfred Schnelle did not want a published video made of *Präludien* in his lifetime yet approved of its notated documentation. I think that both the Chladek group and Schnelle are concerned that the dances be performed well or not at all. They feel that if the dances are

easily accessible, then dancers will attempt to perform the works without adequate preparation. Schnelle and Stelzer fear they will lose control of the dances and, if so, the dances will not be presented properly. The obligation that Schnelle and Stelzer feel is understandable, and their commitment to accuracy is commendable. However, if their grip on the dance is too tight, research and possible reconstructions may be stifled and the choreography could be lost. Difficulties remain in how to keep dances alive and vibrant without deviating from their original intent particularly when the choreographers and original dancers can no longer teach the pieces. I interpret these difficulties as intriguing challenges, and agree with Marcia B. Siegel who wrote, "…repertory is an animal with many disguises."[29]

Discoveries: Topics in Reconstruction

When I reconstruct a role, I experience a new creative process. The interactions between the original dancers' or choreographers' histories, the directors' contributions, and my own sensibilities create the basis of my performance interpretation. This process yields a unique interpretation arising from the original dance. I am not the choreographer or the original dancer; I am not a little Mary Wigman or Dore Hoyer or whoever. I am a completely different being living in a different time, place, and environment. My history and my training are different. I do not become the choreographer in some mystical way. What I do is to dance her dance, to immerse in her aesthetic. Her experiments thereby fuse with mine. The reconstructions I dance (excepting *Hexentanz*) are the same as the originals in many important ways. They use the original music, and the same movement sequences, spatial relationships, themes (dramatic or abstract), and costumes based upon the original designs. Most importantly, I try to dance each solo with the original intent and the appropriate movement quality, musicality, technique, and style. I approach the solo concert like a musician who presents a recital program containing a variety of composers and musical styles. I want to expose rather than homogenize stylistic and technical differences. Presenting the strength and vigor of the individual choreographers makes the concerts interesting and challenging to dance.

Several questions arose during the process of creating *eMotion.s* What does authenticity mean in relationship to dance reconstruction? To what extent does the dancer on whom a piece is being created influence the choreography? If there is significant influence generated by the original dancer, how does this affect future reconstructions of that piece? How can a dancer know if her interpretation of a role is artistically correct, or if she has deviated too much from the original? What are the implications of the terms "reconstruction," "re-creation," and "re-staging"? How does one cope with movement that is physically injurious? What problems does the range of technical and stylistic requirements of different choreographers create? Can differences in nationality of choreographer and dancer pose difficulties?

Dancing the Dance

There is no single way to reconstruct a dance, no checklist of items that, when accomplished, will insure a credible and interesting reconstruction for performance. I try to perform each dance with choreographic authenticity and my own sense of genuineness in the dance. In reconstructing the solos in *eMotion.s* I am guided by each director, existing documentation (video, photos, etc.), and my training, experience, and instincts as a dancer. The variety of interpretations recorded on film or videotape, photos, and other documented sources, combined with the reactions of the director, give me clues about the artistic boundaries of interpretation.

Wigman stated, "Art is not a copy. It is an invention."[30] I do not attempt to imitate, but to create a fusion of her intentions with my own. I try to extract an essence from what the dances tell me about her. Along with advice from the directors, I take my cues from the choreography and its relationship to the music. I learned to dance the pieces primarily by rehearsing. While coaching was crucial, it was dancing the movement phrases that taught me how to perform the pieces. In a specific passage in *Seraphisches Lied*, I step forward in a low position with my left arm to the side and right arm bent and in front of me. When I copied the shape that Wigman made and moved into and out of it with the music, the phrase made sense within me. The specific sensation I experienced when I first put the elements of music, shape, and movement together gave me a master-image of that particular phrase that I still use in performance.

What I read by and about Wigman is supplemental rather than foundational to my performance. I find more kinship with the kinetic than the theoretical. Cynthia Novak noted "…the academic predilection for reducing lived experience to theoretical abstraction and the reactive, dancerly impulse to posit movement and bodily knowledge as privileged over all other knowledge…"[31] This is a generalization, but holds a degree of truth—I do favor bodily knowledge over theoretical analysis. I extract theory from action. My kinetic understanding is enhanced by academic research and personal experience. This confluence allows me to approach the solos from different angles. For me, however, the dancing is paramount.

Ultimately, what I dance is not Wigman, nor only I. Choreographic expressions of internal motivation are revealed in the movement, the execution of which may alter, albeit subtly, from performance to performance.

Imitation and Interpretation

During each performance I discover a different resonance with Wigman's work thereby altering the end result to some extent. I do not intend to replicate Wigman like a wax museum statue coming to life. I discover what I believe was her reason for making the dance, and artistically connect with a similar source. I mimicked Wigman's filmed movement patterns and qualities as a learning and rehearsal tool. I learned the movement sequences and their relationship to the music by copying what I saw on the film. I attempted to replicate the movement dynamics, phrasing, and general performance attitude. There was a point in the rehearsal process when I let go of Wigman's image and became immersed in the movement and music. This was my clutch-point between imitation and interpretation. My own experiences and body knowledge then fused with muscle memory to form a new version of Wigman's dance. I work carefully to stay close to what I have studied on the film and the coaching I received, while allowing myself the freedom to find my identity within the role. In this manner I find my own way to perform the dance's movement phrases and themes set by Wigman.

To reconstruct *Schwingende Landschaft*, I followed the filmed version of Wigman dancing. She addressed the audience flirtatiously, wooing and manipulating them. Wigman draws attention to herself rather than the movement. Wigman rebuked "self-centered Ego dancers."[32] However, in *Schwingende Landschaft* (but not *Hexentanz*), I feel that Wigman models the movement as if it were a gorgeous garment as opposed to transcending herself and becoming the movement. When I perform the dance's three sections, I consciously incorporate a veneer of self-awareness. I have made this choice in order to show Wigman's performance presentation style. I do this by emphasizing the physical image I create rather than focusing purely on the movement.

In *Seraphisches Lied* (*Seraphic Song*), Wigman's securely planted feet support delicate and sweeping torso and arm movements. Her focus often projects heavenward, depicting an ecstatic religious experience. She reaches out and draws attention to herself. She has the audience's attention in her grasp and plays with it in the next dance. In the beginning and ending of *Pastorale*, she operates in a closer kinesphere – swooping gently with playful, serpentine hand and arm gestures. In the third dance, *Dance of Summer*, she dances a charming, coy tango, toying flirtatiously with the audience.

To reconstruct *Die Kameliendame*, I consulted original footage of Chladek (then

Mary Wigman
Photo: Maurice Goldberg 1931

in her early forties) dancing some of the motifs, and videos of two separate performances by Elisabeth Stelzer. Each of these is different in specific passages – they show slightly different movement, phrasing, and dynamics. To teach me, the director consulted the videotape. Interpretation was involved in each step of the process.

To reconstruct *The Disgruntled* (from *3 by Goslar*), director Lance Westergard[33] and I referred to a video of his performance of Goslar's dance. We utilized his kinetic memory, the video image, and his memory of Goslar dancing the role. He told me about Goslar's performance, how he experienced the movement, and gave me clear directions about how I could best present the work. The director integrated information from his memory and the video image while working with me.

Reconstruction will always include interpretation. Susan Manning wrote, "...the dancer or scholar emphasizes that reconstruction necessarily involves interpretation and highlights the fact and process of that interpretation."[34] Difficulties can arise when the interpretation strays too far away from the original. There will always be arguments about the acceptable degree of liberty a dancer should exercise. I find a connection between the original choreography and my creative impulse. My aim is to stay within its *Gestalt*, Nikolais's borrowed term for the "nature" of a dance. Nikolais used this term to describe the kinetic coherence that a dance should have. A dance's *Gestalt* is its motional character. Each dance, whether improvised or composed, should have "motional intelligence" (Nikolais's term) found in the movement dynamics, qualities, and compositional architecture.

Manfred Schnelle approved a Labanotated score rather than a formal video for publication. He maintains that Labanotation can document a dance more accurately than video. The performer will probably make mistakes and include individual interpretations. He felt that he had more control over a notated score because he could work directly with the notator, telling him precisely what the movement should be. Rather than record variances and interpretations of the original, Schnelle prefers a sanitized notated score, free from the added influences of other dancers. He is the custodian for *Präludien* and believes his version of the dance is *the* credible rendition. In Schnelle's opinion, all recordings of *Präludien* should verify his exact vision of the dance. In my estimation, each step away from Vogelsang is another rendition of the original with its own idiosyncrasies. Schnelle interprets Vogelsang, the notator interprets Schnelle, and I interpret all three. Audience members derive their

Lotte Goslar
Photo: Constantine

own interpretations. How far along can this "game of gossip" go before the original is no longer recognizable? My only answer to this perplexing situation is that I do the best that I can, as honestly and authentically as I can manage.

Elisa Monte (choreographer, dancer, and former Martha Graham Dance Company member) questioned the validity of dance reconstruction with the following statement:

> The very minute something gets passed on, all I can see is the original personality… All I see is the loss of the individual within something getting codified. However, one has to pass information on. If it were up to me, everything would disintegrate as soon as the originator passed on.[35]

However, Monte also said upon first viewing of Graham's *Cave of the Heart*:

> I went absolutely out of my mind. I thought she was fabulous (Martha Graham). It caught my imagination: I would just love to dance *Medea*. This is it![36]

I understand what Monte describes with these two statements. In the worst scenario, dances that are "stuck" in repertory can become lifeless without the original dancer's passion of individual expression. Yanked out of their time frame, dances may lose power and become dusty museum pieces. However, Monte recalls how deeply inspired she was by Graham, and how much she wished she could "dig her teeth" into the role of *Medea*. The spark that Monte describes led her to join Graham's company where she eventually performed the role of *Medea*. Murray Louis wrote:

> Choreographers may say their art is greater than the performers'. The performers may say there is no art without the artist, but in performance, the demarcation of choreography and performance almost disappears. The performers will manipulate this material with such ease that it would seem they created it themselves. The outpouring is uninterrupted. There is no intrusion as to who created what. The audience must be affected by a single sentient line of communication.[37]

Identity

Multi-faceted Performing Identity

Former Graham Company member, dance educator and administrator Martha Hill once said, "Huge hunks of me are Martha [Graham]."[38] I understand her point.

Part of my personal and professional identity is marbled with the choreographers and teachers with whom I have worked, and their predecessors. The *eMotion.s* project was not initiated as a search for my personal or artistic identity. These self-discoveries were unanticipated by-products. I determined that a shifting and expanding community of choreographers populated my identity as a dancer. As I learned dances and became familiar with the various choreographers' work and stories, their influences resonated within me and became catalysts for new or adjusted perspectives. I found that my experience contributes to my identity and that this evolving history is dynamic, changing with each added influence.

The "huge hunks" of Martha Graham that lived within Martha Hill no doubt "spoke" to Miss Hill, and offered guidance, criticism, and a foundation of memories and inspiration. Martha Hill was enormously important to the dance training of hundreds of dancers, myself included. If huge hunks of Graham were part of Miss Hill, then some of those hunks must now be part of me. The population explosion within my artistic identity increases exponentially with each added choreographic influence. I delight in this notion and imagine my artistic psyche as a jumble of dances and people shifting, elbowing, and morphing into one another. It's an ecstatic, fertile confluence of energies.

Lena Hammergren wrote about viewing the dancer as a being with multiple personas:

> Viewing dance, I accept simultaneously the dancer as a specific person (for example, Anna Pavlova), as a dancer by profession (whose craftsmanship I admire), and as a dying swan (that is, a performance persona), not to mention the images of other "dying swans" that come to my mind. In a successful performance, these personas are united into a whole, but only on one level. At times we do separate these personas – be it tacitly or consciously. But we don't merely separate them, we also simultaneously keep them together. In other words, we accept several dimensions of the dancer without losing track of a possible meaning concerning the phenomenon as such.[39]

Therapy or Art?

When I think about the relationship of identity to performance, one topic that arises is dance therapy. Dance therapist Harriet Glass said that the basic difference between dance as therapy and dance as a performing art lies in intention.[40] Mary Whitehouse, who studied dance with Wigman and with Graham, was one of the pioneers who developed the use of dance for psychological therapy. Dance therapy

is about turning inward to discover through improvised, or "authentic"[41] movement, what lies there. The intent is to investigate and understand the internal, psychological self. Dance as a performing art also incorporates some of this internal research, but with the intent to communicate and perform—it is an outward expression.

When performing a dance, my job is to dance the choreography as well as possible. This may or may not involve deep, personal investigations for dramatic results. Concentration on psychological sources may shift aspects of the rehearsal process into a quasi-therapeutic realm. If a dance requires an unveiling of inner feeling, where does its expression turn the corner from artistic experience to some form of psychological therapy? Though demarcations between self-expression and expressive therapy can be difficult to determine, in my estimation a performance engrossed in therapeutic concerns is self-indulgent rather than artistic. Admittedly, this is a matter of degree, of taste, and of choosing what is most appropriate for the dance. It is often necessary to "dig deep" and harvest whatever psychological motivations I can to dance the choreography well. I use these discoveries to bolster the choreography. When I perform dances that require "dredging-up" of inner feeling, past experience, or deeply personal images, I avoid quasi-therapeutic and self-indulgent pitfalls by keeping my attention on the choreography and not my psyche. My inner and external identities work in tandem to service the choreography rather than to release my "inner demons" or reveal who I "really" am. The audience should see the choreography with the dancer (me) as its enabler. In this way, "I" am transparent—psychological, internal motivations add spice to but do not overwhelm my performances.

Role Playing vs. Transformation

It is necessary for me to change dramatically for each piece I dance in *eMotion.s*. Adopting different characters for separate roles requires me to shift my performing identity correspondingly. The focus necessary to perform the solos in *eMotion.s* gives me a sense of release from "normal" life to an alert space of concentration. I do not know if this is going "away" from myself or more deeply into myself; perhaps it is both. When I dance the part of *Die Kameliendame* (for instance) I adopt the distinctiveness of the character as I understand her. The same holds true when I dance an abstract work like Nikolais's *Tribe*. I perform the shapes, musicality, and dynamics of the dance's nature, its point of view. I adopt the characteristics of each solo, whether the dance is dramatic or abstract. When I

performed Hoyer's *Affectos Humanos* in Washington, D.C. (June 2000), several audience members commented that I had "transformed" myself, or that I was "channeling" Hoyer. Obviously, I did not become somebody else, but my intense involvement with the dance led viewers to a different way of seeing me, and of seeing the dance. It is I dancing, but I try to dissolve my own traits and creature habits to completely focus on the choreography's intent. This extends my movement vocabulary, and the pre-conceived perceptions of audience members who think they know my dancing. I enjoy that. Paul Taylor wrote:

> It is said that the body doesn't lie, but this is wishful thinking. All earthly creatures do it, only some more artfully than others. It's just a matter of degree. And although there is much to admire in the beauty of natural movement, much to derive from a pedestrian's smallest gesture, the most communicative dances, in my opinion, are those based on physical truths and that in the making have been transformed for the stage into believability by the artistry of calculated lies.[42]

I do not feel like I am lying when I dance, unless I am dancing poorly. I feel that I have something important and honest to put into the space. However, I change according to the choreographic demands. I use this flexibility to manipulate the "artistry of calculated lies" to which Taylor refers.

English author Virginia Woolf addressed the elasticity of individual identity. She stressed the malleability of the self as a continually reshaped identity that changes in reaction to the surrounding environment. Memories that recall this identity are likewise not fixed or stable, creating the challenge to keep a role unsullied. Such flexibility is necessary for a repertory performer. Part of my intent in reconstructing dances is to pry open history's grip, revealing essential qualities of the original choreography in a fresh way. A work of art, if good enough, survives discreet evolutions and is enriched by them.

Elisabeth Stelzer directed me in *Die Kameliendame* in Vienna, May 2000. Ingrid Giel, the director of the Chladek Institute and teacher of the Chladek method of movement training, assisted rehearsals and personally coached me in the Chladek system. Stelzer and Giel believe that the dancer of *Die Kameliendame* must have an interior essence or identity that closely matches Chladek as they remember her. My task was to find a way to follow the directors' advice and to perform the work with authenticity and honesty. It was not possible or necessary to imitate Chladek, or to become her through some sort of mystical channeling. Nor was it necessary to possess aspects of her character in my inner self. In performance I neither imitate,

Rosalia Chladek
Reprinted with permission from the Rosalia Chladek Gesellschaft.

channel, nor posses Chladek's "Chladekness." She was both the dancer and choreographer of *Die Kameliendame*. As an interpreter of Chladek's choreography I "become" the character as an actress "becomes" her role. The transformation is concentration made visible. I focus on the dynamics and qualities in the movement sequences and on the music. I rely on muscle memory and plunge into the character, responding to the music as though my performance was completely spontaneous. In reality, I have rehearsed the dance many times and practiced the precise timing of gestures to each note of the score. Despite prior planning, I always find subtly different ways to phrase the movement.

Giel said that one reason Chladek created *Die Kameliendame* was to demonstrate her dramatic performance abilities. In Vienna, Chaldek became well known for this role. Perhaps audiences so closely identified Chladek with the role she created that they (and maybe she) fused the role and Chladek herself. While this is may be a normal response of an admiring audience, it can create difficulties for future performers of the part. The inevitable comparisons made between the original and another performer form part of the basis for critical dialogue – healthy for the continued growth of the art form.

During our first rehearsals in Vienna it was difficult for Stelzer to let go of her image of Chladek (and her perception of herself) dancing the part. When Stelzer expressed concern that my hair is the wrong style and color, I bought a wig that more closely replicated Chaldek's and Stelzer's long, dark, wavy hair. The wig actually looked fine as long as I was not moving much, but when I moved, particularly when I hopped or jumped, the curls bounced comically. We had a good laugh, after which Stelzer decided that it was acceptable for "this *Kameliendame* to be a modern woman" with a short, contemporary hairstyle.[43] It seemed to me a minor victory because Stelzer was able to relax her preconception of how the dancer of Chladek's work should look.

Throughout the final rehearsals, Stelzer was increasingly accommodating, perhaps because she was becoming more familiar with seeing me dancing Chladek's choreography, or was becoming open to the idea of other dancers performing *Die Kameliendame*. I hope that Stelzer and others are able to see the substance of the choreography and not "me" or Chladek.

After the death of a choreographer, it may occur (as it did with Chladek) that the choreographer rises to a mythic status within the community of her former acolytes – primarily her students and dance company members. In well-intentioned attempts to honor the artist posthumously, future productions of the

choreographer's work may be jeopardized due to her followers' desire to portray her work accurately. A second generation of dancers can be shut out of performing dances of choreographers like Chladek when the controllers of her work attempt precise replication (which is, in my opinion, impossible) rather than artistic reconstruction. When dances are reconstructed or re-staged, inevitably there will be differences in the "new" presentation. With no room for interpretation, dances face extinction. Marcia Siegel wrote about reconstructions of the work of Doris Humphrey: "We need more performances, and more efforts to extricate her (Humphrey) from mythology and project her into the real world."[44]

My work on Hannah Berger's *Die Unbekannte aus der Seine* with director Otti Mitterhuber contrasted with my experiences in rehearsals for *Die Kameliendame*. Rehearsals for both dances occurred in May 2000 in Vienna. Mitterhuber had danced *Die Unbekannte aus der Seine* and was gleeful to share Berger's work. She was eager to have the solo performed as often as possible. Berger, who was Jewish and a communist, premiered the work in Vienna in 1942 and was interned in a concentration camp in the same year. She survived, and after her release continued her dance career, primarily in the German Democratic Republic. Mitterhuber recounted that Berger never mentioned her internment.

Die Unbekannte aus der Seine is primarily improvisation with key places where the dancer articulates certain gestures or types of movements. Berger encouraged several dancers to learn and perform her work. Mitterhuber continued this generous attitude in her directoral style and transferal of Berger's dance. Perhaps Berger's philosophy of sharing her dances aligned with her political sentiments, or her personality, or both. Mitterhuber's exuberance about the "giving over" of Berger's dance reflected the choreographer's sentiments and personality.

I do not wish to impose my "self" onto the dance; rather, I strive to focus on the dancing. I feel each gesture expressively gliding or pounding through space, and not as personal psychological statements from a danced autobiography. My performance of dance reconstructions excites combustion of past and present. This is not my ego or my personal story—it is the dance. I am a bundle of motion, rhythm, and nerves. It is in this state of reckless precision that I most enjoy dancing. Murray Louis wrote:

> The portrait of an artist is painted slowly and with care. It is built up step-by-step upon a canvas. Brushed and dabbed into an identity with stories, speculations, and fact, until a picture emerges. Not of a single dancer but of a semblance of many. Art

Hanna Berger in *Die Unbekannte aus der Seine*
Photo from personal archives of Ottie Mitterhuber

> is not a singular term, it is of the plural. Much has preceded and more will come…The portrait takes its shape. A person emerges, an artist appears, a profession defines itself.[45]

Reconstruction or Re-creation?

The Web site for American Repertory Dance Company states that reconstruction is the rebuilding of dances from the past. It further maintains that reconstruction may employ multiple methods or resources. Re-creation occurs when the complete documentation does not exist and therefore the dance must be rebuilt through available research, artistic sensibility, and educated guesswork. Dance revivals occur some years after the premiere and are directed by the choreographer, often using the same company that danced in the original production.[46] I agree with ARDC's definitions, and add that reconstruction implies an accurate portrayal of original choreography; the steps, music, costume, and mood of the dance are as close as possible to the original. Re-creation implies the contribution of creative material from the dancer/director.

In order to portray the original mood of a dance, I work to understand the dance kinetically and intellectually. I try to slip into the choreographer's skin. The definitions of reconstruction and re-creation blend as I rehearse and perform dances. I have not yet found a definitive way to perform a dance that I would try to copy verbatim in subsequent performances. To do so would take the life out of a dance. To varying degrees I find different, and hopefully, more articulate ways to dance each piece. In every case, a dancer adds some of her ideas to a reconstruction – it would not be possible to do otherwise.

Both Mary Anne Santos Newhall and I chose the term "re-create" to describe how we arrived upon our separate versions of Wigman's choreography.[47] We chose this term because no complete document of the original work exists. Each time a new dancer performs a role, and perhaps each performance, it is to some extent a re-creation. Rather than become absorbed in semantics, it is more useful to note the broad differences between the terms reconstruction and re-creation.

Hexentanz is perhaps Wigman's best-known piece. The first version was choreographed in 1914. She revised the dance in 1926, and it is this version that I studied for my re-creation. All that remains of the 1914 *Hexentanz* are photos that reveal that the original version used a different costume, no mask, and probably different movement choices. I selected the 1926 rendition because it was filmed

and I could more easily learn the dance's beginning from that source.[48] Wigman's choice of theme, erratic rhythmic structure, musical score, and use of the mask, combined with her powerful performance make it a seminal work from the Ausdruckstanz period. Because very little remains of the original, re-creation of this dance requires additional choreography. Karl Toepfer noted,

> As long as reconstruction primarily entails the recovery of movement, music, sets and costumes, it will always tend to disclose the inadequacy of past performances, for the appeal of past performances depends less on those elements than on the bodies and personalities of dancers, as well as on historically unique factors that are not easily recovered. For example, if one compares Marja Braaksma's 1990 reconstruction of Mary Wigman's *Hexentanz* (1926) with Wigman's own version of it in a 1930 film clip, one sees two entirely different dancers performing the same movements to the same music in practically the same costumes to produce two quite different images of witches, with Wigman appearing far more spooky and Braaksma far more voluptuous. We cannot reconstruct the vast majority of dances produced between 1910 and 1935, but we can recover the system that enabled German dance culture to achieve such immense productivity to make dance central to a modern perception of the body.[49]

There are several versions of Wigman's *Hexentanz* performed by dancers in Europe and the US. In the early 1990's Kazuo Ohno planned to create another. I have seen five (other than mine) by: Annabelle Gamson (danced by Armgard Von Bardeleben), Ruth Solomon, Bonnie Oda Homsey with Emma Lewis Thomas, Arila Siegert, and Mary Anne Santos Newhall. Surely there are others. All of us (except Ohno) consulted a film of Wigman performing a two-minute fragment of the dance, and all of us added choreography for our versions of *Hexentanz*. Newhall, Oda Homsey, and I also consulted a 1933 text by Rudolph Bach, *Das Mary Wigman Werk*, in which Wigman's choreography is verbally described. Did we reconstruct, re-create, or re-stage *Hexentanz*?

The musical scores for all of the newer versions of *Hexentanz* were different. Wigman's percussionist, Will Goetze, composed the original score. The original musical score notation has been lost. Oda Homsey commissioned Alan Terricciano to compose a new score based upon her research. Terricciano's score includes piano, xylophone, and other percussion instruments.[50] Siegert, Solomon, Newhall, and I used newly created non-piano percussion scores. In my opinion, precise dance reconstruction is not possible without a copy of the original score.

Newhall reports that Wigman disapproved of dance reconstruction and many

former Wigman pupils recalled her statements that she was not attempting to form them into 'little Mary Wigmans'.[51] To re-create *Hexentanz*, Newhall followed the descriptions of the dance written by Rudolph Bach. "Bach's description was to prove the Rosetta Stone for the recomposing of the work."[52] I, too, consulted this text, but found that (for instance) I could not translate "finger clapping" into movement that made sense.[53]

Though no complete record of the dance or score exits, Solomon felt that she had discovered, or came close to discovering, what the movement must have been.[54] Siegert's version included several high-leg gestures that seemed inappropriate to me. Gamson's version was a replication of the film remnant with the addition of rising with raised, clawed hands at the end. While powerfully performed, it was very brief.

I decided to make my own version of *Hexentanz*. I had to find my own witch. This aligned with Wigman's idea: to find an inner expression that yields an outer form. I developed my own interpretation of Wigman's original idea of the witch and I included her original choreography for the beginning of the dance. I followed Bach's writings about the floor plan and ending, and referred to photos of Wigman dancing the role. I also consulted photographs of Wigman in *Hexentanz I* and *II*. I included some of the shapes in the *Hexentanz II* photos into my version of the dance. However, photos can be unreliable sources for movement retrieval. Photographs are often posed and do not necessarily depict the original choreography. They are often used for documenting costume, mood, publicity, or may simply be experiments.

I am confident that I do not perform *Hexentanz* in the same way that Wigman did. I present a combination of choreography by Wigman and myself. The idea to make a dance about an inner witch is Wigman's. She wrote:

> When, one night, I returned to my room utterly agitated, I looked into the mirror by chance. What reflected was the image of one possessed, wild and dissolute, repelling and fascinating. The hair unkempt, the eyes deep in their sockets, the nightgown shifted about, which made the body appear almost shapeless: there she was – the witch – the earth-bound creature with her unrestrained, naked instincts, with her insatiable lust for life, beast and woman at one and the same time.
>
> I shuddered at my own image, at the exposure of this facet of my ego which I had never allowed to emerge in such unashamed nakedness. But, after all, isn't a bit of a witch hidden in every hundred-per-cent female, no matter which form its origin may have?"[55]

My *Hexentanz* is a fusion of Wigman's initial thematic ideas and my choreographic response to them. For these reasons, as noted earlier, my version is a re-creation and not a reconstruction.

Other dances in *eMotion.s* can be more accurately called reconstructions rather than re-creations because they did not require additional choreography. Claudia Gitelman uses the term reconstruction to describe her work with Holm's dance. Holm choreographed the first four of Mahler's Lieder; Gitelman later choreographed the fifth to complete the cycle. Gitelman also assisted in the creation of a Web site entitled *Reconstructing a Late Work of Hanya Holm*.[56]

Dancer Input

When a choreographer is working with other dancers, the contributions of the cast members are often important. Hanya Holm often said that one could cook only with the ingredients that one has in the kitchen.[57] Similarly, a choreographer uses the bodies in the studio when making dances. The dancers may create gestures, phrases, and entire sequences in response to the choreographer's suggestions. This non-dictatorial style of choreographing challenges the dancers creatively and allows them to leave their indelible stamp on a dance. Suzanne Farrell reports in her book *Holding on to the Air* about a re-working of a Balanchine ballet:

> The final version of *Variations* began and ended as before, but much of the central activity was different, even less "choreographed" than previously. Despite Mr. B's steadily failing health, we managed to have a good time when we rehearsed. One day he said, "I don't know how much I can do today. I'm very dizzy." I said, "Well, just do what you want, and I'll be back here trying to get it." He proceeded to do some truly wild movement, and when I reproduced it for him, he looked at me and said, "Is that what I did?" and we both laughed so hard that we had to take a five-minute break to recover. The movement, of course, remained in the ballet.[58]

Bits of added or co-authored choreography can become an intrinsic part of the dance as it lives from generation to generation of new casts. Sometimes this works better than other times. Murray Louis included the movement contributions of his company in his *Four Brubeck Pieces* (1984). The final section, *Take Five*, contains solos that we each created for ourselves. As choreographer, Louis had the original concept, and arranged, staged, and directed the dance, and rightly received

choreographic credit. Louis encouraged new cast members to change the solos and incorporate individual specialties. We were directed to show-off and to appear to be spontaneously jamming to the improvised music. We often performed with the Dave Brubeck Quartet live. The use of live music allowed the dancers more freedom, and certainly generated more excitement and energy than dancing to recorded music. While watching the dancers from the wings, musical director Russel Gloyd cued the band with a little flashlight. This enabled us to spontaneously change the length of our solos. Louis frequently watched from the wings and we did not stray too far from the original plan, though the temptation was great.

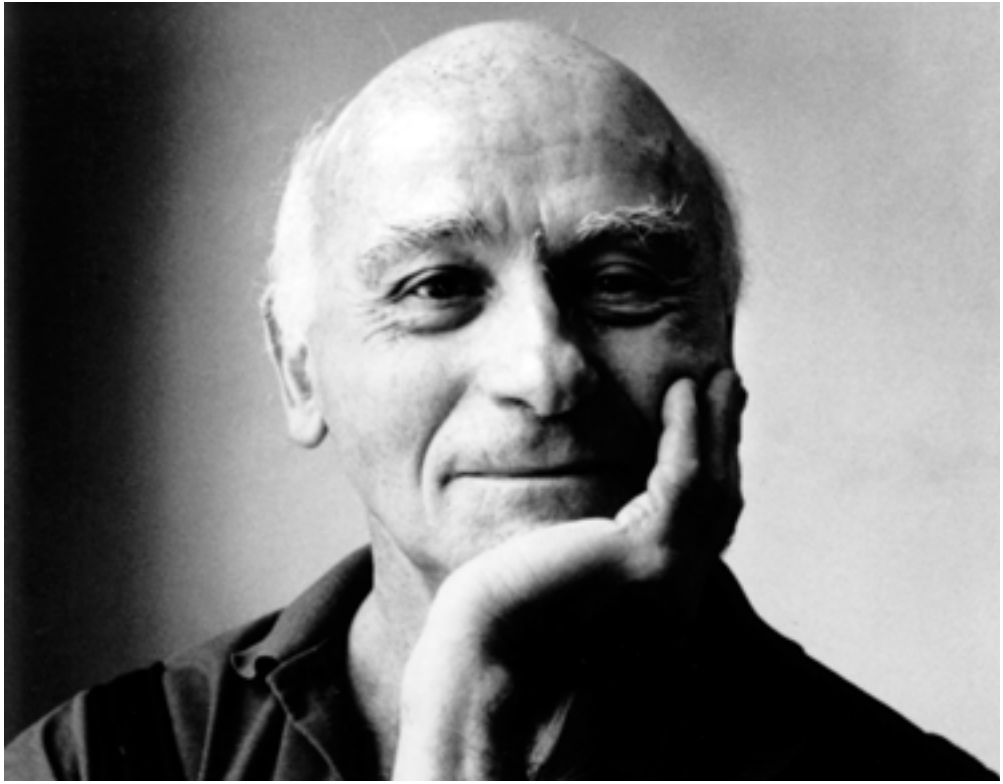
When we worked with the Dave Brubeck Quartet to record a score for touring, one of the dancers performed his solo in fewer bars of music than assigned. With limited time to record, no changes were possible. Thereafter, that solo was eight bars instead of eleven when we performed to taped music. When the original dancer was eventually replaced, the new dancer felt cheated that he had fewer measures of music to dance his solo.

Another type of dancer input comes from mistakes. An example occurred while remounting Louis's *Aperitif*. I was learning a new role, and another dancer was learning my former part from a video. When I had danced my original part for the videotaping, I fell out of a turn and hopped. To cover my mistake, I then repeated the hop in a syncopated rhythm. When the new company member learned from the video, she understandably incorporated my hops.

Changes to original choreography occur due to human error, and sometimes to physical abilities or limitations. I injured my neck while on tour in France, and because of my temporary disability we changed a series of movements in Louis's *Geometrics*. Later, when reviving the dance in rehearsal, the entire company automatically performed the altered movement. Fortunately, my neck healed and we reverted to the original sequence for all performances thereafter.

The passing down of roles is a necessary ingredient of dance reconstruction. Original cast members sometimes refer to their personal histories in their movement contributions to a dance. The movement created by an original cast member may then be re-staged for subsequent company members, taking on different overtones with each dancer or interpreter. A role might require replication of specific movements executed in precise ways. Alternatively, each new cast member may be obliged to re-evaluate the role and discover other movement solutions.

Dance exists in performance, immediately, publicly, and intimately. Choreographic process serves the moment of performance. The fundamental identity of a dance



Murray Louis
Photo: Nan Melville, courtesy of the Nikolais-Louis Dance Archives

is often discovered during the choreographic process. When a dance is in the process of being created, the entire rehearsal environment affects the outcome. This environment includes the people involved, the amount of studio space and time available, and the budget. More profoundly, the imaginations of the original dancers, their abilities, and their interactions with the choreographer influence the choreography. At some point, usually during the rehearsal period, a dance takes on its own life, its own identity. In the eventual performance what the audience sees is the result of process, not the process itself.

In 1958 dancer Glen Tetley informed Martha Graham that he would leave her company and join American Ballet Theater. Graham later telephoned him and said, "You are destroying your career. You could have had many new works created for you. Now you are dancing other people's roles. You are wearing other people's clothes."[59] Although Graham's remarks were primarily intended to persuade Tetley to continue dancing with her company, she clearly expressed her belief that performing a newly created role is more artistically satisfying and valid than repertory work. I find that a dance was exciting to perform when the choreography is brilliant — regardless of its premiere date. Whether a dance is freshly choreographed or from existing repertory, the dancer in performance creates the life and vitality of the dance.

I like history. I like to grasp bits of movement and discover interesting ways to shade them within original movement vocabulary and vernacular. This work does not feel like something old. It feels like something is being created when it is being re-created. Small worlds open to me to climb and tumble in. Tapping historical resources provides substantial creative and dynamic energy. I do it because it is challenging and enlightening. My work is my play — serious and joyful.

Injury

In rehearsals for *eMotion.s* I sprained my neck and back (separate occasions), have had my iliopsoas and lower back go into spasm, did something to my ankle that made it feel as though bone were crunching on top of bone, displaced several vertebrae, tore hamstring fibers, re-injured an Achilles tendon, revisited bursitis in my knee, experienced an inflamed rotator cuff, collapsed a metatarsal arch, and experienced the day-to-day flesh wounds of bruises and split soles of the feet. I will not address bruised ego, wounded pride, or other emotional upsets

that are actually much more painful than their physical counterparts – except the sprained neck. That injury was intensely painful.

A difficult point in reconstruction occurs when the original choreography contains movements that are out of the dancer's physical range. Dore Hoyer's work is physically and emotionally taxing and in many instances demands a thrashing passion and fervor that require total commitment to each gesture and movement phrase. I find it necessary to rehearse each dance carefully to minimize practice or performance injury. In performance muscle memory blends with intuition, nerves, intellect, and passion. They all become the same thing: performance energy.

In *Hass*, from *Affectos Humanos*, there is a passage of repeated jumps from a low parallel squat (hips nearly on the heels), into the air and back down to the low plié position. In her later performances of *Affectos Humanos*, Hoyer could not go down as far as she wanted due to a knee injury.[60] I chose to perform the altered version, thus protecting my knees. In *Angst*, also from *Affectos Humanos*, I had to change a portion of the choreography because I am unable to arch up through my back from the floor as Hoyer originally did. With the approval of Waltraud Luley, I ascended in a different way (as did Susanna Linke in her 1987 reconstruction). In this passage from *Angst*, Susanne Linke said that she also had a hard time adapting to the Hoyer demands because "Dore Hoyer had one rib too many."[61]

Like most seasoned performers, I have performed with injuries. Of course it is not ideal, but as a solo performer I have no one else to go on for me if I experience a sprain, tear, or acute spasm. Canceling performances is an option, but fortunately I have not had to do so. Pain interferes with concentration and choreographic adjustments are occasionally required. These alterations require physical compensations that in themselves may be injurious. Performing requires a constant series of discreet negotiations between the ideal and the practical. I find new possibilities at the juncture where difficulties meet demands. When seen in this light, problems become challenges that can result in new and possibly better solutions. In two sections of *Bird*, I should arch back so that my back creates a U-turn while in a deep lunge. My back is not flexible enough to accomplish this, so I have to make accommodations. Rather than making the shape of the arch the focus of the movement, I shift the primary importance to musicality and quality. I go into the arch more slowly than others who performed the dance, and concentrate on opening the space above instead of behind me. This action is coordinated with the music's long, high, thin sound of the bowed solo violin.

Working with my physical abilities and limitations, I try to find technical approaches that make sense within the aesthetic of the piece. As a dancer ages, some technical facility, particularly air work, diminishes. As it fades, other attributes, like dramatic or qualitative nuance, may be emphasized. When some perceptions and abilities weaken, others become more pronounced. The emphasis shifts for reasons of both artistry and survival.

Technique and Style

Dance theory, technique, and style are interconnected and indispensible in the creation and performance of a dance. When I learn the technique and style of a dance, first I imitate the director (or video). When those shapes and rhythms are secure in my body memory, I let go of the image of the original dancer and invest my full concentration in the movement as I experience it. Once that has occurred, I begin to physically understand how to employ the choreographic theories used for the dance.

Though the dances in *eMotion.s* stem from a similar artistic source in Ausdruckstanz, each piece requires a different technical and stylistic approach. The precise demarcations between technique, style, and theory are unclear. In dance, theory, technique, and style are inter-dependent. Former Balanchine ballerina Maria Tallchief spoke about the development of Balanchine style being embedded in the technique necessary to accomplish his choreography. Tallchief also addressed Balanchine's use of American jazz rhythms in his 1944 *Danses Concertantes* to music by Stravinsky. [62] She said, "If you can put that ranginess on the top of the body and add classical technique from the Maryinsky to the legs and feet, then you have Balanchine style."[63]

Style has a slippery definition. It slides into the realm of technique and also into the mysterious area of persona. One can say that Fred Astaire had great style, referring to his elegantly sophisticated demeanor. Or that tap dance superstar Savion Glover infuses an urban street style into his dancing. For me, style is primarily a matter of nuance—the way a performer executes a phrase. Style is more than something added on top of good technique. Style is a part of the necessary technique to properly dance repertory roles. Stylistic nuance is crucial to dancing the repertory of *eMotion.s*.

Labanotation expert Ann Hutchinson Guest believes that variations in style

are quantifiable, reportable, and notatable. She maintains that difference in stylistic approach can be analyzed, then pinpointed by using Laban theory and Labanotation. The function of Labanotation is to analyze and record movement, for instance what the head is doing, what the pathway is, etc.[64]

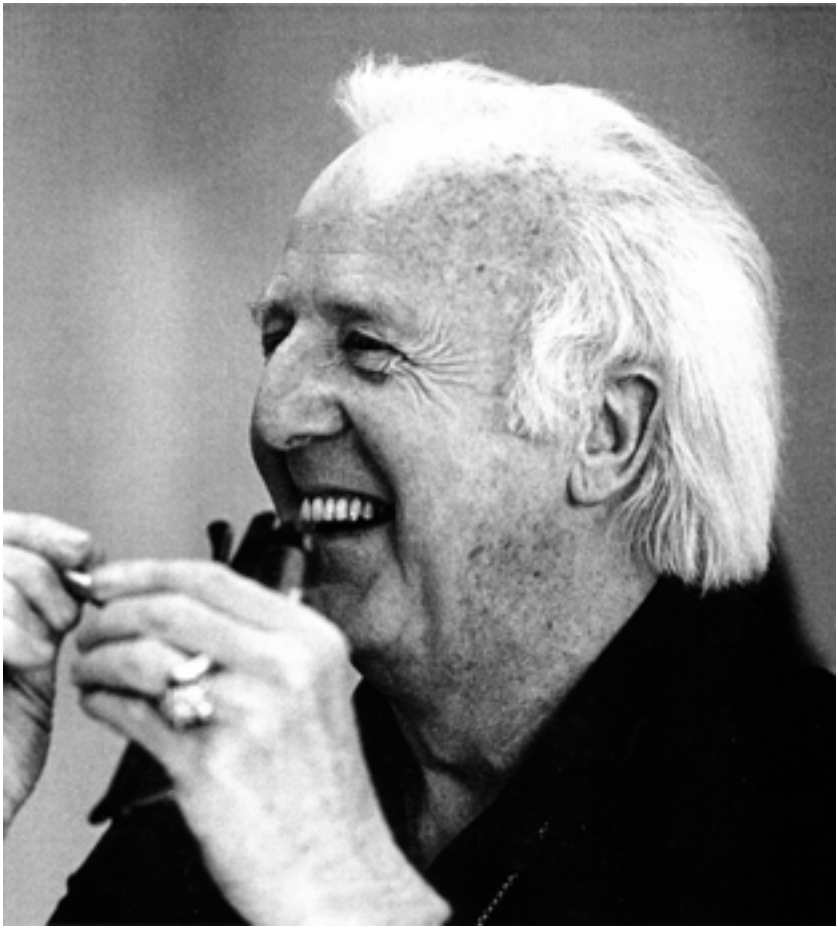
Why and how a movement is performed comes from an understanding of the theory, technique, and style employed by the choreographer. This understanding develops through study in dance classes, rehearsals, and performance. I also understand why and how to perform a dance intuitively. After repeated rehearsal, a specific passage of dance movement usually starts to make kinetic sense. At this point I begin to find a stylistic interpretation that is consonant with the original choreography. Hanya Holm said:

> Art is projected through the clarity of its form. It is the sum total of something. Something spiritual comes across which is not broadcast through the deed itself, but is manifested in the manner in which you did it. The "how" in which you do it is extremely important. It requires discipline.[65]

I have studied the theory and technique of Hanya Holm, Alwin Nikolais, and Murray Louis extensively. All three claimed that their theories led to a strong, malleable technique that could be applied to a variety of styles. Walter Sorell wrote, "Hanya Holm's approach to teaching is based on intensive, but generally valid discipline imposing no definite style on the individual."[66] Holm's technique was not a style, but a way of thinking, according to Nikolais.[67]

Holm, Nikolais, and Louis included technique, improvisation, and composition in their dance classes. Dance theory (improvisation and composition) and technique classes were separate but explored the same topics. Daily classes were based on specific principles stemming from their theories of time, space, shape, and motion. Nikolais and Louis, like Holm, insisted that students understand underlying spatial and motional concepts including: momentum, joint action, peripheral action, locomotion, rotary action, pathways, qualifying space, near and distant space, and other subjects. In Nikolais, Louis, and Holm dance theory classes, these principles were addressed verbally by the teacher, then discovered and studied kinetically by the students. While students were occasionally asked to respond verbally, their kinetic understanding was the paramount concern.

In dance technique classes, practical anatomical issues were wed with aesthetic



Alwin Nikolais
Photo: Tom Caravaglia, courtesy of the Nikolais-Louis Dance Archives

considerations. Holm united function and form – perhaps reminiscent of her exposure to the Bauhaus in Germany. Holm combined Pilates conditioning and coordination exercises with her spatial theories in her warm-ups. Holm reasoned that the exercises initially created by Joseph Pilates would assist in building a strong, flexible body free of idiosyncrasies and mannerisms. For example, Holm translated a hip/knee/ankle flexion and extension Pilates conditioning exercise into an exercise in spatial projection: stretching the leg and pointing the foot was a reach to a point in space; a release from that spatial reach resulted in flexing the joints.

Abstraction was Nikolais's primary choreographic interest. He wanted dancers to move with an internal pressure that seared movement into space. He required that dancers perform with a constant and abundant flow of internal energy, what he called performance presence. Nikolais dancers are typically quick, intuitive, and focus on the execution of movement rather than on images or metaphysical, mystical cosmic connections. Both he and Louis avoided any movement they felt evoked ballet technique.[68]

Louis's work is rhythmically on top of the beat – even slightly ahead of the beat – so much so that his choreography can appear to be in syncopation with the music. Louis feels that "falling into the beat" is indulgent. He prefers the edge and drive of movement that occurs on the top of the beat. This approach yields a crisp and assertive movement style. For the recording of the score for his *Figura* (1986), the musicians of The Paul Winter Consort improvised with the dancers. The dancers were performing according to Louis's rhythmic approach and were therefore ahead of the beat. The musicians thought that they were off by half a beat, so they dropped the half beat. When the dance is performed now, always to taped music, the dancers have to drop the half beat. In *Bird*, Louis is clear that the movement should anticipate the music and not sink into it. He feels that dance should drive the music, and not the other way around. This approach to rhythm is part of Louis's artistry and his style.

In contrast, Elisabeth Stelzer directed me to perform Chladek's choreography slightly behind the beat. She advised me to respond to rather than anticipate the music. I feel that this approach to musicality enhances the sense of weight and romanticism of Chladek's dance.

Chladek, like Holm, Nikolais, and Louis, based her theories on physical laws of movement (Gesetzmäßigkeit der Bewegung) that she believed were universal properties of the physics of motion. Chladek developed principles of physical

tension and of music as a basis for understanding human movement and therefore dance. Chaldek's training system was based on her perceptions of natural movement. Oskar Schlemmer based some of his Bauhaus course material on the "mechanical movement of forms and the organic movement of man in dance and pantomime."[69] Schlemmer and Chladek approached movement scientifically in terms of human kinetic capacity and balance of body form. The terms natural and organic in relationship to movement imply, to use Laban's term, "natural affinities" shared by all people. I am suspicious of generalizations that imply globally shared movement vocabulary, and feel that natural movement applies to basic life sustaining movement patterns, such as heartbeat and respiration.

Chladek did not teach by demonstrating movements for her pupils to imitate. Instead, she explained principles and posed questions that her students would examine in motion. Former Chladek student Eva Stelzer recalled that Chladek wanted her pupils to discover the dynamics, rhythm and "melody" of their own movement.[70] Her classes incorporated careful work with gravity, a scale of tension, and musicality (as inherent in each movement and movement phrase).

Chladek scale of tension:

+	lightness = total activity
o	neutral = balanced (Labilität or Gleichförmigkeit)
-o	Lösung = diminished energy
—	heaviness = total passivity

Lightness, at the top of the scale, describes either an increasing of tension to the point of near immobility or qualitative lightness with a constant sense of spatial expansion. Ingrid Giel described this state as "the end of movement to total active immobility."[71] At the center of the scale is Labilität – a state of being fluid in the joints, and Gleichförmigkeit – a condition of stiff or fixed joints. The scale progresses down to diminishing activity (i.e. folding or falling to the floor). Total heaviness equals complete passivity. Chladek used this scale of tension to explain how to propel locomotor movement, turn, and explore unilateral and bilateral movement.

Chladek's scale of tension differs from the weight factor theorized by Rudolf von Laban. Laban placed light and strong efforts at opposite ends of his weight scale. For Laban, an alive body was always in an energized state, in a "constant stream of urges to move."[72] Complete passivity was not on Laban's chart, though Chladek did include it in her conception of movement tensions. The strong

effort, at the bottom of Laban's chart, is not the same as lösung, or diminished energy, on Chladek's chart.[73]

Chladek wanted to express music physically. Her choreography often followed the musical structures and cadences of the scores she chose. "In terms of pure musical interpretation, she put aside her creative power of originality and devoted herself totally to re-creatively interpreting the musical work."[74] Chladek received a diploma in functional physical training from Jaques-Dalcroze's school in Hellerau. She was a soloist and a member of the Kratina dance group and later became a teacher at the Hellerau-Laxenburg school, a Dalcroze institution near Vienna. Chladek utilized her Dalcrozian background to emphasize the inherent musicality of each movement. For example, she applied the devices accelerando and ritardando to ordinary walking where the speed (viewed as accumulating tension with Labilität) increases and decreases (Lösung) with each step.[75]

Waltraud Luley knew Chladek and her pedagogical methods. Luley observed that while Chaldek's system of movement analysis was interesting, she did not think it could produce a complete training for a dancer.[76] Based on what I know about the Chladek system, I agree with Luley. Chaldek was a gifted and able dancer graced with strong legs and a powerful jump. I think that she did not need to concentrate on developing those skills in her training methods.

Style and nuance are essential aspects of the dances in *eMotion.s*. Style is reflected in timing, carriage, attitude, musicality, and *gestalt*. Repertory dancers often perform works by several choreographers, possibly in many different styles. A danger faced by repertory dancers is that these styles can become fused and lose their distinction. Bruce Marks, former principal dancer with American Ballet Theater and the Royal Danish Ballet, and Artistic Director Emeritus of the Boston Ballet, said, "I'm waiting for the revolution when style and detail are everything. I don't want it homogenized."[77]

German Dances or Dances by Germans?

The extent to which nationality affects dance reconstruction is a multi-faceted topic. Premiere dates are embedded in their historical eras. Social, political, economic, and geographic conditions affect the life of the choreographer, and therefore her work. Willingly or not, choreographers to some extent chronicle their time and geographic location. The environment in which dances were premiered has

particular significance. Wigman, Hoyer, Holm, Vogelsang and Goslar were German. This does not preclude a non-German from performing their dances. I do not see the *eMotion.s* dances as "German" choreography, but as choreography by Germans. In contrast, German dancer Arila Siegert said that her "Germaness" gives her a necessary credential to perform reconstructions of German choreographers.[78] In my opinion, this viewpoint undervalues the choreography. Siegert also performed *Affectos Humanos*, *Präludien*, and her version of *Hexentanz.*

In his book *Empire of Ecstasy*, Karl Toepfer says that the major chroniclers of Ausdruckstanz – Hans Brandenburg, Fritz Böhme, Hans W. Fischer, Werner Suhr, and Fritz Giese –

> ...wrote prodigiously but rarely described dances in specific detail. They wrote often that dance was expression of individuality and repressed inner self, of inner-being of national identity...They did not describe dance in concrete terms but in metaphysical significance assigned to the modern body.[79]

According to Toepfer, the German chroniclers of Ausdruckstanz felt that the choreographers expressed their intrinsic Germaness. The "inner-being of national identity" to which he refers lies within the identity of the choreographer and may be central to the art she produces. Though a work of art takes on its own identity, its own life, it will always be connected to its creator.

Historian Susan Manning wrote that Wigman's dances projected national identity and a "mystical aura of Germaness" in ways that supported and undermined fascism.[80] I think that the "mystical aura of Germaness" is a shared belief in a higher authority or spiritual power that is at once outside the individual and unites individuals. This mysticism was described by the influential philosophies of German intellectuals Lagarde (b. 1827) and Langbehn (b.1851) who expressed the connection between mysticism and the German peasantry, the *Volk*. Langbehn wrote: "With a dose of mysticism one can gild the life of a nation."[81]

Though Wigman attached mysticism to national identity, it is not necessary for me as the dancer of her works to personally subscribe to her sentiments. If her belief in the attachment of spirituality to nationalistic ideology is encoded into her work, it should be visible in her choreography. My goal is to present Wigman's creative impulse as I imagine it. My primary concern is to reveal the choreography and by so doing allow the flow of the compositional subject matter, be it spiritual, mystical, or abstract.

Toepfer indicates that German critics described dance in a subjective manner. This makes their writing difficult to decipher or decode for purposes of dance reconstruction. One can glean strong feelings but find very little actual movement description that can assist in replicating precise movement phrases. These written accounts of Ausdruckstanz choreography add to an aura of vague yet powerful mysticism.

The difficulties I faced in reconstructing the dances were historical, geographical, and personal. Some of the directors with whom I worked were unaccustomed to the idea of reconstruction. I also encountered some individuals who had negative stereotypes of Americans, an attitude that exacerbated the difficulties.[82] Other complications included the relationships that the directors had with the choreographers and the memories that were unleashed in the process of teaching the dances. The difficulties I faced gave me clues about the depth of passion and inquiry necessary for the reconstructions. *eMotion.s* investigates my artistic – not my ethnic – family tree. My reasons for executing the *eMotion.s* project are connected to my desire to dance and to perform the choreography of my artistic ancestors. Dancing is a kind of primal urge linked to my humanness more than to my nationality. Part of one's humanness is a desire for community. Identification with one's nationality can be a part of that drive – a force that can be manipulated. When I am dancing, I concentrate on presenting the choreography, something that unites Wigman and me despite our differences.

An experience I had at a Society of Dance History Scholar's conference in New York City demonstrates another manner in which some people connect "Germaness" with performing Ausdruckstanz dances. Following my performance of Vogelsang's *Präludien,*[83] an American dance historian and theoretician asked, "How can an American body dance the work of a German body?" Perhaps there are dances that only Germans can or should perform, but I do not believe that the dances in *eMotion.s* fall into that category. The identities of different dancers will be reflected in their performance interpretations. This may assist audience members to see dances in new ways. If we become fixated on racial, ethnic, or nationalistic requirements for dance reconstruction, then we obstruct many potentially interesting and evocative performances. We also block an avenue for broadened perspectives.[84] In 1976 Anna Kisselgoff wrote:

> Rather than fall back upon dubious national stereotypes to explain why one ballet company accents its movements differently than another, why not admit that each style derives from the individuals who have shaped that company?[85]

I performed dances from *eMotion.s* twice at The Palucca School in Dresden, Germany (1996, 1998). In both instances, young dance students approached me after the presentations to express their appreciation and desire to know more about their own dance history. They wanted the opportunity to dance the dances. Their responses made me feel that my work had made an impact on important audience members – the young dancers. During the question-and-answer sessions after the presentations, people in the audience commented that perhaps it took a foreigner to bring these dances back to Germany. In fact, German dancers had reconstructed many of the dances that I performed. Among others, there had been reconstructions in Germany of Vogelsang's *Präludien* danced by Isabel von Fünfhausen and Siegert, and Hoyer's *Affectos Humanos* danced by Susanne Linke[86] and Siegert.

Each choreographer was unique, with a strong, individual vision. I have found more differences than similarities in the work of the German choreographers in *eMotion.s.* There are resemblances in the use of space and weight. Dances by these choreographers require a direct performance style wherein focus is emphasized. Each choreographer treats space as an equal partner to the dancer. Gestures and movement phrases relate to and condition the surrounding space, partially by the use of weight and sculptural form. Qualitative lightness is rarely emphasized in these works. Even in Wigman's *Pastorale,* the swaying hand gestures carve space rather than depict feather-light weight. There are similarities in these works, yet the differences point to the individuality of each artist.

Differences in their choreography lie in compositional structure, musicality, thematic choices, and style. I am keenly aware of the necessity to keep the distinction between each piece and not allow them to blend. The dances by Wigman in *eMotion.s* are structured similarly, starting in the center, spiraling out, and then returning to center stage. Hoyer's pathways in *Affectos Humanos* are erratic, beginning and ending in different places on the stage. Holm structured her solo from *Homage to Mahler* to move through the entire performing space, circling and cutting diagonals with sweeping runs. Vogelsang's structures for the five dances of *Präludien* use a stage cosmology in which different areas of the stage represent varied emotional states – for instance, the upstage left corner is a place of questioning, and the

upstage center is a contemplative area.[87] Lotte Goslar's movement staging is for comic or dramatic effect. *3 by Goslar* presents character vignettes with the music functioning in a cartoon-like way. Musically, Holm ties the dance phrasing with that of the mezzo-soprano singing Mahler's *Kindertotenlieder.* Vogelsang uses the complexity and the passion of Bach's preludes in her choreography. The original scores for *Affectos Humanos* (Dimitri Wiatowitsch) and *Hexentanz* and *Schwingende Landschaft* (Hanns Hasting) were composed for the dances. Hoyer's dance seems to propel the music, often with the movement occurring slightly ahead of the musical accents or phrases. In contrast, Wigman places changes in movement phrases with musical changes. These are just some of the important ways that the German choreographers presented in *eMotion.s* diverge.

As a dance interpreter, I endeavor to honor the choreographer's original intent, yet find my own way into the dance. While I take into account the circumstances of the choreographers, I perform the dances as complete entities unto themselves. Part of what interests me in dancing the reconstructions is adopting other points of view and experiencing the way someone else chose to move and the themes they chose to express. The resonance between the audience and the dancing re-configures the past. For me, it is thrilling.

Performance: The Call is "Places" – an analysis from inside

I think the dances of *eMotion.s* speak best in live performance. The following is written from my perspective as a dancer. My understanding of the dances arises primarily from the act of performing but it is also influenced by archival research and my own contemplation and analysis. *eMotion.s* was performed in two concert programs in Helsinki, Finland, October 2000. I chose the specific dances for Programs A and B for a variety of reasons. Program balance was the primary concern. I first decided which dances would best open and close the concerts, and how those dances would complement each other. The opening dance of the program is chosen to engage the audience's attention and entice them into the overall theatrical vision of the concert. The closing dance provides a resolution and concludes the evening with power and distinction. Once I selected those dances, I found relationship between them and a theatrical path from beginning to end. With only two dances that include comedy, I wanted to keep them on separate programs. I also wanted each program to contain dances of varied lengths. In Program A, I opened with *Three by Goslar* and closed with *Hexentanz*. Keeping in mind the length of the program, the types of musical scores, and the dramatic content of the dances, it seemed interesting to present other dances that showed the interior workings of character – dances that had a particular humanistic motivation. Program B includes more abstract dances. The following performance description is a jump to the verbal world from a non-verbal base.

Program A:

Three by Goslar

choreography:	Lotte Goslar
directors:	Lance Westergard with Stephanie Godino and Charles Haack
costumes:	Joan Rhorback (after the originals)
pianist:	Eric Schank

Die Unwirsche (Disgruntled c.1932)
music: Casella/Goslar
Spaziergang im Wald (A Walk in the Woods c.1937)
music: traditional Irish jig
Einsame Vögel (Lonely Bird 1990)
music: Richard Mercier

Die Kameliendame (1943)

choreography:	Rosalia Chladek
music:	Frederic Chopin
pianists:	Eric Schank with Izumi Okado
director:	Elisabeth Stelzer
costumes:	Joan Rhorback (after the originals)
rehearsal and research assistance:	Ingrid Giel and Dr. Gunhild Oberzaucher-Schüller

Die Vielgeliebte (The Beloved)
Die Verlassene (Abandoned)
Die Verlöschende (Fading Away)

Affectos Humanos (1962)

choreography:	Dore Hoyer
music:	Dimitri Wiatowitsch
director:	Waltraud Luley
costumes:	Heideh Jamishidian (after the originals)

Eitelkeit (Vanity)
Begierde (Greed/Desire)
Hass (Hate)
Angst (Anxiety/Fear)
Liebe (Love)

Hexentanz (1926/1994)

choreography:	Mary Wigman with additional choreography by Betsy Fisher
music:	Ernest Provencher
director:	Claudia Jeschke
costume:	Myrna Reyes
mask:	Michael Harada

Prior to each dance, a black-and-white portrait slide of the choreographer is projected onto the cyclorama, back wall, or curtain. This allows me valuable extra seconds to complete costume changes while the house lights come up enough to permit the audience to read program notes if they want to, and to look at the projected portrait. Pre-recorded ambient sounds of gongs are faintly heard. Just before I enter to dance each solo, the slide fades out, hinting that the choreographer's presence lingers. Darkness. Silence.

3 by Goslar

Each of the three dances is about three minutes long. Bookending Gosslar's career, the three dances were choreographed c.1932, 1937, and 1990.

> I pull on the large yellow dress and fasten the velcro at the back. Sitting down at my dressing table, I fix the clown nose and felt eyebrows to my face with toupee tape. I practice a few scowling faces. I cannot help but laugh at the image I see in the mirror. I head to the wings. I am ready.

Die Unwirsche (The Disgruntled)

The Disgruntled was originally performed by Goslar (1932) and later taught to Lance Westergard, who taught it to me. Goslar parodied the Nazis she saw before she

left Germany. She mimicked their arrogant, nasty, frightening, and foolish attitudes.

The four bar introduction sounds like silent movie music. To a galloping series of chords, I blast onto the stage from upstage left, plowing down the diagonal running top-speed with knees high on each step, chest leading, and arms to my sides. Smash into the downstage right corner, cut a sharp turn left and charge straight across to the opposite side of the stage, and spin around to run directly upstage. Whirl in place and with huge, exaggerated skips, move to center. Stomp left, right – jam the focus straight out to the audience, grimacing. About this time, I notice that it's difficult to breathe. The combination of the clown nose and the grimace blocks airflow – a minor distraction.

I grasp part of the long, bright yellow clown dress and pull it up and to the side while casting a sour face to the high right diagonal. Each movement accent occurs with the music. I am a cartoon – this is fun. I careen to the downstage right diagonal, smash into an imagined wall, then slowly gather my arms and my wits. Goose-stepping, I slam flat feet into the floor and jut my torso progressively farther back. I drop to the floor like a cannon ball and continue to slam my feet, marching and going nowhere. Was Goslar satirizing a similar set of movements from Wigman's *Hexentanz*?

I pop up off the floor and continue smirking and sneering while jutting back and forth across the stage. The final gesture of *Disgruntled* occurs with clenched fists and a wide parallel stance in plié. I strike a final distorted grimace accented with the final piano chord. The audience laughs. Blackout.

> Run off stage. Tear off the yellow dress, the black felt and the nose. Pull on the next dress – a white peasant blouse attached to a wide blue and white striped skirt with petticoat. Buckle the big black belt and the shoes, attach the flowered shawl. Quick drink, put on the hat, and – there's the music, a sweet Irish jig played on piano to accompany a maiden's walk in the woods.

Spaziergang im Wald (A Walk in the Woods)

I'm glad for the long musical introduction because the various bits of costume always need adjusting. The music helps to ease me into character – a girl, innocently picking flowers in the forest.

I demurely enter with a little jig-step, lightly hopping and looking around for flowers. My hunt carries me circularly to face off stage right and I "see" someone

interesting off stage. The rest of the dance is oriented towards the object of my infatuation, an imagined gentleman never seen by the audience. I dart on and off stage right, each time reappearing with a piece of costume missing – first the hat, then the shawl. As the dance progresses, my reiterations of the opening jig phrase become looser. Although initially shy, I become coy, then flirtatious, and finally lustful. Between reiterations of the jig theme, my blouse is pulled off both shoulders, and the pretense of cute, girlish steps gives way to full-on running off and on stage. As the audience catches on to the joke, they laugh more, giving me a kind of energy trampoline to bounce on. This gives me clues about comic timing.

In the final repeat of the jig phrase, I reiterate the performing attitude of the first shy character, this time feigning innocence. More laughter. I shoot a glance to the audience and run off stage. The audience then sees a big white petticoat fly up into the air (thrown from off-stage) and land on the final piano chord. Blackout.

> The costume assistant removes the petticoat from the stage while I disrobe, pull on black dance trousers, a tuxedo jacket, and a skullcap with blue feathers sewn on. I run to center stage in the darkness face upstage and exhale. My weight drops. My right arm pulls up like a broken wing. I am alone.

Einsame Vögel (Lonely Bird)

A pool of light creates my cage and the minimal piano music begins, a series of two single notes played slowly and repeatedly. The notes are like my heartbeat, a staggered pulse that cues weighted sighs. My movement, like the score, is minimal. In a gesture of futility, the right arm pulls up and lets go, barely swinging. Two high-pitched chords occur as my attention focuses on a point high and away to the downstage left diagonal. I focus towards a high diagonal downstage right, where there is an imagined a cuckoo clock's bird, my only friend. I step tentatively to the side. The grinding sounds of the clock are heard (on the recording) signaling the approach of my friend who will make his appearance to sound the hour. With brittle pliés, my staccato rhythms increase in excitement. When the cuckoos are heard, I jump and reach towards the mechanized bird. After twelve cuckoos, he retreats to his mechanical nest, and I to my previous weighted state. I step back to my opening position and sink slightly. Once again, I pull up my right arm and let it fall. Blackout.

I quickly get out of the tuxedo jacket, trousers, and hat. With assistance, I put on the next costume. Waiting in the wings off stage left I nervously adjust my ample costume, and check the flower that is pinned (or rather, clamped) into my hair. Making sure that my rhinestone necklace and earrings are on correctly, I wiggle my toes inside the white slippers, and fold and unfold my white, lacy fan a few times. My dress is a white, taffeta sleeveless gown with a lacy over-dress that snaps up the front. I feel like a southern belle theatrically transported to late nineteenth-century Vienna. I have never worn so many frills. This is definitely a "new" me. The piano introduction is more than two minutes long, giving me time to get into my costume and character. As in two of the Goslar dances, the object of Die Kameliedame's focus and desire is located off stage. In this case, it (he) is off stage left in the upstage wing. Ideally, there should be a lamp hung in the upstage right corner, signifying an opening to a larger room, one used for entertaining.

Die Kameliendame

Die Vielgeliebte (The Beloved)

On the musical cue, a cascading arpeggio, I dash onto the stage as if laughing. The movements in the first part of *The Beloved* are flirtatious and, in some instances, mimetic. I extend my right hand (holding the fan) as if to be kissed and withdraw it teasingly. The fan is an extension of body line and amplification of feelings. It is an object with which I express the mood flux in the first and second sections of the dance. The use of the fan as an expressive device reflects baroque court dances. More than a costume accessory, the fan is a conduit for communication between the audience and me. The ways I move the fan reveal my (the Kameliendame's) personality and dramatic situation.

Gliding and turning, I fill the stage with motion, amplified by the swing of my dress. After a phrase of prancing footwork I flirtatiously gather up the lower part of my skirt and expose my lower leg. I peek out towards the audience, towards an imagined suitor, quickly drop the skirts and lightly sway with a zig-zag locomotor pattern towards the light in the upstage left corner. There is a pause in the music and I slowly turn to face the downstage right diagonal. From this moment forward, more lyric and dramatic movements replace the flirtatious gestures. The swaying patterns are repeated with soft dreaminess. I turn to face downstage with my focus on the high diagonal, and clutch the folded fan to my sternum. Sinking to the floor, my chest softens forward. I place the fan to my right and take off my necklace and set it on the floor in front of me. I hear the small clack of the rhinestones as they drop

a few centimeters to the floor. I remove my right earring; first placing my palm close to my ear as if to nearly rest my head in my hand, then gesture through the fingers, rotating my hand gently. I grasp my earring, pull it off and place it on the floor. The left palm repeats this motif. I curl forward slightly, and starting from my waist, unfasten my overdress and allow it to fall to the floor. The disrobing is a shedding of the past allowing me to spring out in a luscious flurry of jumps and turns with head thrown back ecstatically. I approach the discarded dress and jewelry and wistfully renounce them by repeating the swaying locomotor pattern towards the upstage left diagonal, where my attentions are drawn towards the upstage left corner (where the man with whom I have fallen deeply in love is presumably located off-stage). As the final chords ring out, I breathe up through my torso, a gesture that propels my arms to bloom up. As I exhale on the final chord, my arms release down and out to my sides as I lower to the ground in a deep curtsy. My gaze and my line of energy pulls towards the loved one. Blackout.

> After a stagehand has removed the items left on stage, the music for the second section begins. I rush to change into black shoes and a mauve off-the-shoulder taffeta dress with black lace around the neckline and a black sash with a large, drooping bow in the back. I remove the flower from my hair and pick up a black lace fan. Check the mirror, blot sweat, reapply lipstick if time allows, get a drink, go to the wing, and get ready to enter. The melancholy music eases me away from the business of the costume change and into the environment of *Abandoned*.

Die Verlassene (Abandoned)

In the darkness I slowly approach the starting point for the second section, upstage in the forth wing on quarter stage. Sinking into my right hip, my spine acquiesces in an "S" curve.[88] In the opening slow crossing of the stage, I feel like ivy climbing on the wall created by the black backdrop. The folded fan in my right hand once again extends the line of my arm – an extension of sorrow for tears to roll down. I often cast longing gazes to the upstage left diagonal. The movement follows the musical phrasing. I feel that the pianist and I draw the same breath, pulling into suspensions and releasing into weighted resignations. The sadness and despair in the music is made visible by raised shoulders and collapsed sternum, with head and neck responding. I reach out diagonally downstage with both arms as if asking a question then let go in surrender to futility. When I open the fan, it becomes a blossom of sadness – beautiful in its relationship to the music.

In *Abandoned*, I go to the downstage right corner of the stage three times. The

first time, facing off stage left, I step back and reach forward with the opened fan. With quick, nervous little steps (parallel bourrées) I open and flutter the fan close to my chest. The speed and delicacy of the foot and fan patterns are juxtaposed against long pulling gestures that are resolved in a sweeping figure eight initiated by the torso and right arm. This gesture is used in several places in *Abandoned* to link movement phrases.

The second time I arrive at the downstage right corner, I gently close the fan and let it sink down to my left side. The new musical phrase begins as I begin a slow stepping around myself that culminates in a rond de jambe and soutenu with lifted shoulders, arms clasped tightly to my sides. After this sequence repeats, I begin gliding movements that are punctuated by small, light hops. Here, the mood changes. It is a recapitulation of *The Beloved*'s (first section's) closing—a time of enchantment. I swirl and sink to the floor, the dress resting in a full circle of fabric around me. Enraptured, I sweep my right arm and torso circularly, placing the fan on the floor. I grasp the fan again, pull up to standing, and repeat the turning figure eight pattern. The music and I return to the circular slow stepping, rond de jambe soutenu phrase. Chladek's musical editing of the Chopin pieces creates a musical ABA form, a structure that enables dramatic variety. Chladek uses the B section dramatically as a flashback to a happier time.

Again, the figure eight swooping and turning motif signals a change. I consume space by running and reaching in long, lyric arcs across the stage, often focusing towards the upstage left diagonal. This movement series concludes in the downstage right diagonal where, again, a new musical selection signals a choreographic change. I alternately reach and turn away from the upstage left diagonal, wringing the movement through my body. I pull towards the upstage left area with increasing speed, feeling both attracted and repelled. In a dramatic moment, I throw my arms and head high then wrench down to the right.[89] I run in circles, alternating directions, with sobbing gestures in between. I spin with my head in my hands. Thus far in *Abandoned* I have been caught between desire and resignation. From this moment on, a sense of futility reigns. The final reaching and turning movements draw me to the upstage left corner. I raise my arms and then give up—my arms slowly drop, my head lowers to the right. Blackout.

Exit stage right. The last section of *Die Kameliendame* uses two complete piano pieces. The piano introduction of the first is short and I rush to prepare for *Fading Away*. I put down the fan, pull off the mauve dress and shoes, and don the diaphanous beige nightgown. Clip the flower back into my hair; pick up the long dark blue silk shawl. It feels good to be barefoot. I stretch my calves because my heels will not touch the floor for a while. I crumple to the right and get ready to bourrée. Die Kameliendame is dying of consumption. The weighted movement quality in the second section is replaced by utter lightness in *Fading Away*. Unbearable grief is expressed through lightness. I hold onto gravity, and to life, by mere threads. The lightness is stiff. Moving is a struggle.

Die Verlöschende (Fading Away)

The blue chiffon silk shawl seems heavy as I drag it onto the stage. I bourrée, pulsing down occasionally onto my right foot. I strain to pull down from relevé to execute the pliés. They are meager heartbeats. I turn and place the shawl over one shoulder. The shawl seems to have more weight than I do. The bourrées are tiny, mincing little steps that are my only connection to the earth. The shawl falls from my shoulder and into my hands. I toss it up and catch it while moving downstage. In continual shifts of weight and direction, my head, rib cage, and hips counterbalance each other creating a flow of lateral curves suspended in a quality of incredible lightness. Even in low pliés I hover rather than drop. It is as if I could float away—my connection to the earth's gravity seems to barely exist. Losing this link to gravity is a metaphor for losing life.

With the shawl draped over both forearms, I bourrée side to side as if pulled in alternate directions. In the upstage left corner, I turn and throw the shawl back. It rests across the front of my neck like a scar. The next series of turns resolves in staggered ghostly steps forward on the diagonal. The turning is repeated, each time with diminished energy until I wither to the floor. I roll to my back and on the last note my right hand falls to the floor.

As the second piece of music begins, I writhe from side to side as if in a feverish dream. My right arm pushes my torso up. I twist, pull, and wring out each movement. I collapse forward over my left leg and begin a desperate, stretched-out crawling towards the upstage left corner. The erratic movement rhythms culminate in rolling with the scarf swirling around my body. I thrust forward and up onto my legs and continue to turn, my head cast to the left. I pull upstage, with sternum caved in and arms forward. The following turns are nearly improvised with interspersed reaches and grabs towards the upstage left corner. My head

rolls. My dancing is reckless, abandoned, and without hope. I fall to the floor; circle my torso and arm (in so doing I grasp the flower that has miraculously stayed in my hair). I reach for the last time to the upstage corner, and on the last note, drop the flower to the floor. Blackout.

> I pick up the flower and run off stage right in the darkness. I change into the first costume for *Affectos Humanos*, a black unitard over which goes a burnt orange dress with a paneled skirt lined in navy blue. The long sleeves taper to a navy blue cuff with white piping. The costume has a quasi-military look. I pull on a black skullcap and white gloves cut diagonally across the wrist.[90]

Affectos Humanos

Hoyer's seminal work was based on Spinoza's concepts about the motivation of human movement. Of the many possibilities, Hoyer selected Eitelkeit (vanity), Begierde (greed/desire), Hass (hate), Angst (anxiety/fear), and Liebe (love). I discovered Hoyer's original notes about the dance at the Tanzarchiv Köln. The names of other emotions were scribbled on her pages of notes, but to my knowledge she did not choreograph specific sections about those emotions.

The choreographed pathways I cut and body angling are crucial. The diagonals are always askew—not to the conventional first wing to forth wing diagonal line, but varying degrees shallower or deeper. This angling is important to all of the sections of *Affectos Humanos*. The unusual angles in directional facings, pathways and body stance, create an instability and constant edge to the dance. Without concern for harmony and balance, Hoyer's choreography reveals an existential philosophical approach. She created a piece about life as she saw it without pretense, mysticism, or lyric veiling of, in her view, the brutal psychological workings of contemporary man. She accomplished this with committed dramatic performance, and structured each section as an individual entity that fits into the super-structure of the entire piece. Valerie Preston-Dunlop wrote:

> Without any trace of the Romanticism still inherent in Wigman's and Kreutzberg's dances, Dore Hoyer could not hope to escape from the political reality of her times into a state of harmony through fantasy as they did. She was the first existentialist in Modern Dance, for she directly confronted the hostile reality of contemporary life.[91]

Included in its intense emotional thrust is a sense of calculation – of distance. In this way, the entire dance goes beyond its Ausdruckstanz foundation and makes a bridge to post-modernism. Director Waltraud Luley told me that *Eitelkeit* expresses a genderless mixture of pride, vanity, and honor.

> I am on-stage in the darkness, standing upstage near the quarter mark. Facing obliquely into the downstage right diagonal, I relevé, feet parallel, with arms down to my sides. Lights go, sound go.

Eitelkeit (Vanity)

My quivering hands and bourrées make visible the zinging metallic sound of the cymbal.[92] The sound and the movement together make me feel that I am on a conveyer belt, making my way downstage and right. Supple, snake-like movements of my torso occur with a constantly shifting focus. My head moves side-to-side in small figure eight patterns and I vibrate my left leg. The co-ordination is tricky – head, focus, hands and leg are all doing separate activities in independent rhythms, all supported on the right leg. This activity is punctuated by snaps of the head and hands. I am simultaneously arrogant and paranoid. I crave attention and I am never comfortable; there is no grace.

I push forward into my hips and bourrée in plié while leaning back. My hands and arms create the image of a mirror held close to my face. I travel upstage center along a winding path. The next movements serve as the lynchpin that is the structural center of *Eitelkeit*. Hoyer places these keystone movement sequences in each of the dances in *Affectos Humanos* providing an arch form to each section. The keystone phrases in *Affectos Humanos* are like jewels around which each setting is cast. Hoyer's choreographic structures provide clear indications for dance phrasing. By phrasing, I mean the crescendo and decrescendo in terms of danced dynamics, and how I build to points of particular emphasis. In Hoyer's work I do not find places to relax or to decrease performance intensity. However, her structures enable me to pace action in such a manner that I find a constant source of renewed vigor that propels the next movement sequence.

The lynchpin of *Eitelkeit* is a sharp extension of the left arm to the side with pointed focus to a flexed wrist, then repeats on the right. I diminish the tension in the arms and focus briefly, turn left, and with renewed attack, thrust the left then right arm forward, wrists flexed, fingers pointed down. My focus jabs downstage. The tension is again eased and my head cocks slightly to the right. I

am aware of the left front diagonal of my neck – it tells a story of yearning. The story is told by shape, rhythmic attack, and direction of body angle.

The dance concludes with bourrées on a serpentine path moving upstage, arms carving the space around me as I peer in alternate directions. The curving spatial path is transposed to circular movements, first by my torso and finally by my head. I end the dance in relevé, repeating the opening figure eight head pattern. Lights fade, exit in dim light.

> To prepare for *Begierde*, I pull off the burnt orange dress and gloves and get zipped into a long, green dress (similarly designed to that used for *Eitelkeit*) with dark gold lining. I enter onto the dimly lit stage and take the opening position upstage left, facing a steep upstage left diagonal.

Begierde (Greed/Desire)

As in the entire suite, the opening position of *Begierde* reveals the attitude of the entire solo. My body facing, shape, inner tension, and focus are committed to an unyielding portrayal of greed. Every position and gesture is powered by the intensity of insatiable desire. Starving for space, I clutch, claw, grab, and pierce with each gesture. The rhythms build tension towards explosive activity, always searching for more; needing more. I connect with a deafening hunger growl that propels me through space. I assault my surroundings and try to pull in my prey. In this battle with space, I attack and defend, sometimes with venom, sometimes by pleading. I think Hoyer had a complicated and fascinating relationship with space – her environment – her life.

The music is for solo piano. I feel the first chord in my spine. As it rings out, I twist down stage as if drawing an archer's bow. Though the shaping and direction of my body is towards the downstage left diagonal, my inner awareness goes from my right ear to the downstage right area of the stage. Direct movement that quickly changes its focus defines *Begierde*. I simultaneously project movement and focus to different areas of the stage. My need is so great that it cannot be satisfied by a single directional pull or sole focal point.

Body twisted, I reach out to the downstage right stage area with splayed, tense hands. As if someone slapped my hands, I retract my torso and arms. The strong spatial pull out is cut and I transpose the directional interest to an inner, contracted focus. It is as if a ball of energy started internally in my pelvis and spine and I threw it out to the diagonal. It is thrown back at me and I then launch it up high. The

ricocheting energy ball makes the stage area a billiards table – I throw and dodge in a constant struggle for command. I am imprisoned in a game of outrageous greed – I am impelled to wage dance.

In a series of steps forward on an acute downstage angle, my hands are again splayed.[93] I pump through my torso with each step. I am reminded of the Profiteer character in Kurt Jooss's *The Green Table*. I hold my elbows close to my sides by clamping down on my armpits. The central point, or keystone, of *Begierde* is a longing reach with my arms from the base of a deep lunge. The gesture begins as a pathetic begging and mutates into the most frenzied of the grasping movements in the dance. I tear at the space in front of me and whip into arched turns, heels of hands pushed up towards my chin. This culminates in spitting steps downstage in a broken rhythm with hands scratching at the space as if I was trying to climb out of my skin.

Reaching out with my right leg, I claw the space with my thigh. My curved right arm reaches in overhead and to the back with left hand on my hip. My body shaping and rhythmic attack give me a feeling of Spanish influence. I shoot my right leg to the side and solidly pull my foot down to the floor and shift weight. I lunge onto my left leg with my arms while twisting my torso to the left. The weight, rhythm, and attack work together and create a dense form that is fulfilling to perform. I love dancing this section. This gutsy modern dance is a vibrant blast of my dance heritage – wham – from the past, through my spine, and into the space.

Begierde ends in relevé, off center to the right. My hands clutch at the space in front of my neck. Focus high. Lights fade.

> I back out of the ending shape and exit. Pull off the green dress. This is the most complicated costume change and I must focus to get it done properly and quickly. I put on the brown blouse and as my assistant deals with the snaps and velcro, I climb into the brown skirt and snap it into place. There are two hooks on the shoulders, a hook to fasten the neck, velcro for the wrists, and velcro plus hooks for the midriff. Mop my face, get a drink, I am steamed-up and ready for *Hass*.

> I walk straight out of the wing with deliberate steps, hit center and head down stage, halting just above the light line. I bow my head forward, curl my fingers and shoot one arm high. Sound go.

Hass (Hate)

In the beginning of *Hass*, the drum hits of Wiatowitsch's score occur exactly with the movements Hoyer choreographed. Wiatowitsch devoted the majority of his

career to collaboration with Hoyer. His familiarity with her dances enabled him to anticipate Hoyer's movements as she performed them. Therefore, the first drum hit occurs with the first gesture, and the following percussion sounds occur precisely with the movement. Throughout *Hass* I must also perform the emphatic movements accurately timed with the sound. I initiate gestures prior to hearing the sounds so that the movement does not appear behind the music. In this way, the percussive movement arrives on the drumbeats. I feel the spaces between the non-metered beats and time my movements as I imagine Wiatowitsch's arms holding the drumsticks and raising them before striking the drumheads. In jumps, for instance, I should be at the top of the jump (in the air) when the drum sound occurs. Because the score is not metered, this requires practice, precision, and some luck. Playing live, Wiatowitsch could catch Hoyer in the air with his drumbeats. With the recording it is much more difficult. When working on the Labanotation of *Affectos Humanos*, notator Thomas Schallmann wondered if he should put a note in the score regarding the problem of timing in the jumps in *Hass*.

Spatially, *Hass* is different from the other four sections of *Affectos Humanos*. It works in straight lines up and downstage and on the long diagonal between upstage right and downstage left, corner to corner (not the oblique angles of the other dances). The opening position – stage center, nearly on the light line and facing the audience – is aggressive and (I imagine) unnerving to the audience. I am hunched over and the dynamic intensity is at the point of combustion. The explosive gestures that follow do not provide relief – they nourish my fire. I capture the intensive self-feeding energy of hatred in Hoyer's choreography. I do not need to act. I dance the piece with full dynamic thrust and let go. "I" become transparent. The movement, spatial design, and the music remain – these bear witness to Hoyer's intent. I am "out of my head" and into a zone of churning energy and space.

In one passage of *Hass*, I lunge from side to side with my hands in claws, shaking close to my shoulders. I understand that these hands could kill – not metaphorically but actually. As a woman I can give birth to another human being. As a human, I can kill. One is the fuse; the other is the dynamite. Hoyer gets me to this place where creation and destruction come together. (In my opinion, Wigman attempted this with her *Hexentanz*.)

As I dance *Hass*, I am all nerve and action. Words do not come to mind; sounds do – spitting sounds, grunting sounds, the sounds of stifled screams. The actions dig, twist, strike, and hover. My focus pierces out, but never confronts the audience. The keystone movement of *Hass* occurs after a series of lunged, low

darting leaps from downstage left to up stage right, a half turn and a skitter back into the upstage corner. The drums stop during the lunged crossing of the stage, and begin again when I hunch over (facing the diagonal downstage) with clawed hands on my thighs. This is the point of the dance that provides the keystone. I am in relevé and in a stuttered rhythm, pivot three-quarters of a circle around myself to my right. During this phrase, I pull-in my energy and gather my resources for the rest of the dance. Director Waltraud Luley and I agreed that this is the structural and dramatic central point of *Hass*.

This is followed by a repeated set of jumps from a deep parallel plié.[94] My arms and elbows are thrust in back of my head and I execute a repeated metatarsal-heel rhythm followed by twisting turns. The cant of my body and thrust of my hips in relationship to arm movements briefly adopt a Spanish quality.

Hass concludes after repeating the parallel jumps. On center-center (the exact center of the stage) and timed with the final cymbal crash, I push down into relevé, torso forward, hands clawed. Lights dim. Release shape. Exit panting.

> Easy costume change just when I need one the most. I am breathing hard and I can hear my heart beat. My thighs are wobbly from exhaustion – perfect for *Angst*. Inhale, hold, exhale, hold, get out of the brown top and into a steel blue blouse. Zip. Blot. Drink. Focus. Enter.

Angst (Anxiety/Fear)

This dance is about the end of possibility with virtually no hope for a solution or way out. *Angst* exemplifies the apogee of a "later Existential phase of Ausdruckstanz."[95] In initial rehearsals for *Angst*, director Waltraud Luley pointed to the word "blackmail" in her German-English dictionary. Luley was groping for a word in English that described the mood of futility and despair that Hoyer portrayed in *Angst*. The preceding dances set-up *Angst* physically and therefore dramatically.

> I am against the downstage light line, to the right of center, facing downstage. I clasp my head with my hands and curl over to my left and plié. Sweating and heart pounding, I sink down to my left. Sound go.

The metered percussion score provides a sparse accompaniment for the dance that I stagger through. My knees weakly but rhythmically collapse in and out as I step upstage. The exhaustion I feel and the quiver of my muscles dictate how I should perform the movement. I circle my torso to the left several times increasing speed

until I throw my torso up and arch back, counterbalancing the pitch of my body forward. I smash to the floor, catching myself in a push-up position. Maintaining this position, I walk my hands around to the left, pivoting on my metatarsals, flip over and continue the march backwards, using my arms to pull my legs along. I release my hip joints, and sitting on the floor, proceed with this stiff-legged march while seated. These steps – first in the push-up position, next dragging myself backwards by my hands, and finally in a circular path on the floor by my legs – all move with the rhythm of a ticking time bomb. I am on the brink of the unknown that exists after utter anguish. There is no fight left in me.

Angst contains several passages of movement wherein I feel pulled from several directions simultaneously. I do not have a sense of center, physically or emotionally. Thus fractured, my weight pitches into multiple directions.

The keystone movement of *Angst*, as I perform it, is a series of parallel small quick steps (like bourrées) around the center of the stage. My arms are cast out to the sides and my head remains at the center of the circle that I describe by the stepping. My head is like the central axis of a pepper grinder with the rest of my body stepping along the periphery of a circle. One complete circle occurs in eight counts after which I shift one-quarter to the right and circle facing the down right diagonal. The music is a constant sixteenth note pattern played on a cymbal. This is the only time this sound and movement occur in *Angst*.

The dance ends after I have rolled to the upstage right corner. I drag myself to a semi-standing position, quaking from my bone marrow. My elbows then fingertips pull high. I am hunched over to my right. The spasmodic shaking ceases. Lights fade. Exit.

> I wonder why this feels good – perhaps it is because I get to step out of myself (or deeper into myself?). More likely, it is because I have been dancing *Affectos Humanos* for over twenty minutes, am sweating hard, I have given all, and there is one more to go. The challenge is an itch. Every bit is important: the physicality, drama, spacing, music, and each aspect of costuming. Peel off the blue blouse and brown skirt, climb into the rose-colored skirt and bolero. Button, snap, velcro, tuck hair into hat, blot, drink. One more to go. Calm down, enter. The intensity continues in a different vein.

Liebe (Love)

Liebe is different from the other sections of *Affectos Humanos* primarily because I sense that I am watching over my own activity, activity that represents the doomed attempts to connect with another person. There is also a sense of mystery, as though I were dancing in fog. I think about Japanese ink paintings in which landscapes are shrouded in mist depicted by the blankness of the paper. The absence of image gives the impression of image – the absence of form seems to reveal the form itself. When I dance *Liebe*, I feel a distance, I comment upon rather than exemplify the emotional state. This is shown primarily by my focus and the carriage of my head.

I am on my knees, stage left, twisted towards downstage. The sounds of Wiatowitsch's prepared piano begin and I slowly draw my forearms up allowing my hands to fall down. The music is metered and would be easy to count though I do not. A sinuous arm dance begins as I progress across the stage. Luley gave me the image of a swan – I think this was her personal image of Hoyer as she performed this section, rather than an image employed by Hoyer. The arms move independently of one another with hands forming beaks. The right and left hands meander while my focus, directed towards the audience, is projected out the back of my head. I have a small, inner grin; "What fools these mortals be."

My hands come together and continue to weave through space – long ribbons of movement. I rise to my feet. The serpentine arm movements are reiterated while I forge stepped pathways. The release into locomotion carves into space and I have a physical memory of exercises practiced in Hanya Holm's classes.

The center section, or keystone, of *Liebe* occurs mid-stage in a set of delicate impulses initiated from my sternum that ride out through my torso, arms, and out through my fingertips. Each impulse is followed by a chiming sound. It is as though the movement spurts out through space and strikes a high-pitched bell or triangle.

My palms are together, fingertips touching. My hands lead a set of turns that travel upstage center. With fingertips curiously positioned on my forehead, I travel in a circular path to the same downstage line on which *Liebe* begins. I return to my knees and reiterate the opening serpentine arm gestures. My palms meet again, fingertips high, elbows at a right angle. I slowly rotate my torso down stage and disappear into the mist. Lights fade out.

> Once off stage, I take off the Liebe costume, black unitard, and hat. I pull on thigh-length black tights and the Hexentanz caftan. Blot sweat, drink. At the mirror, I put on the mask and wig. To the wings. One more to go.

Hexentanz

I do not impersonate Wigman, but attempt to embody qualities of the witch as I understand the demon in me. I am wearing a body stocking, black mid thigh-length tights, a purple, red, and gold caftan, black wig, and a hard plastic mask. The caftan is not perfect. I would prefer silk brocade as Wigman used, but have not found the right fabric. I wear a wig because my own straight hair lacks dramatic flare, and because the wig covers the elastic bands that hold the mask to my face.

The witch mask is an extension of persona, and enhancement of character. I push my energy harder behind the mask than I would without it. The mask permits me to theatrically transform into a supernatural being. The mask does not have a frozen expression. A slight alteration in angle and positioning of my head makes a difference in the way the stage lights hit the mask giving the illusion of changing facial expressions. Its expression changes as I alter the quality of my movements thereby animating the mask similarly. I am able to be threatening or sultry, but always powerful. I am reminded of the Hawaiian Goddess Pele who mutates her physical appearance to suit her aims. Like Pele, the witch I dance is capable of great beauty, vengeance, creation, and destruction.[96]

Susan Manning wrote about *Hexentanz*: "The dance reverses the usual relation of stillness and motion: rather than moments of stasis punctuating a continuum of motion, gestures punctuate the stillness."[97] I turn up the volume of intensity during moments of stillness. The pauses in overt action define the dance. The theatricality of the mask is underscored by the duration and energy of the silences.

> I grope my way to center stage, locate the small square of glow tape that marks my opening spot, and take my place seated on the floor. From the mask, I see out of two slits, and breathe through two nostril openings. Lights up, sound go.

I push the sound out of my palms. Composer Ernest Provencher suggested that I initiate movements a millisecond before hearing the music thus giving the impression that I create the sound. Two pulses with my hands, then blast my right arm high. I imagine that I create the percussion sounds with my movements, sending the sound and motion out into the space. In the following brief silence, I extend pressure through my torso, arms, and through my face. I animate the mask. I grimace and distort my facial expression under the mask in an exaggerated fashion that I would never do without the mask. The mask and I are electrically

charged, spiking movements into space, rolling then jutting, commanding unpredictable kinetic presence.

With ankles in hands I stomp around in a circle. I raise each heavy foot and slam it to the floor in succession. (This is the movement phrase that I wondered if Goslar referred to in *Disgruntled*.) The audacious movement expresses mounting energy. I throw my right leg out to the side along the floor and reach my right arm out. As if to dare any adversary to speak, I bring my right hand to my lips (the lips of the mask). With a light percussion sound, I pull back from my hand. As potential energy mounts, I rise to a towering relevé with arms stretched above me, hands clawing the space. (My choreography begins here.)

In weighted, low positions, I move through the space gathering and spewing out energy, culminating in a set of leaps that hurl along a circular path. I spin down stage, and drop quickly to a seated position. I repeat the foot-slamming phrase and jump up to a spin. I whip up to a high standing relevé with hands clawed above. Slowly, I move straight upstage, bringing my right hand down in the silencing gesture. I drop down and from a low position; slowly peer out to the audience. I am giving a warning: "I have the power to create and to ruin. Watch out." Blackout.

> Wigman said that she was never nervous when she performed *Hexentanz*: "I believe that *Witch Dance* was the only one among my solo dances which did not make me shake with stage fright before every performance. How I loved it, this growing into the excitement of its expressive world, how intensely I tried in each performance to feel myself back into the original creative condition of *Witch Dance* and to fulfill its stirring form by returning to the very point where it all began![98]

> I also do not feel nervous when I dance this piece, perhaps because the simple structure and theatricality of the dance work together so well. I normally perform this dance last in the program and I can throw myself into it with abandon. I have survived another show and I am relieved to be through with costume changes for the evening.

Bows.

Program B:

Schwingende Landschaft (1929)

choreography:	Mary Wigman
music:	Hanns Hasting
director:	Claudia Jeschke
costumes:	Myrna Reyes

Seraphisches Lied (*Seraphic Song*)
Pastorale (*Pastoral)*
Sommerlicher Tanz (*Dance of Summer*)

Präludien (19763-1973)

choreography:	Marianne Vogelsang
music:	J.S. Bach
pianist:	Rodwic Fukino
director:	Manfred Schnelle
costume:	Heideh Jamshidian

solo excerpt from **Homage to Mahler (1974)**

choreography:	Hanya Holm
music:	Gustav Mahler
	Kathleen Ferrier mezzo soprano, Bruno Walter conducting the Vienna Philharmonic
director:	Claudia Gitelman
costume:	Myrna Reyes

Tribe (1974)

choreography, music, direction:	Alwin Nikolais
costume:	after the original by Frank Garcia

Bird (1982)

choreography:	Murray Louis
music:	Igor Stravinsky
violin:	violin: Linda Rosenthal, piano: Janice Cappelle

director: Murray Louis
costume: Frank Garcia

Die Unbekannte aus der Seine (1946)
choreography: Hanna Berger
music: Claude Debussy
pianist: Arturo Beneditti Michelangeli
director: Ottie Mitterhuber
costume: John Goodwin

Dad's Ties (1982)
choreography: Beverly Blossom
music: Marvin Hamlisch and the Mystic Moods Orchestra
Robert Goulet: vocalist
director: Beverly Blossom
costume: after the original by Blossom

Schwingende Landschaft (Swinging Landscapes)

The music for *Schwingende Landschaft*, by Hanns Hasting, survives intact on film (c.1930), the video of which is readily available.[99] The score was originally written for piano, glockenspiel, harp, gong, flute, bells, pipes, and drums. It utilizes repetitive melodies and simple harmonies that reflect the varied moods of each section. Wigman wrote that the cycle of dances reflected the change of landscapes and her internal responses she experienced while traveling.

The original cycle of *Schwingende Landschaft* had seven solo sections, all performed by Wigman: *Anruf* (*Invocation*), *Seraphisches Lied* (*Seraphic Song*), *Gesicht der Nacht* (*Face of Night*), *Pastorale* (*Pastoral*), *Festlicher Rhythmus* (*Festive Rhythm*), *Sommerlicher Tanz* (*Dance of Summer*), and *Sturmlied* (*Storm Song*). *Seraphisches Lied*, *Pastoral*, and *Sommerlicher Tanz* are the only dances documented on film from the original suite.

The costumes, created by Myrna Reyes, are not replicas of Wigman's originals. She wrote helpful costume descriptions in her essays that appear in her book *The Language of Dance* (trans.: Walter Sorell). Initially, I performed *Seraphisches Lied* and *Pastoral* in a long, blue dress with a red chiffon underskirt, and *Sommerlicher*

Tanz in a gold velvet dress with a metallic silver underskirt. Wigman wrote that the color of the dress for *Sommerlicher Tanz* was "golden yellow like a ripening wheat field atop a finely woven silver brocade which rustled faintly when touched by the warmth of the body, and with each movement, seemed to fade like the summer sun when it exchanges its golden light with the glistening sliver of noon."[100] Although my original *Sommerlicher Tanz* costume more closely replicated Wigman's, I now perform all three dances in the blue dress because of the time needed for the costume change.

Part of my task in dancing the three pieces is to set a different stage environment for each. I condition the space by my actions as they occur with the music, lights, and costumes. The fact that as a dancer I can affect my environment is a principal lesson that I have learned from dancing; it is intrinsically hopeful.

> I carefully put on the red chiffon under skirt and blue dress. Next, the blue velvet cape goes over my head and fastens at my waistline. I head for the wing and perform my private pre-performance rituals. They are my kinetic incantations that occasionally assist in tricking myself out of performance jitters. Wait for the blackout. Exhale and enter.

Seraphisches Lied (Seraphic Song)

I pad onto the dark stage to center, place my hands together as if in prayer, tuck my left foot behind on the walk, raise my focus to the high diagonal, and wait for the show to begin. I am reminded of three environments at various times throughout this short dance: the California redwoods, a gothic cathedral with resplendent rose window and gray soaring arches, and the studio of Indonesian choreographer and dancer Sardono, in Solo on Java. One is a natural setting, the second a Christian place of worship, and the third, the home dance studio of a practicing Muslim. Each of these places has a spiritual component that I have recalled at various times during rehearsals and performances of *Seraphisches Lied*. It is difficult to describe this spiritual component in direct, objective terms. I often think about these personal images when performing Wigman's choreography. As I gaze out and up, I think of looking up into the branches of tremendous redwood trees, or as I reach, I imagine the dissipated light that comes through the stained glass; a heavenly light refracted through the earthly colors of green, ochre, brown, red. I recall rehearsing in Sardono's studio with the sound of a tropical downpour overhead, water from above cleaning the air, sending its humid message that great power exists up there.

When I perform this dance, I am aware of showing an involvement with cosmic forces rather than the act of becoming them. I perform the act of performing.

Hand and arm movements are central to each of the dances in *Schwingende Landschaft*. *Seraphisches Lied* is slow and has graceful, reaching arm gestures. My hands begin in a prayer position. The connection between my palms is retained after releasing the prayer shape. An energy, or tension, between my hands defines each movement phrase.

The dance occurs in a single pool of light. Though I do not travel through space in locomotor patterns, I project out into vast distance with my arms and focus. The dance concludes with a bow to my right, left fingertips lightly touching my sternum and right wrist and palm vulnerably and sensually exposed. Lights fade to black.

> I quickly run off stage left, pulling off my cape on the way. I toss it into the wing and grope to find my red sash in the darkness. I tie it around my waist and silently dash back out to the center mark. I lie down and spread the blue dress around me in a circle as I lie down on the floor. Sigh.

Pastorale (Pastoral)

Schwingende Landschaft (particularly *Pastorale* and *Sommerlicher Tanz*) reflects impressions of a summer holiday Wigman took in France with her beau Herbert Binswanger, a gentleman fourteen years her junior. Enamored with her young man, Wigman poured herself into the mold of a carefree maiden. Inspired by her summer holiday, Wigman chose moods and locales she recalled and used them as master-images in the creation of the entire suite. *Pastorale* addresses a specific memory of Wigman's, but I do not need to know her precise image. The movements and music of the dance allow me to find my own images and thereby discover my interpretation. When dancing *Pastorale* I am aware of the act of performing the gentle curves as opposed to a more direct performance style. I feel as though I am trying to relax, attempting to luxuriate in some placid, bucolic locale. I am not dancing about the pastoral feeling. I am dancing about showing my involvement with these sensations.

Pastorale is a gentle, flowing dance featuring waving hand and arm gestures. This lyricism includes a constant spatial tension between the hands and arms, a quality found throughout the suite.[101] The dance is performed to a simple flute melody accompanied by rhythmic bell-like chiming. Wigman wrote about *Pastorale*: "The slightly raised arm swung to and fro in the air without resistance, the fingers moved

playfully in the rhythm of wave and tide. Everything was so soft and warm, so pleasantly weightless, everything had the freshness of a dawning day about it."[102] The structure of the dance is like a spiraling nautilus. I begin on the floor, hands carving detailed curved gestures. I rise and turn – elaborating on the hand gestures – then sink back down to reiterate the opening motif and reclining position. My right hand gently waves as it descends to rest on the floor. Lights fade to black.

> No costume change – I rise to my knees, fold my arms across my torso and focus straight down stage. I have the hint of a smile. Lights up.

Sommerlicher Tanz (Dance of Summer)

Wigman wrote that *Sommerlicher Tanz* was a favorite with American audiences. The sweetly sexy dance is performed to a tango, played on piano. I begin kneeling on the floor, progress to my feet, and conclude back down on the floor. The movements dart, flick, and swoop. I employ a light attack in this overtly flirtatious piece. In the central portion of the dance, I move towards the audience moving my arms and hips in a caricatured seduction. I have a secret image of being a Las Vegas showgirl and feel a degree of self-parody. Certainly Wigman did not share this exact image, but I wonder if she did not have a similar feeling. Wigman wrote about *Sommerlicher Tanz*:

> ...a bit of self-ridicule was also thrown into it. From time to time a little mocking smile flitted through the gestures as if they wanted to say: Don't take us too seriously, we won't last, we are only one of the many reflections in the mirror of your life and are only glowing as long as the summer sun hits us.[103]

We will never know precisely what Wigman thought when performing *Sommerlicher Tanz*, only what she did as captured by film, what she wrote, and what people remember. History is not what happened, it is what remains.

Structurally, *Sommerlicher Tanz* and *Pastorale* are similar, beginning on the floor, rising, turning and returning to the opening position. I conclude *Pastoral* kneeling with teasing, coquettish circular arm and hand patterns. On the final chord, I pull both arms across my torso and flick my right wrist with a gentle impulse through my torso, up and to the right. I can hear a muffled sound of giggled sighs from the audience. Blackout.

I race off stage. Unzip, yank open velcro and change body stockings. I pull the deep crimson wool dress with an asymmetrical neckline on. The long paneled skirt looks narrow from the front, but the panels provide ample room for high leg gestures. There are no costume changes and no exits in the next dance. Blot, drink. Go.

Präludien

In each of the five Bach preludes choreographed by Marianne Vogelsang the first step begins on the first note, a difficulty when performing with recorded music. When I have performed this work with a pianist, we begin the dance as Vogelsang intended. The majority of my performances are to pre-recorded music and it is necessary to adjust the opening gestures of the first three sections. (The sound technician has to start and stop the recorded music, and therefore must become familiar with the dance.) I start the fourth and fifth preludes as Vogelsang intended because in both instances a slow stepping begins these sections. In a lovely bit of symmetry, Vogelsang choreographed each section to begin with alternating feet – that is, the first begins on the right, the second the left, and so on.

Vogelsang choreographically meets the precision and passion I hear in these pieces. The nexus of passion and abstraction makes the dance fulfilling to perform. There is no narrative and no specific emotional or dramatic message. The emotive and expressive intent is embedded in the choreography and in the music. Every movement functions with the music. The musical sound and the actions of the pianist as he plays pervade my dancing. I also experience this when using pre-recorded music. My muscularity is in kinship with that of the pianist; his physicality joins mine. Using space as a soundboard, my musicality is both aural and kinetic. In a review of my performance of *Präludien*, critic Liz Janes wrote that the movements were, "clean and precise, sometimes breaking into a circular flow, yet always with a tension of being held back, a tension that made every nuance powerful."[104]

Vogelsang carefully crafted spatial designs and pathways in all five preludes. The floor plans created by the locomotor patterns produce an effect of mandala-like line drawings on the stage.

Lights fade up. Sound go.

es-Moll (E-flat Minor) BWV 853

I stand stage left on the periphery of the large circle that I proceed to describe with lunging, skipping movements. I perform the opening section with weight and a sense of pressure, shoveling space like a snowplow. I circle the stage with a skipping pattern, then move to the down stage right diagonal. Bach's repeated dotted figure provides the rhythmic underpinning of the music and the choreography. The two-pulsed heartbeat pushes the choreographed shifts of weight that propel me through the space.

There are several series of turns in the *es-Moll* section. I perform each series with a hovering quality without changing level. The central group of turns is en manège – turns that travel in a circle – interspersed with long oppositional reaches. Each turn inevitably leads to the next. I simultaneously control the movement and surrender to it by guiding rather than overpowering momentum. This union of forces, my willpower and the properties of motion, are at the heart of the way I dance *Präludien*.

The last movement in the *es-Moll* section is a rising from the floor in arabesque with focus and arms projected high. It is an affirmation, a phoenix rising from the ashes. I pitch my focus strongly out on a high diagonal.

> Lights fade to silhouette. I release into a neutral position, standing simply. Count to twelve, raise my arms…

c-Moll (C Minor) BWV 847

I step in a sequence of small space circles.[105] I gaze forward as if looking towards a distant horizon occluded by a thick mist. The circling is broken by steps to the down stage left diagonal, my left arm slicing high then wide, followed by a turn. This sequence repeats on alternate sides (left, right, etc.) four times, each repeat traveling to a different diagonal. The entire pattern repeats in the same direction but starting on the other side (right, left, etc.). As I perform this locomotor pattern, I feel that I am stepping along the lines of a large symbol drawn on the floor. I delineate the lines and circles onto the floor and into the space. The choreographed spatial design demands an assertive sense of purpose. I do not plead or beg God or the cosmos, but rather state my case by executing clearly defined movements. I experience a connection between the dramatic and technical elements of the choreography and the music. Emotional and dramatic force is displayed through technique, spatial design, and musicality. The meeting of passion and abstraction is the brilliance of Vogelsang's choreography.

I conclude this section with a robust lunge towards the upstage left diagonal. As the last notes ring out, I step into the upstage right area and stand, hands clasped in front of me. I lower my focus. Lights fade to silhouette.

b-Moll (B-flat Minor) BWV 867

In *b-Moll*, choreographically, there is one steady line of building pressure after a serene opening. I move slowly downstage, stepping on the half note while pitching my weight on a forward diagonal, then step twice on the quarter note with a vertical torso. In variations on this theme, I zigzag up and downstage, each time with greater pitch and volume to my movements.

In a later passage, I move lyrically side to side with my legs reaching in rond de jambe actions with delicate improvised arm gestures. In contrast, I then clench my hands into fists and emphatically gouge the space. It feels like a call to action, a partisan leading her troops. I thrust clasped hands forward and reach oppositionally in arabesque with my left leg, torso parallel to the floor and step back into relevé with a high arch through my back. This is satisfying – the dance thus far has built to this moment of strength and conviction. I turn downstage and in a sustained burst, reach both arms high, expanding my projection out. I feel like a sorceress with great black wings zooming out of my back. I then shrink this expansiveness back into myself, pulling the spatial focus inward. I imagine a gentle rain falling as I sink to the floor. Slowly I rise and step hesitantly right then left. The final gesture of this section is a step back on the left foot, right foot in tendu front, arms to the sides with palms facing down stage and a high diagonal focus. I am totally exposed, simple and open.

Lights fade to silhouette. I move slowly and directly to a neutral position, arms down, focus inward. Breathe. Lights fade up.

h-Moll (B Minor) BWV 893

I raise my focus and swivel one-quarter-turn left and step around myself in tight circles, pacing like a caged tiger. I step in circular spirals moving upstage right, changing from steps on the half note to steps on quarter notes. Pressure mounts with increasing speed. Throughout the *h-Moll* section, tension builds and is pressed down, then builds again. Another example of this choreographic tactic occurs when I step (each step equals one quarter note) four times on a circular path and hold for six counts, then take five steps and hold for three counts, then step six

times and hold for two counts, then take seven steps and hold for one count, and finally burst out with eight counts of stepping. Each repeat travels in a spiraling path towards the downstage right diagonal. In the last of these stepping phrases, I stretch both arms in arcs up and to the sides in a suppressed scream made physical.

I continue to walk in tight circles. I step four times on full foot on the downbeat, followed by four steps on relevé on syncopated beats. Stepping on the "and" beats adds to the tension that slowly leaks out when I repeat the phrase and step on the downbeats. After the second set of syncopated steps, I stride out to my side on a shallow diagonal right. The next phrase again builds tension in a succession of battements side with strong arm gestures. The pressure builds and is once again bridled with slow steps to the upstage left diagonal. Internal force increases and finds release in a cascading series of turns.

I rotate into an attitude facing the upstage left diagonal, focusing high. I feel the arch between my shoulder blades as if there were a bar across my upper back. This sensation pulls me up. My back feels wide and strong. I stretch laterally and to the side, counterbalancing between my left hand and right leg feeling the suspension of movement with the musical rubato. Both the music and I release, and in a flurry of sound and motion, I begin to run in a spiraled path. The clockwise circles decrease in force, dissipating to an eventual standstill upstage left, facing stage right.

Lights dim to silhouette. Drop focus. Count to six. Exhale.

g-Moll (G Minor) BWV 885

As the lights slowly brighten, I lift my focus and begin stepping slowly. This is the most solemn of the five preludes. Throughout this dance, I am aware of creating pictures – that I am the painter and the subject. I feel like a Renaissance religious painting come to life, that I glow from inside and illuminate my surroundings. Many paintings of that genre have unearthly, static features similar to qualities I find in Vogelsang's choreography. There are many stillnesses and hesitations throughout this section. I listen intently. My head is often cocked to one side, and I am aware of my exposed neck. With arms sloping downward, my palms face down stage with wrists bent, and fingertips dripping down. I move with a light, sometimes startled quality. I enjoy performing this section because I can feel the audiences' involvement with the delicate yet powerful arrested gestures and shapes.

In the central portion of *g-Moll*, I turn to face upstage and simply walk. I go

towards the upstage curtain.[106] I move towards the darkness of the black curtain upstage as if it were my calling to do so. I let go of "performing" these steps and just walk upstage. It is a moment of *ma* – the space between – when everything shifts to another sense of reality, away from the performance, away from past concerns. My only concern is simply walking upstage. When I turn in arabesque, I return to my previous focus and state of performance awareness. I plunge to the ground, rise, turn and step upstage. I repeat some of the opening motifs facing upstage with a more brittle attack. I nearly stagger and turn to face the downstage right diagonal. In the final walking pattern, I circle my right arm with far-reaching spatial extension. I can barely feel my feet on the ground as they tread. On the last note, I pull both hands down to my solar plexus and extend them horizontally off stage right. My focus is projected away, off stage. Lights fade. Blackout.

> This time I do not run off stage. It feels more like floating. Once in wing, I slither out of the body stocking and damp wool. I pull on another body stocking and the dark purple wool dress. Zip. Mop sweat, drink. I indulge in a grand plié in second, stretch forward, shake, and go to the upstage wing.

solo excerpt from Homage to Mahler

The "sound go" cue occurs on my second step onto the stage. I create a stage environment that is thick with tension. With weighted body carriage and pressure within each joint, my actions give texture to the space. I feel like a moving Henry Moore sculpture. I move with weight but do not succumb to gravity. My focus is far reaching.

With the first orchestral swell, I drop to a low level. I feel as though I were pulling the sound out of the ground. Rising up to relevé, my elbows are angled and lifted high. Each gesture conveys an unadorned honesty and pureness of form. The expression of extreme grief that inspired Mahler's *KindertotenLieder* is the motivation for Holm's choreography. I find beauty in the sincerity in the music and the dance. It is intensely sad, and due to the clarity of the expression, transcendent.

I run towards the gray box that is in the second wing stage right. Placing my right hand on the box, I crouch down low. The simply designed box provides architectural interest, a surface to move on, and is an object from daily reality. When I put my weight on the box and move through the dance phrases there, I am rooted to this life.

I am a constantly moving sculpture – perhaps like a great Calder mobile whose heavy discs cleave through space while their forms evolve and change. When I reach out with my right arm and left leg in opposition, I feel the mass of the form. There are several passages of runs where I move with power and internal force. The runs bowl through the space and resolve with either a lift or a drop. Each gesture is initiated from my pelvis and spine with my whole body contributing to the resulting movement.

During the last measures of the dance, I scoop my arms from low to high, completing the gesture by crossing my forearms above my head, looking up to them, and turning. It is the only moment of qualitative lightness in the dance; I feel that I might lift off the ground. However, my crossed arms block my ascension and I cease turning. Rükert's lyrics conclude this lied:

> But I did not suspect, for mists woven by
> deceiving destiny enveloped me,
> that this beam was already turned
> homewards
> to the source of all beams.[107]

I cannot leave my body, or this earth, but I can carry the sense of transcendence and meeting with another power. I feel these things as I step and project a distant gaze off stage right. Lights dim. Blackout.

> Exit in the darkness, stage right. Thank goodness for easy costumes. *Tribe* requires a white leotard, nothing else. After all of the long dresses in the concerts, the white leotard is refreshing. No zippers, velcro, buttons, or hems to step on. Every contour of my body is exposed in the *Tribe* costume. This is necessary for the dance because it is a piece of precision and focus. Moving fabric would be a distraction from the sculpted movement.[108]

> I enter in darkness and take my place on the floor, balanced on my left hip. Lights fade up, sound go.

Tribe

With suspended energy, I feel like a bird perched on a wire, comfortably balanced in a precarious position. In this dance I play with long lines of energy that I extend through my limbs and focus. When I move, it is because I break one or more of these

projected energy pathways and reassert it into another direction. For instance, I reach across my body to the left with my right arm, fingertips stretched by virtue of spatial intent. I am not reaching "from my center." (Nikolais would hate that.[109]) Instead, I extend to a point in space far away from me. I am less concerned with my body than with the space. I then snap this projected line and, in a quantum leap, re-establish it to my right. My spatial intent determines my form, and, conversely, my form qualifies the space. In this way, *Tribe*, despite its lack of theatrical wizardry, is quintessential Nikolais. It exhibits the interdependency of the four tenets of Nikolais-Louis theory: time, space, shape, and motion. When I perform *Tribe*, I exist in a zone of clarity and realized intent. I have a "holistic" approach in that I do not think "down to go up" (common in dance lingo), rather, I go up to go up. Nikolais called this "totality." Everything works together to serve the creative idea.

The patterns of extended then broken lines of projection through space establish non-metered rhythms throughout *Tribe*. In one section, I move my forearms and upper back spasmodically followed immediately by a moment of slow, nearly meditative movement. *Tribe*'s repetitive score has a drone-like underpinning with various synthesized sounds that weave throughout and give me landmarks to guage timing. I can anticipate, follow, or place movements exactly on the sounds. The timing varies slightly in each performance allowing me to dance the movement to the recorded score like an improvising musician plays over a pulse or groove provided by the band.

Near the end of the dance, from a push-up position, I drag my feet up to my hands, hips high. Once standing, I climb up my legs and torso, one hand over the other, then jump both hands to my sternum. As if there were thick, stretchy glue between my hands and my chest, I pull my torso and hands away from each other, then release the pull causing my hands and chest to connect again. As this connection occurs, I pop my focus directly downstage as if startled. After repeating this sequence three times, the final pull back to my sternum causes a three-quarter-turn left and jump. These actions exemplify the spatial/kinetic cause and effect system employed by Nikolais.

Tribe concludes with low, lunging weight shifts into the second wing, stage left. I pull my right leg and arm out of view on the last whir of the score. Blackout.

> I peel off the white leotard and get into the purple and turquoise unitard. This is not easy when I am sweating. I snap the wide black net sleeve that represents a wing. It has small fishing weights sewn into the hem so that the wing arcs out into

space as I swing my arm. Put on the black skullcap and pull the beak-like point down my forehead. From the downstage wing I locate the glow-tape that marks my opening position and walk onto the stage in darkness.

Bird

The lights come up on me standing downstage left. My weight is thrust into my right hip and my right arm cuts an angular shape that masks part of my face. I peer out over my hand as if scouting the horizon for prey. The haunting piano and violin reduction of Stravinsky's *Berceuse* from *Firebird* begins and I slowly pulse my left knee in and out. I work with the music so that it seems as though I initiate the sound, that the sound comes from me. I extend my left arm and leg on a long diagonal down and complete the diagonal line with my right arm stretching oppositionally, left arm and left leg parallel. As in *Tribe*, movements result from spatial pulls, releases, and attacks. In *Bird*, however, movement lines move with the music. The combination of the lush music and the movement quality – that of a cat waiting to attack – depicts an atmosphere of focus and concentration. I feel as though I were painting the space with music.

Louis often said that the dancers' movements should appear to add additional rhythmic and melodic lines to the musical score. I pepper *Bird* with movements that often function in rhythmic counterpoint to Stravinsky's music. For instance, I conclude a phrase where my right arm and left leg stretch oppositionally, with a quivering action, adding a physical tremolo to Stravinsky's music. In another passage, while kneeling, I shift my extended arms long the floor in an accented rhythm over a sustained musical line.

In the final gesture of *Bird*, from a deep lunge, I reach up with my left arm and flick the sleeve off. It falls down my arm and I arch back and bring my bare arm into a bent, clawed shape. My bare arm seems like dried animal bones. Blackout.

Pull off the unitard, sleeve, and hat. Back into the body stocking, black tights, and long green and blue stretch lyrca dress. I check the mirror and quickly fix my hair that has been matted under the *Bird* hat. Drink and get onto stage. Waiting in the dark, I think of the John Everett Millais painting of Ophelia drowning – she peacefully sinks into the water; yielding to her watery death with an enigmatic, open expression.

Die Unbekannte aus der Seine[110]

The lights slowly fade up as Debussy's piano music begins. I slowly walk downstage into a pool of light. With eyes trained forward, my focus is internal. The music is exquisite. Debussy's *Reflets dans l'Eau* (from *Images I*) played by Arturo Benedetti Michelangeli woos me into the pool of light, symbolic of pool of water. As I sink to the floor, I surrender to liquid sound. I improvise nearly all of the movement, allowing the texture of the music to inspire movement. I feel as though I were suspended in water, moving with the musical currents. Absorbed in this yielding, I am nearly unaware of the audience. I am letting go of control, abandoning my sense of self and becoming part of the water. It is a peaceful suicide. I slowly rise, eyes closed. On the final note, I release my hands down and send an impulse through my sternum like the first hint of a shudder. Blackout.

> The program notes say that there will be a pause before *Dad's Ties* to accommodate the involved costume change. I get out of the dress, put on black character shoes, and black blouse. I belt the costume's twenty-five neckties around my waist, put on the black skirt and sit at my make-up table. I tug the red wig on and fasten the elastic under my left ear. On go the false eyelashes, add more lipstick and rouge. I put on a pair of clamp-on large gold earrings and head to the wing to check my props. Pick up the carefully ordered thirty-eight neckties in my left hand and hide them behind my back. I find my opening position in the darkness with the ties hidden behind me. Lights up.

Dad's Ties

With a matter-of-fact vocal tone, I say:

> "Hollywood realized, in the 1930's, that people would buy dreams. As a young child growing up in Chicago, I grew up believing those dreams could come true. It was a form of brain damage."

Shift weight to left hip, change vocal qualities, soften slightly –

> "My father died in 1968. When my mother died years later, we found Dad's ties still in the closet. Ties – neckwear. Ties – relationships. And…RAILROAD TIES." – goofy, clown-like smile.

A stagehand enters and holds up a film-take clacker board. He says: "*Dad's Ties*, take one." Snap.

I am thinking, "I'm ready for my close-up Mr. DeMille." I fluff my red wig (a cross between the hairstyles of Jean Harlow and Bozo the clown), the cue for the sound to begin. I am an experienced "broad." I have heft and display a mixture of smirking self-mockery with underlying sincerity. Throughout the first section of this dance, I sway from hip to hip, and place thirty-eight neckties on top of my head one at a time. The ties are multi-colored and patterned. I stack them in order according to color and design, bringing out especially gaudy ties at appropriate moments.[111] Critic Lucinda Keller wrote about my performance of this section, "Each tie subtly changed her face and posture until a lifetime of emotions was piled high, like bad hair."[112]

The pacing of the choreography and interplay with the music allows ample time to improvise and emphasize different things in each performance. I enjoy discovering diverse performing opportunities in terms of timing and audience response.

The second section of *Dad's Ties* is introduced by the stagehand who announces, "*Dad's Ties*, take two." snap. With all the neckties balanced on my head, I maintain a neutral facial expression while cavorting, doing the cha cha, and clowning. It is so much fun to do. The section ends with flashing lights intended to look like a poorly theatricalized simulation of a thunder and lightning storm. I drop the ties off my head. I meet the stagehand down stage left where he gives me a bowler hat and a guitar case.

"*Dad's Ties*, take three." Snap. I caress the guitar case, remembering "dear old Dad," and gesture off stage right. With an unseen flick of my hand, the guitar case spills its contents of more neckties. I gather them in my arms and slither across the down stage area, letting go of ties along my path as Robert Goulet sings "Memories" one more time. I am left with one tie draped over my right hand. I look back at the ties colorfully strewn across the stage. It looks like a flowerbed. In the most exposed moment of the dance, I walk in front of the ties, and open my arms wide to the audience. It feels like the warmth of memory, when the pain has subsided and the poignant feelings about the past glow. Somehow it is all oddly funny, bittersweet, and nostalgic. I exit, walking backwards. I tip my hat. Lights fade out.

Bows.

Post-show

> I head back to my dressing room to re-group and give the audience members who wish to leave, time gracefully retreat before I re-enter for a question-and-answer period. I look around the dressing room in amazement at how much work went into the last hour. Pull off the wig, the skirt, shoes, tights, and blouse – peel off the body stocking. Climb into sweat pants and shirt. Drink. Look in the mirror. Oh, well. Here she is – unplugged – no extra amperage from costumes, specialized make-up, or concentration on the next dance. Grab my water bottle, and back out I go, wondering how many audience members stayed and what questions will be asked.

Over the years I have been asked a variety of questions from my blood cholesterol level (Princeton, University 1998), to my understanding of fate and destiny (Bytom, Poland 1997), to practical questions about reconstructing dances and dance techniques (several venues, including The Palucca Schule, Dresden, Germany 1997). I hear myself answer questions, a bit amazed that I am functioning verbally at this point.

The combination of exhaustion, exhilaration, and dehydration becomes apparent to me. I start to feel my muscles twitch – I am coming down. When the questions are over and the last flower given, the inevitable post-show daze of quiet confusion settles in. I stretch, and pack costumes, make-up, and warm-up clothing. I thank the crew and stage manager.

It all went by so quickly. How many more of these shows do I have left in me? Will anything else ever be as challenging and fulfilling? I think about Hanya and smile inside. Hanya, Beverly, Nik, Murray, Dore – all of you have found residence in my plié, in my muscle fiber, in me.

Betsy Fisher in Dore Hoyer's *Affectos Humanos "Begierde"*
Photo: Carl Hefner

Betsy Fisher in Rosalia Chladek's *Die Kameliendame "Die Vielgeliebte"*
Photo: Carl Hefner

Betsy Fisher in Murray Louis's *Bird*
Photo: Carl Hefner

Betsy Fisher in Alwin Nikolais's *Tribe*
Photo: Carl Hefner

Betsy Fisher in Beverly Blossom's *Dad's Ties*
Photo: Carl Hefner

Betsy Fisher in *Hexentanz* (Wigman and Fisher)
Photo: Carl Hefner

Creating from Re-Creating: Thicket of Absent Others

At the outset of this project I had no preconception of the final product, and did not know what dances I would eventually learn. I was operating on intuition and each project led to the next. Like a bloodhound, I followed the scents. Through this process I have discovered many things about history, about reconstructing/restaging/recreating dances, about interpretation, musicality, dynamics, technique, performance, about the significance of particular dances to those who were intimately connected to them, and about myself – not only as a dancer but how I fit into a larger continuum. These connections and discoveries are both practical, and to some extent, spiritual. The spiritual aspect is emotionally charged, subjective, and intertwined with remembered experiences from the pool of images from which I spontaneously draw when dancing. Hanya Holm said,

> Your dances must be built from something within your self. It does not have to be concrete. It may be a very intangible thing. It may have a very wonderful, ethereal reason. You cannot do a dance and then decide what it is. Form has to come out of that to which it is related. That which causes the behavior determines the form.

Thicket of Absent Others
Poissaolevien tuulenpesä

Choreographer:	Betsy Fisher
Lighting design:	Päivi Ronkainen
Costume design:	Tertuu Torkkala
Props:	Tarja Hägg, Tytti Tiri
Video and slides:	Ufo Tossavainen
Photos:	Hanna-Kaisa Hämäläinen
Sound design:	Kaj Wager
Rehearsal assistant:	Heli Kauppila

Rosalia's Shadow (premiere)
The Lady is a Tramp

Music:	Richard Rodgers and Lorenz Hart

Vocalist: Ella Fitzgerald with Buddy Bregman's Orchestra
Dancer: Tanja Kuisma

Ain't Nobody's Business
Music: P. Grainger and E. Robbins
Vocalist: Billie Holiday
Dancer: Milla Koistinen

Boulevard of Broken Dreams
Music: Al Dubin and Harry Warren
Vocalist: Deane Janis with Hal Kemp's Orchestra
Dancer: Hanna Korhonen

Weeping Willow Blues
Music: P. Carter
Vocalist: Bessie Smith
Dancer: Maija Kiviluoto

Temporary Container (1989)
Text: Bill Fisher
Sound Score: Ernest Provencher
Dancer: Riku Koskinen

Dialogue with Dancing Ghosts (premiere)
Music: Ernest Provencher
Performed by: Ernest Provencher, double bass, electric bass, guitar, percussion, plucked piano frames
David Lillkvist, marimba, percussion, hammered piano frames
Additional music: Rick Walker with Worlds Collide; Carl Orff *Carmina Burana*; Sir Elwoodin, *Jumala rankaisee Helsinkiä*, G. Clinton, G. Shider, W. Morrison with Parliament Funkadelics, *One Nation Under a Groove*; Jan Garbarek, *Aichuri, The Song Man*; J.S. Bach *A Musical Offering*
Dancers: Ulla Janatuinen, Akseli Kaukoranta, Maija Kiviluoto, Milla Koistinen, Hanna Korhonen, Riku Koskinen, Tanja Kuisma, Eeva Muilu, Samuli Nordberg, Iiris Raipala, Jukka Ristolainen

Rosalia's Shadow

The first piece on the concert, *Rosalia's Shadow*, is a choreographic response to Rosalia Chladek's *Die Kameliendame*. While in Vienna working with Elisabeth Stelzer and Ingrid Giel on Chladek's choreography I decided to create a counterpart to Chladek's *Die Kameliendame* heroine. I was motivated to choreograph a contemporary revision, reminiscent of Chladek's work.

The basic structure of Chladek's dance is a female solo in three sections. Each part is danced with less energy than the preceding section. Chladek choreographed a lively and flirtatious first solo (subtitled *The Beloved*), the second is tragic (subtitled *Abandonded*), and the third ends in illness and eventual death (subtitled *Fading Away*). I decided to choreograph four sections for four women. *Die Kameliendame* follows a dramatic narrative; *Rosalia's Shadow* does not. The solos in *Rosalia's Shadow* are like snapshots of each character. The four women in my choreography enter the stage one at a time and sit in chairs, two on each side of the stage, facing in different directions. The dancers stay on stage to create a nightclub-like atmosphere. Each soloist dances the blues, telling her kinetic story as I imagine the singers on the recorded tracks tell their stories through song. When each of the dancers performs her solo, the other three remain seated and do not watch the soloist. As the soloist bares her soul, the others on stage pay no attention, exacerbating the soloist's isolation. This separation is further underscored by the lighting, by Päivi Ronkainen, that includes a follow spot on each solo figure throughout her dance. The follow spot also re-enforces the placement of the solos in a cabaret or jazz club context where the dancers perform the roles of the singers.

As in *eMotion.s*, the tension — in this case, the pressure formed by juxtaposition between the solos — is as important as the dancing. During the brief silence after each solo, the next dancer walks to her position on the side of the stage, clearly visible to the audience. Her manner of walking creates the mood shift to the next solo. The subtle changes in performance presence that occur in silence create the overall phrasing of the dance. The transitions knit the whole piece together in a delicate, strong, and simple way and mold the four solos into one dance.

The first three solos reflect Chladek's scenario. The fourth is a rebuttal, a protest to the notion that the dance must end (as Stelzer said in rehearsal) "as all stories end — death." I chose to conclude *Rosalia's Shadow* with a dance of perseverance. I must admit, however, that I do love to dance *Die Kameliendame*, and to perform the death scene. It's a romantic vision that I like to perform, but do not opt to choreograph.

For *Rosalia's Shadow*, I selected four pieces of American jazz and blues music recorded by female vocalists. I chose to closely follow the music's phrasing as Chaldek did with the Chopin piano ballades and etudes she selected for *Die Kameliendame.* The lyric content of the music I chose influenced (and in some cases directed) choreographic choices. The music for the first dance was recorded in the 1950's, the music for the second in the 1940's, the third in the 1930's, and the last in the 1920's. The retrogression offers a glimpse into the past and offers a revision of Chladek's original narrative. Shards from the past fuse with my imagination and make it possible to re-experience and re-invent. A lens on the past is created, directed to a newly formed image of what occurred.

The choreography for the first solo, set to Ella Fitzgerald singing Rodgers and Hart's *The Lady is a Tramp*, is energetic and camp. The music, though written in the 1930's was recorded in the style of a 1950's big band. The sound quality (re-mastered to compact disc) is excellent. The lyrics are used as a starting point for gestures and dance sequences. For instance, when Fitzgerald sings "I go to ball games, the bleachers are fine," the dancer jumps up, makes several gestures like a baseball catcher signaling the pitcher, grabs her crotch (as if adjusting an athletic cup), and mimes a swinging a bat. The swinging develops into a series of low level turns that result in a slamming fall to the floor. The dance and musical phrases align exactly. Musically and choreographically, this is an upbeat, chipper, and somewhat rebellious piece. The vigorous choreography sets a level of energy and performance dynamics that provide a soundboard upon which the other solos resonate.

The second solo uses a 1940's recording of Billie Holiday singing *Ain't Nobody's Business* (P. Grainger and E. Robbins). The recorded sound is older and more distant than in the preceding musical selection. As in Chladek's *Abandonded* section of *Die Kameliendame*, *Ain't Nobody's Business* reveals a different, more complicated character. In this section, my choreographic phrases alternate between aligning with and being out of phase with the musical phrases. This is parallel to the portrayal of the character that, despite reactions of other people, continues to endure (if not revel in) her life situation. She complies with some expectations and rebels against others. The lyrics say, "I swear I won't call no copper if I get beat up by my pappa. Ain't nobody's business if I do." The dance, like the song, reveals a woman whose main objective is to persevere. The dance uses sensuous curving movements accented with juts and throws. The dancer's glances to the audience are seductive, ironic, and touched with a tough, street-wise quality. With her back to the audience, the last gesture is a toss of the right

Milla Koistinen in *Rosalia's Shadow "Ain't Nobody's Business"*
Photo: Hanna-Kaisa Hämäläinen

arm and hand. It is a resignation as if to say, "Just forget about it."

The third dance, set to A. Dubin and H. Warren's *Boulevard of Broken Dreams* (1930's) and sung by Deane Janis, reveals a woman who is downtrodden. She is the most "lost" of the four.[114] Recorded from an old LP, the sound of the record scratches is nearly as loud as the music itself. This sound underscores the mood and quality of the dance. My image for the character comes from a painting by Max Ernst of a woman who is a bit too large for her red-orange dress, wearing gaudy make-up, and smoking a cigarette. She is someone who has dragged through the muck and does not care anymore. I imagine her to be a taxi dancer, perhaps a prostitute. The dancer moves with exaggerated weight. Several times she waltzes in threes against the music's four four meter. The impulse for the waltzing starts with over-emphasized hip impulses. The final time this is repeated it occurs with hysterical abandon. The dance concludes in a quality of lightness, like a balloon that has been cut loose and is floating aimlessly. Dangling in space, she has lost all connection to gravity. This weightlessness is a kinetic metaphor also employed by Chladek in the final section of *Die Kameliendame*.

The last solo in Rosalia' Shadow departs from Chladek's script and is performed to music by P. Carter and sung by Bessie Smith in the 1920's. Entitled *Weeping Willow Blues*, the recorded sound quality is thin and tinny. Regardless, it is evident that Bessie Smith had a large, supported voice. The pressure generated by the actual sound, and the feeling of what the sound must have actually been when heard live eighty years ago, created a catalyst for my choreography. What remains of Bessie Smith's singing is just a reminder of how she sounded. Because of this, her history is understood through active use of the listeners' imaginations. I imagined what Bessie Smith's voice sounded like and made a dance that moves with flowing, weighted undercurves. The dancer's focus is direct and projects out into space. The movement quality is inspired by Smith's vocal style and is joyously defiant. The dancer in *Weeping Willow Blues*, Maija Kiviluoto, uses a fan, jewelry, a flower in the hair, and a long scarf. These accessories are reminiscent of both the first and last sections of Chladek's dance where the same items are used. As in Chladek's dance, a fan is used as a transmitter of expression.[115] The way dancer opens and shuts the fan amplifies her character's changing emotional states. She unfolds it seductively, flutters it nervously, forcefully snaps it shut, and waves it absentmindedly. The fan extends the length of the arm and carves space in gestures that are torso motivated. The way that Maija Kiviluoto employed the fan seemed to give more weight to her movements. The final gesture in

Chladek's dance is to drop the flower, signifying death. In my dance, she takes the flower out of her hair and leaves it as she struts off stage. She is continuing, flower or no. She's no quitter, and certainly will not fade away.

Temporary Container

Temporary Container has the most personal significance to me of any dance I have choreographed. The specific details of that personal significance are not as important as the fact that it is charged with intense feeling and motivated from internal sources. I do not intend to tell a story, or narrate a dramatic linear progression. The sound score for *Temporary Container* is a recording of a male voice reading a poetic letter (written by my brother to me) with a sound collage by Ernest Provencher. The letter was the inspiration for *Temporary Container*. The text depicts a series of disjointed images that by the end achieve a peculiar lyricism. Like the text, the movement selected for *Temporary Container* incorporates juxtaposed images that highlight chaotic clusters of static and kinetic images that eventually find their own logic in floating despair. *Temporary Container* explores the essence of intense grief as it is embodied in rhythm, texture, and dynamics. I do not intend to tell a particular story, or to relay messages. My intent is to magnify extracted elements of grief as they are physically experienced, without sentimentality. The viewer can ascribe his own meanings to the dance. Following are excerpts from the text with accompanying movement directives. The text is in italics. In the dance, the movement is phrased with the text as it is here:

> *January 9th, 1990*
> Wander on stage, walking backwards, from upstage, off left.
>
> *Dear Betsy,*
> Crumple left knee, then right, successional movement through the spine
>
> *T minus 10 and counting eggs before they chicken out. An Asian man said, "Ready to raunch," while a Turk threw apricots at a pile of bean bag chairs and empty water beds while lava lamps hung suspended like so many mangos in a treeless sky.*
> Spin, right arm thrown out to the side. Show fingers counting 4, 3, 2, 1, 2, 1
> Spin.
>
> *Strapping young men sang Yellow Bird High Up in Banana Tree while streams of tourists filed by under a bill board where a blond woman in a wet suit holding a plumbers helper*

asked if you are troubled by incontinence and asking if you might need help of legal counsel.
Pull up with the right elbow, turn and shift the torso radically right, then left, and back to the right. Turn upstage center, stop with the left arm side middle. Look directly downstage and pull the audience to you. Walk seductively straight towards them.

Piles of muddy work gloves burst forth in flames while a trailer park Pentecostal preacher shouted gibberish in tongues. "It's still! Don't move! You light!"
Throw hands out into the space. They feel gelatinous. The hand throwing gets faster and pulls you upstage left. The Pentecostal preacher shouts! Arms gesture fanatically, heel thrusts forward, travel on the downstage right diagonal.

Very sincerely truly yours,
The man with the blazing hands, the hatchet man of the choppy phrase, the sound of one dog barking, the sound of whales kissing, the time it takes to smash a watch, the blazing hands of time, the timeless search for shelter.
Slow walks facing off stage left. The hands silently clap together, top of right hand to left palm, patting a heartbeat rhythm.
The night sky cracked a jagged gap and through it we only saw another night sky.
The dogs flew overhead as the highways rolled over.
The landscape roiled with whales sounding out of sand and trees as they uprooted with fields of wildflowers as they tied themselves up in knots.
There was, you might say, an utter lack of discipline.
Pull up to relevé, right arm stretched high. On the word *crack* drop the head quickly to the left, and pivot around to the left. Arch and circle the torso back, fall, roll, pull up to kicking gestures, twisting through the torso. Run to the downstage right diagonal and stop abruptly, feet in first position, arms plastered to the sides, lean to the right.

The dogs flew silently overhead.
Landing gear down, taxied into hangers where mechanics lay in wait, ready to tighten down legs, adjust paws, and check ear hydraulics.
Now they rest, heads atop paws, stretched on cool concrete, idle till wake-up call when they will soar to the clouds ready to loom and leer from above,
knowing we are captive on the ground touched with the heavy weight of sorrow they bring
This is their mission.

Pull the right arm and left leg oppositionally, rond de jambe to attitude, torso parallel to the floor. Turn left and step upstage. High relevé, arms up, hinge back. Step backwards to the center of the stage. Slow back fall. Twist and roll. On your belly, arch up and dangle the arms and legs. You are flying, looking down on those below.

Blackout.

The jagged irregularity and sharp edges of a broken mirror was an overriding image when I created *Temporary Container*. The movement includes a series of choreographed images and events that are put together like a film, with quick edits, fades, and dissolves. The rhythm of the dance is created by the juxtaposition of movement motifs and phrases as they relate to the text's collision of images. Dennis Carroll, a theater professor and director, once commented that *Temporary Container* is "defiantly post-modern." I can understand this opinion because of the nature of its construction and the disjointed, often bizarre quality of the movement and text. However, I feel that the dance is closer to expressionism, or neo-expressionism because of its dramatic base and degree of personal expression.

I have performed this dance several times in the US (California, Hawai'i, Virginia, New Jersey, Alaska), Asia (Hong Kong, Jakarta), and Europe (France, Finland, Estonia) over the past decade. Directing Riku Koskinen in *Temporary Container* at The Theater Academy of Finland was rewarding. It was the first time I have experienced a feeling close to the complexity and vitality I experience while performing. I am reminded of the directors I worked with in the solos included in *eMotion.s*, and the delicate relationships that are forged when teaching and directing dances that have been deep, personal statements to those who have performed them. It was poignant for me to teach *Temporary Container* to Koskinen because it is such a personally motivated dance. In teaching the piece to him I experienced the bittersweet letting go of something that was quite private. Even though I had performed the dance many times for hundreds of people, when I shared it in rehearsal, one-to-one, I felt more exposed. I related my internal motivations for the dance to Koskinen. It is not necessary that those specific motivations be portrayed in performance. However, the performer, in this case Koskinen, makes his motivations kinetically explicit even though the viewer cannot verbalize them specifically. The series of vivid images result in a mood generated by the relationship of the performer to the text. The intensity of the performer's commitment and depth of focus he employs are important. I use specific ideas and images when dancing the piece. I shared many of them with Koskinen and advised him to find his own. He did, and his performances were outstanding.

Dialogue with Dancing Ghosts

While rehearsing and performing the eleven solos that comprise *eMotion.s*, I often feel the presence of those who directed or choreographed the works, even though those people are not physically present. This feels both a normal and mystical. While dancing, I remember the advice and images the various directors shared. These memories are triggered kinetically. The directors' voices continue to coach and are swirled with my kinesthetic sense so that they interact and interchange. This intersection of influences creates the dialogue to which I refer in the title of the dance. Sometimes the conversation flows, sometimes there are sharp reminders, and other times there is no dialogue, only the quiet space of concentration.

Dialogue with Dancing Ghosts is a theatrical manifestation of my written thesis. I intend the dance to be its conclusion. I have used one to examine and reflect the other. The idea for the dance was derived from my writing. In 1998 I wrote a lengthy, detailed description of the experience of performing four solos from *eMotion.s*. I wrote the text in four different fonts, each describing a different voice that guided my performances. There was a technical voice (practical matters of movement execution, costumes, sweat, etc.), the voice of the director, the music, and the "art god" (a mystical factor). Marcia Siegel, my academic advisor, waded through this text and responded that it might make an interesting dance. Though I had never written a dance before, I decided to follow her advice and use this as a starting point for what became *Dialogue with Dancing Ghosts*.

Dialogue with Dancing Ghosts is a dance about dancing. More specifically, it is about my experiences in the creation of *eMotion.s*. I used the main themes I discovered when working on *eMotion.s* as source material. I wanted *Ghosts* to have an atmosphere in which old things are revealed, and the *eMotion.s* choreographers remembered. I had to find a way to comment on the importance of directors and dance performance interpretation. I wanted to show the wonder of capturing three-dimensional motion in a two-dimensional medium (notation), and perhaps most importantly, a communing with the past to create something new. For rehearsal purposes, I entitled these sections: Opening, Directors, Interpretation, Choreographer, Mapping Shadows, and Parachute.

Ernest Provencher composed a new score for *Dialogue with Dancing Ghosts*. The music was recorded by sound designer Kaj Wager in the studio at The Theater Academy. The composer played acoustic and electric basses, guitar, percussion, plucked piano frames with David Lillkvist on percussion, marimba, and hammered

piano frames. The composer developed the score in tandem with the choreography.

From the beginning of the *Ghosts* project, I wanted the performance to include video and slide projection, notation of the sequences being danced, and large piece of fabric that would change heights and serve various functions. I decided to use a parachute in three positions. A parachute works well because it is strong, light in weight and color, and can be opaque or not depending on theatrical lighting.

The use of slides, video, and shadow were important in the inception and final outcome of the project. A video of the dancers' faces looking down on the action is projected onto the parachute in its highest (first) position. Interspersed with the video are black and white portrait slides of some of the choreographers of the *eMotion.s* solos (Hanya Holm, Murray Louis, Alwin Nikolais, Lotte Goslar, and Rosalia Chladek). A lens filter on the video projector facilitates a soft focus and an unobtrusive, gentle presence, showing images I sense when dancing the solos.

Opening

The first rehearsal with the cast of eleven dancers occurred the day after I arrived in Helsinki from a three-week performing tour in Japan. I was exhausted and wondered if I made any sense at all to the Finnish dancers. Nonetheless, we got off to a good start and began the first section, the introduction. This was based on movement quotes from the fifth section of Marianne Vogelsang's *Präludien*, an excerpted sixteen-count walking pattern that moves laterally and repeatedly back and forth across the stage. The focus emphasizes arm gestures that delicately move close to the body, sweep out into space, and indicate sharp directional throws. Three sets of dancers entered the space, one by one, from stage left and right. They perform variations on the sixteen-count phrase using inversion techniques and changes in timing and spacing. The stepping pattern is performed with a lift through the pelvis and forward carriage of the weight that assists in an accurate rhythmic attack and allows the body's form to be etched into space. The unanticipated effect was of dancers coming to life on an ancient Egyptian, Greek, or Minoan vase. The hieroglyphic-like shaping of their bodies and linear, profiled stepping through space created its own ritual. Their locomotor patterns cut zigzags across the width of the stage from upstage to downstage. I initially thought of the *Kingdom of the Shades* section of Petipa's *La Bayadere* where a seemingly endless number of sylphs perform the same movement phrase moving back and forth diagonally upstage to downstage. The repetition of the phrase produces a dream-like effect.[116] I wanted to incorporate the minimalism of Petipa's structure and the

dream idea, but I insisted that the dancers not "fall back" in dynamics or rhythmic approach. They needed to be vibrant and alert in their weight carriage and rhythmic attack, certainly not soft or "dreamy." The music is repetitive, trance-like, and has a middle-eastern quality. The low bass sounds and dumbek provide a consistent pulse and a special mood that fit well with the dance.

Directors

The first section of *Ghosts* is in a slow three. It dovetails into the next section counted in six; nearly double-time the tempo of the introduction. This starts with a solo and uses movement themes that I recall from dance classes with Hanya Holm. The dancer moves circularly, projecting energy and spatial intent in arcs through the space. At this time a projected video of several alternating images appears on the parachute (hanging upstage right, in a semi-circle, from the ceiling). The dancer's face is projected in color video. With a calm, matter-of-fact expression, she looks down over the stage as if watching herself. As the dancer moves, the video image cross-fades with a black and white portrait of Hanya Holm (the same portrait used in *eMotion.s*), and back to the video. This same technique is incorporated throughout this portion of the dance – a projected video of dancers (watching themselves) interspersed with black and white portraits of the choreographers from *eMotion.s.* The second part (a duet) of this section is based on the movement style of Murray Louis (specifically on his *Geometrics*). The third and final part, a trio, is based on some of Alwin Nikolais's movement ideas. Two of the dancers create abstract shapes by pitching their weight against the theater's back wall and exposed radiators. A third dancer creates a counterpoint in related but separate shapes. The rest of the cast is sitting on the floor downstage of the light-line, watching the action. The music goes from a waltz (the Holm section) to a quick four (the Louis section), to non-metered percussive sounds of hammered piano frames and plucked and bowed bass (the Nikolais section).

Interpretation

Interpretation has been a central issue in my solo reconstructions and is the subject of the next section of *Ghosts*. While working on *Interpretation*, I considered the differences in performing each solo in *eMotion.s* and of the necessary dynamic changes required to perform each dance with its individual integrity. To address this in *Ghosts*, I employed a post-modernist compositional device. Five dancers were grouped in two pairs and a solo. Each unit of dancers was given twenty-six sets

of two (counts) and a spatial path planned so that no one would run into another. Their assignment was to continue dancing the set choreography, and alter the dynamics to suit the radically changing styles of the musical selections. There were six excerpts from different pieces of music, each rhythmic, in nearly the same tempo (but not meter), and lasting approximately one minute. The music included the sounds of kitchen pots, pans, and bowls (Rick Walker and Worlds Collide), a selection from Carl Orff's *Carmina Burana*, a popular Finnish rock band (Sir Eldwoodin), a Parliament Funkadelics song (*One Nation Under a Groove*), a strong percussion piece by Jan Gabarek (*Aichuir, the Song Man*), and a Bach variation from *A Musical Offering*. We discovered that the dancers' changes in movement dynamics were technically executed by the placement of the center of weight, the use of plié, and focus. The first musical selection suggested that the dancers should move with a light quality. The center of weight had to be carried high, with pliés used to enhance an effervescent "upness." The movement sparkled. The second musical selection (Orff) required a lower carriage of weight. The pliés were deep, and movement was dredged up from the floor and thrown into space. The use of focus was strong and direct. The Finnish rock music inspired the dancers to move drunkenly, with an exaggerated low center of weight and indirect focus. [117] The dancers stumbled through their twenty-six sets of twos. A piece of popular American funk music followed, requiring the dancers to sharpen their focus, pull up the center of weight, and move assertively. With the following percussion music, the dancers lowered their centers of weight, and jabbed the movements into the space, again with a direct use of focus. The final section, to Bach, required lyricism – the most difficult for this group of student dancers. They needed to find the strong, sustained, and graceful flow of the music within their dancing. I do not know why this was difficult for these dancers. Perhaps they do not often practice lyric movement. It is not uncommon for dancers to interpret lyricism to be only light and indirect. I wanted the dancers to use a sustained flow that retains weight, energy, rhythm, and focus. This is not easy.

Milla Koistinen, Samuli Nordberg and Iiris Raipala in *Dialogue with Dancing Ghosts*
Photo: Hanna-Kaisa Hämäläinen

Choreographer

When the music ends, three dancers exit, leaving two onstage. The stage is divided down the middle with one dancer on each side. The dancer stage left begins to speak:

> Bloody alarm clock, it's dark, cold, and wet again – terrible hang over and no coffee anywhere – even the toothpaste is out – bus late again – it always is.
> My back hurts – my left leg yells "Hossianna" with every step – and, where the hell is that musician – he gets more money than the dancers all together and he is always late.
> My hang over is changing into a migraine – my leg doesn't bend anymore and my back won't move at all.
> This is it – I'm getting creative.
> It's time for new choreography.

Originally, I gave the dancer a text I had written that was based on a quote from Murray Louis's *On Dance*.[118] My paraphrase of Louis's words was further revised by Samuli Nordberg and spoken in Finnish for performances. While Nordberg spoke, another dancer improvised. This humorous section introduces Nordberg as a choreographer who is in the crisis of creating. He commands four sets of duets to enter, each with a specific characteristic, dramatic, romantic, abstract, and comic. Nordberg directs each duet by his actions. The dancers choreographed their duets and I made slight modifications. Nordberg eventually dismisses all except the center duet, the "abstract duet." This signals the start of the next section, *Mapping*, the theme of which is the measuring and writing of movement.

Mapping

Documentation of the *eMotion.s* solos has been a large part of that project and something that I wanted to reflect in *Ghosts*. This documentation process inspired *Mapping*. I worked with notators and videographers to document the solos and found the recording of the dances to be serious, sometimes tedious, yet interesting and illuminating work. The sense of wonder I experienced was unexpected, and I wanted to show something of that in *Ghosts*.

While choreographing *Mapping* I used a recording of Steve Reich's *Electric Counterpoint* for rehearsals. This was a useful tool and was better accompaniment than my clapping and counting when composer Ernest Provencher was not present. I became accustomed to the rhythm, sound, and structure of Reich's music and at

first it was difficult to adjust to the score that Provencher created during our rehearsal period. However, while the music and choreography were taking shape, we agreed that the new score better suited to the dance. Provencher found his own approaches to rhythm, sound, and structure that were made specifically to support and enhance the choreography. His percolating rhythmic score incorporated some gamelan-like sounds played on bass (electric and acoustic), guitar, marimba, and percussion. His use of bass and guitar harmonics added chiming sounds reminiscent of music boxes. Dancers used builders' tools (tapes, levels, meter sticks) to measure and compare body angles and spatial pathways created by the other performers. These actions grew kinetically so that the measurers danced with and around the other dancers. The measuring became the dancing. For example, one dancer used a metal measuring tape to measure the lunging leg of another. She then turned, holding the tape wide so that her dancing form included the tool. The tool became a part of her movement, and extension of her energy.

Mapping continues with a single dancer measuring the distance between two other dancers who perform meeting, loving, and arguing gestures – i.e. a handshake, an embrace, a slap in the face. This brief section focuses the mood; it becomes more intimate and melancholy. While assisting the notation of *Affectos Humanos*, *Präludien*, and the solo from *Homage to Mahler*, I was struck by the idea that dances that are dramatically expressive could be portrayed to some extent by written symbols. However, because Laban symbols show movement and not motion – the when and where, not the how and why – the symbols seemed a rather cold measurement of movement inspired by intense emotional states. The relationship between the dancer and the written symbol sometimes parallels the relationship of one person to another, or a person to her world. The distances between are actual and symbolic. As a foreigner in Helsinki, I noticed that the dark winters affect the emotional climate. A kind of hibernation can occur that results in a subliminal withdrawal from the warmth of daily direct, personal contact. However, I experienced an intensity and reined velocity that was fascinating. There is a cool, hushed yearning on the edge of Europe, of Siberia, of the Arctic. I wanted to expose this particular beauty. This solo section of *Mapping* is performed with a measuring tool that is in the shape of a large letter "D," something like a large protractor. The dancer measures the space between herself and an imagined partner and uses the prop as a partner. She uses a far-reaching gaze that gives an impression of vast distance. Towards the conclusion of her solo, she spins the prop between her hands so that it creates a whirling globe cuing the next entrance for the final section of *Mapping*.

Two dancers pull a metallic measuring tape across part of the stage thereby creating a starting line. The other dancers line up behind it and move as if preparing to start a race. There are plenty of false starts and changes of starting line placement. The music is cheerful and features bubbling rhythms in the percussion and bass tracks with marimba and guitar playing the melody.

In this lively section, dancers bring large notation cards onto the stage one at a time. Initially, I thought the dancers would write/draw their own notations of the other dancers on stage during each performance. This proved to be impractical, so I designed large cards with notations pre-arranged on each. They are notations of pathways, Laban symbols, musical notation, and stick figures of events that transpire in the choreography. The lines, symbols, and musical notations indicate what other dancers are doing. For instance, as a dancer enters from upstage left and executes a movement sequence that travels on the diagonal then in a semi-circular path, another dancer carries a notation card with the representation of that pathway described with bright yellow lines. Later, four dancers establish a repeated rhythmic pattern. They use four phrases of movement that are all the same rhythmically. Another dancer enters with a card showing the musical notation and time signature of the danced phrase. As *Mapping* progresses, dancers place the cards on the upstage and off stage left walls of the theater. A surprising image reminiscent of cave paintings is evoked, with the dancers as their creators.

A quartet of dancers enters with sweeping turns. Three exit, leaving a single dancer whirling under the parachute. Suddenly, the parachute drops into its second position, wide from the ceiling and hanging down to the floor, creating a large curtain. It is first bright white, then hit by brilliant blue lights. The music changes to repeated patterns of chiming bass harmonics.

Shadows

Located off stage left, a second video projector is focused on the parachute. A black gauze curtain hangs (ceiling to floor) in front of this projector and off stage left. This enables video projections to be visible on two screens – the black gauze (hanging at the edge of the stage, left) and the parachute (upstage right). A black and white video of a male soloist, Akseli Kaukoranta, was projected onto the parachute through the black gauze curtain. In concert, Kaukoranta performed with the projected image of himself dancing. Creating this was a very interesting process! I choreographed his video dance material knowing that in performance Kaukoranta would dance a structured improvisation with his videotaped image

projected on the parachute. The live dancer's shadow appears on top of the projected video image enabling Kaukoranta to partner himself. He interacts with his video image and conversely, the video image appears to interact with Kaukoranta.

At the end of the video movement sequence, several themes from the introduction section of *Dialogue with Dancing Ghosts* are repeated. Two other dancers behind the black gauze then reiterate this opening material, their shadows also appearing on the parachute and the black gauze. A new musical entrance is heard, adding a melodic line. At this point, a light is projected from behind the parachute (hanging stage right) and several dancers there repeat the opening material from behind the parachute. Their shadows are cast onto the parachute. Therefore, there are multiple images and shadows moving stage left and stage right. All of the movement here is repeated from the opening section (movement quotes from Vogelsang's *Präludien*). This layering of images creates a theatrical apparition of my performance consciousness. I am showing the multiple layers of images that inform my dancing while I am performing. They come from behind; they hit me at unexpected times; they come from the past; they support me. When watching a performance of *Ghosts* I was reminded of Plato's theory about the cave and shadows. That image mixed with the idea of cave paintings coming to life and I felt that in creating *Ghosts* I had stirred a caldron, a witch's brew of swirling creative stuff. It is about tapping into the energy and passion I have for re-creation. I am brought back to Wigman, back to *Hexentanz*. The witch is the creator and supplier of passions and energy. I found my witch, and she dances with ghosts.

Parachute

One, then two, then three dancers push forward then retreat from the parachute that clings to their bodies as they move forward towards the audience and puffs away from them as they move back. They run under the parachute and a strong white light exposes several dancers, caught in stillness. The parachute falls back, hangs vertically for a moment, and then is released completely to the floor. The dancers have circled it and step back when it hits the floor. The music becomes fuller and multi-dimensional with an added melodic bass line and cymbal work.

The dancers grasp the edges of the parachute and run with it, circling the entire stage, now covered by the parachute. They create a tent under which they run, tumble, and embrace. The parachute is manipulated to create a variety of images. The tallest dancer, Samuli Nordberg, pulls the parachute down by a center string creating a huge umbrella. Nordberg had a young boy's facial expression at this

moment in the dance. He pulls the parachute along and wraps himself up in it,resembling a warped vision of a Greek statue. I am reminded of dances from the Denishawn era. The other dancers circle him in a part of the dance we called "Marilyn Monroe." I chose to include this in the dance because it is funny and mocks pretentious indulgence. It is important to step back and have a chuckle at ourselves making "art." The dancers then unwrap Nordberg and create huge waves with the parachute curling and breaking, as does the surf. The overhead stage lights were visible through the parachute cloth, an effect that is like the sun shining through high waves.

The parachute is spread across the entire stage. Kneeling around its sides, the dancers manipulate the parachute up and down, creating the concluding image of one dancer walking on a moving, floating surface. The surface is like a river, or clouds. I have always wanted to walk on the clouds I see outside the airplane's window. It looks like a magical place, full of light and lightness. The dancers raise the parachute high, concealing the single dancer in its center. As the parachute falls down, she emerges like the stamen in the center of an iris, or perhaps like Venus on the half-shell.[119] The parachute is raised for the final time and is released. As it crumples to the floor; the dancer in the center falls and seems to disappear. The other dancers walk off stage. In the final image, the lights fade out and two lights (those used to create shadows on the parachute in the preceding section) pulse up twice; then go out as the sound fades.

Päivi Ronkainen's lighting design was an important element of *Dialogue with Dancing Ghosts*. We discovered many possibilities with the lights, parachute, and notation cards. Ronkainen created side lighting by using one light and a broken mirror—this was both effective and economical. The use of the black gauze was her idea, as was the material from which the notation cards were made. Throughout the dance, her lighting design supported and enhanced the work. Her contribution to *Thicket of Absent Others* was integral to the final result.

The production of *Thicket of Absent Others*, and *Dialogue with Dancing Ghosts* in particular, has served as link for me between the creative act of reconstructing dances and choreographing. I have always thought the study of dance history could be used as a creative tool. With this production I thought it, felt it, and employed it. I went into my artistic "past" and discovered that the present is a jumble of what was, what is, and perhaps what might be. Giddy from the realization that there are many selves within myself, I am better able to access what I have learned. Rather than feel weighted down with responsibility to only honor someone else's

Samuli Nordberg and cast in *Dialogue with Dancing Ghosts*
Photo: Hanna-Kaisa Hämäläinen

Samuli Nordberg and cast in *Dialogue with Dancing Ghosts*
Photo: Hanna-Kaisa Hämäläinen

choreography and theory, I am freed to allow those dances and theories to melt into my own and become new again. At the same time, the distinct differences between those choreographers that I have studied remain intact, a necessary ingredient and take-off point. Kinetically understanding each dance (from *eMotion.s*) provides a foundation from which to jump and return. Creating a concert of choreography that reflects my work in dance reconstruction led me to these results.

I recall my first modern dance classes with Erika Thimey and the sparkle in her eye when she taught us that creativity is the core of dance. She taught me to put aside my fears, and to jump in and go. Somewhere, in the back of my mind, she is there sitting behind her drum, prodding, encouraging, goading me into taking chances with space and motion. Boom! Go!

Connections and Reflections

My work in reconstruction is an affirmation of the interconnectedness of German and American contemporary dance. Dancers and choreographers from both continents continue to explore common themes from their unique points of view. This artistic banter reinforces the crossover capabilities that enrich understanding for the viewer and deepen the dancer's artistic involvement. What I learned from the analysis necessary to perform the works, and to write these chapters, supports what I feel in my heart: that the dances in *eMotion.s* are artistic expressions of humanity that strive towards something greater and more personal than politics and nationalistic identity. This is evidenced by the scope of works ranging from Wigman's self-expression and absolute dance to Nikolais's abstraction.

The *eMotion.s* project points to a continuity of relationships that existed, and still exist, within German and American contemporary dance. I have found substantial German influence in American modern dance that has to some extent been ignored, perhaps for political reasons. Some of the solos in *eMotion.s* remind me of other repertory pieces by Americans that I have performed or am familiar with. Although I do not know if the German *eMotion.s* choreographers consciously addressed the works of their contemporaries across the Atlantic Ocean, I have found connections and strong parallels.

In the early twentieth century, modern dance developed on intertwining paths in the US and Germany. The lively exchange between German and American artists and intellectuals in the 1920s and 30s was a catalyst for many modern dance works then, and for decades to come. American choreographers were cognizant of the substantial contributions of Neitzsche, Freud, Jung, and Einstein, and were aware of the developments made by their German peers in the dance field. Marcia B. Siegel noted:

> In 1927, *The Dance* magazine was filled with descriptions and photographs of the German modern dance and its exponents. Although the spectacular Mary Wigman and Harald Kreutzberg had not yet made their first American appearances, there had been considerable penetration of the ideas introduced early in the decade in Europe and already highly developed there.[120]

One of the most influential people for many of the early modern dance choreographers in the United States was Louis Horst, a German. His influence on and support of Martha Graham, Doris Humphrey, Helen Tamiris, and Anna Sokolow, among many others, is well documented. In 1984, Martha Graham wrote, "I feel so deeply that without him [Horst] I could not have achieved anything I have done."[121] Horst served as mentor and teacher to hundreds of dancers, choreographers, and dance educators in the US. He developed dance composition pedagogy based on Renaissance and Baroque dance suites and modern musical forms that served as a foundation for the way in which dance composition was taught in the US for decades.[122] Ted Shawn wrote, "Horst went from Nietzsche and Schopenhaur to high art."[123]

Friedrich Nietzsche had a profound influence on Doris Humphrey who choreographed *Two Ecstatic Themes* (1931) to music by Gian Francesco Malipiero, after reading *The Birth of Tragedy*.[124] Her solo is based on Nietzsche's theories depicting Apollonian and Dionysian tension between stability and passion. Humphrey expressed this polarity in the two sections that comprise her dance. Marcia B. Siegel wrote, "The dance is a perfectly fused meeting of passion and will."[125] The first section, subtitled *Circular Descent*, uses rounded, lyric movement that smoothly builds towards and then cascades away from moments of suspended weight. Humphrey used momentum and gravity to depict Dionysian tendencies. In the second section, *Pointed Assent*, the choreographer shows the struggle for, and eventual realization of, Apollonian balanced symmetrical form.[126]

The union of intellect and passion underlies the choreography for the dances in *eMotion.s*. The theme of Dionysian passion and Apollonian intellect as an internal struggle appeared thirty years after the creation of *Two Ecstatic Themes* in Marianne Vogelsang's *Präludien*, but differently than in Humphrey's work. Vogelsang engaged passion and intellect simultaneously as I feel Bach did in the music Vogelsang used for her dance. Dramatically, Vogelsang's work calls for an embodiment of yielding and assertion; of guilt and redemption; of being a victim and a hero at the same time. In Vogelsang's choreography, opposing qualities exist simultaneously rather than occurring one after the other as in Humphrey's fall and recovery, or in Martha Graham's technique based on contraction and release.

Graham and Hoyer employed strong body angling and frequently a combative approach to space. Their intense dramatic flair resounded throughout their work. The physical expression of inner psychological conditions was central to their choreography. Janet Soares speculated about a connection between an early work of Graham and artists of the Bauhaus: "In the same way that some theorists

have placed the Bauhaus at the root of Mary Wigman's dances as early as 1920, so could they place it at the core of *Lamentation*."[127]

Graham's 1930 solo *Lamentation* (music by Zoltan Kodaly) is reminiscent of work by Ernst Barlach, and artist who was greatly admired by Marianne Vogelsang. Barlach's 1907 sculpture *Russian Beggar Woman*, shows a figure enshrouded in fabric pulled taut over her head, shoulders, and arms. Her face is not visible. The diagonal pulls of the costume for *Lamentation* are similar to the draped fabric depicted in Barlach's sculpture. Both the choreographer and the sculptor expressed the feeling of tension, weight, and enormous sadness. In rehearsals for *Präludien*, Schnelle often referred to sculpture by Barlach and told me that I must become familiar with his work to best understand Vogelsang. Vogelsang choreographed *Barlach*, a group work in tribute to the artist.[128]

Hoyer's *Affectos Humanos* reminds me of two works by Anna Sokolow, *Rooms* (1955, to music created for the dance by Kenyon Hopkins) and *Lyric Suite* (1953, to music of the same title by Alban Berg).[129] Sokolow and Hoyer portray an unembellished essence of their subject matter. They drill into the core of their dramatic themes. Sokolow demanded a total, unequivocal commitment from her dancers that led to a dramatic ferocity that she called "the truth." She required a level of passion, often bordering on fury, which resonates with Hoyer's work. The final section of *Rooms*, entitled *The End*,[130] reminds me of *Angst* (the penultimate section of *Affectos Humanos*). In both solos, the dancer is presenting her last effort before total collapse, surrender, or perhaps suicide. Sokolow's solo has a hard edge – the dancer uses movement that jerks and thrashes in desperation. Hoyer's dance employs a weighted movement quality; it has a greater sense of futility. The third section of *Lyric Suite*, *Allegro misterioso*, includes vigorous body shaking and gut-wrenching twists and falls.[131] *Hass* (the third section of Hoyer's work) concludes with intense, stifled shaking – final quivering utterances of life. The entire section requires the same full-throttled intensity demanded by Sokolow. The training I had with Sokolow provided an excellent foundation for my work on *Affectos Humanos*. I do not know if Hoyer and Sokolow ever met one another, or were exposed to each other's work. I do not think that either choreographer intended to comment upon the work of the other.

In the second section of *Affectos Humanos*, subtitled *Begierde*, I am reminded of Daniel Nagrin's *Strange Hero* (1948), a solo I have seen often[132] but never performed. A devious and deliberate walking phrase occurs in both dances in which the torso undulates with each step forward and the hands are emphasized with splayed

fingers. The dancer's focus pierces forward. A similar sequence is also performed by the Profiteer character in Jooss's *The Green Table*. Nagrin's work has a dark *film noire* quality that Hoyer also captured. These dances explore an undercurrent of violence that burns like a flame in an ice cube.

The cross-pollination and parallel developments that occurred in contemporary dance between Germany and the US are evident. My understanding of Nietzsche, Freud, Jung, and Einstein[133] is enhanced through dancing – specifically through physically experimenting with the theories of Nikolais, Holm, and Humphrey.

Holm, Nikolais, and Louis taught me that time, space, shape, and motion are the building blocks of dancing and the framework of our ecosystem's web. Dancing the works of Holm, Vogelsang, and Chladek reinforce what I know intrinsically – that music is a source for dance. Performing Wigman's choreography reminds me that there are spiritual and indefinable qualities that underpin dances. The work of Hoyer and Holm taught me that intense expression is not always far from abstraction. I learned about timing for comic and dramatic effect from the dances by Blossom and Goslar. I learned to surrender to the dance and forget the audience from performing Berger's dance. There are many, many more lessons that I continue to learn. The more I rehearse and perform the *eMotion.s* dances, the more I understand, and the more I want to know. There seems to be no end to the learning and therein lies the magic.

Before I enter the stage during *eMotion.s* concerts, a portrait slide of the choreographer of the next dance is projected onto the cyclorama. Waiting in the wings, performing my small rituals for good luck and concentration, I look at the projected faces. Their large presence looms, not only in size of the projected image, but also in the space they take up in my mind – in my heart. I enjoy seeing the projections. I always feel grateful that the choreographers made the dances that I am lucky enough to perform. As the slide fades out I give a little shake, wait for the blackness, and enter the stage. The black and white portrait image cross-fades to living color, to the dance now.

I imagine the choreographers speaking to me as I move to my opening position. Last minute advice – remember to breathe, angle the runs to the second wing, focus. Is it the choreographer's voice or my own? The lights come up; I plunge into the dance.

If I could peel back the edges of the microseconds that it takes to enter the stage and get into place, and expose the flurry of sensations, then perhaps some of the mystical elements of the performing experience would be revealed. Adrenalin and

nerves fuel the speed of the thoughts that race through my head and the way they fold on top of each other. The rush of hit-and-run images is addictive. To describe the multiple fleeting pictures and thoughts seems impossible. These are moments of magic, whether they be the slick artistry of calculated lies that Paul Taylor wrote about, or the mystical union with cosmic forces that Wigman addressed.

What is the magic, the "hocus pocus" of performing? How do I dance, really? I think the urge to move, the desire to portray, and an insatiable need to reach out to people and into space, propels my dancing. This is a life-defining energy that is all absorbing yet gone in an instant. For mere moments, time seems suspended and everything is channeled into one cause, that of the dance. I galvanize the clutter of influences – directors, choreographers, designers, my own feelings – and make them sing.

Notes

1. Telephone conversation, 24 July, 2001.
2. Dianne S. Howe, *Individuality and Expression, The Aesthetics of the New German Dance, 1908–1936* (New York: Peter Lang, 1966): 23.
3. Dr. Claudia Jeschke, unpublished conference presentation, Lisbon, Portugal Oct. 1998.
4. Helmut Scheier, "What Has Dance Theatre to Do With Ausdruckstanz," *Ballett International* (January 1987) 14.
5. Dianne S. Howe, *Individuality and Expression, The Aesthetics of the New German Dance, 1908–1936* (New York: Peter Lang, 1966): 2.
6. Ibid.,3.
7. Ibid., 43.
8. George L. Mosse, *The Crisis of German Ideology* (New York: Howard Fertig, 1964): 14.
9. Ibid., 25.
10. Fredrich Nietzsche as quoted by Riccardo Dottori in "Expressionism and Philosophy" *German Expressionism: Art and Society* (New York: Rizolli, 1997): 70.
11. As quoted by Dianne S. Howe, *Individuality and Expression, The Aesthetics of the New German Dance, 1908–1936* (New York: Peter Lang, 1966): 2.
12. Ibid., 35.
13. As quoted by Armin Zweite, trans.: John Ormrod, *The Blue Rider in the Lenbachhause, Munich* (Prestel-Verlag: Munich 1989): 48.
14. I remembered the Profiteer character from Jooss's Green Table, who steals from a corpse in that ballet.
15. Armin Zweite, *The Blue Rider in the Lenbachhaus Munich* (Munich: Prestel-Verlag, 1989): 41.
16. *When the Fire Dances Between the Two Poles*. Dir. Allegra Fuller Snyder and Annette MacDonald. (Pennington, NJ: Princeton Book Co., Dance Horizons Video, 1991): videocassette.
17. The second section, *Pastorale*, requires a chiming sound. Fortunately, I had a German ceramic bowl that provided the correct timbre when stuck with a soft mallet.
18. A description of my process of re-creating *Hexentanz* follows in the chapter entitled "Topics in Reconstruction."
19. *Bird* is an excerpt from *A Stravinsky Montage* choreographed by Louis in 1982.
20. Dore Hoyer, *Affectos Humanos* recorded for German television, c.1964.
21. Gustav Mahler, *Kindertotenleider*, Cond. Bruno Walter. Wiener Philharmoniker. EMI, 1987.
22. Claude Debussy, *Images 1&2*. Arturo Beneditti Michelangeli, Piano. Deutsche Grammophon, 1986.
23. The United States Information Service sponsored the residency in Jakarta.
24. Because I had to travel to work on each dance, it was imperative that I be able to work quickly. I needed to raise funds for each trip. Most of the grants I received

were from The University of Hawai'i at Manoa seed money programs and research relation's funds. I always worked within a restricted budget.

25. Daniel L. Schacter, *The Seven Sins of Memory* (Boston, MA: Houghton Mifflin Co., 2001): 9.
26. This was expressed in a personal letter written by Gitelman to me in 1995.
27. Louis used Stravinsky's Berceuse from Firebird for his dance. He choreographed his own interpretation of the music, and intended no reflection of Fokine's Firebird, a ballet that included the same music.
28. Blossom made me promise never to use her work for this purpose, and no one thus far has asked.
29. Marcia B. Siegel, "Humphrey's Legacy: Loss and Recall" *Dance Research Journal* (28/2 Fall, 1996): 5.
30. As quoted by Dianne S. Howe, "The Notion of Mysticism in the Philosophy of Mary Wigman 1914–1931," in *Dance Research Journal* 19/1 (Summer 1987): 20.
31. Cynthia J. Novak, "The Body's Endeavors as Cultural Practices," in *Choreographing History* (Bloomington, Indiana: Indiana University Press, 1995): 180.
32. Walter Sorell, *Hanya Holm: The Biography of and Artist* (Middletown, CT: Wesleyan University Press, 1969): 2.
33. Westergarde first performed the work in 1991.
34. Susan Manning, *Ecstasy and the Demon: Feminism and Nationalism in the Dances Mary Wigman* (Berkeley: University of California Press, 1987): 13.
35. Tracy, Robert, ed. *Goddess: Martha Graham's Dancers Remember* (New York: Limelight Editions, 1997): 295.
36. Ibid. 293.
37. Murray Louis, *On Dance* (Pennington, NJ: a capella books, 1992): 143.
38. Robert Tracy, ed. *Goddess: Martha Graham's Dancers Remember* (New York: Limelight Editions, 1997): 17.
39. Lena Hammergren, "Different Personas: A History of One's Own?" in *Choreographing History*, ed. Susan Leigh Foster (Bloomington, Indiana: Indiana University Press 1995): 187.
40. Interview, August 16, 2001, Honolulu, HI.
41. Dance therapist Harriet Glass reports that there is controversy whether or not authentic movement may be considered improvisation. Interview, August 16, 2001, Honolulu, HI.
42. Paul Taylor, *Private Domain*. (New York: Alfred A. Knopf, Inc., 1987): 31.
43. Rehearsal, Vienna, Austria, May 27, 2000.
44. Marcia B. Siegel "Humphrey's Legacy: Loss and Recall." (*Dance Research Journal* 28/2 no.2, Fall 1996): 8.
45. Murray Louis, *On Dance* (Pennington, NJ: a capella books, 1992): 155.
46. <http://www.ardc-la.org/art.html>
47. Mary Anne Santos Newhall, "Illuminating the Dark Heart: A Re-creation of Mary Wigman's Hexentanz." *Proceedings: Society of Dance History Scholars* (Eugene, OR: University of California, Riverside,1998).
48. *When the Fire Dances Between the Two Poles*, Dir.: Allegra Fuller Snyder and Annette

MacDonald (Pennington, NJ: Princeton book Company, Dance Horizons Video, 1991): videocassette.

49. Karl Toepfer, *Empire of Ecstasy: Nudity and Movement in German Body Culture, 1910–1935* (Berkeley and Los Angeles, CA: University of California Press, 1997): 98–99.
50. Interview, Bonnie Oda Homsey, 22 Aug. 2001.
51. Mary Anne Santos Newhall, "Illuminating the Dark Heart: A Re-creation of Mary Wigman's Hexentanz." *Proceedings: Society of Dance History Scholars* (Eugene, Oregon, University of California, Riverside: Society of Dance History Scholars, 1998): 303.
52. Ibid., 304.
53. The German word Bach used was "Fingerklappen." Rudolf Bach, *Das Mary Wigman-Werk* (Dresden: Carl Reissner, 1933): 30.
54. Interview, Solomon. 1992.
55. Mary Wigman, trans. Walter Sorell, *The Language of Dance*.(Middletown, CT: Wesleyan University Press, 1966.): 40–41.
56. <http://dance.rutgers.edu/hanyaholm/>
57. This is one of the many bits of wisdom imparted by Holm in her classes at Juilliard, 1974–77,
58. Susanne Farrell and Toni Bentley, *Holding on to the Air* (New York: Summit Books, 1990): 360.
59. Robert Tracy, ed. *Goddess: Martha Graham's Dancers Remember* (New York: Limelight Editions, 1997): 264.
60. A former dancer with Hoyer's group, Wolfgang Klein proposed that Hoyer's knee injury might have contributed to her eventual suicide. He speculated that she could no longer endure not being able to dance as she desired. Interview, Wolfgang Klein, 1995.
61. As quoted by Marianne Forster, "Reconstructing European Modern Dance: Bodenwieser, Chladek, Leeder, Kreuzberg, Hoyer." *Proceedings, Dance Re-Constructed: Modern Dance Art Past, Present, and Future*. Ruitgers, NJ: The State University of New Jersey, 1993.
62. Symposium transcript, interview: Camile Hardy and Maria Tallchief (*Ballet Review* 11:4 Winter 1984): 27–32.
63. Ibid. 30–31.
64. Ann Hutchenson Guest, "Style in Dance." *Proceedings: Society of Dance History Scholars* (Eugene, Oregon, University of California, Riverside: Society of Dance History Scholars, 1998): 211–214.
65. Quoted in *The Vision of Modern Dance*. ed. Jean Morrison Brown et all (Highstown, NJ, Princeton Book Co., 1998): 78.
66. Walter Sorell, *Hanya Holm: The Biography of an Artist*, (Middletown, CT, Wesleyan University Press, 1969): 100.
67. Isa Partsch-Bergsohn, *Modern Dance in Germany and in the United States* (Shur, Switzerland: harwood Aademic Publishers, 1994): 132.
68. I remember Murray Louis berating one of the company members, exclaiming:

"Never enclose a volume over your head!" Meaning, never carry your arms in balletic fifth en haut.

69. *Oskar Schlemmer*, trans. Janet Seligman (Cambridge, MA: The MIT Press, 1971): 27.
70. Eva Stelzer, "The Ends is the Means, Aims, and Objectives of the Chladek System." (*Ballett International* 3, 1982): 42.
71. Interview, Ingrid Giel. Arlington, VA June 2001.
72. Cecily Dell, *A Primer for Movement Description* (New York: Dance Notation Bureau Press, 1977): 13.
73. Chladek never studied with Laban, nor did she formally study his theories.
74. Eva Stelzer, "The Ends is the Means, Aims, and Objectives of the Chladek System." (*Ballett International* 3, 1982): 42.
75. Interview, Ingrid Giel. Vienna, May 2000.
76. Interview, Waltraud Luley. Frankfurt, 2000.
77. Interview, Bruce Marks. Honolulu, 1996.
78. Unpublished videotape of Siegert dancing *Hexentanz* with an accompanying interview viewed at the Tanzarchiv Leipzig.
79. Karl Toepfer, *Empire of Ecstasy* (Berkeley, CA: University of California Press, 1997): 98.
80. Susan Manning, *Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman* (Berkeley, CA: University of California Press, 1987): 45.
81. As quoted by George L. Moose in *The Crisis of German Ideology: Intellectual Origins of the Third Reich* (New York: Howard Fertig, Inc., 1998): 41.
82. My living in Hawai'i may have helped me to some extent. Hawai'i is an "exotic" place to the directors, making me seem less stereotypically American.
83. This was part of a co-presentation with Dr. Claudia Jeschke.
84. Another problem with identifying concert modern dance with nationality is that many dancers are mixed race. In Hawai'i there is no predominant race, and most of the population is a mixture of two or more races. I was the rehearsal director for a production of Nijinsky's *L'Apres-midi d'un Faune* in 1997. The director, Dr. Claudia Jeschke, re-staged the work using Nijinsky's notation. There were no Russians or French people in the cast, and only one European-American. The dance was performed with the Honolulu Symphony, Maestro Samuel Wong conducting. It was a beautiful production and Honolulu audience members were thrilled to have their first opportunity to see Nijinsky's choreography performed live.
85. Anna Kisselgoff, "There is Nothing National About Ballet Styles," in *What is Dance?* eds. Roger Copeland and Marshall Cohen (New York, Oxford University Press, 1983): 362.
86. Linke performed four of the five sections of *Affectos Humanos*, omitting *Hass*.
87. I am reminded of the theatrical spatial concepts of American choreographer Doris Humphrey who wrote about inherent meanings of different places on the stage. Doris Humphrey *The Art of Making Dances* (New York: Grove Press, Inc., 1959): 75–80.
88. This shape is quintessential Chaldek – she built much of her dance theory on the

curves that naturally respond through the body from weight shifts.

89. Stelzer said that this movement depicts a scene from Garbo's *Camille* wherein her former lover angrily hurls a stack of paper money at her.

90. I try to make the costume changes in thirty to forty seconds. With a good assistant, it is nearly possible. During a question and answer period after a performance of the suite at Princeton University, audience members suggested that I allow more time in between the five dances of *Affectos Humanos*. When I performed the work in Kyoto and in Tokyo, it was suggested that I make the changes more quickly. Performances in Helsinki were in a small theater with a small audience capacity. I decided to change as quickly as possible, blot the sweat, get a drink of water, shake the last section off, adjust qualitatively to the next dance, and get on stage.

91. Valerie Preston-Dunlop and Susanne Lahusen, eds., *Schrifttanz: A View of GermanGerman Dance in the Weimar Republic* (London: Dance Books, 1990): 122.

92. Dr. Claudia Jeschke wrote about Hoyer's "movement strategies of isolation and "otherness" in an unpublished conference presentation in Washington, D.C. 2000. Hoyer references both Spanish and non-specified Asian dance forms in movement phrases in *Eitelkeit*, *Begierde*, *Hass*, and *Liebe*. Rather than quote directly from specific Asian or Spanish dance styles, she hints at them by abstracting and deconstructing movement ideas. This aspect of Hoyer's compositional technique could be viewed as post-modernist. In the film of *Affectos Humanos* that Hoyer made for German television, she wore long extensions on each finger. They are remarkably like fingernail extensions worn in some Philippine dances. This and the gentle figure eight head pattern seem to refer to unspecified Asian dance forms.

93. Hoyer had large hands.

94. This is the set of jumps that Hoyer modified after sustaining a knee injury. I perform her modified version.

95. Dr. Claudia Jeschke, unpublished paper presentation, Lisbon, Portugal, Oct. 1998.

96. My witch is a woman, as was Wigman's, though I do not believe that the dance cannot or should not be performed by a man. Nor do I believe that Wigman was concerned with feminism. Her dance is an expression of inner conditions rather that political or sexual agenda. I have taught my version of *Hexentanz* to male dancer Robert Kitsos (The Chamber Dance Ensemble, 1996), an endeavor sanctioned by Marlies Heinemann and the Mary Wigman Gesellschaft. I was gratified that the Wigman Gesellschaft embraced the idea of allowing a man to perform the work, and I applaud their open-mindedness.

97. Susan Manning, *Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman*. (Berkeley, CA: University of California Press, 1987): 128.

98. Mary Wigman, trans. Walter Sorell *The Language of Dance* (Middletown, CT: Wesleyan University Press, 1967): unpaginated

99. *When the Fire Dances Between the Two Poles*, dir.: Allegra Fuller Snyder and Annette Macdonald, (Pennington, NJ: Princeton Book Company, Dance Horizons Video, 1901): videocassette.

100. Mary Wigman, trans: Walter Sorell *The Language of Dance* (Middletown, CT:

Wesleyan University Press, 1967): unpaginated.

101. Geman critic Hanns Brandenberg noted the influence of Alexander Sacharoff on Wigman's use of linear, graphic arm and hand movments. Discussed in Dianne Howe *Individuality and Expression: The Aesthetics of the New German Dance, 1908-1936* (New York: Peter Lang, 1966): 23.
102. Mary Wigman, trans: Walter Sorell *The Language of Dance* (Middletown, CT: Wesleyan University Press, 1967: unpaginated.
103. Ibid.
104. Liz Janes *The Maui News* Tuesday, June 4, 1996, B4.
105. Space circles, an innovation of Mary Wigman, are often practiced in modern dance technique classes. The dancer steps evenly around in a circle keeping a sense of the circle's center point. They are typically gliding and smooth and may emphasize either centrifugal or centripetal force – leaning towards or away from the central point.
106. *Präludien* was originally only allowed by the GDR authorities to be performed in churches. Therefore, there was an altar upstage center. When I turn and walk upstage, it is as if I approach the altar.
107. Liner notes: trans.: Sarah Wilson. Gustave Mahler. *Kindertotenlieder*. Cond. Otto Kemperer, Kathleen Ferrier: vocalist. Concertgebouw Orchestra. DECCA and the Institut national de la Communication Audiovisuelle, 1952: compact disc recording.
108. For the eight years I danced with Murray Louis's company, I longed for costumes that had actual fabric, anything that was not a stretch lycra unitard. Now I see the wisdom of those inexpensive, replaceable, washable, and most of all easy to pack body etching miseries. My costumes for one solo concert take up more luggage space than was necessary for packing costumes for a tour with Murray's nine-member company.
109. Nikolais equated "center" with egocentric. He taught that the dancer's center was moveable – to different parts of the body, or even projected away from the body.
110. The title of Berger's work does not translate well into English for the program. In English, the title means "the unknown woman under the (River) Seine."
111. The entire piece requires one hundred fifty neckties of every variety. Most of the ties came from a thrift shop in Maine, where my brother convinced the proprietor to donate them in the name of art. The only payment was a photo of me dancing with the ties for the wall of his shop.
112. Lucinda Keller, "Women's Work is Finally Done." (*Dance Magazine* July, 2001): 69.
113. Hanya Holm as quoted in *The Vision of Modern Dance* eds. Jean Morrison Brown, et all. (Highstown, NJ: Princeton Book Co., 1998): 77.
114. *Boulevard of Broken Dreams* was originally choreographed in Honolulu and premiered in April 2000, danced by Cora Yamagata, and was a part of a longer piece entitled *Pop Goes the 20th.*
115. In Tokyo, August 2000, I had the pleasure to co-choreograph and perform *2 Emerge* with Nihon Buyo dancer Minosuke Nishikawa. Our duet was a mixture of his Nihon Buyo classical Japanese dance, and my modern dance. We used fans, and he taught

me about how the fan shows the dancer's emotions. I learned a lot from him, and included some of what I learned in *Weeping Willow Blues*. The Finnish dancer used the fan that Nishikawa gave me.

116. I always thought that section of *La Bayadere* was a theatricalized opium dream.
117. Translated, the lyrics say, "It is dark and cold in Helsinki. God is punishing us."
118. Murray Louis. *On Dance* (Pennington, NJ: a capella books, 1992): 161.
119. Botticelli's *The Birth of Venus*.
120. Marcia B. Siegel, *Days on Earth* (New Haven and London: Yale University Press, 1987): 56.
121. Quoted by Janet Soares, *Louis Horst: Musician in a Dancer's World* (Durham, NC: Duke University Press, 1999): 3.
122. This is the compositional method I studied as a dance student at The Juilliard School in the 1970's.
123. Quoted by Janet Soares, *Louis Horst: Musician in a Dancer's World* (Durham, NC: Duke University Press, 1999): 2.
124. Martha Graham was also inspired by Nietzsche, and included his words in her *Dance* (1929).
125. Marcia B. Siegel, *Days on Earth* (New Haven and London: Yale University Press, 1987): 103.
126. The dance technique developed by Doris Humphrey was based on her ideas about the necessity to fall and recapture stability; hence, fall and recovery.
127. Janet Soares, *Louis Horst: Musician in a Dancer's World* (Durham, NC: Duke University Press, 1999): 85.
128. I saw a videotape of *Barlach* at the Tanzarchiv Leipzig in 1996.
129. I worked with Sokolow in these dances for New York performances, 1978-1980.
130. In *Rooms* I did not dance *The End*. The solo I danced in that work was *Escape*.
131. Sokolow's solo includes an important, poignant lyric moment that Hoyer's does not.
132. Performed by Gregg Lizenbery.
133. In the 1980's, Nikolais often referenced Einstein's theories in his classes. When he tried to get class members to appear to increase in size as we hurled through space, I assumed that he was thinking about Einstein's theory that mass increases with velocity.

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Performer, choreographer, and teacher Betsy Fisher has created eMotion.s: German Lineage in Contemporary Dance, solo programs of repertory drawn from choreographers who share artistic heritage to Ausdruckstanz. Tracing her own artistic family tree, she learned, was directed in, and performed dances by Mary Wigman, Dore Hoyer, Marianne Vogelsang, Rosalia Chladek, Hanna Berger, Hanya Holm, Lotte Goslar, Alwin Nikolais, Murray Louis, and Beverly Blossom. This document chronicles her research, rehearsal process, discoveries, performance experience, and the creation of new choreography inspired by her work in dance reconstruction. Artistic and academic research blend in this documentation of a journey that is both personal and public. Fisher pries open the process of interpretation and performance revealing the inner experience of the dancer in multiple layers of physical, practical, and imagistic strata.

TEATTERIKORKEAKOULU
TEATERHÖGSKOLAN

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