

MOVE

by

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ABSTRACT

MOVE was a yearlong choreographic project that utilized improvisational and compositional experiments to research the movement potential of the human body, as well as movement's ability to be an emotional catalyst. Multiple showings were held to receive feedback from a variety of viewers. Production elements were designed in conjunction with the development of the evening-length dance work. As a result of discussion and research, several process-revealing sections were created to provide clear relationships between pedestrian/daily functional movement and technical movement. Each section within *MOVE* addressed movement as an emotional catalyst, resulting in a variety of emotional textures. The sections were placed in a non-linear structure in order for the audience to have the space to create their own connections between concepts. Community was developed in rehearsal via touch/weight sharing, and translated to the performance of *MOVE* via a communal, instinctive approach to the performance of the work. Community was also created between the movers and the audience via the design of the performance space. The production elements revolved around the human body, and offered different viewpoints into various body parts. The choreographer, designers, and movers participated in the creation of the production elements, resulting in a clear understanding of *MOVE* by the entire community involved. The overall creation, presentation, and reflection of *MOVE* was a view into the choreographer's growth as a dance artist, and her artistic values of investing in people, unlimited potential of movement.

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CHAPTER 1

BACKGROUND

As a child it was very clear that my siblings and I were to balance our schoolwork with at least one art activity and one athletic activity. This expectation eventually turned into a disciplinary device for our parents; if we did not keep our grades up we were not allowed to attend our dance classes, ski practices, or piano lessons. These expectations provided the foundation from which my strong values of art and motion began.

As a child, I saw similar values in my friends while we played and rode bikes outdoors, used our imaginations to concoct various role-playing games, and ingenious designs for forts. However, as I grew older I realized that my peers around me were no longer carrying the values of creativity and motion with them. In my years moving through the public school system, my peers and I experienced the limitation of social ideals placed on movement, as well as our changing bodies. Engaging in theatre was deemed ‘un-cool’, and athletics were available to only those who were good enough to make the team. In college, these tribulations shifted as I noticed that my friends were plagued with body image issues, using movement as a sort of punishment for over eating. My friends who were in athletics were often confused between their passions for the game itself and the pressure of competition and the need to win. Joy within their movement was rare, occasionally found during some practices and a successful goal or shot made.

While I have been a mover since birth, my life within a dance setting began at age seven, and has never stopped. As a teen I was constantly challenged and fulfilled by learning various dance forms at the studio where I took classes. I loved performing, but was not totally aware of my bodily experience. While pursuing a dance major in college, I began to be aware of my body in new ways, and explored and enjoyed my own movement potential. Following college I followed my excitement for movement into personal training and exercise therapy for injury. I was excited to help others achieve their goals through educated movement choices. However, the more I

learned about the average client, the clearer the reality of the fitness industry clientele became: many people did not know, respect, or understand their bodies. This realization prompted me to leave the fitness industry, however it informed how I relate to my own body, and how I function in the dance field.

Currently, I revel in my daily movement. Through dance, I am able to experience my body and its potential in new and exciting ways with each class and rehearsal. I take this embodied sensation into other tasks in my daily life. I seek out extreme situations through which I can sense movement in new ways by sky diving, bungee jumping, down hill skiing, and scuba diving. With each experience I am learning about myself through my body. The relationship I have cultivated with myself as a living, moving, breathing person is a reflection of my love and passion for movement and of my value system.

Each person is an individual, with unique tastes, passions, and attractions. Not everyone falls in love with flying through space like I have, and therefore some people may not pursue a situation in which they will experience themselves through movement in the particular way that I do. I question current American culture and the messages that are sent to the population about movement and connecting to the body. Perhaps if people could explore and celebrate the potential of the human body in motion, instead of remaining in a sedentary state of unawareness, they could connect with their bodies in new ways and be inspired to pursue movement experiences than they do currently.

Movement and the Human Body in the Fitness Realm

It is clear that a majority of Americans are disconnected from the movement potential of their bodies. In a study published in 2008, researchers discovered that the American population generally spends 54.9% of their waking hours in a sedentary state (Matthews 1). Not only are average Americans unaware of their movement potential, but they also are not moving at all. This absence of motion is directly related to the fact that approximately 17% of children/teens, and

33% of adults of the American population are obese (“Overweight and Obesity” 1) In order to combat this increase, many Americans turn to the fitness industry in order to bring motion into their lives. A survey in *Club Fitness* reports that as a nation, Americans spent \$19.1 billion on fitness in 2009 for gym memberships alone (Kollath 1). However, according to *Medical News Today* 80% of these memberships are never, or rarely, used (Ismail 1). Clearly the fitness industry is not providing the connection between joy and motion for the vast majority of the American population.

I myself have invested much time in the fitness realm, attempting to inspire movement through exercise. As a certified personal trainer working in gyms and studios, I tried to focus on the way clients felt, however this approach was not monetarily lucrative. I did not last long in this industry, because movement was just means to an end, a body that met the societal ideal for health and beauty. By and large, there is something lacking within the fitness industry, and therefore the efforts made by all those working and participating in it are not impacting the obesity issues of our country. Therefore, a different catalyst is needed to introduce ideas of movement and motion, and its effects on daily life to Americans.

Movement and the Human Body within Exhibition and Visual Art

Both historically and currently, artists across various genres have explored the body in their works. The artists discussed in this text are people who approach the body from multiple viewpoints that have brought me newfound understanding in what it is to be human. The body is often investigated through the lens of sensuality, as seen through the work of Georgia O’Keefe and Cecelia Webber. O’Keefe’s ability to look at her own experience of flesh and her desire to abstractly reveal its sensuality in paintings provides a view into anatomy through the artist’s own bodily experience (Chave 119). Webber works with sensuality through mixed media works by photographing female nudes and thoughtfully assembling them to create new images, which suggest movement. While O’Keefe is interested in the abstraction of the body, relating it to other

parts of the natural world, both O’Keefe and Webber are interested in the beauty of real people with real bodies, versus the socially constructed idea of what a body should look like. [Appendix A holds examples of work by both O’Keefe and Webber].

The expression of the naturally occurring human form relates to my ideas about the misrepresentation of the human body often found in mainstream and popular media. In contrast, O’Keefe and Webber seek to highlight the reality of the human body. The focus on sexuality and sensuality is one way to bring awareness to the human body, but this inroad to the human form varies due to the wide scope of sexual preference as well as the societal taboo that surrounds discussing such topics in public. Conversely, motion and movement are universal concepts due to the similar anatomical construct of our bodies. While we are all individual people, the mechanics of our forms are the same, and therefore we are connected through our same-ness. No matter variations in physical ability, the body is in constant internal motion through the movement of muscles, organs, and cells. This anatomical similarity can link us together, while highlighting our individuality.

Artists often explore the human body anatomically for educational purposes, as well as to imply movement. One of the most prominent examples of this type of work is that of Leonardo da Vinci, seen specifically in his “Treatise on Painting” and “The Vitruvian Man” [See Appendix A]. Within the “Treatise on Painting” da Vinci expresses his interest in the anatomy and movement of the muscles, bones and joints, as well as his definition of the purpose of art: to explore “‘man and the intention of his soul’ in terms of the ‘attitudes and movements of the limbs’” (Keele 360-8). Applying this work to the “Vitruvian Man,” it is clear that da Vinci sought to understand the body and its relation to movement. The “Vitruvian Man” seems to be the possible predecessor of stop-motion photography that shows the depth, detail, and mechanics of the body while in motion. Da Vinci’s work was able to depict motion, and the ideas of movement, in a two-dimensional representation of the body.

Peter Jansen, a contemporary sculptor, also captures movement within still form, however Jansen's work brings both da Vinci's concepts and stop-motion photography into the three dimensional realm. Jansen's sculptural work, "Human Motions," reveals motion in one single frame [See Appendix A for examples of Jansen's work]. Pulling on the elements of space, time, and anatomy, viewers are able to appreciate movement pathways while the subject is in stillness (Jansen 1). However, because it is still a representation of the body, and it is stationary, viewers must pull from their own understanding of the body to relate to the sculpture.

"Body Worlds" and "Bodies" represent the body in motion via a still frame, evolving from sculpture into 'real' flesh. While the definition of these exhibits as 'art' is debatable, the plastinated or polymer preserved bodies have been featured in both art and science museums alike. Both exhibits' missions are centered on health education, inspiring better care for the body as well as a developed "appreciation for life" itself (Premiere Exhibitions 1). The exhibits also seek to bring attention to the fact that we are "naturally fragile," while being anatomically individual (Premiere Exhibitions 1). The human specimens not only demonstrate health issues, but imply motion as well.

The exhibits display single organs and body systems, but the vast majority are full specimens arranged in poses [See Appendix A]. The positions of the bodies are chosen specifically depending on which part of the anatomy the specimen is highlighting. The motion that is suggested through the posing of the bodies permits viewers to both examine human anatomy up-close, as well as engage in an empathetic situation, because their bodies can anatomically move like the specimen.

The work of da Vinci and Jansen, along with "Body Worlds" and "Bodies" provides depictions of anatomical motion in either two- or three-dimensional ways. While the stillness of the subject allows for thorough examination and up-close encounters, it does not provide viewers with the actual moving form. Movement is needed to fully express the potential of the human

body in motion, as well as for the audience to sense movement in their own bodies. Dance, as an art form, provides the perfect vehicle for this expression and experience.

Movement and the Human Body within Dance

Dance is a natural complement to the idea of motion and the body due to the fact that medium is the human body itself. Merce Cunningham was fascinated with movement and wanted to explore it without the constraints of movement's sociological or psychological implications (Morgenroth 379). For Cunningham, movement had enough potential on its own to investigate, resulting in dances that navigated organization of phrases, space, time, music and other various costume/structural elements in conjunction with chance (Morgenroth 379). This created a rare freedom for Cunningham, because he was not burdened with a narrative, and could fully explore the potential of movement itself (Morgenroth 383). Cunningham employed chance strategies and techniques, largely inspired by John Cage, to decide the facings, trajectories, and orders of phrasing. These strategies broke down the barriers of artistic control, as well as allowing the dancers to become the center point for their movement rather than playing towards a traditional 'front' (Morgenroth 380).

Cunningham's work was incredibly rich in terms of process, method, and exploration of the capacity of movement, in which the performers invested in movement itself. However, by allowing the emotional implications of the movement to be transparent, both performer and viewer can discover new connections between themselves and movement within a holistic approach to the body. Within *MOVE*, I was not looking to necessarily develop a narrative, even though this may occur naturally, but to explore movement in terms of the body's potential, as well as its ability to be an emotional catalyst. This content is centered on the experience of being in one's body, which includes the emotional experience of moving. This lived experience is fostered through active sensation of the body that is authentic to the person moving. Ella Goldham discusses authenticity as being generally associated with a true, inner place, and

“implies a complete kernel of purity and truth, where disturbances and inscriptions from the world of phenomena are called to a halt” (Goldham 56). I recognize that authenticity inherently must include the disturbances and inscriptions from the world of phenomena, because the world in which we function is constructed by these phenomena. However, the phenomenon that I am seeking to avoid is when the performer shifts from an ‘authentic’ experience of their dancing into what the dance ‘should’ look like, or a regurgitation of movement from rehearsal. Therefore, the working definition of authenticity in relation to the lived experience of performance is not false or copied, but true and genuine to the moment.

Choreographer Elizabeth Streb currently explores the body’s movement capability that is genuine to the moment, most often in relationship to large set pieces. Streb’s studies of physics and mathematics allow her to engineer ‘action gizmos’ which provide a controlled environment through which to answer questions about the forces that act upon the human body (Morgenroth 354). Streb’s work is infused with physicality and risk, which results in excitement. The movers are put in extreme and dangerous situations, their physical abilities and reactions to the ‘gizmos’ being the key components to the dance experiments Streb creates. Streb wants the audience to have an “extreme physical experience” while watching the performance, and the space in which the movement is performed is central to the kinetic experience that the audience walks away with (Morgenroth 362). Therefore, Streb designs the space specifically so the action gizmos can be installed precisely to maximize the audience’s experience.

While Streb’s work is viscerally stimulating and full of daring feats and brave bodies, the communal element between the movers and the audience is lacking. The audience’s lived experience of movement can be inhibited by the grandiose scale of highly trained bodies reacting to set pieces and props specifically designed to put the body in unrealistic realms. The environment of the dance creates a context for movement to occur in, but also the framework

through which the audience can relate to movement. Therefore, the viewers may struggle to relate the capacity of their own bodies to the bodies of Streb's company members.

Conversely to Streb, I am interested in how pedestrian movement can offer an inroad for audience members to experience the potential of their own bodies. The term 'pedestrian' implies walking, due to its use in daily language. Elizabeth Dempster expands from this simple connotation when stating "pedestrian movement might be characterized as...that which connects and co-ordinates diverse activities, movements and actions; it is 'their meeting place, their bond, their common ground'" (23). Also present within the term pedestrian is the dichotomy between 'dance' and 'pedestrian' movement, insinuating that dance is a "distinct, superior, specialized and structured bodily activity" (Dempster 23). Many postmodern dance artists in the 1960s combated this dichotomy, embracing the pedestrian and shifting their artistic practices towards task-oriented movements. Movement that was previously dismissed as inferior became an almost obsession for choreographers like Yvonne Rainer and Steve Paxton, who sought to remove the hierarchical and glamorous movement vocabulary from their work. While the motivation behind each artist's work may differ, the similarity in using every-day movements presented, and for some resulted in, valuing pedestrian movement vocabulary as artistically equal. This artistic equality therefore can shift onto the movers themselves. Dempster asserts that "the term pedestrian does not signify merely the non-mover, rather its function is to blur distinctions, in particular, the dance/non-dance, trained/untrained opposition upon which mainstream practice is founded" (26). The inclusion of pedestrian movement, as well as intentional choreographic choices in how it is utilized, can create a community understanding that the moving body is universal, not just limited to highly trained movers and athletes. I am interested in how movement can develop within and from pedestrian qualities to reveal the rich possibilities that are already inside most bodies.

I am both interested in and inspired by the hyper-physicality of Streb's work, as well as the simplicity and functionality of Paxton and Rainer's work. However, what I find compelling is

the meeting of these two artists' aesthetic approaches to the movement of the human body. Intertwining pedestrian movement with highly physical dance vocabulary may open up new doors for the audience to experience their own bodies while watching dance. Crafting the environment in which the dance occurs can aid the audience in creating connections between the dance and themselves.

Contemporary dance maker Annie Kloppenberg crafts dances that offer rich environments and visceral experiences for viewers to construct their own images in order to complete the path of the dance. (Kloppenber 1). Kloppenberg's choreography, which is set on her Boston based dance company, is highly physical, draws on elements of visual art and film, and combines them with light to craft an atmosphere in which movement, or absence of movement, occurs. Kloppenberg is interested in the body, and its profound ability to communicate due to the fact that the medium and the product are both entwined within it. The content of Kloppenberg's work varies, often in response to the movers with whom she is working. This variation stems from the collaboration that is largely present in Kloppenberg's "post control" choreographic process. Kloppenberg defines her process as a collaborative practice in which choreographer and mover employ improvisational explorations to generate choreography (189). Kloppenberg also has a defined interest in the role of improvisation as a means to reveal human-ness in movement, embrace imperfection, and to perform the lived experience of movement. Kloppenberg references choreographer Victoria Marks, who believes that the lived experience expands beyond the mover and audience, and that the choreographed dance itself is a living thing (194). Allowing the piece to take on a life of its own combines the collective human qualities that are transferred into the movement, and also provides an environment for the movers to live in and react to that is not manufactured, and is accessible to audiences on a personal level.

I directly relate to Kloppenberg's values of humanity, and how they serve both the process and the product of dance making. Collaboration with others is one way to research various ideas about humanity and to relate our experiences to one another's. I believe that this results in a rich, multi-textured voice of dance so that the resulting work is not directly one-sided to the choreographer, but reflects and relays multiple viewpoints. Improvisation allows for spontaneity, originality, and uniqueness to feed choreography and performance. Placing the dance in a thoughtfully designed atmosphere can offer the audience more information in terms of context and content. Light serves as an illustrative medium for dance work because it is "concerned not only with the evoking of atmosphere and ideas, but also with the definition of space and 'body form' in relationship to space" (Mumford 46). Video also defines space, as well as content. Patricia Milder, New York based art writer who holds her MFA in Art Criticism, states that "if the video relates intimately and metaphorically with the content of the show, and if it is creative or highly stylized by an artist with good visual sense, there are new dimensions—those that link the body with the workings of the mind or of society—that can be beautifully exposed" (111). The production elements of music, costume, and set also demand a collaborative process (Howard xix). Howard explains, "scenography is the joint statement of the director and the visual artist of their view of the play, opera or dance that is being presented to the audience as a united piece of work. Like any collaboration the end result is only ever as good as the working relationship" (xix). This fact is true for all production elements, and therefore the collaborative relationship must begin early in the artistic process, and must contain sensitivity to the needs of the collaborators, including the performers and the audience members.

CHAPTER 2

METHODOLOGY

MOVE began as a series of queries and interests guided by three specifically crafted research questions: 1) How does pedestrian movement relate to and initiate the full movement potential of the human body; 2) What movement brings joy and fulfillment to the mover; and 3) How can this joy and fulfillment translate to the viewer? From these questions, I began to identify points of entry into this material that I brought into rehearsal with the cast of eight movers. These points of entry included expansion and development of pedestrian movement, highlighting individuality as well as group movement, exploring the texture of movement and its relationship to emotion, and improvisation in relation to the body and the lived experience.

The cast and I began to explore these ideas as a group through discussion, creative tasks, improvisational scores, and movement generation beginning in February 2012 (See Appendix B for a timeline of *MOVES*'s process). Throughout the initial process period, the majority of rehearsals were spent experimenting, working in a non-chronological manner in both small and large groups. The experiments ranged from improvisational structures to more formal, choreographed phrases. For example, one experiment sprang from the concept of the potential of the human body. One mover would call out a body part, and the entire group would explore the range of motion of that part, how movement could be initiated by it, and the part coming in contact with another part of the body. In one experiment, each mover picked their favorite part of their body, and composing a short phrase about both the way the body part moved and looked. We strung them together, resulting in what we called the "Monster Mash." Both of these structures served as a laboratory to funnel and narrow our investigations, and were eventually thrown out. As we kept working, we finally landed on one working structure that was shown at the Graduate Project Showings in April of 2012. This was a good opportunity to receive feedback on the initial explorations, and the showing served exactly that purpose.

The in-progress showing of *MOVE* included seven different sections of choreography, which represented the main ideas that emerged from rehearsals: the emotional experience of pushing the body's endurance just beyond its limits, the physical changes of the body after moving including heart rate, breath rate, and perspiration, demonstration of movement processes, and the joy of moving with others. (See Appendix C for photos of these sections). Each of the seven sections had a name, for example "Graduation" or "Power Puff". These titles were not used within any program information, but solely for identification of the sections for the cast. The titles represented various qualities of the sections including the structure or the emotional content. Also presented in this showing were initial ideas about costumes, lights, and stage design. *MOVE* was performed to what I call 'generating music,' or music with qualities that resonated with our experiments. From the Graduate Project Presentations I received feedback from my peers, faculty, and MFA committee that influenced the next phase of the creative process.

Following a short break, phase two of *MOVE* focused on creation and refinement. Working during the months of May and June, the cast and I created new sections and refined other sections from the work in progress. Within this phase, the cast shifted from eight to six, and included a new mover. We worked intensely, generating seventy-five minutes of material that we presented to my MFA committee, the design team, and stage manager at the end of June.

After a two-month hiatus, the third and final part of *MOVE*'s process began, which included development, refinement, and creation. Looking at sections with critical eyes, I began to make choices on what was truly necessary within the work. The cast and I also tried various new structures, focusing on transitions and the thorough understanding of content. During the month of September, casting shifted again due to a mover sustaining an injury, and a new mover joined the cast. This unfortunate event presented an opportunity for me to evaluate the structure and progression of the piece, and make some shifts in terms of who was performing what sections, which proved to serve the work in new and exciting ways.

Phase three also involved meeting with designers. The costume designer and I collaborated on the costumes. As the Fall progressed, the cast and I constructed the costumes with the assistance of the costume shop staff. The costume design also received input from the lighting designer/scenographer LED light systems were utilized to highlight specific body parts. The aforementioned two designers and I collaborated on the backdrop of fabric sculptures that filled the upstage wing of the theatre. The idea for the sculptures was generated through many conversations about transforming the performance space in a way that highlighted the movement of the body. The sculptures were constructed, tested, and hung by the entire cast as well as the designers.

Once the fabric sculpture design had been completed, the filming of the video portion of *MOVE* occurred. Following multiple conversations with the video designer about how the video could provide both concentrated views of specific body parts, as well as highlight movement potential through editing, the video designer and I held one filming session with the cast. From this, the video designer edited together six video segments. The video designer and I continued to meet throughout the editing process, working to craft the video towards the needs of the work as a whole.

The further we moved into the editing process of the work, the more I realized how imperative lighting would be to many of the transitions, therefore the lighting designer/scenographer and I met to discuss our ideas often. Also, conversations were held frequently with the composer, during which we shared reference materials, such as the television series "Human Planet," the film "Baraka," as well as all of the generating music used within rehearsals. The composer, along with the rest of the design team and my MFA committee attended two more showings in the fall.

The first showing served as a way to receive feedback that narrowed my focus onto the work as one whole entity, rather than approaching it as the sum of many parts. Following this

showing I began to combine sections that focused on similar ideas, such as “Graduation,” which revolved around the emotional experience of pushing the body’s capacity of endurance, and “Warm Up Rivalry,” which addressed the body’s capacity of strength, human nature of competition, and gender equality in terms of strength. Also, this new view of *MOVE* prompted the removal of a section titled “Converse Traverse,” because the content of this section was addressed more succinctly in a brief improvisation that existed as a transition between two other sections. The fourth and final feedback showing confirmed that these new changes were effective, and also brought to light some other needs of the work.

Finally, the piece began to move into technical production. The fabric sculptures and costumes were tested and edited multiple times. The video projections were programmed only once, which proved to be an issue later in terms of brightness and video quality. LED stage units were built to reflect the LED systems on the costumes. The sound score came into the rehearsal process very late, yet proved to be extremely successful after a few rounds of editing.

MOVE opened on November 16th, 2012 and closed on November 18th, 2012. Each concert included a post-show conversation in which the audience was invited to ask questions about the work, to which the movers and myself provided answers. My MFA committee members and I met and discussed the success of the work as the final act of *MOVE*’s process.

CHAPTER 3

ANALYSIS

MOVE began with three research questions. In reality, I did not keep referring back to these questions, nor did I remember that they were guiding me through the process of creating the dance work. However, I believe that the pure act of creating these questions and writing them down was enough for them to remain present in my mind and to roughly cut a path through the forest of my creative process. Within the following analysis, I will examine each of the research questions, their relationships to the creative process, the performance, and the perception of the work on both micro and macro levels.

Daily Functional Movement and Process Oriented Structures

The first question, how does pedestrian movement relate to and initiate the full movement potential of the human body, was the undercurrent of the entire project. As stated earlier, Dempster concludes that rather than “pedestrian” existing as a descriptive word of a certain variety of movements, it is a meeting place of movement that is daily and unconscious with movement that is trained and technical (23). I connect deeply to this definition, because I believe that all people are movers, since, in fact, they are—all people move. Movement is in the very construct of our bodies, we are always moving through the pumping of our organs, the pulsing of our blood, and the undulation of our viscera. This commonality shared between all humans was the first inspiration for *MOVE*, which then expanded to the shared, but not always recognized, reality of full body movement.

I began to approach the idea of pedestrian movement as daily functional movement. I knew that creating clear connections between daily functional movements and technical dance vocabulary could help audience members better sense how we all move and dance through our lives. However, this ‘knowing’ was something that was internal and founded on my personal experience of dance making and dance viewing. Therefore, I sought out scientific evidence that

this idea was indeed true, and met with Dr. Arthur Glenberg, Professor of Psychology and Cognitive Science at Arizona State University, for a personal interview. Within the interview, Glenberg explained that in order for audience members' motor systems to fire while viewing movement, they need previous experience with that movement. Therefore, within dance performance, movement occurring on stage has to resonate with viewers as something they have done with their own bodies in order for them to have the resulting kinesthetic action perception of that movement. This posed a problem: I was depending on daily functional movement to be the audience's inroad to technical dance vocabulary, however after meeting with Glenberg I understood that this approach would be unsuccessful because not all people have experienced technical dance vocabulary. The question then became, can revealing the creative process uncover the simplicity within the complexity of dance? This is where the ideas for "Warm Up Rivalry" as well as "John Learns to Lift" were born.¹

Within "Warm Up Rivalry," the movers and I played with different movements that we identified as being common to daily exercise, or "working out." The movements included lunges, sit ups, and push ups, which were then layered with the idea of competition between the two movers. It was important to me that "Warm Up Rivalry" was performed by a man and woman to gently assert gender equality in terms of strength and physical ability. This casting choice was also utilized to provide an entry point for the audience, so that both men and women could connect with the movement in a personal capacity, rather than view certain movements as gender-specific. We crafted a landscape from the daily exercise movements by traversing space with them, which culminated in a dance phrase that strung all the movement together. Through this process, it was easy to see how these movements transfer from a workout routine to a full dance phrase, and that the possibilities of these movements are not just limited to the gym.

While the term pedestrian was utilized within *MOVE* as meeting place of daily functional movement and technical movement, I also wanted to play with the original connotation of the

word as well, walking. This simple idea translated into a loose score of walking, running, and sliding, during which the movers connected both to their fellow cast mates and to the physical demands of the movement. We called this section “Graduation,” because it gradually increased in intensity and technicality. Both “Graduation” and “Warm up Rivalry” were created with the intent to reveal daily functional movements in a new light. Therefore, we combined the two into a hybrid—“Warm Up Gradually” (See Appendix E). This hybrid became much more effective, not just in terms of revealing daily functional movement in conjunction with the process of dance creation, but also in serving as a community activity with the eventual goal of making it through the physically demanding section. The entrances and exits within “Warm Up Gradually” provided a new sense of space and continuity, while the interaction between the movers cemented the joy that comes from moving with a group of people. Also, involving the whole cast in this section allowed audience members to see the individual ways in which the movers approached this movement, and how each of their executions was valid and valued.

Another section of *MOVE* that revealed the process behind movement was called “John Learns to Lift.” The use of touch is not only a tool within my work, but also an artistic value. I believe that witnessing touch between dancers creates an intimate environment where the audience can feel the human-ness of the performers. This touch often results in partnering and weight sharing. Within the personal interview, Glenberg and I discussed how many people have not experienced being lifted up by another person, and therefore the audience’s motor system would not fire. Therefore, within “John Learns to Lift,” we made the process transparent, and showed the audience how partnering and touch is not an illusion, but a learning experience that each mover undergoes. Throughout the five-minute section, two female movers taught a male mover how to lift and be lifted, which can be a sensitive and sometimes fear-laden experience for movers of all different skill levels. The section began with small trust falls, and then evolved into

more complicated weight sharing techniques, resulting in the male mover creating his own lift at the end of the section (See Appendix D).

“John Learns to Lift” also served as a precursor to the rest of *MOVE*, which entailed various levels of touch and weight sharing. For example, “Power Puff” was created with a similar intention of “John Learns to Lift,” to demonstrate weight sharing, however “Power Puff” was choreographed with highly technical movement, and risky, complex weight sharing. “John Learns to Lift” provided the audience with the process behind weight sharing, which then provided a kinesthetic inroad to “Power Puff,” as well as other weight sharing moments within the rest of *MOVE*.

While touch translating into weight sharing is an artistic value of mine, I also find deep fulfillment in these experiences as a mover. I attribute this sense of fulfillment not only to my personality, but also to my past experiences being cast in male roles within dances. My strength and height often made me an ideal mover to fulfill male roles, which has become a large part of my identity as a mover, and prompted many of the gender-neutral assertions within *MOVE*. Later, I realized that my own agenda of gender equality was not supportive of the community experience I was creating, and that this did not serve the work as a whole. Therefore, I placed a male mover into “Power Puff,” which was originally made for all women, as well as in “John Learns to Lift.”

Not only did my conversation with Glenberg affect the smaller sections within *MOVE*, but also my approach to the work as a whole. From this conversation I began to explore a very linear structure, in which the dance started with daily functional movement and ended with very technical movement. I thought that this would be the clearest way to divulge the connections between these seemingly different movement vocabularies. While this proved true based off of feedback from the various showings, I also received feedback about the linear structure from

Michael Schumacher, a dancer, choreographer, and Arizona State University Artist Faculty, which shifted my perspective.

In a personal interview, Schumacher compared non-linear dance structures to cinematic editing techniques. Often within film, a scene is edited so that the full resolution of the movement is unseen because the audience is able to mentally fill in the conclusion. I realized that by choreographically progressing from daily functional movement to technical movement I was literally spoon-feeding the audience everything they needed to know. I had removed the opportunity for the audience to create their own understanding of the work. I was not only asking question, but also providing all of the answers.

This realization prompted a pivotal shift in my approach to the overall feel of the work. I began to displace certain sections to create a non-linear structure, thereby in some places presenting the audience with questions, and removing the resolutions/answers of other sections. For example, a section called “Converse Traverse” was a duet for two movers that sprung from transforming hand gestures used when telling stories into dance phrases. Within the section, the movers repeated the same story multiple times, and each repetition prompted more movement and less talking (See Appendix D). After the realization of the non-linear structure, I asked the entire cast movers to improvise briefly based on conversing with one another, which was extremely successful (See Appendix E). This evolution of the concept of conversing shifted the entire structure of *MOVE*, removing a process-based section and delivering a new, simple, and concise transitional dance used between two sections.

Another transformation occurred in “Paige Lifts,” a section in which a female mover used her body to lift up three other movers who were lying on the floor, not providing any help, but being dead weight (See appendix E). I repurposed this section to be the very first image seen in *MOVE*, so that as the lights came up the female mover was in the midst of getting a male mover to his feet. The female mover shifted the male mover’s weight, tried different ways to manipulate

his appendages, and used her own body to bring him to vertical. The lights went black before the woman succeeded. This section functioned as a question, but also as a metaphor. This brief duet was a play off of the work's intent as a whole; that the majority of the world is not willing to explore their body's movement potential, and that they must be pushed and prodded and brought to their feet in order to experience what their body is built to do—move. The resulting non-linear structure opened *MOVE* up so that while the cast delivered enough information for the audience to build on, the audience still had the opportunity to spring forth and create their own bridge between pedestrian and technical movement.

Movement as an Emotional Catalyst

The second research question that *MOVE* investigated was: what movement brings joy and fulfillment to the mover? As *MOVE* evolved, my language surrounding the ideas and concepts of the work evolved in tandem. While preparing a grant application to support *MOVE*, my MFA committee chair wrote a letter of recommendation that explained my ideas of movement as an “emotional catalyst.” Upon reading this, I realized that this phrase encompassed my understanding of movement. While working on the joyful elements of *MOVE*, I recognized that it was crucial to also explore the darker moments to provide contrast and to show the journey that we take within movement. “Emotional catalyst” described this point. Throughout the creative process the cast and I discovered that joy manifests in many different textures, which provided a rich variety of experiences for both the movers and the audience to experience within the performance of *MOVE*.

In order to better understand each individual mover's sense of emotional fulfillment in their dance and movement practice, I asked each of them to respond to the following questions: 1) What genre of dance do you feel fully fulfills you and why; 2) What part of dance class brings you joy; 3) What does movement feel like; 4) Why does it make you feel that way; and 5) What is your favorite way to move outside of the dance realm? Based on of their responses, I paired the

movers into duets based off of one similarity and one difference. For example, two movers who both enjoyed swimming worked together, while one mover who preferred improvisational exercises was paired with another who preferred structured exercises like *battement tendus*. The movers then shared their prompts with each other, and created duets that were playful, athletic, sensual, and dynamic. In the Graduate Project Presentation showing, these duets occurred in a section called “The Zoo.” After the showing, the duets no longer served as performance material, and were removed. They served as a way for us as to understand each other’s approach to movement, and how that movement affects us. It was foundational research that allowed other ideas to spring forth.

One of these ideas was the “Sock Slide,” a section that was exactly that—four movers sliding around the stage in their socks (See Appendix E). This movement, for me, is pure joy and fun, and defies the constructs of my body with just a pair of socks. Originally, four movers and I “Sock Slide,” but in performance only two of the movers were from the original cast of the section. This prompted the re-teaching of certain phrases and movement concepts from one mover to the next, resulting in a multi-layered voice that created a deeper sense of joy and fun.

“Power Puff” addressed a different texture of joy, including the sensations of power, strength, clarity and positivity (See Appendix E). Originally known as “Power Puff Girls,” the section was created with five female movers, and was inspired by movement that we found fulfillment in and the strength of the female body. Each mover, including myself, identified movements that allowed us to feel this type of joy. We then wove together those movements, and blended some of them into moments of weight sharing. Each of the movers who performed “Power Puff” later discussed their experience of the movement, explaining how not only the sensations of flight and weight sharing brought them joy, but also the sense of accomplishment after the section happened. This different texture of joy translated into a fully embodied sensory understanding of the human body’s power.

While the cast shared the same texture of joy within “Power Puff,” the section called “Graduation” proved to be completely different. “Graduation” was built on the premise of gradually increasing the intensity and technicality of basic walking. The approach to the performance of the movement, as well as the creation, was to be joyful and honest. As we worked within this physically rigorous score, it was clear that some movers enjoyed the level of physicality “Graduation” demanded, while others did not. One mover commented that in order for him to find joy in this section, he would have to force it. “Graduation” reminded this mover of drills that he had to do when he was in competition color guard, and the experience of performing “Graduation” brought back negative memories for him. We decided that it did not make sense for this mover to dance in this section if he could not have a joyful experience within it. As “Graduation” morphed into “Warm Up Gradually,” all of the movers found different inroads to fulfillment including pushing the body, connecting to other movers, or the sense accomplishment after finishing the section. Audience members resonated with this, and commented during the post-show conversations that they were enamored by the athleticism, the physicality, and the clear commitment of the cast.

“Warm Up Gradually” and “Power Puff” moved through different textures of joy, yet both ended in a place of triumph. In order to contrast to these highs, *MOVE* needed to also address struggle and growth. One section in which I embraced struggle was “Body Takes Bullets” (See Appendix E). This solo, created with a female mover, was my one nod towards body image issues, and was highly demanding of the mover’s abilities to access different emotional states while performing. In the process of creating this section, we explored the disconnection between the body and the mind, and the disjunction between how we sense others perceiving our bodies. These ideas prompted the development of minimal movement gestures in order to depict what was happening in the mover’s head—what her perception of others perceiving her actually looked

like. Later on in the process, I added a small phrase of quick footwork and sharp weight shifts to punctuate the disconnection between body and mind within this perceptive state.

Originally “Body Takes Bullets” was bookended by happier sections; I thought it would be useful to allow the audience to move in and out of this darker quality of emotion. However, as we began to move out of a linear and into a questioning structure, I chose to place “Body Takes Bullets” after “Breath 2.” “Breath 2” began as a duet for two movers, one female and one male (See Appendix E). We began by discussing our breath, our relationship to it, and our ability to access it. The female mover’s work as a massage therapist, the male mover’s work as a bboy (break-dancer), and my work as a yogi all proved to have extremely valuable creative insight into the concept of breath. Movement-wise, I created a phrase for each mover full of sharp, spastic and quirky movements. The movers then took their phrase and added their own breath to it. We structured the beginning of the section to reflect how the awareness of breath can change the way our body moves. The female mover started the section by moving through her spastic phrase in an extremely rapid tempo. After her third repetition, the male mover caught her torso, and this action served to remind her to breathe. “Breath 2” progressed from anxiety ridden breath/movement, through a full experience of what breath feels like in the body, and returned to an anxious state. I circled back to the anxious and rapid breathing because this process is cyclical, the body responds to stress, and we can remind ourselves to breath, which can change the body’s physical manifestation of the emotional experience. It is from the return to anxiousness that *MOVE* transitioned into “Body Takes Bullets.”

The pairing of “Breath 2” and “Body Takes Bullets” changed the dynamic energy of *MOVE*; it literally prompted a breath within the rest of the high-energy sections. I also believe that this struggle-filled thirteen minutes created a context in which the following portion of the work could then be received with more intimacy and poignancy.

Community Crafting of the Lived Experience

The third research question, how can joy and fulfillment translate to the viewer, resonated in both the creation and performance of the piece as a whole. *MOVE* was an intersection of bodies, movement, lights, sound, costumes, and space. The meeting of these elements resulted in a community that encompassed the artistic designers, the audience, and the movers.

Developing community is one of my artistic values, meaning that in every dance I make I actively work to foster a creative and supportive community. Community building for *MOVE* began during my very first semester of graduate school, by working with movers whom I then continued to cast in more dances throughout the next two years. However, this did not mean that I was not open to working with other possible cast members. Often the cast would make suggestions about who they thought would work well within the creative practice we had formed together. For example, the casting of two female movers in the first phase of the process was initiated by a few of the other movers who worked with these two women, and thought they would add to our process and work well with the rest of the group. This community energy, where we had a common understanding of the way we creatively worked together as well as commitment and trust, is not something we took for granted; rather it was something we continued to foster throughout the process.

The tools I utilized to develop a community within rehearsal were touch, creativity, and communication. Whenever I am making a work, I use the first or second rehearsal to do a mini-workshop in touch and weight sharing. We move through exercises, largely taken from Contact Improvisation, which gently progress in the amount of weight shared. These exercises start on the floor, with minimal risk, and grow through various stages of verticality. During this mini-workshop, the participants switch partners continuously to know each other's bodies. I participate in this because it provides me with valuable information about how the cast moves, their comfort level with weight sharing, and creative inklings about how to move/work with the individual movers. My creative process depends largely on the creative ability of the movers, and in order

for them to be able to work effectively and efficiently together, they need the foundational information of weight sharing. This exercise not only forms movement skills, but also community within rehearsal by developing trust, communication, and a common vocabulary of both movement vocabulary and verbal language.

The collaborative creative process is also a significant community builder within my process. When dance making, I use various creative tasks to generate movement material. Movers will create material by responding to a prompt, which then can be left the way it is, edited by myself or another cast member, transformed into weight sharing, or taught to the entire cast. For example, in a duet for one female and one male mover, called “Body Imagined,” I created a list from list the movers developed movement (See Appendix E). “This is my back. This is my cheek. This is my right forearm. This is my left forearm. These are my feet.” The movers worked with their list to create a dance phrase. When the female mover completed hers, I edited the tempo, speeding some movements up and slowing others down. The male mover’s phrase was also edited and later altered completely in order to create a situation where he was exploring his body and the female mover was viewed as a figment of his imagination by moving in corresponding ways. The two movers worked together to draft a new phrase that directly linked to the female mover’s movement, and the result was simple and beautiful.

Another tool that is imperative to the success of a community in my work is communication. Movers’ energetic levels, their emotional status, and stress level affect my creative process drastically. While movers are often trained to “leave it at the door,” I believe that this is almost impossible. Rather than trying to ignore their emotions, I ask the movers to express them, because then everyone is on the same page and we can take care of one another. While this approach was reiterated consistently, it does not always work. Also, things will occur within rehearsal that can cause frustration, and the movers do not want to hurt each other’s feelings. For example, this occurred when one mover was learning a section of movement within “Power Puff”

that we called the “Fish Flop.” This is when one mover is on his/her hands and knees while another rolls onto the grounded partner via her belly, resulting in a handstand. Then the mover retrogrades this process to land back on his/her feet. With the changing of casting, the “Fish Flop” proved to be a challenge to transfer to a new partner, which caused frustration. The solution came from switching the partner pairings, as well as taking a break from the section. We left the “Fish Flop” and returned to it on a new day, at which point it was successful. Validating movers’ emotional experience during the process, rather than asking them to work through it provides a shared understanding that we all have to support each other through the process of dance making.

While I believe that for the most part the community of *MOVE* was successful, one mover had a very different experience than the rest of the cast. Coming into the work later in the process, this mover found the experience to be full of pressure, stress, and frustration. While communication was always emphasized within the process, the mover did not feel comfortable expressing her feelings about her experience. Therefore, it is clear to me that individual check-ins with the movers could prove useful in the future, where they can express themselves without the pressure of their cast mates’ presence.

Community also affected the construct of the work as a whole. In the first phase of the creative process, the sections were crafted with an overarching improvisational structure, meaning the cast would choose the order of the sections spontaneously. We worked that way for about a month when I began to realize that this method was contradicting my artistic intent. I needed to craft the sections in a specific order so that certain ideas could prepare and inform the audience of the ideas that happened later in the piece. We experimented with many different structures of the work, and through this experimentation, I discovered places where the piece was lacking, including continuity of video. This prompted the development of a solo called “Sarah Remembers Being Lifted,” where one female mover moved in conjunction with video footage of another mover lifting her up, as well as the placement of “Body Remembered,” where a male

mover watched a giant video projection of the “Warm Up Gradually” edited together. Each draft of the structure was created with the movers, so we could trouble shoot any issues, and think through not only what the work needed, but also what they needed within it as performers.

As we progressed within our choice making for the structure, I kept re-addressing the composition of the final section, “Breath 3” (See Appendix E). This section went through the most changes within *MOVE* because I knew this section would create a large and lasting impression. *MOVE* was a lengthy experience for the audience, as well as the movers, and I wanted to end the piece with a clear thought. I finally landed on the idea of bringing the work back to the individual body, while still moving within a community. This highlighted both the performative and choreographic choices we had made throughout the work, quite literally and figuratively. We wove in and out of improvised and set choreography, inserted moments of weight sharing, and brought in movement phrases from earlier sections. I believe that editing “Breath 3” in conjunction with the design of the work’s structure is what allowed the ending to be impactful.

Community combined with intuitive choice making were imperative aspects in the authentic lived experience of the movers in performance. As stated earlier, the working definition of authenticity for *MOVE* is performance that is not false or copied, but true and genuine to the moment. As the work grew, I sensed growth within the movers in terms of their approach to the performance of the work. The movers and I discussed continued interest and investment in our own bodies and understanding of dance as we rehearsed, seeking authenticity within both creation and performance. First, there were places within the process in which choices were made through the immediate understanding of the work, or through intuition. I sense intuition when generating movement—the process of feeling what comes next organically. The cast nurtures a community mode of intuition; the ability to sense what will come next between each other. Many of the movers relate intuition with instinct, and the community with whom they are moving informs

their instincts. This intuitive approach not only allows me to take creative risks, but also then affects the mover's choices and how they react to different stimuli within performance. The use of intuition, or responding via the 'gut instinct,' is a clear way to approach performance from an authentic standpoint, because instincts belong purely to the person utilizing them. The meeting of intuition and instinct, immediacy and originality, results in authenticity.

Producing the Lived Experience

To support the sense of authenticity within *MOVE*, the performance space was thoughtfully conceived and constructed throughout the creative process. The human body was the crux of each production element included in *MOVE*. By collaborating with production designers, I was able to craft the entire experience of the dance. First, we brought roughly forty chairs onto the stage creating a three-quarter thrust, increasing intimacy and multiple viewing perspectives. Eight chairs in the first row were designated as 'occupied' with clothing and water bottles. During the preshow, the movers entered the house by walking onstage and retrieving something from a chair—putting on a shirt or taking a sip of water. The movers were encouraged to speak to the audience during the preshow, to help establish a comfortable environment. The movers continued to return to these chairs throughout the work when they were not dancing in attempts to blur the lines between those who were on stage, and those who were not. One chair was choreographed into a section called "Paige Arms," where one mover danced in the chair before moving into the space (See Appendix F). In order for the space design to work effectively, we attempted to take full advantage of the opportunities it gave us.

The design of the space included not only chairs, but also transforming the entire theatre in a way that reflected the movement of the human body. The lighting designer/scenographer came up with the idea to manipulate fabric into three-dimensional sculptures, which could provide a backdrop with volume and movement. Joined by the costume designer, we created three large sculptures to serve as projection surfaces, and three small sculptures to create depth and

interest (See Appendix F). We placed the hula-hoops within the fabric, and began to see the sculptures take on a living presence in the space. Many images sprung from these sculptures, including bones, joints, appendages, muscles, blood vessels, and pathways in the brain. It was clear that the sculptures served their purpose in bringing the human body to the foreground.

The costume designer and the lighting designer/scenographer were also instrumental to the design and construction of the costumes for *MOVE*. The costume designer and I discussed many ideas, and kept circling back to the movers and what made them feel good. Therefore, the costume designer and I consulted the movers and built athletic wear in monochromatic tones that made the dancers feel confident and comfortable. We also considered functionality, and built multiple layers for each mover to take on and off as their bodies warmed up and cooled down.

Similarly to the design of the space, I was interested in bringing the audiences' focus back to the body through the use of costumes. The favorite body parts the movers identified early in the process became the site for a removable patch that exposed the mover's skin (See Appendix F). Surrounding the removable patch was an LED light system, so when the patch was revealed, the effect was a lit body part that drew focus to the body in the flesh (See Appendix F). We, as humans, are often awed by the magic of the 'heavens,' sunsets, constellations and planets, yet cannot recognize and/or appreciate the magic of our bodies. The LEDs were utilized to connect the appreciation of the skies to the constellations inside our bodies (nervous system, circulatory system etcetera). I believe that the LED systems created another tie between individuality functioning within a group. We can each relate to each other through our bodies because we each experience our lives through our bodies.

Video was also utilized to direct attention to specific body parts. While I have created and collaborated on dances for film, I had never incorporated video elements into the live performance of my work. Therefore I sought out a video designer, someone whom I trusted both in terms of work ethic and artistic aesthetic, to collaborate with. The first series of videos in

MOVE were inspired by the stop-motion seen in Jansen's work. I was interested in layering stop-motion images with real-time footage of movement to serve as a contextual base for the rest of *MOVE*. I envisioned three different videos of three different body parts, however the only body part that succeeded within the editing of the stop motion was of a foot walking. Luckily, the video designer had also explored and manipulated footage taken of a male mover's deltoid and a female mover's scapula. While these videos were interesting, they became un-recognizable when projected onto the sculptures. Therefore, we utilized the human body in the flesh to attempt to make a connection—when the image of the male mover's deltoid was playing, he was in the space moving his deltoid in the same fashion. This was a good attempt, but not entirely successful, due to the lack of clarity, pacing, and proximity of the audience to the images.

The final video in *MOVE*, "Breath Swap," was exactly that—the swapping of breath. Within "Breath 3," the movers listened to each other's breath and created solos based on their partner's breath, which was then danced as a gift from one mover to the other (See Appendix D). I was interested in depicting the act of trying on another person's breath in a more direct way, and the lighting designer/scenographer contributed the idea of projecting the image of one body onto another (See Appendix F). This section of video proved to be very impactful, with audible responses coming from the audience each night. It was an extremely simple concept, and I think that is largely why it was so successful.

In terms of the rest of the videos besides "Breath Swap," I believe that the content and intent was in the right place, but the execution was hindered by unseen complications. First of all, the video was all very dark, making it sometimes hard to make out on the fabric sculptures. Adding in the stage lights further impaired visibility. Also, because the usage of the videos was not totally concrete, the filming of certain aspects was led entirely by intuition and chance. While I embrace this way of working, the next time I include video in my dance work I will be more

precise about how the video is filmed, how it relates to the movement, and most importantly how it progresses the content of the dance piece as a whole.

The final music score of *MOVE* came into play very rapidly at the end of the process. We started with “generating” music, which is music that has the qualities needed in the final score, including specific rhythmic structures, certain instruments, voice, and style (i.e. folk, electronic). Some of the generating music remained the same throughout the process while others pieces shifted as the sections became clearer in context and content. The composer and I were in constant conversation about the composition of the music, however deadlines were not met due to extraneous circumstances. The movers and I did reach a point where the generating music was not serving the process anymore; therefore, we rehearsed some sections in silence. This solidified the movers’ relationship to each other as the driving force. As a result, the cast had a clearly visible rhythm within their movement and with each other, which the composer’s score supported. The composer’s understanding of the content, as well as the dance as a whole, made the music extremely poignant.

The final element that contributed to *MOVE* was the lighting design. The process of lighting *MOVE* was quite simple, and I attribute that to the established working relationship that the lighting designer/scenographer and I have, as well as the amount of rehearsals, conversations, and the multiple ways the she had her hands in the project. The lighting designer/scenographer had been to many showings and collaborated on many of the production elements. Therefore, the lighting designer/scenographer had a clear understanding of the arc of the work as a whole, which resulted in a very successful lighting design.

Evaluation of Creative Process and Product

I attribute the success of *MOVE* to the working relationship of the collaborators. In some cases, my previously established relationship with the designers, like the composer and the lighting designer/scenographer, created a fluid translation of ideas and trust in each other’s

aesthetic, which affected final product. With the video and costume designers, my familiarity with their work and admiration of their artistry was the first step in the collaboration. Working with each of these four designers not only served to produce beautiful costumes and music, but each conversation forced me to articulate *MOVE*'s concepts more clearly. Each brainstorming session unearthed new information and new ideas from fresh perspectives about the work, giving me the opportunity to understand the work from all angles.

Not only did I have my hands in the creation of the production elements, but the cast did as well. I believe the movers' contribution to the production side of the process created conceptual cohesion for them, and therefore they were able to authentically relate to and work with the production elements. One mover, who was extremely involved and supportive within the production side of *MOVE*, commented that no longer was she just a body donning a costume she knew nothing about, lit by random lights, but she was wearing clothes that she had helped make, in a space she helped design, and she fully understood the entire work. I recognize that this type of commitment from a cast to the full development of a work may be rare, but I believe that I can continue to work in a way that the contextual/production elements of a work can be part of the choreographic process for the movers, as well as for myself. This type of work is collaboration, where ideas from each contributor are respected.

Collaboration is a concept with many definitions and connotations. In *MOVE*'s case, collaboration is a meeting of ideas that come from multiple people in various ways. While it was not always a fully democratic process, all viewpoints were welcomed and heard. Ideas and opinions were put into the milieu, processed, and either kept or set aside. There is a high level of trust necessary for this way of working so that contributors can feel confident and valued, no matter if an idea is kept or not. This is true not only for the movers, but for the designers and myself as well. Mutual trust and respect are also needed for healthy creativity—for risks to be taken and explored, for mistakes to be made. Many of the ideas that were realized in *MOVE*

would not have happened if the collaborators had not felt free and welcomed to share their thoughts and feelings about the body in motion. While I am the one that happened to bring these amazing people together, each person contributed in his/her own individual way, making it truly possible to explore the human commonality of movement.

CHAPTER 4

REFLECTION

MOVE was a work that sought to explore the movement potential of the human body, as well as movement's ability to be an emotional catalyst. The work investigated three main questions: 1) How does pedestrian movement relate to and initiate the full movement potential of the human body; 2) What movement brings joy and fulfillment to the mover; and 3) How can this joy and fulfillment translate to the viewer? Guided by these questions, the cast and I moved through a collaborative process to generate, edit, and shape an evening length work. The collaborative process extended into the production elements, in order to craft a full experience for the audience. The work was an overall success, with elements of my creative process, working relationships, and final product revealing changes that can be made in the future.

Most importantly, *MOVE* serves as a testament to my growth as an artist. Throughout the past three years I have found new understandings of dance and how it functions as a way to explore and create connections between seemingly disparate ideas. Dance, and dance making, also provides me a forum to research human commonalities, and this common-ness is reflected not only in the content I explore, but in the way in which I aim to work with others. This is present in my artistry, but is also seeping into the way I teach and mentor. My artistic process continues to develop, and each new work offers new concepts that present new ways to research and create.

MOVE is a demonstration of the two things I value most, not just in dance, but also in my experience of the world in general: movement and people. Movement is limitless, because even the things that may limit us, like gravity, can be played with, navigated and explored. *MOVE* conveys the fulfillment that I get from movement, and my wish for others to experience it as well. Making dances, and showing them to viewers, is one way I share my passion for movement. It is also one way I share my passion for people. Dance is all about people, and has been since the

beginning of time. Dancing with others, making dances with others, showing dances to others, talking about dances with others—this is my practice. And this practice does not exist without other people, at least for me. *MOVE* is the product of the people that made it, the people that invested their knowledge and experience of the world in it, and this is what has made it unique. As I continue to make work, I will continue to invest in others, in hopes that each new work springs from and lives within the uniqueness of the people who create, perform, witness, and remember it.

NOTE

¹ Pseudonyms are used in section titles.

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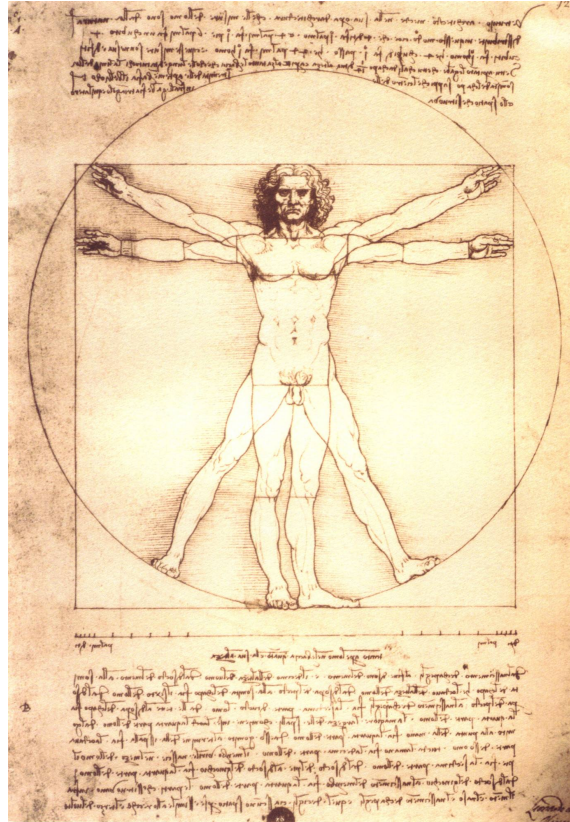
APPENDIX A
EXHIBITION AND VISUAL ART SAMPLES



1. *Yellow Lily* by Cecelia Webbers



2. *Green Lines and Pink* by Georgia O'Keefe



3. *The Vitruvian Man* by Leonardo da Vinci



4. *Body Worlds 4* by Dr. Gunther Von Hagens



5. *Arabesque* by Peter Jansen



6. *Van AnaarBeter Award* by Peter Jansen

APPENDIX B
TIMELINE OF PROCESS

- Phase 1: February-April, 2012
Culmination—Graduate Project Presentations: April 4th and 5th, 2012
- Phase 2: May-June, 2012
Culmination—Showing 2: June 28th, 2012
- Phase 3: August – November
Culmination—Emerging Artists 1 Performance: November 16-18, 2012

APPENDIX C
GRADUATE PROJECT PRESENTATIONS



7. "Graduation" Work in Progress Showing April 2012



8. "Power Puff" Work in Progress Showing April 2012

APPENDIX D
REHEARSAL PHOTOS



9. "John Learns to Lift"



10. "Converse Traverse"



11. One mover listening to another mover's breath while rehearsing "Breath 3"



12. Solo created for another mover while rehearsing "Breath 3"

APPENDIX E
DRESS REHEARSAL PHOTOS



13. "Warm Up Gradually," running taken from "Graduation"



14. "Warm Up Gradually," push ups taken from "Warm Up Rivalry"



15. Improvisational Transition, evolved from “Converse Traverse”



16. “Paige Lifts John,” the final evolution of “Paige Lifts”



17. "Sock Slide"



18. "Power Puff"



19. "Body Takes Bullets"



20. End of "Breath 2" before transitioning into "Body Takes Bullets"



21. "Body Imagined"



22. "Fish Flop" moment within "Power Puff"



23. Mover's listening to each other's breath during "Breath 3"



24. Solo's performed for each other during "Breath 3"

APPENDIX F
TECHNICAL DEVELOPMENT PHOTOS



25. "Paige Arms" in rehearsal, working with chair set up



26. "Paige Arms" in dress rehearsal



27. Installing the fabric sculptures, working with hula-hoop joints



28. Mover's removable patch visible on the right side of her ribcage



29. Reveal of the LED light systems



30. Knee LED light system



31. Full cast LED light systems



32. Movers observing the stop motion foot video



33. Movers observing the deltoid movement video



34. Movers viewing the scapula-turned-heartbeat video



35. "Sarah's Solo" video



36. "John Remembers Warm Up Gradually"



37. "Breath Swap" video projected on sculptures



38. "Breath Swap" video projected on bodies

APPENDIX G

INSTITUTIONAL REVIEW BOARD DOCUMENTATION

To: Mary Fitzgerald PEBE

From: Mark Roosa, Chair Soc Beh IRB

Date: 12/21/2012

Committee Action: Exemption Granted

IRB Action Date: 12/21/2012

IRB Protocol #: 1212008636

Study Title:

MOVE: MFA Thesis Research

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) . This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.