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*SPACE IN MODERN CHOREOGRAPHY – HERMENEUTICAL AND
HEURISTIC APPROACHES*

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**Space in Modern Choreography – Hermeneutical and Heuristic
Approaches**

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IN BETWEEN THE HERMENEUTICS AND HEURISTICS OF SPACE IN CONTEMPORARY CHOREOGRAPHY INTRODUCTION

Andreea Tănăsescu

The current volume focuses on the relevance of the concept of space in dance, its meanings and functions in dance performance and beyond, as a universe of meanings that frame physical spaces in terms of the tensions between energy, form, spatial constraints and plasticity of the choreographic space which defines any choreographic creation making more or less obvious the artistic techniques which structure and transform it, posing specific problems to choreographers and dancers, while the solutions depend on reflection, training and dance as a form of creation, practice and experiment.

The first study is a hermeneutic approach through which the relations between narrative and dramaturgy are explored, opened and interrogated as artistic means and techniques in the modern choreographic creation. Sergiu Anghel analyzes in *The Radical Hermeneutics of Mats Ek* the case of the well known choreographer who has deconstructed the archetype and implicitly the taboo represented by the *fairy tale* for the classical ballet genre. The author, himself choreographer and professor, aims to identify the inovative pattern and the techniques behind the choreographic language and the paradoxical connections between old and new in line with the switch between a narrative (invariant) scheme which is the surface on which classic imaginations slide, to the negative reflection of the same story in the Mats Ek's reversed semiosis which led him to renewing the language and style using the topic as topology (virtual space).

The second study, *The Metamorphic Spaces of the Body in Modern Choreography* by Andreea Tanasescu, describes the phenomenology of choreographic imaginaries that transform and recompose the body –as- sign in the spatial dynamics of the contemporary dance.

Distinct explorations of space are made through two studies that cover rather the dynamics of the choreographic field, respectively investigate and describe phenomena of

spatialization of creations, increasing the influence of a work, or a choreographer-dancer, as defined artistic singularities and the extent of internationalization and universalization, in the sense of internationalization, or globalization of an aspect, of some elements, ideas and structures, which differentiate and distinguish a type of space in relation to other typologies and spatialization scales of the choreographic phenomenon in relation to theatricality, technology, forms of organization, aesthetics and ideologies and the interactions between these dimensions of choreographic systems.

The spatial confessions of Gigi Caciuleanu, a personality of French and international dance originally from Romania, compose a real database for contemporary French and European dance as well as for spaces marked by his evolutions as a dancer, choreographer, dance teacher, author of dance literature and essays, the biographical material being in fact, much more than a self-investigation and evocation of professional and personal relationships, but being a space-architecture, a space-world, in which are overlapping levels of analysis and reflection whose dialogic structure confers the characteristic of open space. Is a filmic presentation of human, artistic, literary and multiarts interactions, in which the meanings of globalization and internationalization are deciphered and recomposed through the perspective of his artistic career on three continents, in a diversity of contemporary dance centers and in various assemblages and ways of organizing dance projects, from choreographic centers to autonomous projects, at universities and cultural institutes, at international companies and festivals of theater, opera, dance, describing the spatiality in movement on the career axis that probes history, memory, dance, poetry and emotion as elements of one's own search for singularity.

Vivia Sandulescu - Dutton in *Shakespeare in dance, internationally and in Romania - a short survey* mainly follows the relations between Shakespeare's work and the choreographic space theatre and dance. The result of this mainly historical research is an open inventory of adaptations of Shakespeare's plays to dance and dance creations inspired by them, the information identified being useful for reducing the information gap in the case of Romanian choreographers in the country and abroad.

Training as a space to define and solve problems creatively is the theme of the study *Improving the means of artistic expression as heuristics of the actor's body and emotions in the theatrical performance* by Geta Violeta Radvan Huncanu. The author follows the description and

the theoretical substantiation of the stake of the multimodal, interdimensional extension of the register of the actor-dancer's expressiveness. This stake is associated with the design of dramatic situations, but also with the heuristics of self-discovery, trans-individuality together with the creation and testing of innovative training methods.

Since the choreographic research is rapidly evolving, the evolution also involves an in-depth study of the various theoretical principles that would link writing and its intertextuality, to the multidimensionality of movement as spatial and fluid content. Since choreographers or dancers have to justify and to explain in writing their strategies as outcomes of their choreographic research, they also have to look for new theoretical hypotheses and to assert the continuing need for innovation in their technical, aesthetic and spectacular means of 'doing dance' and performing as "chapters" of contemporary choreography advanced research. As "sculptors of space" they seek to capture, through words - the tireless balance between symbolic and concrete time, and to master the difficult balances of versatile processes that transform the multidimensionality of movement either in a stimulus, either in a framework or vehicle of the thought.

In this light, one of the problems that preoccupies the dance world more than ever is the notation and the justification of certain processes of choreographic creation, the systems of notation and analysis of dance works remaining still fragile.

Another problem - deeply linked to the first - is a problem that theorists in the field are increasingly confronted with is that of the preservation and transmission of choreographic creations which, most of the time, disappear with the death of their authors. This is why a large number of choreographers have transformed over the ages into dance theorists, leaving behind a great diversity of points of view, of ideas, thus helping, through articles or books, a theory of real value for the development and support of the choreographic field.

THE RADICAL HERMENEUTICS OF MATS EK

Sergiu Anghel¹

Abstract: *Several critics who have taken a close look at Mats Ek's work have noted that at the beginning of his career, although it was no longer fashionable to conceive ballets based on a story, Mats Ek went against the current that postulated the absolute truth that modern choreography is a non-narrative art. He refused to follow the path of innovations that became almost common sense in choreographic art in the 70's but in the same time, his creations represent a case of exceptionalism. The Mats Ek exceptionalism consists in a negative strategy, that he adopted to oppose to the sacrosanct principles of structuring the choreographic discourse in the 19th century. Based on a radical hermeneutics of stories and archetypes that have provided structure and coherence to classical ballet repertory, and despite international acclaim, the Mats Ek art continues to challenge various mental patterns that stop at the surface of the choreographic discourse, while, its descending into deep layers raises some issues of interpretations which have not yet received an appropriate response. Being myself a choreographer and a teacher, my attempt is to frame his innovations from a hermeneutical and phenomenological perspective.*

Keywords: *Mats Ek, hermeneutics, modern choreography*

From simple logic towards a turning point in the modern choreography

In the logic of the specificity of the arts, the question can be: Why we should tell through movements what is much easier to do, with much faster and more intelligible results through storytelling, written or spoken?

I myself, as a teacher, even explain to my students now, that dance puts into the equation rather unspeakable contents of being, those tensions and experiences of the most hidden part of the soul, which literature could only express by forging poetic languages to the limit.

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The classical example I give them from time to time is taken from the Olympic disciplines. If substituting for each of the seven arts an athletic discipline and if we suppose that the dance would correspond to the 100m sprint, it will be legitimate to ask a question that is far from absurd.

Why the dance, supposing to be specialized in a sprint test, should try to snatch the trophies to another arts, in our example specialized let us say in *pole vault*?

What chances could a runner without a pole -used to give extra spring- may have to pass over a high bar placed at a height of four meters?

There are rules in art as in sports. But there are also major differences. If in sports the violation of rules is eliminatory, in art, sometimes undermining them is a solution for the integration of a new rule. Where there are rules are exceptions. In violation of the rule, Mats Ek was the exception; an exceptional exception...

The Mats Ek exceptionalism consists in a negative strategy of reading, that he adopted to oppose to the sacrosanct principles of structuring the choreographic discourse in the 19th century. Based on a radical hermeneutics of stories and archetypes that have provided structure and coherence to classical ballet repertory, and despite international acclaim, the Mats Ek art continues to challenge various mental patterns that stop at the surface of the choreographic discourse, while, his descending into deep layers raises some issues of interpretations which have not yet received an appropriate response.

The first strategic change in the case of the Mats Ek was a critical re-visitation of classical topics, and the operating to deeper levels of stories that before him seemed hopelessly stagnant, cornered in the children's universe. The first major step was, therefore, to reinterpret the surface of the well-known epic frames, indicating and tapping successive layers of reading. The magical, miraculous core (node) of these stories was thus broken, their pieces being rearranged into puzzles and combinations to empower the eye to see new worlds, new characters and situations, and to counteracting the risk that the look (perception) and representations to be captured by the gravitational force of the old narrative nuclei...

A revolution that contests and overlaps the dance tradition

In other words, Mats Ek's "revolution" is not a Copernican one. He does not produce a major paradigm shift from the universality and solarity of myths to geo-centered beliefs exposed by his creations. But surely the Earth, as Mats Ek sees it, however remains exactly where it was left by the storytellers before him, *is no longer a flat one*.

In the case of Mats Ek, although a "geocentric", we are talking about a vision of a Terra Nova, a planet or a continent whose depths are explored by him with a strong will of a "descensus ad infernos".

Returning to the parable of the runner and the high jumper, Mats Ek seems to be a runner, but a runner who takes a paradoxical decision to compete in a jumping test. Even he succeeds a spectacular jump into the depths of the topics addressed, he ignores with a mad genius, the warnings that the pool is empty. It is precisely in these initiatory dives, where Mats Ek finds the impulse and strength to re-baptize the old stories.

Writing stories at the surface of water

Mats Ek re-creates stories, writing on the surface of water - as he likes to say² - but does not repeat old myths, but radically transforms them through anagogic readings. New layers of reading overlap the initial version of stories similarly to the situation where, above the ruins of an old Roman basilica, a cathedral or a mosque, or, closer to us, a hotel or a supermarket were erected.

Beyond this rereading plan, literary hermeneutics - where there are many similar paths - we discover what Mats Ek is simply; his language. I am convinced that it is not his reinterpretations, nor his hermeneutics, nor his thought of director - all impeccable - that make the uniqueness of the one to whom we are scrutinizing the depths today but the particularity, the uniqueness of his language. How to define the indefinable? How to define an odor in a world without odor? How to define something without a frame of reference? In this chapter,

Mats Ek turns out to be a solid stone; difficult to decipher. If we consider Goethe's assertion that the best part of a literature is its non-translatable part, then, by logical consequence, we can say that the best part of Mats Ek's work lies in his unclassifiable choreographic language.

Leaving the impression that he *translates* the stories, Mats Ek permeates his work with subliminal visual codes, appearing and disappearing in a few fractions of a second on the predictable and recognizable body of the structures of classical ballet, as well as electrostatic flashes describing unpredictable paths that generate meaning.

What is meaning and how are its flashes guiding the hermeneutical process?

These flashing downloads of the emotional states of his characters - elaborated as to make an apparent form of encryption even more difficult and seeming to be put into the choreographic construction of a whim of the desired incongruity, I build a narrative overlay, which is, from my point of view, a clear and comprehensive autobiographical substance.

After having placed his easel in the "Terra ferma" of an indisputable tradition, the colors with which Mats Ek paints his landscapes can sometimes take delusional and phosphoric turns at other times, but what impresses with the "paintings" of Mats Ek, it is first and foremost that, along this path, predictable at the beginning and unpredictable later, he impregnates his paintings with an indescribable perfume, like that of the hero of the film by Tom Tykwer, "Perfume", written by Andrew Birkin, but deduced from a completely different essence. The fragrance of Mats Ek is extracted from the essence of all the incongruities he experienced and which, at the apothecotic end of his works, do not generate a chaotic outline but a reorganization of the principles of life.

In the context of contemporary choreographic art, Mats Ek's work is a cardinal one, because in a world of choreographic art that seemed to lose its polar sense of meaning, he placed it in heaven together with the associated importance of meaning and the immutable role of it in any composition, from the heavenly to the earthly, as directions to explore space.

As I said, Mats Ek made a complete cultural trip. The fact that in his flight he also used the wings of tradition, from which he made an immersive device, able to penetrate the depths of

² Mats Ek's Doctor Honoris Causa of University of Drama and Film – Bucharest – 2017, Acceptance speech.

the depths, completely distances him from any comparison - unlikely - with a Nils Holgersson who travels through the country of Sweden on the wings of a dead swan.

Between the white egg of "Sleeping Beauty" and the black egg of the end of the same show, Mats Ek is the man who crossed a complete cultural path, at the end of which he understood that at the base of all high creation it was necessary to place, each time, a form resolving the negation of the negation and finding the point of conjunction of opposites, the only way to release the tense sense.

Conclusions

Paradoxically, in the contemporary choreography, Mats Ek can be considered a savior of stories and themes that haunted the imagination of the creators of 19th century ballet performances. But the schematized epic lines of their scenery based on a one dimensional reading are counterbalanced by the Mats Ek complex re-readings that have opened them towards contemporary realities. By exploring the possibility of charging new contradictory meanings, the spectacular forms have been enriched, thus thwarting conventional representations, enclosed in superficial layers, as an intangible part of reading.

The shocking and iconoclastic manner in which he has reconstructed the stories of the classical ballet - without abandoning the organizing principle of the narrative structure- gave to his negation an aesthetic value comparable to that of the archetype, which assigns to Ek a paradoxical role of savior, which validates the discontinuity and negation as a case of exceptionalism, but also asserts a strange relationship with the narrative system of the great repertoire of classical ballet while he remains away from the deconstructive rhetoric of contemporary dance.

These contradictory forces continue the process of validation thanks to hermeneutic folding, his investigation launching a challenging, unpredictable and unclassifiable positioning in the contemporary dance culture.

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THE METAMORPHIC SPACES OF THE BODY IN MODERN CHOREOGRAPHY

Andreea Tănăsescu¹

Abstract: *Is the body a construct, a tool of the objective world, or is it entirely us, a memory with the access code to the interdimensional movement of consciousness, from which new spaces, identities, systems of language, discourses, and artistic metamorphoses may emerge? The current study approaches the body in the contemporary choreography as a multiple spaces entity and explores its ambiguous and metamorphic regimes that dance makes obvious through performance, but assumes the finitude of the body, a limitation, or an end point of the world.*

Keywords: *body, space, contemporary choreography*

Introduction

Much has been written, thought, criticized and analyzed about this vehicle called body, microstructure of a deep, universal mechanics, or mirrored reflection of a divine autonomy. It was said about the body that it would be: a fine mixture of higher essences, of an unknown nature, a perfect bio-mechanics combining unwritten laws, self-knowledge occasions. Whoever decrypts only one aspect of the body or corporality launches a hypothesis, takes an idea on the fly, measures oneself with it, from a new perspective, because to have a body means to have access to a world and, most likely, at the non-finite stage of life in its own determinants and in its creation of symbolic substrata.

Its materiality dissipates, making it possible to observe on a fine-grained scale a microstructure, part of the universal dynamic, reflection in the mirror of the (sacred) autonomy and energy of the universe. It was said of the body that it would be either "a mixture of higher essences" (author's name, year, page), "an unknown nature" (idem), "a perfect bio-mechanics" or a syntax combining unwritten laws with paths of self-acknowledgement.

Whether we are thinking and conceptualize the body from the perspective of ontology, of science, of philosophy, or whether we consider it a subject or an object of art, we display its processes and potentialities in between its reality or consistency and its invisibility, embodying the illusory and discovering the unconscious self. From the choreographer perspective the body

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is a versatile entity, either present or absent, real or illusory, together or against us, a construction of singularity, a space or a world.

The body in space, the spaces of the body

We are the body, beyond the body, more than the body. Whenever we are the body, we are also beyond the body, taking for granted or turning against the limitations of (its) materiality or image. Sometimes we simply forget the body, but almost always the others send us permanently to the body as a constant and definite reference of our own identity. This everyday recurrence invariably turns us away from deeper emotions and brings us back to the material dimension modeled by the form, frequency and intensity of interactions, raising the risk to lose ourselves in the apparent, external reality, carrying us toward some kind of matrix or "organism" of the social, to which we are bound by a strange but logical interdependence. By virtue of this inertia, we are trapped between the state of objectification and the subjectivity of our impressions. The relationship with our own body is just as paradoxical as our relationship with the world, or with the places from which we come. The dance as an art form, and as a creation of worlds, is emerging from an uninterrupted questioning of the external, visible images of the body and the metamorphosis of its invisible spaces.



Fig 1: "Light and Shadow", by Andreea Tănăsescu, Bucharest National Opera, 2014

The body does not live entirely in the space in which we are physically present, in which it strives to exist. According to Habermas the life-system(of the body) can be "colonized", "in a process of destruction of meaning" or identity (Habermas, 1987).The results of these losses are the stereotypes of the body, static and overturned images that feature bodies that have lost interiority and depth of inner self.

A body can be transformed by the project of a mind, a program, or an architecture, mise en oeuvre by a system of techniques, a philosophy or an epistemology that may transcend and transforms the physical reality of the body by research, design, communication and training. But while the rational mind always refers to the body as an object, requiring limitations and finitude for facing the inner universe in which the infinity of our being lies, the latter is the promise of any art, an impulse to regain the wholeness of the mind-body spatial system of the dance.

The play between the real and the illusory, here and beyond Unifying and fragmenting the body

We often run from emotion to form, from content to its lack, in today's culture where we are captured in a dimension of borders, boundaries, boxes. Everything is measured, divided, to become a recognizable and standardized label. A spatial division of the self occurs from the bifurcation between these two frames of mind, rational vs. irrational, logic vs. emotional. The oppositions aim to separate and discipline the material body from the inner self, ambiguous and unpredictable, giving it a secondary importance. But this strategy limits us to a binary logic or a binary chromatic, taken from granted, instead of diving in multi-dimensional depths. This definition of the body is interrupting the continuity between the real and the virtual and transforms the art of dance in an exploration of combinations and permutability of bodies and movements. Another side of the coin, distinct from the pure operative logics or mathematics, is to elude memory and subjective knowledge and energy, for a paradigm of the self that reduces the human body to its biological condition of a body of matter, flesh and fluids, organs, functions, as well as mechanisms that can be replicated by a 3D printer...

Compared to these constructions, dance always pushes us to another level, to another beginning, to another dynamic of emotions and relationships.

When we dance, we seem to deny our body, what it has more opaque, but in fact, we unconsciously free up space for other perspectives, connecting ourselves to the authentic knowledge that flows through us, of which the body is a mere temporary recipient, vital for the knowledge itself.

Can we detach ourselves indefinitely and subtly from these limitations of our own body, ignoring the world of appearances and fakes, because coming from the outside to the inside, it risks to blur or do damage to the inside?



Fig.2. "The Temptation of Saint Anton" by Andreea Tănăsescu, Bucharest National Theater (TNB), 2011

The reconstruction of the body in modern choreography

In dance, the body changes. This has to do with a mutability of the body as a sign, which transforms its physicality and transforms the perception of space. The body of the dancer is a gateway to invisible, impalpable worlds, which are undetectable at first sight. The spatially present dancer's body evokes a vast space of corporeality. Beyond its materiality, the body "works" as a flexible signifier for invisible spaces and metamorphosis emerging, sprinkling, or discreetly accompanying the body in motion in dance, as a communication interface.

Through the dance performance as a symbolic interface, a transfer of information and energy creates a sensitive network, linking the choreographer, the dancer and the public. The choreographer may create and reveal meta and infrarealities to which the dancer's body serves as a prism that intensifies visibility and transfers knowledge.

It may succeed in connecting the body to a higher energy of symbols and live metaphors as described by Ricoeur². It feeds on its own resources and performance through unconsciously

² Paul Ricoeur, *The Metaphorical Process as Cognition, Imagination, and Feeling*. Source: *Critical Inquiry*, Vol. 5, No. 1, Special Issue on Metaphor (Autumn, 1978), pp. 143-159

accessing self-reflexivity and synergy of interactions, shaped by the inherent dialogism of dancers and choreographers. It crosses times of great effort to reach the effortless quality of a non-verbal discourse, all in perfect silence, in a vast array of possibilities and risks blurring the words when we dance.



Fig.3: "Exile in the land of oblivion" by Andreea Tănăsescu, College de la Salle Theater, Avignon 2010

The cultural complexity that marks the field and the paths of modern choreography is more than a research hypothesis, but a new paradigm allowing us to rethink the choreography not only as a syntax more or less complicated of movements, visible and quantifiable, but more as a quality system that mediates between modern individuals and their deep memory, and to put in contact the presence of the body with the immaterial legacy of rituals and subtle energies. The gift of memory may reveal unexplored dimensions of the mind-body system, enriching the dancer-

performer, with invisible latent dimensions and metamorphosis that open access to meta reality of consciousness.

In contemporary dance, the body is no longer self-sufficient, often no longer belonging, or not belonging to a pragmatic mind capable of ordering it, of encompassing it. The body detaches itself from the mind, dissolves, remaining attached to energy points that form the interface between the physical, sensory and epistemic plane, composed of ideas, concepts and reflexive processes.

If our body escapes our own mind, in what reality do we live, or what kind of reality do we perceive with our senses? Or what senses would one need to transcend the information provided by the senses to another level of reality?!

Therefore, although movement is our first means of communication, it tends to form within the contemporary dance, each time, another landmark, another language. No choreographer will want to express herself or himself with other individuals, or using the same movements as those who express themselves by the power of the word. The movements do not have the role of words and hence the difficulty of forming a dance writing mode and code. The choreographer builds new and more complex body languages, with which he designates other contexts, other situations. Therefore, perhaps the most dramatic conditioning of contemporary choreography is the fact that it cannot be archived and preserved as such, except in the form of video images, through which all the multiple dimensions of symbols are actually flattened. The contemporary dance is an act of live communication, it is happening now, on the spot, in these situations, with living, present people.



Fig.4: "Exile in the land of oblivion", by Andreea Tănăsescu, State Jewish Theater (Teatrul Evreiesc de Stat), Bucharest 2015

Nothing is absent in the dance, nothing can replace this present that the choreographers want in perpetuity. In dance subjectivity overlaps with techniques, mapping the binomial identity and otherness as a dialogism that may be recreated during performance, and the representation, intelligible versions of the human being, recentering human agency³ in various contexts in which either the excess of theatrical mechanics or wider political, fabrication stakes may lead to the dehumanizing and objectifying of the human being, making it irreversible. The choreographer is permanently in search of an answer, of an objective balance between thinking, design, discourse and perception. He/she is in a permanent state of mobility observing, guiding, re-creating the body in motion in dance as a space of expression and metamorphosis, converting imagination into corporeity, and vice versa, similarly to the multimodal process in which virtuality-in our technological societies - fusions, embeds and transforms reality, mirroring own subjectivity an imagination into a design, project, form or architecture that either create and stabilize, either destabilizes or breaks the codes of interactions impacting the technical bodies (rationale), the maps, the definitions of the professions and devices that support the choreographic performances and the modern choreography as an artistic field.

From this point of view the dance is like "writing on water", as the famous Swedish choreographer "Mats Ek" states. The dance disappears as the present moves to the future, in other words, the representation is a result of the present and, from the next moment, it becomes past and will belong forever to that time. Resuming the product will always change something within the representation. The body of today never remains the same as yesterday's. Never will the echoes of the verbal indications of the choreographer remain the same over time. Memory sometimes alters the information or, on the contrary, offers a selection of it. The mind operates certain changes depending on the inner experience influenced by the interpreter.

Therefore, often, with the disappearance of the choreographer, the most vivid representation of her or his work disappears, its replay being only a copy of what had once been alive and fresh. And yet, what can be more beautiful than this perpetual re-invention of bodies and contexts?

What can be more intense than writing poems on water (water has memory), carving nature patterns in the wind, building symbolic structures in relation to fire (from rituals of purification and shamanism to living theater, eventualization through multiple circularities, extending the performance method in the analysis of contemporary crises) to raise walls using the force of music and vibration (from Amphion's myth to string theory in physics) or to fly with wax wings, the myth of Icarus reinterpreted in the creation of choreographer Jiry Kylian - "Wings of wax" ?

Instead of conclusion

The contemporary choreography is more than a global semiotics, a culture, a vast collection of experiments, and creations that overwhelm us by the quasi-infinite diversity of projects, languages and discourses which focus on the body and its spaces, intermingled or biased by ideological, aesthetical, scientific frames and perspectives, with the diversity of methods and applied techniques to forge corporeity at diverse levels - physicality, performativity, expressivity

³ Munteanu, A.M.,2017, "Re-Centering Human Agency in the Age of Knowledge Technologies and the Role and Scope of the Humanities and Social Sciences", *International Journal of Cross Cultural Studies and Environmental Communication*,2/2017.

<https://www.ceeol.com/search/article-detail?id=734260>

- a body- based sign productivity astounding either as a singularity and/or a plurality, a field of synergy and differentiation of/among networks of various dimensions.
It also encompasses myriads of communication acts, a multiverse of discourses of the body in motion, revealing a multiple spaces virtuality, that in spite of the ephemerality of the dance performance, concentrates energy in the body and beyond the body, as a dense point in space accessing the interdimensional movements of consciousness, deep knowledge and memory.

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SPATIAL CONFESSIONS ON GLOBALIZING SINGULARITY IN CONTEMPORARY DANCE

Gigi Căciuleanu¹

Abstract: *In current paper I address the issue of relationship between singularity and spatiality in the art of dance. The meaning associated to singularity in dictionary - something different, singular, unique or atypical- paradoxically meets the definition of "singularity in the universe", a point in space that expands, with the event horizon problem (Oxford reference) and the transformation of space and time geometry. If taking the language as a model, a singularity in dance can result from almost endless possibilities of processing movements and gestures, aesthetics and meanings assigned to it. Practically, a singularity emerges from a very particular strain of factors that includes spatialization of "a process of getting inside the work". How singularity in dance transforms space, both as a "space of places" -container of institutions, structures, history and memory -, and as a "space of flows", related to international centers that support innovation, flexible interchanges and even episthemic models? For decades, the creation in contemporary dance is associated to a continuous quest for singularity. Its spatialization - internationalization or globalization-, was imagined to have the energy to cross various dimensions ranging from personal, professional and intellectual (small but very specific, particular) links, towards complex networks of institutions, and organizations, assembling logistics, means, frameworks, resources including political strategy. However, as a choreographer and dancer I approach spatiality rather in terms of universalization and I argue the quality of small ties of personal and artistic interchange in contemporary dance. A singularity can cross diverse backgrounds at various spatial scales, including the national dimension folded in the international and the global. When I first discussed the binomial singularity-spatiality in a conference at the University of Strassbourg a decade ago, I decided to ground theoretical aspects in my own dance, and to mirror and encode them in a serie of confessions. I developed these narratives in lectures, workshops and seminars subsequently presented in various contexts from international dance and theater festivals, to universities, dance and theatre centers and cultural institutes. I look back to significant moments, events and environments, given their relevance for the issue of spatializing singularity, attempting first, to encode biographic information into a multifaceted rendering of memory and historicity, and second, by double encoding, to arouse a theoretical reflection on the rereading a biographic corpus. I relate this approach to the great opportunity that I had to observe and share challenging and inspiring experiences working with personalities like Pina Bausch, Rosella Hightower and Miriam Răducanu. Being a choreographer, dancer and dance teacher mainly*

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based in France, I also portrayed the extraordinary phenomenon of contemporary French dance and the paradigm which allowed me to develop my own dance as choreographic theater, equivalent to playing a game between the interior and exterior gaze in multiple, diverse, sometimes very remote geographic sites, environments and countries from Europe, Asia, the Middle East or South America. I have worked in choreographic projects either in the official dance or in the independent dance, as well as in various interdisciplinary and interartistic projects, being guided by the French perspective on spatialization (and share) my dance along the horizon line – taken as a horizon of events - between Bucharest and Santiago.

Keywords: *singularity in contemporary dance, choreographic theater, spatiality, dialogic fabric of dance, confessions*

Introduction

On the surface of art dance is a singularity. And on the curved, sinuous line of choreographic art, the dance of each of us is a singularity. And, moreover, the surface of the earth being curved, any point on this curve has the possibility of being, or of becoming, a singularity.

I must clarify that while speaking of "globalization" and "internalization" as a dancer and choreographer I treat these concepts rather in the sense of "universalization". The notion of the Universe is more extensive than that of the Globe. Therefore, Universe and universalization better "works" as metaphors to understand the binomial singularity - spatialization in the world of dance.

Since I had the lack of modesty to take my own case as a reference for this discussion - for the simple reason that is a subject that I know better –in my confessions I describe my experiences and achievements as a dancer, choreographer, dance professor, director of dance companies and projects in various artistic environments and contexts.

I was born by chance in Bucharest. At the time when I started my research on singularity I was, in Santiago, artistic director of the Chilean National Ballet (Ballet Nacional Chileno). But most of my life as an artist is spent in France, where I live, hence the idea of the title of the first version of my confessions, -in fact a serie of lectures and workshops in which I approaches on a biographical set diverse issues in contemporary choreography- an intervention at the University of Strassbourg in 2010, "A line of flight between Bucharest and Santiago A French dance perspective."

In France, I was for 15 years the artistic director of one of the first National Choreographic Centers: that of Rennes. And that, because what I proposed (proposal that I continue to do) is a personal way of seeing, thinking and doing dance. Out of trends. A singular experience of dance, a dance of mine, something that is not done, or that is not done "like that". At one point, a dance journalist, a little exasperated, but also, and intelligently amused, had solved the problem by saying: "*Well, he's doing ... Gigi*".

For my part, being asked by another journalist - and trying to define - what I meant by "Doing... Gigi", I got out with a pirouette in the form of a joke: "*Nor Cunningham, nor Pina Bausch, nor Butho, nor Hip-hop...* ". Needless to say, I admire and appreciate the artists and styles of dance I just mentioned. But what interest me in this discussion was not to label and put each one of these creators (singularities!) in a box. It reminds me an interview with Louis Buñuel

which was astonished that the journalist "treated him" as a *surrealist* film director. A same reaction had Mark Rothko in a letter (from 7 July, 1943) sent by him and Adolph Gottlieb to the art editor at New York Times, Edward Alden Jewell, a reference included in his book "Writings on art", edited by Miguel Lopez Remiro(2003). The artist pointed out, unequivocally : "*neither Mr. Gottlieb's paintings, nor mine, should be considered abstract paintings ...*" and he continued "*We do not intend to defend our pictures. They make their own defense. We consider them clear statements.... they carry some communicative power*".

Thus, a tension can arise between the utterances and the communicative power of a work of art in itself and the framing or categorization in terms of style, vocabulary and genre, as a kind of assignment- making authority. I experienced myself a similar problem. Due to my knowledge of classical dance I was sometimes wrongly "accused" of making neoclassical, by people who really ignored it or knew it superficially. This labeling of my dance was as improper as saying that Patrice Chéreau is Elizabethan(ist) when he stages Shakespeare's "Hamlet" in his contemporary style. But today, with hindsight, I realize that it is really a question of confusion due to my theoretical research of my own dance. It has nothing to do with classical dance, called "academic", which has its own paradigm. What interests me is a shift towards the understanding of innovative phases from thought and design towards dance laboratory, taking into account the dialogic nature of my dance. Although it may seem a new form of academicism - which is not – *in no way is there a return to classicism.*

Any kind of confusion of this type with regard to dance is due, in my opinion, to the fact that we are so used to speaking in terms of choreographic language, specifically in terms of vocabulary! ... (They say: "it is the vocabulary of this or that choreographer ". Or: "it is the classical vocabulary "). For my part, I had simply opted to dance, to create, according to an *alphabet*, a writing system, not according to a vocabulary.

I personally think there are no "old" or "modern" movements. It is *the way of thinking and treating them*, it is the use that is made of them that makes them modern or archaic. It's our thinking that is modern or not. In the same way as musical notes, taken separately, exist outside, or independently of time and modal structures. It is their arrangement that determines a style or a historical period. It's the same for the letters of an alphabet. Also, the smaller the association of letters and sounds (not conventionally grouped as "ready-made" words or units) is considered, the more flexible the chain can be at a granular level that interests the creative process. A vocabulary confines us to a single (conventional) language while with an alphabet, made up of a little more than twenty letters / sounds, we can manage to speak several languages ... and especially his *own* language. The problem is that neologisms are a product of a knowledge capacity. They firstly express in a language as a knowledge power, but in a different language they never arrive to substitute the main background of words. Thus a creator can make choices and statements. If to mark a new territory by an entirely new vocabulary is a valuable dream, sooner or later will meet the risk of inventing dance forms on an increasingly limited basis of word. So, by not wanting to follow any of the existing trends no easy to define myself like all creators do, a singularity, in this dance of today, which has become so compartmentalized.

What does singularity mean?

The sense assigned to singularity by dictionary is ATYPICAL (adjective) "Which differs from the usual type; which can be difficult to classify. ATYPIYE, n.f. or ATYPISM, n.m. Non-compliance with a model taken as a reference."

A journalist wrote: "Gigi, this atypical choreographer...".

In preparing this paper, I had found a few interviews in which, when asked in Chile what I intended to try to "do" with the National Ballet, I invariably replied: Something *singular, unique*. To make this company like no one else and like nowhere else. Neither inside the country nor beyond its borders. I even created a logo that, while keeping the initials: <BA>, <N> and <CH>, could suggest some graffiti or even bubble interjections from the comics: EL BANCH. Something sounding like the "Big Bang"!

If the international (or trans-national) went through the national, the universal went through the individual.

I always thought that if the international (or trans-national) went through the national, the universal went through the individual, (through the person)... I take the latter as a principle of choreographic theater, the uniqueness of each dance creator and performer can imprint spatiality, and temporality, a singularity enriches the dance field by the personal creativity of each of us. This approach gave me the motivation to persevere in developing my own way of thinking, creating and expressing myself through dance and to relate these dimensions to create my own dance, as a space open to interactions with other singularities, each dancer being a person and an artistic individuality. Therefore, in 2005 when I had launched the *Manifesto of Alter Dance* in Santiago, a line of flight allowed to connect this point with a project issued from my concept of Choreographic Theater, defined and developed during years of experiments and applications at the Choreographic Center of Rennes and later, when running my companies in Paris and Bucharest. Besides being an organic continuation between them, it was also, a step toward a new approach of spatialization needing further clarifications. The purpose of spatializing choreographic theater led me to contrast it with the 'tanz theater', that continues to be an engine of contemporary choreography. A challenging task that I faced was to practically cover a geographical "big gap" between Bucharest and Santiago but to remain connected with my own company in Paris.

A description of this task is far from the clichés of a professional CV, because I did not reduce this to describe a single life story but simultaneously my several life stories by filling a distance, not only spatial but also temporal. In undertaking this task I realized how separate these lives, that I lived in so different and multiple places, really were. Somehow closed each one facing the others. For example: my lives in Romania, and Germany or the current one in Chile remained absolutely unknown in France. Besides, my French life since I've been elsewhere is no longer as well known as was, when I was working and managed it in my own way... As for my current lives: French, Chilean and Romanian (not to mention those in Brazil or Uruguay), are completely ignoring each other... My first Romanian period which now is better known at least in Romania, due to Romanian Press, UNITER or ICR, however was not known outside Romanian community: neither in France, nor in Germany, nor in Chile, nor elsewhere... yet it was essential to me... as the protagonist. Therefore, if I take myself, as a "global" artist, first I must recollect the pieces of the puzzle, in order to perceive the entire figure.

The Romanian period

I started dancing at the age of four, a time I consider the beginning of my real life. From 4 to 9 years - the period of unconscious and carefree dancing. At the age of 9, I was admitted to the State High School of Choreography, for an 8-year course, selected from hundreds of candidates across the country. At the age of 10-11, a “break” had occurred. I found myself excluded from the state dance school, the only official one, for political reasons regarding my “unhealthy” origins as they are called in Stalinist Romania at the time. (My parents being refugees from the Soviet Union). For a year, I had to go back to my neighborhood school and was sentenced to life for not being able to dance as a professional (exclusively allowed exclusively to graduates of state school). I fell into a severe depression. To survive this tragedy, I invented a puppet theater of which I was a handler actor, screenwriter, director, director and director. I can say now that the puppets, at the time, had literally saved my life. And in addition had a huge influence on my later life as a choreographer. (I read Kleist well after only my period as a puppeteer...) It was so important that when I came back to Romania not so long ago, (in 2001) to create (write and edit) a show in a small puppet theater, I chose the title *Underground*... for its symbolic value. It gave me a lot of joy and happiness, like another piece called “*Jungle X*”... This extracurricular activity had impressed a few teachers among whom, the most important person, the party (Communist Party) representative in the dance school from which I had been expelled. Thanks to the success of my little theater, which convinced her that I really had something to say, she made possible to me to return to school under her personal responsibility (taking a pretty considerable risk for the time). For that I am just as grateful today, as I was then. A Soviet-type school, particularly severe (pupils were eliminated every year), but to whom I owe my endurance at work which, with the heap of knowledge I have acquired, has been and continues to be very useful to me. Of course, the main subject of the school was classical dance, but apart from the compulsory courses in general culture, that is to say the curriculum of the “normal” schools, there were also courses of “not two”, historical dance (baroque), character dance, Romanian folk dance (diabolical !!!), history of dance and music, piano... Modern or contemporary dance was of course excluded because considered (not only by authorities) as products of Western decadence... As was considered among others, for example, also jazz music.

At the time of the change in the school year, we were introduced to a discipline called “The Art of the Actor” taught by Miriam Raducanu. Miriam Raducanu is the great lady of Romanian contemporary dance. At that time she was confined to teaching us how to behave as actors in a ballet show. But in reality, in her classes (largely bypassed by my colleagues and by her colleagues!), despite the fact that she was not obliged to do so, she made us improvisation classes, trying to shape a different mind. Her teaching of contemporary dance never was contradictory, but rather complementary to our training in academic ballet classes. Today, after long years of waiting, Miriam's importance in contemporary dance is finally recognized and recorded by critics².

² *“Miriam Răducanu revolutionized modern dance in Romania by the way she brought together arts such as poetry or music, reunited, in synthesis, by the force and message of a unique gesture. In addition to her creative contribution in the field of choreography, Miriam Răducanu had an essential role in the discovery and formation of artistic personalities such as Gheorghe Iancu or Gigi Căciuleanu. Together with Gigi Căciuleanu, she initiated, at the end of the '60s, the famous Nocturne at the Țândărică Theater, artistic manifestations in which dance, poetry and theater met in a perfect synthesis, in which the border between genres was annulled* (<http://dancecloud.ro/ieri/coregrafidansatori/miriam-raducanu/>)

In my case it was love at first sight. I only lived for work and dance with Miriam. This quickly went beyond the school setting. Despite threats from the school directors to expel me again if I persist in my modern dance experience, I began to participate in her performances. My motivation and interest for her teaching was considered a singular strangeness (a label that was far from a compliment!). Yes, at school I was already seen as an atypical person. No one in my generation wanted this kind of classes of what we call today contemporary dance. But at 14 years old I was very determined, so I decided to experience dance in a different way. This decision offered me in fact, well before the hour, what today's kids can have in any Conservatory or dance school: a large access to a diversity of disciplines and a freedom of choice. For that reasons, the Nocturnes of Miriam were really nobel in the deepest sense, thus it meant more than underground, I would say today in retrospective.

After high school, I was admitted to the Bucharest Opera, and quickly propelled as a soloist of the ballet company after a specialization at the Moscow Bolshoi. Apart from the conventional repertoire, I danced roles that were created for me, given my ability to do something other than the classical in "An American in Paris", "L'amour mèdecin", "Petrouchka", other. At the same time, I continued my performances with Miriam, whose presence was providential for me. A lightening in the rigidity of the regime (before the violent crushing of the Prague Spring) our show called "Nocturnes 9 ½" in Miriam's choreography met with a success that still remains in the memory of the Romanian cultural elite. The Nocturnes stayed on the show every weekend for 5 years! It was called '9½', because it started at 9.30 pm. It allowed me to run from the Opera where performances started at 7.30 pm and be present at our *Nocturnes*. Around midnight, we continued with other shows in a student club where we danced like crazy, often improvising, on contemporary music, jazz, lyrics by cursed Romanian and Western poets and so on. In fact I was living a full time double life that I had since then, always having the chance to get to know. The fate wanted me to always be (since school) with one foot in the official dance and with another in the new, independent dance. It was similar when I was working in Santiago with a national company and almost in the same time in Romania with an independent company... I've always known both sides of the mirror what I consider to be an extraordinary opportunity... I was also starting, at that time, to do my own creations, related also to my experiences as a ...puppeteer.

The German period

But I started really flying on my own wings by the time I decided, death in the soul of leaving the country where I was born. The step was taken in Germany when I had received for the 2nd time in a row, the 1st prize at the Köln International Choreography Competition in Germany (one of the only ones at the time if not the only one). And that's where my German life began, that had only lasted a year but was extraordinarily intense and exciting. And here I want to tell the story of my encounter with one of the most fascinating "singularities". I've been introduced to: Pina Bausch. The dance company she then ran was in Essen.

I will reproduce what I wrote in a recent interview for *Dance Magazine* about my relationship with Pina who had left us. Pina saw the choreography with which I won the 1st prize for choreography at the Köln Competition. She asked me to stage it at the Folkwang Ballet that she was conducting at the time in Essen. It was the how I got to know her. So I ended up creating a performance of 10 pieces. The company was in fact a project designed for the last year of study at the Folkwang Art School (Folkwang Hochschule), with 12 dancers having a same

stature: Catherine Denisot, Susanne Linke, Carlos Orta, and others. For a homeless person (in the purest sense of the term) that I was, I had just found a roof (even temporary) in a wonderful world where the only thing that counted was ART in capital letters and in all its forms. The atmosphere at "Folkwang" was amazing. Young artists from all disciplines musicians, photographers, plastic artists, actors mingled with the dancers. We danced for a young audience that had reactions from ...young people with whom we met the same evening, and often all night, in the school cafeteria after the show. We had direct and immediate contact with our audience. Together we were ready to invent and reinvent the world before we went into the room to invent new madness...Pina gave me the great opportunity to take my first steps as a professional choreographer. And, on the other hand, she was not at the time at its first masterpiece. I remember his magnificent "Venusberg" from Wagner's "Tanhäuser" ...Her way of working was very special. Like all of his art: unique and surprising. She could stay for hours on a gesture or even on a facial expression. But the result was poignant. His dancers, after moments of terrible fatigue, and not only physical, and sometimes even exasperation, then experienced the fullness of being able to interpret "It". From the first moment, she impressed me, she blew us all away. And since then she hasn't stopped doing it. It was already Pina Bausch. Someone very special! Besides, I had the immense joy of seeing her dance. We were both presenting a solo in the same show. She was an extraordinary dancer. In the direct sense of the word and beyond the imaginable. When she danced any theatricality disappeared or, better said, transfigured herself and what she did became pure dance. The dance in its purest form. A huge, huge performer! "

Pina Bausch. What a *Singularity!*

At one point the journalist asked me: *"Although Romanian, you made a big part of your creative journey in France, however you started it in Germany. How do you explain this particular agreement between the French and Pina Bausch?"* The response to this question points out *the universal side of her art*. Pina's works, in my opinion, deal with things that concern the human person in general, where it comes from, where we are. That's her strength. We all recognize each other in her creations.

The French period

Nancy: After this experience there was no more return possible. Then came, after my German life, the decisive step where by having requested political asylum in France (which was a terrible personal decision) . The meeting with Rosella Hightower was the decisive moment. Rosella Hightower, herself a singularity, an extraordinary person and artist, offered me very quickly to work with her in Nancy. After a year under her direction she retired, and Louis Ducreux at the time the Director of the Grand Théâtre, currently the Nancy Opera House, asked me to continue what Madame Rosella had started, by appointing me the director of the Ballet. And there too, I continued to live the duality of my artistic existence. Apart from the theater repertoire (operas, operettas and 4 dance creations) that I was required to cover, I founded in the "attic" of the theater a company of a dozen people willing like me to do *other things*. With this improvised company, which gradually received the support of the state and the region and whose work took place outside the hours of the Theater to the great grief of the concierge and the rest of the colleagues, I won from the first year of our existence the 1st Company Prize at the young Bagnolet Competition. With the JMF tours, we traveled through France by bus with very often three shows a day. With rehearsals sometimes in the rest areas for road users... I stayed in Nancy, with this new double life, for 5 years...

Rennes: Thanks to this work, noticed by the Ministry of Culture (I remember the minister at the time, Michel Guy, sitting on the floor in the dance studios, discovering the artists where they are the best: in their “ laboratories ”often precarious and improvised but where, in my opinion, our real alchemy operates...). So thanks to this work by Nancy I was appointed to head one of the first National Choreographic Centers in France: that of Rennes, where I stayed for 15 years... A period during which the contemporary dance in France gained the rank of "official art". With the "Théâtre Chorégraphique de Rennes et de Bretagne", we traveled not only France, but also Europe and I would even say the world ...

Paris Then, returning again to independent dance, I directed (as in the case of the companies of Nancy and Rennes, with my eternal artistic “accomplice” and collaborator, Dan Mastacan) my own company, with the head office in Paris but also with residences in the Paris region, in Colombes and Meudon. It was the “Compagnie Gigi Caciuleanu” with which I continued the life of creations and tours started in Nancy and Rennes.

Santiago de Chile: In 2001 I entered again with one foot in the official art by starting to exercise the Artistic Direction of the Chilean National Ballet. Chile being another country which, after France, had entrusted me with a National company. However, remaining true to my nature and trying to do neither what is done in the country's independent dance, very present, talented and active, nor in the hyper-subsidized classical company, the Ballet de Santiago of the Municipal Theater (the equivalent Chilean from the Paris Opera). By offering something else, the Manifesto of the Alter Dance that I launched in Santiago in 2005.

Chile, France, Romania

A French "Line of Flight" between Bucharest and Santiago

In 2007, while continuing my work with the Chilean National Ballet, I founded the “Gigi Caciuleanu Romanian Dance Company” in Bucharest. And this year (2010) for my greatest happiness, I was invited by Didier Deschamps to redo a previous creation for the Center National Chorégraphique de Lorraine, in Nancy, a city that was my starting point in France. These spatial confessions summarize my live(s) articulated in a big gap between Bucharest and Santiago with the center in Paris, where I continue to live at the moment. But adding the temporal "big gap", between the moment when I had started dancing and the day of today, I realize that it has always been under the sign of confrontation - most often, a direct confrontation - between independent art and official art. And even in a world considered to be free, when comparing these two concepts, it arrives when an art becomes official to no longer remain independent in the end, for diverse reasons- ideology, cultural policy (which is still politics anyway) or simply, by facing the (eternal) money problem. But in countries ruled by a Stalin or a Hitler, official art was a formidable weapon of regime. By contrast, independent art can often be effective as a weapon against totalitarianism.

Official art / Independent art

By analyzing my "big gap" in space and time, I realize that I have always experienced the duality of having to act within both: sometimes in one, sometimes in the other. And often in both at the same time. Whether at school, the breeding ground for official art, working at the same time in the underground; at the Opera by dancing the classical repertoire and at the same time being the source of an emerging repertoire; in the Company of Pina Bausch by not doing "Pina"; or in France, in full swing of the new dance, but by acting against the current by doing "only my own" ... So I try now, wherever I am, not to oppose the two notions: that of official dance and that of independent dance, but to synthesize my experience by trying to go beyond and go beyond both. By setting aside the adjectives ("independent" and "official") to cultivate and fully live the real subject which is: Art.

Globalizing means reinventing yourself as an artist

The years of Nancy, Rennes and Paris, like those of Chile and Bucharest, were at the same time completed by my life as a choreographer in Romania, Germany, France (Nancy, Rennes, Paris). Europe (Italy, Russia, England), Middle East (Lebanon, Tunisia, Morocco, Israel), Asia (Japan, China, Vietnam), South America (Sao Paulo, Rio de Janeiro, Montevideo, Santa Cruz, La Paz, Asunción, Buenos Aires, Bahia Blanca, Mexico)... Chile, back to Romania, and France always... For me, these are not just countries, geographical places. They are in reality zones of existence. This journey with this multitude of lives is part of my space. Space composed of a few privileged grains of time. In any case, I realized that globalizing means reinventing yourself as a choreographer.

Constantly changing the center of action also means changing the size of circularities(circle's radius) that these centers generate, similarly to those made by pebbles thrown into water. We are at least more than inhabitants of a village or a country, but of the planet. Our planet is becoming smaller and smaller every day ... Just when we spoke of a Europe of regions, we could speak of a world made up of personalities, *made equal to each other by their differences*. As a creative artist (therefore an inventor, therefore a singularity) if we want that the globalizing of art not to led to standardization which affect , the more geographic borders are blurred, the more singularity will take control on its own uniqueness. Thanks to the Internet, anyone, absolutely *anywhere* can - not only can find out on the spot about everything, but, also can express and say everything on any aspect of choreographic creation. Even if this opportunity comes bundled with a permanent danger of counterfeiting, there is also the advantage to become aware almost instantly of what is happening elsewhere and therefore avoiding to repeat what has already been done or invented, or copying others, but in order to assert the own *art*.

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France, had entrusted me with a National company. However, remaining true to my nature and trying to do neither what is done in the country's independent dance, very present, talented and active, nor in the hyper-subsidized classical company, the Ballet de Santiago of the Municipal Theater (the equivalent Chilean from the Paris Opera). By offering something else. Hence my *Manifesto of The Alter Dance* in Santiago in 2005.

Chile, France, Romania

In 2007, while continuing my work with the Chilean National Ballet, I founded the “Gigi Căciuleanu Romanian Dance Company” in Bucharest. And this year (2010) for my greatest happiness, I was invited by Didier Deschamps to redo a creation for the Center National Chorégraphique de Lorraine. In Nancy, a city that was my starting point in France.

Here is a summary of my lives articulated in a big gap between Bucharest and Santiago with the center in Paris where I continue to live at the moment. By analyzing this temporal "big gap", between the moment when I had started dancing and the day of today, I note that it has always been under the sign of confrontation, most often of confrontation. , between independent art and official art. And even in a world considered to be free, when we compare these two concepts, that official art is not independent in the end. Whether for reasons of ideology, cultural policy (which is still politics anyway) or simply for the eternal money problem. But in countries ruled by a Stalin or a Hitler, official art can be a formidable weapon of the regime. And in contrast, independent art can often be an effective weapon against totalitarianism.

Singularity, not so easy to assume ...

A free electron, what we call a freelancer, is facing two possibilities: that of vanishing at any moment but also, that of having a few (rare) the chance, at one time or another, to be able to teach. The beauty of the term "freelancer" is that it contains not only the notion of freedom but also that of competition or offensive. Thus courage...

What would have become of Solzhenitsyn's work if he had not managed to emigrate, to flee the borders between which he was doomed to disappear if it hadn't been universalized? Or Baryshnikov? In matter of art - or rather in matter of artistic community- to ignore an artist means to marginalize him or even to sentence him to anonymity, even if it occurs slowly. Many talents are wasted as a result of ignoring them.

At the risk of not being "on the line" , living a kind of dissent, of permanent rebellion, apparently passive, but in fact, active and at all times and acknowledging that the universalisation of an artist depends on his geographical proximity to an international cultural center like, for example, Paris. This was the case with Merce Cunningham, an artist even coming from New York - coming, it is true, from the middle of a marginal art at the time - would not have acquired international notoriety if he had not the Parisian success that made that the whole world find out on him

I will provide three examples of great artists who in my opinion are equal from the point of view of their artistic power, even if their "degree of globalization" remains very different. In the order of their distance from the West: Miriam Raducanu (Romania), Tadeusz Kantor (Poland) and Pina Bausch (West Germany).

Miriam Raducanu has never tried to emigrate, to leave her geographical space: Romania. A country isolated by its regime and also the most eastern in Europe. If her art had had the

opportunity to develop in a country like Germany or the United States, I think today it would have had a name similar to that of Mary Wigman or Martha Graham. Tadeusz Kantor, in Poland, a space closer to the "free" West and therefore more open than Romania, it was finally better known by the Western public (despite being a singularity in the world of theater in standing out in such a "spectacular" way, as Miriam Raducanu did in relation to the orthodoxy of socialist realism that reigned over official art from behind the Iron Curtain of the time). Better known, it is true, in the midst of the intellectual and artistic elite. I had the chance and the privilege to see it at the Festival de Nancy. I can't say if it was theater that I had seen, dance or something else. I only know that I had seen of "Kantor." And that I was moved, impressed and seduced. A singularity, transcending and transgressing known genres. to create her own. Pina Bausch speaks for itself. But I do not think I am wrong in saying that it owes much of its influence in the world to its success in France. Returning to his country with a status of universal value.

It is obvious that in a world of free movement, being unique (therefore alone) makes someone more mobile, more universal. Perhaps because of the freedom conferred by the status of singularity and this despite the many difficulties and pitfalls generated by the fact of not belonging to a structure. A single personality not only travels, but is also able to evolve more easily and faster than a structure. Indeed, what is positive in the case of universalization is that certain values which could have appeared absolute are put into perspective with a simple change. A perfect example was Mozart. Today, we can say that in his time he was "a globalized singularity" at European level. The opera *Don Juan* had not been successful when it was premiered in Vienna on May 7, 1788 at the Burgtheater by colliding, I quote: "to the conservative taste of the Viennese public", "The music of Mozart is much too difficult to have sung" a certain M. Rosenberg wrote on May 16 of the same year. But, on the other hand, *Don Juan* made a triumph in Prague (according to today's criteria it would seem that the opposite would have been more rewarding !!! ...), a triumph which still lasts today. and which will probably last a long time.

Examples like this prove that a success or failure of a work does not mean much. Neither in relation to space, nor in relation to time. A new work is a singularity. As such, it can end up out of place not only in space but also in time, to be launched *at the right time*. All that are even more "dangerous" for a live performance, such as dance, much more ephemeral than a painting, sculpture, musical composition, film or literary work. Sometimes, if you miss your "moment", as was the case with Mozart's *Don Juan* in Vienna, a simple "frown" at the premiere can be fatal. And makes the author pay for this "unhappy" moment with a long period of, sometimes an improbable, "rehabilitation". Thus, this would only be the good old-fashioned "doing the right thing at the right time" if the creator / inventor could follow no other strategy than his inspiration. Listen to no other voice than that of own truth is about the authenticity problem. Not that of doing what an artist can do, but is not being able to do anything else than what he's doing.

The "courts" of certain influencers often represent a "danger" not only for the artist but for the public itself which risks losing its bearings by dint of being told every time what is good and what is not. Not everything that is new is necessarily valid, just as everything that is old is not necessarily outdated ... It is funny to see some people in charge of programming in theaters or festivals who are so afraid of being accused of not doing something new that they are looking to discover something new all over the place. Sometimes to the detriment of those who had proven themselves, sometimes brilliantly. It's the race for new: who says better! and then, "*Splash!* ", " *Sorry !!* ": *Soon discovered, soon forgotten ..*

Being a creator is not a circumstantial project. It's a life project

I heard, without being able to believe my ears, a director of one of the most prominent cultural establishments, literally (and coldly) affirm that for him "a creator does not exist beyond 3 years! ... Let's imagine what this treatment would have given applied to a Neumeier, a Forsythe, a Yehudi Menuhin, a Pina Bausch and so on. If they had been forced to quit after just three years, none of them would ever have "globalized" ... There are singularities like plants... If we deny a creator the possibility of lasting in time, he will not exist in space either. And vice versa: if it does not succeed in thriving in a given place, it will not last. But this interdependence between space and time can however work to prevent a singularity not staying exclusively in a given place and giving it a chance by moving on to find a suitable and fertile ground elsewhere. Too bad only that in time, unlike in space, we cannot move other than in the clockwise direction of our watches...

When it comes to creation, creativity (nothing to do with any form of cultural policy) I want to defend and even claim the self-centering of the artist. The problem is that the choreographer (a singularity) has to convince these interpreters of his truth. Performers are also singularities, in the same way as the author- choreographer and director. In my case, it almost always happen to be all three at the same time...

The psychological dimension of creation

In my work, apart from trying to advance in the investigation of movement ,is the so complex and mysterious alchemy of the problems of creation - a real work in the black, that I also try to do it in that of laws group dynamics. As a choreographer or a company director, my work very often takes place on a psychological level. Acting beyond the process of invention as a catalyst, like that which is necessary (see indispensable) for the success of certain chemical reactions. My philosophy has always been to consider myself as an Artist (no more no less) working with other Artists (no less no more). A Singularity facing a group of Singularities. And to live the concept of "company" in the spirit of that of the "companionship" of the builders of cathedrals. As far as director is concerned, I prefer that of animator. The soul lying not above but in the center, not just at the head but primarily at the heart. With two permanent concerns: *How to reveal what is unique, extraordinary, the grain of genius in each of the dancers. How to respect and preserve otherness, the personality of the Other, of Others, while cultivating without betraying that of the creator.* For that I try to find the common denominator of the group or, better said, its common multiple. To be able to meet each other despite the differences in the field or wealth of information. I find it fascinating to provide each work with *a maximum of reading levels* so that each viewer can perceive and enjoy it.

Singularity and the problem of intrinsic value

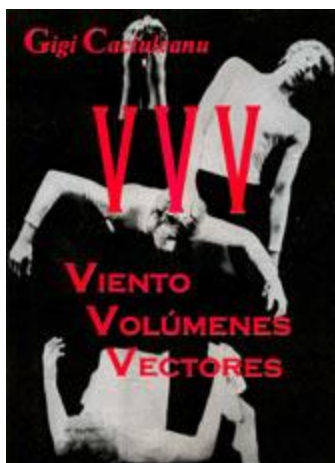
When creating my first show in Bucharest in order to launch the "Cie Gigi Căciuleanu" I attributed to the following sentence: *the world being a sphere, its center can be there, wherever you decide ...* the value of a key for decoding globalization other than by stating that the globe has no more a center, or that its center is a privileged point to the detriment of the rest. To better explain this, I will come back to the case of Pina Bausch: Wuppertal is a city about which hardly anyone knew much (at least in France or elsewhere than in Germany). Wuppertal has become to

represent, through the Pina's art and singularity, the world center of the Tanz Theater, an art form which through her work has become universal. So universalization is something that can happen over time. This would not have happened if her work had not been given the opportunity to "last" longer than three-year! ...For a creator, globalization is interesting insofar as it does not represent a standardization, or worse: a trivialization. It should be within our power to each try to ensure that every point on the globe, as far as it is of interest, can acquire and maintain its status as a Singularity. But if globalization can be beneficial to the singularity, so that it can flourish beyond borders, we must also think of the reverse phenomenon: a cultural enlargement of globalizers.

Yes, Molière is not only French, he is universal, but you cannot really get to know him, the "taste", without knowing the French spirit. Likewise for Ionesco, as French and universal as it is, understanding the Romanian spirit facilitates its overall understanding. It is an asset besides being able to read Shakespeare, Dostoevsky, Cervantes in their native language ... You cannot really understand a haiku if you completely ignore the Japanese mind and way of thinking. You can't really understand the international city of Valparaiso declared a World Heritage Site by UNESCO, a port open to all winds, if you don't know a little about the Chilean spirit.

The opposite could also sometimes be true. For example: the translation into Romanian of poems by Jacques Prévert is so good thanks to the genius of the translator. Personally I do not know if haven't I come to prefer the version in Romanian?!(...) Translated by a brilliant poet, the poetry of Prévert has become a singularity, equivalent to what it is in French. (As a joke - It is only regrettable that very few French people, for whom the Romanian language is..“Chinese”, would be able to taste Prévert in Romanian, contrarily to a good majority of Romanians who speak French ... Probably because globalization works for the moment in a "one way"! direction) On the other hand, a more global artist also means having more than one arrow to his bow.

Along with my career as a creative artist, I have been able for years to theorize about what I was doing in practice. In 2002 the University of Chile published my essay: "*Wind, Volumes, Vectors*". I started this book in Rennes many years ago, but I put all my notes and drawings together being encouraged by professor Luis Merino the Dean of the Faculty of Arts at the University of Chile to write down what I was teaching orally. In the same period I was involved in an educational project in the north of Paris for teachers in kindergardens (children from 2 to 4 years old). I decided, for the writing of my book, to take the stick at both ends: using a kind of poetic imagery, to convey information to children and to non-specialized people and a mathematical type symbolism for the use of professional dancers from the various companies around the world which I collaborated. On the one hand visual metaphors and mathematic formula on the other hand, trying to find "The structure behind the madness." And reversely, artistic madness behind structure.



Brecht asserted that the dramatic form is linked to the life of man in society, and that any reflection on theatrical aesthetics requires a critical consideration of the political, economic and social phenomena which preoccupy contemporary men. To shed some light on this assertion, Brecht relied less on the few lines of one of his articles than on the succession of experiences that form the whole of his work. To quote him: "In practice, we take one step after another; theory must cover the distance. "This distance, he had traveled for thirty-five years." (Larousse Encyclopedia) The same with my book *Wind, Volumes, Vectors*. I crystallized in this text more than thirty years of work. *Wind* is a "cookbook" as well as a personal grimoire. It is not an anatomical text at all. Rather a sort of a para-anatomical grammar book with metaphorical equations. A book born out of the need to order my intuitions, but also to create an instrument of structural analysis to better operate a synthesis on creative madness . In other words it studies, analyzes and codifies the latent structure of creative process. After its first publication in Santiago, in 2002, the book was translated in Romanian (2009). During the process of publication it became also part of an educational project in Montevideo (Uruguay). The text aimed to "globalize" my own "singularity", by expanding the radius of a sphere(, circularity, globe) both outward, toward others, but also inward, deep within myself. Professor Ludmila Patlanjoglu recently published a book, *Gigi Căciuleanu, Omul-Dans(The Danceman ,2018)* under the auspices of the Romanian Cultural Institut, mirroring these issues in a more structured format.

But returning to the various choreographic environments in which I worked, when I am asked if there are notable differences between dancers from different countries and areas of the planet, I respond that when you're on stage or in a dance studio, deeply involved into a choreographic project, this blurs all other references than those of dance itself . It happens to don't know exactly what country you are in, and that doesn't even matter. This is the way in which we are... "globalized".

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SHAKESPEARE IN DANCE, INTERNATIONALLY AND IN ROMANIA – A SHORT SURVEY

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Abstract: *Over four hundred years after the Great Will's death, we need to draw the line once more and review the more famous versions of his plays put on in drama theatres and cinema around the world, as well as their translations into other artistic languages. I have undertaken below a short review of some of the choreographic versions of his tragedies and comedies put on internationally, following the chronological order of their writing. There will have been many more, but this is not meant to be an exhaustive survey. My own contribution to the list is mostly about the Romanian versions, often little known abroad. I have also added the versions created by Romanian born choreographers living and working abroad, and those signed by foreign masters the Romanian audiences were able to attend.*

Keywords: *Shakespeare in dance, Shakespeare in ballet, Shakespearean choreographic versions, Shakespeare inspired music, choreographed sonnets.*

A (very) brief historical outlook

Soon after ballet coagulated into a genre, it was inevitable that it would be built also around stories which literary and theatrical works inspired. Therefore, the works of Shakespeare were providing the basis for ballet pieces as early as the 18th century.

By the 19th century, opera and ballet had become even more significant genres among the performing arts, and the first masterpieces were created. However, it was only during the 20th century that the Shakespeare based repertoire actually flourished. In the early 21st century, exploring the richness of the Stratford-upon-Avon Bard continued, as choreographers tackled new titles under new perspectives.

Whilst some plays appear to have obsessed the choreographers, others do not seem to have tempted them at all.

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Shakespeare's plays transposed into dance/ballet

Richard III, 1592.

- 1981: Avet Terterian's "Monologues" had a two acts version of the ballet inspired by "Richard III", following on from the one act version of 1979, at the Yerevan Opera in Armenia.

In 1995, the Romanian born ballet star and choreographer Gheorghe Iancu premiered the two acts ballet "Ricardo III" at the Teatro Sociale di Rovigo in Italy, subsequently adopted by the Scala Theatre in Milan.

Apart from these, most choreographies based upon Shakespeare's drama have been short pieces centred upon portraying the main character.

The Taming of the Shrew, 1593.

- 1954: The first documented transposition of this Shakespearian play into ballet comes from Maurice Béjart, and was performed to music by Domenico Scarlatti by the Ballet des Étoiles de Paris.
- 1969: The most famous version however is that of John Cranko to the same score, lately rearranged by Kurt-Heinz Stolze and premiered at the Stuttgart Ballet in Germany.
- 1986: Kai Tai Chan set the story in 19th century China and present day Australia, featuring Kate as a Warrior Woman, in "The Shrew" at the Sydney Opera.
- 2013: Jean-Christophe Maillot was invited to put on a new and more contemporary version to music by Dimitri Shostakovich for the Bolshoi Theatre in Moscow.

In Romania, Ioan Tugearu's choreography to a collage of English composers was premiered at the National Opera of Bucharest in 1977. It was restaged in 1988 and 1992 under slightly different titles, and at the Timișoara Romanian Opera in 1997.

Titus Andronicus, 1593.

- 2008: Dominic Walsh created for his own dance theatre in Houston, USA, a modern story about hate and revenge by the same name that took place in the video surveillance room of an airport.

Romeo and Juliet, 1594.

As one of the most frequently visited love stories of all times, this was translated into choreographic language as early as the 18th century. "Romeo and Juliet" is exceptional in that not one but several versions choreographed later have become famous.

- 1785: The oldest stagings in the history of dance records are the ones created by Eusebio Luzzi at Teatro La Fenice in Venice, and
- 1811: Vincenzo Galeotti (Royal Danish Ballet, Copenhagen).
- 1938: Ivo Váňa Psota (Brno, Czechoslovakia)
- 1940: Leonid Lavrovsky's ballet at the Kirov Theatre in Leningrad was a huge success, due both to Sergei Prokofiev's splendid music and to Galina Ulanova's memorable rendering of Juliet.
- 1955: Frederick Ashton (Royal Danish Ballet, Copenhagen)
- 1958: John Cranko followed the plot closely, observing its narrative and using a classical vocabulary (Stuttgart Ballet).
- 1965: Kenneth MacMillan (Royal Ballet "Covent Garden")
- 1971, 1981: Conversely, John Neumeier (Hamburg Ballet) and
- 1972: Tom Schilling (Berlin Komische Oper) had more modern, personal and imaginative visions.
- 1977: Having first performed the part of Romeo in MacMillan's production, Rudolf Nureyev created his own version for the current English National Ballet.
- 1977: Michael Smuin to music by Prokofiev was faithful to Shakespeare (San Francisco Ballet).
- 1979: In Yuri Grigorovich's vision of the story at the Bolshoi Theatre, the ensemble scenes were better achieved than the solos, yet the production was a big success on tours abroad.
- 1982: Harold Collins (Queensland Ballet, Brisbane)
- 1985: László Seregi (Hungarian National Ballet, Budapest)
- 1991: Massimo Morricone (Northern Ballet, Leeds)
- 1996: Jean-Christophe Maillot's "Roméo et Juliette" was a lively, classical-contemporary take on Shakespeare, where Friar Laurence took centre stage and full responsibility for the tragedy (Les Ballets de Monte-Carlo).
- 2007: Seen by many as a new Pina Bausch, Sasha Waltz gave the story a very different outlook by surrounding Romeo, Juliet and Padre Lorenzo only with an ensemble.
- 2007: Peter Martins, "Romeo + Juliet" (New York City Ballet)
- 2008: Krzysztof Pastor (Scottish Ballet, Glasgow)
- 2008: Mark Morris also premiered the original Prokofiev score, composed for a lost version of the play, the one with a happy ending.
- 2009: Cathy Marston, "Julia und Romeo" (Bern Ballet, Switzerland)
- 2011: An unconventional and technically spectacular production was created by Alexey Ratmansky for the National Ballet of Canada.
- 2012: Christian Spuck cast dancers from both the Zürich Ballet and the Junior Ballet company in a complex, updated performance.
- 2012: Graeme Murphy put on a visually opulent version with the Australian Ballet in Melbourne.
- 2016: Patrice Bart produced an adaptation after Lavrovsky which featured the Romanian born Miruna Miciu as Juliet at the Croatian National Theatre in Zagreb.

The first Romanian version was staged by Vasile Marcu at the National Opera of Bucharest in 1960 and was followed by those choreographed by Mihaela Atanasiu (Romanian National Opera of Iassy, 1971), Yuri Papko (National Opera of Bucharest, 1989), Gheorghe Stanciu's adaptation

after MacMillan (Romanian National Opera of Iassy, 1997), then Ioan Tugearu (again National Opera of Bucharest, 2001).

Although withdrawn after about one year because of some allegedly copyright problems, the modern-clad version of the Moldavian born choreographer Radu Poklitaru at the Bolshoi Theatre was unanimously acclaimed in 2003.

Having premiered in 2005 at the Maribor Opera in Slovenia, “Radio and Juliet” by the Romanian born choreographer and ballet director Edward Clug to music by Radiohead was included in the National Opera of Bucharest’s repertoire in 2010.

Also in Maribor, Valentina Turcu’s concept remained true to Shakespeare’s text in 2012.

Other recent Romanian productions have been put on by Eugen Gîrneţ (“Maria Bieşu” National Opera and Ballet Theatre of Kishinev, Moldova, 2008), Pavel Rotaru (Sibiu Ballet Theatre, 2013), and Horaţiu Cherecheş (“Oleg Danovski” Opera and Ballet National Theatre, Constanta, 2014).

Bucharest ballet audiences were able to watch Tom Schilling’s production on tour in 1975, followed by Bertha Yampolsky’s more modern vision for the Israel Ballet based upon a music collage of Camille Saint-Saëns, Franz Liszt and Giacomo Rossini scores in 2008, and a contemporary “Roméo et Juliette” by the French choreographer Thierry Malandain in 2011.

A Midsummer Night’s Dream, 1595.

- 1855: The earliest reference to a ballet on this comedy was that of Giovanni Corsati to music by Giorza, at La Scala Theatre.
- 1877: After Marius Petipa found out what a marvellous music Mendelssohn-Bartholdy had composed and used it at the Mariinsky Theatre in Skt Petersburg, the score became almost compulsory for all subsequent productions for over a century.
- 1906: Mikhail Fokine in Skt Peterburg, for students of the Imperial School
- 1933: David Lichine: “Nocturne” to music by Rameau, for the Colonel de Basil’s Ballets Russes in Paris.
- 1944: Boris Romanoff in Montreal.
- 1955: Jean-Jacques Etcheverry (Théâtre de la Monnaie, Brussels)
- 1962: George Balanchine, author of one of the best known “choreographic translations”, once confessed that he had been more interested in Mendelssohn’s music than in Shakespeare’s text, and said that his ballet “could be watched and enjoyed without having read the play”.
- 1964: Frederic Ashton’s choreography premiered at the Royal Ballet “Covent Garden” as “The Dream”.
- 1976- 1996: Heinz Spoerli, four versions (Basel Theatre and Zürich Opera)
- 1977: John Neumeier inserted just a few fragments of music by Ligeti, in his three acts ballet performed by the Hamburg Ballet.
- 1981: Tom Schilling (Berlin State Opera)
- 1981: Robert Warren to Mendelssohn arranged by Salzedo (Manchester Opera)
- 1985: Gray Veredon (Helsinki)
- 1986: Bruce Wells (Boston Ballet)
- 1989: László Seregi to Mendelssohn and János Novák, (Budapest National Opera)
- 1989: Uwe Scholtz (Zürich Opera)

- 1990: Dennis Nahat (Cleveland Ballet)
- 1990: Harold Collins (Queensland Ballet, Brisbane)
- 1992: Peter Wissman (Aachen Ballet, Germany)
- 1993: Amedeo Amodio (Atterballetto, Reggio Emilia)
- 1997: Christopher Wheeldon (Colorado Ballet)
- 1997: Darius James' production was considered to be the breakthrough of the Welsh Ballet CYMRU in Newport, UK.
- 2000: Mauro Bigonzetti chose scores by Elvis Costello for his version with Aterballetto of Reggio Emilia. This was met with mixed appreciations by the critics, who thought it merely focused on "the gelid relationships in the plot".
- 2004: David Nixon set the action to music by Mendelssohn and Brahms in a sleeper train from London to Edinburgh with the Northern Ballet in Leeds.
- 2006: Chrissie Parrott (Australian Ballet, Melbourne)
- 2008: François Klaus (Queensland Ballet, Brisbane)
- 2010: At the State Opera in Vienna, the Finnish Jarma Elo made a lesser impression because of the abundance of characters and mime.

Mihaela Atanasiu's "A Midsummer Night's Dream" was staged at the National Opera of Bucharest in 1989 and 1995, having been put on initially at the Belgrade Opera in the former Yugoslavia in 1983, where it won the Great Prize at the International Ballet Festival. It was set to a composite music score that inevitably included pages of Mendelssohn's music.

In 2003, the Belgian choreographer Marc Bogaerts presented a shorter and more humorous version to original music by Virgil Popescu. Another version on a Romanian stage belonged to Melinda Jakab, who inserted some pages by Tchaikovsky into the music collage at the Hungarian Opera in Cluj in 2014.

Fr. Ashton's version (1964) toured in Romania two years later and was staged at the National Opera of Bucharest in 2015. Tom Schilling's production was seen by Bucharest audiences not long after it premiered in 1981.

Henry V, 1598.

- 2004: One year after the Iraq war ended, David Gordon considered the drama from a new post-modern perspective by portraying the immorality of the war in "Dancing Henry Five" to music by William Walton, with seven dancers and a narrator, in New York.

Much Ado about Nothing, 1598.

- 1976: Vera Boccadoro choreographed to music created by T. Hrenikov a piece entitled "Love for Love" inspired by the play, for the Bolshoi Theatre.

The Twelfth Night, 1599.

- 1931: Antony Tudor choreographed “Cross Garter’d” to music by Girolamo Frescobaldi for the Ballet Rambert in London, keeping only some of the main characters and actions from Shakespeare’s comedy.
- 1942: Andrée Howard to Grieg (Liverpool)
- 1986: Boris Eifman put on a work inspired by “The Twelfth Night” to music by Gaetano Donizetti in an unusual style which he called cinema-ballet.
- 1996: John Neumeier to Vivaldi, “VIVALDI or ‘What you Will’” (Hamburg Ballet)
- 2012: The Croatian National Theatre in Zagreb included in its repertoire Alexandar Popovski’s modern version of the comedy.
- 2019: After having staged “A Midsummer Night’s Dream” in 2018, Ananda Bena-Weber choreographed a new production of “The Twelfth Night - A Ballet Noir” for the Sierra Nevada Company, USA.

As You Like It, 1599.

- 1981: Paul Taylor to music by William Boyce: “Arden Court” (Paul Taylor Dance Company, New York)
- 1985: John Neumeier approached the Shakespearean play in a neoclassical style (Hamburg Ballet).
- 2010: Donna and Hannah Bontrager with live music by Honkytonk Piano, “As You Like It: A Wild West Ballet” (Ballet Fantastique, Eugene, Oregon)
- 2015: Anne Teresa de Keersmaecker to music live by Brian Eno adopted a contemporary view, barely reminding its source, in “Golden Hours” (Théâtre de la Monnaie, Brussels).
- 2017: Set in Seoul and inspired by the US elections, James Cousins’ “Rosalind” to Seymour Milton’s score was a bold reinvention of “As You Like It”, with just four dancers of his own Company.

Hamlet, 1600.

Choreographers were fascinated by the complexity of this character from early times.

- 1788: Francesco Clerico created a ballet after “Hamlet” to his own music in Venice.
- 1816: Louis Henry put on a “*pantomime tragique en trois actes mêlée de danses*” to music by Wenzel Gallenberg in Paris, with a happy ending.
- 1934: Bronislava Nijinska created a modern version to a collage of Franz Liszt’s music for the Paris Opera, in which she cast herself in the main role in disguise, just as Sarah Bernhard had done in the drama theatre.
- 1942: Robert Helpmann staged a one act mime-drama to music by Tchaikovsky (Sadler Wells Ballet, London)
- 1950: Victor Gsovsky (Münich Opera)

- 1970: Konstantin Sergheyev (Kirov Theatre, Leningrad), starring Mikhail Baryshnikov)
- 1971: Vakhtang Chabukiani (Tbilisi Opera, Georgia)
- 1976; 1985; 1997: John Neumeier, “Hamlet: Connotations” to music by Aaron Copland (New York)
- 1988: Kenneth MacMillan, “Sea of Troubles” to music by Bohuslav Martinů and Anton Webern for a group of former dancers of the Royal Ballet “Covent Garden”
- 1993: Barry Moreland (West Australian Ballet, Perth)
- 1996: Peter Schaufuss, a modern-classical version to scores by Sort Sol/Black Sun and Rued Langaard (Elsinore, Denmark)
- 1998: Boris Eifman, who specialised in revamping the classics, filtered the plot through the Slavic soul and the imperial history in “Russian Hamlet: The Son of Catherine the Great” for the Eifman Ballet of Skt Petersburg.
- 2000: Stephen Mills used cinematic techniques and alterations of the traditional plot in his work to music by Philip Glass with Austin Ballet, USA.
- 2007: One of the most prominent choreographers of the new classical wave, Christopher Wheeldon used minimalistic scores (Arvo Pärt) in his one act piece for the Bolshoi Theatre.
- 2008: Oksana Titova (Latvian National Ballet, Riga)
- 2008: Kevin O’Day opted for a more contemporary approach (Stuttgart Ballet),
- 2011: as did David Nixon (Northern Ballet, Leeds).
- 2015: Moldavian born choreographer Radu Poklitaru and director Declan Donnellan set a ballet in two acts to music by Dmitry Shostakovich for the Bolshoi Theatre.

The Merry Wives of Windsor, 1600.

- 1942: Considered to be better suited for opera than ballet, the comedy has just one memorable choreographed version recorded, the one created by Vladimir Burmeister and Ivan Kurilov to music by V.Oransky at the Bolshoi Theatre.

Troilus and Cressida, 1602

- 2006: Paul Taylor, “Troilus and Cressida (reduced)”, with Paul Taylor Dance Company in New York.

Othello, 1604.

- 1818: Salvatore Vigano produced the first choreographic version to a collage made up mainly of Rossini’s music at La Scala Theatre.

- 1949: José Limon created the milestone twenty minutes ballet “The Moor’s Pavane” to music by Henry Purcell for the American Ballet Theatre.
- 1955: Erika Hanka, 10 scenes to a score by Boris Blacher (Viena State Opera)
- 1956: Tatjana Gsovsky (Berlin State Opera)
- 1957: Vakhtang Chabukiani in “The Moor of Venice” followed the plot closely in a traditional libretto at the Tbilisi Opera in Georgia.
- 1959: Jiří Němeček (National Theatre, Prague)
- 1960: Serge Lifar, with the Netherlands Ballet in Monaco
- 1967: Jacques d'Amboise (New York City Ballet)
- 1968: Garth Welch, originally for the Australian Ballet School in Melbourne
- 1971: Peter Darrell (New London Ballet)
- 1972: John Butler to music by Dvořák (Ballet du Rhin, Strasbourg)
- 1985: John Neumeier (Hamburg Ballet)
- 1994: Dmitri Bryantsev (Stanislavsky and Nemirovich-Danchenko Theatre, Moscow)
- 1997: Lar Lubovitch staged a post-modern version, co-produced by the American Ballet Theatre and the San Francisco Ballet.
- 2007: Kirk Peterson (Alberta Ballet, Calgary)
- 2012: Doug Elkins in “Mo(or)town Redux”, reworked José Limon’s „The Moor’s Pavane“ at the Baryshnikov Arts Centre in New York.

In Romania, the tragedy was transposed into a full length ballet by Marius Zirra at the National Opera in Iassy in 1976 and Vasile Marcu at the National Opera of Bucharest in 1978.

King Lear, 1605.

- 1989: Annette Leday, „Kathakali King Lear” in Paris
- 1994: Maurice Béjart, “King Lear-Prospero” to music by Henry Purcell and Elizabethan composers (Ballet Béjart Lausanne)
- 2008: Igor Dobrovolsky attempted to picture “a scene of pride, madness and shattered dreams” for the Atlantic Ballet of Canada.
- 2017: Roger Creel’s “Lady Lear” to original score by Scott Moore was a bold production in which King Lear became Lady Lear and his daughters became his sons, for the Louisville Ballet, USA.

Macbeth, 1605.

- 1785: Charles Le Picq put on his “Macbeth” to music by Locke in London.
- 1816: Vincenzo Galeotti premiered his ballet based upon “Macbeth” to music by Claus Schall in Copenhagen.
- 1960: José Limon pared down “Macbeth” into a duet for Macbeth and Lady Macbeth in “Barren Sceptre“.

- 1979, 1985: Pina Bausch, “He Takes Her by the Hand and Leads Her Into the Castle, the Others Follow“ (Wuppertal Dance Theater)
- 1980: “Macbeth” was a huge success for Vladimir Vassiliev both as a choreographer and as a performer of the leading role at the Bolshoi Theatre.
- 2016: Robert Weiss staged a version that exceeded the audiences’ and the critics’ expectations to the powerful score of J. Mark Scarce for the Carolina Ballet, USA.
- 2016: Francis Patrelle set “Macbeth” to a patchwork score by Tchaikovsky for his own company, performed by students of several dance academies in New York.

Antony and Cleopatra, 1606.

- 1765: Jean-Georges Noverre’s “Cléopâtre”, staged at the Paris Opera as a *ballet d’action*, is thought to have comprised more mime than dance, according to the choreographer’s principles.
- 1808: In response, Jean-Pierre Aumer and Rodolphe Kreutzer put on a new more ballet-like version.
- 1909: Mikhail Fokine and Anton Arensky’s “Egyptian Night” was an international success. Choreographed in 1908 at the Mariinsky Theatre in St Petersburg to music by Glazunov, Rimsky-Korsakov and Mussorgsky, it was included as “Cleopatra” in the programme of the first Parisian season of the Ballets Russes, with Ida Rubinstein in the leading role and costumes by Léon Bakst.
- 1961: Martha Graham brought her own deeply original perspective to the play in “One More Gaudy Night” to the exotic music by Halim El-Dabh with her company, using her own modern technique.
- 2000: Ben Stevenson to music by Rimsky-Korsakov focused on Cleopatra’s tragic destiny rather than on her relationship with Antony (Houston Ballet).
- 2011: David Nixon to music by Claude-Michel Schönberg (Northern Ballet, Leeds).

Coriolanus, 1607.

- 1804: Salvatore Viganò, one of the greatest dancers and choreographers of the turn of the 19th century who had also undertaken extensive music studies, created the ballet “Coriolano” to scores by Joseph Weigl at La Scala Theatre.

The Winter’s Tale, 1610.

- 2014: The full evening ballet choreographed by Christopher Wheeldon to music by Joby Talbot, co-produced by the Royal Ballet “Covent Garden” and the National Ballet of Canada, was a great success.

The Tempest, 1611.

- 1834: Best known for having created “Giselle”, Jean Coralli looked for inspiration in literary works and produced “La Tempête ou l’Île des Génies” (“The Tempest or the Genies’ Island”) to music by Jean Schneitzhoeffter at the Paris Opera.
- 1979: Glen Tetley chose to stage his two acts work to live music by Arne Nordheim with soprano, baritone, and orchestra, with Ballet Rambert in London.
- 1980: Michael Smuin to Paul Chihara’s score that expanded themes from Henry Purcell (San Francisco Ballet).
- 1982: Rudolf Nureyev put on his own technically and visually spectacular version at the Royal Ballet “Covent Garden” in London.
- 2010: Stephen Petronio created “I Drink the Air before Me” for his own modern dance company in the USA, in which the literary source was barely recognisable.
- 2011: Crystal Pite, “The Tempest Replica” (Künstlerhaus Mousonturm, Frankfurt)
- 2012: Nominated Best Large Scale Dance Production at the Theatre Critics of Wales Awards, Darius James’ production featured a score by Jean Sibelius written for an earlier version of the play (Welsh Ballet Cymru).
- 2013: In his one act piece, Alexei Ratmansky stretched to the maximum the dancers’ technical and artistic abilities at the National Ballet of Canada in Toronto.
- 2014: Krzysztof Pastor also combined the neoclassical and the post-modern style with acting at the Dutch National Ballet in Amsterdam.
- 2016: In David Bintley’s production to a commissioned score by Sally Beamish, the visual action took precedence over the emotional drama (Birmingham Ballet).

In Romania, Sergiu Anghel’s “The Tempest” was a theatre-dance performance, including four actors among the cast, given at the “Oleg Danovski” Ballet Theatre in Constanta in 2001.

Other attempts

Some choreographers have only selected certain characters or their main features, without transposing into dance the whole play.

- 1985: John Neumeier in “Shakespeares Liebespaare” (Shakespeare’s Lovers), put together a compilation of his Shakespearean ballet pas de deux with the Hamburg Ballet.
- 1999: David Bintley created a gallop through seven of the Bard’s plays to Duke Ellington and Billy Strayhorn’s jazz in “The Shakespeare Suite“ with Birmingham Ballet.

At the Bucharest National Opera, Romanian Ioan Tugearu choreographed “Richard III” to music by Gustav Mahler in 1989. This solo was then included in “Playing Shakespeare” (1997), a one-man show featuring Răzvan Mazilu, where a whole array of characters were displayed through dance.

In his “Folia, Shakespeare & Co”, a “choreographic-theatre” performance premiered at the Metropolis Theatre in Bucharest in 2014, contemporary choreographer Gigi Căciuleanu focused on the typology of the Jester as portrayed in the Bard’s plays.

It was not only Shakespeare's plays but also his sonnets that inspired choreographers throughout time.

- 1964: Kenneth MacMillan staged "Images of Love", a ballet in nine parts to music by Peter Tranchell, based on speeches from Shakespeare's plays and his sonnet 144.
- 2009: Maurice Béjart transposed into ballet sonnets 18, 23, 25, and 43.
- 2009: Roland Petit also transposed Shakespeare's sonnets 2, 11, 18, 44, and 116.
- 2013: John Neumeier in "Shakespeare Dances, Shakespearean sonnets" used contemporary language with a classically trained technique with Hamburg Ballet.
- 2016: Within its series of Shakespearean commemorative performances, Birmingham Ballet premiered Jessica Lang's "Wink", a series of "choreographed sonnets", where she captured the mood of five of the Bard's poems.
- 2019: Paul Vasterling in "Lucy Negro Redux" explored the mysterious love life of Shakespeare through the perspective of the "Dark Lady" for whom many of his famed sonnets were written, with Nashville Ballet.

Conclusions

In Shakespeare's plays there are many references to dances such as the *galliard* or *sinkapace* („Twelfth Night“, „Much Ado About Nothing“, „Henry V“), *volta* („Troilus and Cressida“, „Henry V“), *courante*, *canario* („All's Well That Ends Well“, „Twelfth Night“), *jig* („Love's Labour's Lost“), *country footing* („The Tempest“), *pavane*, and stage directions indicate dancing in many plays, including „Romeo and Juliet“, „Much Ado About Nothing“, „Twelfth Night“, „Macbeth“, and „As You Like It“. Terms like 'measure' and 'foot it' can also refer to dancing, and dance is often woven into the plot as part of a masque or masquerade ball.

“Some of the reasons for this sense of dance in Shakespeare's works reflect the thinking at the time. Dance was seen as a representation of the 'cosmic order' of things and it was common to include references to it in everyday life and conversations – much in the same way as we use music references and song lyrics today.”²

Yet, how do we explain the drive to translate Shakespeare's writings into an unspoken language?

“The main reason that these plays work so well in ballets is that there is such a strong emotional content. Whether it is the tragedy of Romeo and Juliet or the sadness of other characters, Shakespeare included a lot of emotion in this writing. And this high emotional content translates supremely well to dance, particularly to ballet with its innate expressiveness. And this is no doubt why it remains so popular – audiences can make an emotional connection with the dancers in ways they can't always manage with a character on a page.”³

Another reason why some of Shakespeare's plays translated so well into ballet was the use of the exquisite music they had inspired to great composers, which is a kind of double or successive translation, as in the case of Mendelssohn's "Midsummer's Night Dream" or

² Ibidem.

³ <https://www.jadeharrisonschoolofdance.co.uk/index.php/about/blog/50-why-so-many-great-ballets-are-based-on-shakespeare>

Prokofiev's "Romeo and Juliet". It is no coincidence that these are some of the best loved and everlasting ballet titles.

But first of all, as John Neumeier so appropriately pointed out, "Shakespeare is the best source of inspiration for choreographers because he is the most human of writers. He has penetrated so deep down into man's soul, portrayed people's characteristics and relationships so vividly and strongly that we, the audiences, are able to understand them even without words, however paradoxical it may seem."

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IMPROVING THE MEANS OF ARTISTIC EXPRESSION AS HEURISTICS OF THE ACTOR'S BODY AND EMOTIONS IN THE THEATRICAL PERFORMANCE

Geta-Violeta Răvdan Huncanu¹

Abstract: *The means of expression have an essential role in the theatre art. They encode and convey essential information about the actors presence on stage, the context in which they evolve and about the emotions and the relational dynamics of the characters played. In-depth study of means of expression provides support to creative acts, improving and multiplying skills and facilitating the adaptation to artistic requirements.*

Keywords: *nonverbal language, means of expression, body plasticity, playfulness.*

Introduction

Any discussion on body and emotions in the art of theatre, leads to the problem of developing means of expression, a discussion framed by the symbolic function of theatre. The latter brings together ideations, legacies, institutions and independent projects in various landscapes emerging from vast arrays of texts, stages and agents - actors, directors, managers, professors, researchers, critics and publics, etc - The discussion renews with each performance that gives artistic uniqueness, energy and sense to the mirror game that interlinks theatre and society. Due to the ephemeral nature of the theater art and of the world in general, actors are constantly under the pressure of continuous transformation from one role to another. They permanently wonder how good was their performance, if characters created can convince the audience as to the authenticity and artistic value of their interpretation.

Living in a society characterized by continuous and rapid change, the contemporary actor had to acquire and to invent means of scenic expression, having to constantly adapt his art to actual frameworks, expectations and conditions. The more he becomes aware that he has to juggle with the rich potential of expressiveness of his body in order to access the status of *total actor* - a profile that even being forged by a rich theatrical and cultural tradition is shaped by the 21st century theatrical phenomenon featured by cultural diversity, multimodality, inter-artistic and

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interdisciplinary openings and fusions- the actor, as theater re-agent is constantly in quest of efficient techniques, to enrich means and methods, creativity and forms of expression.

In this context, the awareness of one's own body and the acquisition of gesture refinement are premises of contemporary theater, while the practical study of means of expression is a basic step for the actor. The purpose of becoming aware of one's own body necessarily requires a training through which the actor

- improves the coordination of the bodily segments;
- achieves an increase in reaction speed and spontaneity, strength and physical endurance;
- develops the ability to work with partner and team; learns concentration and relaxation;
- increases muscular and joint and mobility;
- becomes aware of the importance of breathing and gaining the ability to use it effectively;
- obtains a series of skills needed in scenic practice

The means of expression have an essential role in the theatrical art. They encode and convey information about the actors presence on stage, about the contexts in which they evolve, about the emotions and the relational dynamics of characters played by them.

In-depth study of means of expression provides support to creative acts, improving and multiplying skills and facilitating the adaptation to artistic requirements.

Emotions in the "score of gestures"

Each emotional state left traces in our memory, according to which we will manifest later in the form of impulses translated by movements, attitudes, gestures, positions. We all use gestures more or less conscious either to communicate a message to other people, to modify and adapt it during interactions, either to avoid or block a response to it. A more nuanced approach is required for the development of mimicry, gestures and corporal plasticity. In addition to the practical exploration of these resources, the scientific knowledge of the psycho-physical mechanisms is required, as gestures and sounds are the raw material that the actor permanently processes in order to elaborate his own artistic language.

During rehearsals an *inner model of the character* emerges as the actor is guided on the composition path, a process in which the actor's hardest task is to take control over emotions on stage, those emotions that make him able to convince spectators. A fine calibration of performance finally leads to the creation of a dramatic character which may become memorable in the succession of situations, moments and relationships of the play.

The word "plastic", derived from the Greek *plastos*, designates soft materials such as clay and wax, which can be molded and can take a shape. By analogy, the actor is regarded as a sculptor, capable of creating various forms of his own body.

Various forms can be generated thanks to the enrichment of the physical level, the corporality being conceived as a *real - imaginary continuum* having a similar function with a musical score. This approach opens more possibilities and registers of expressions, and marks potential spaces for the composition of a role. The bodily plasticity is similar to a score of gestures a framework of more complex or sophisticated gestural creativity and compositions.

But unlike the "score of gestures" in oriental theater or in the recurrent logic of rituals, the western theater involves the actor into a process of creating or renewing gestural language and

movements, through various postures and mobility. A same purpose - that of the centrality of the actor's body in performance² - unifies the theatre history and anthropology, due to its capacity to open powerful channels of communication with spectators as receivers that share a story mediated by actors performance.

The axiom of *the centrality of the body of the actor* in the performance³ - unifies the tradition of the theater with the contemporary theatre in a unique theatre anthropology, the body as a natural *and* artificial content/container and mediator works to open powerful channels of communication with individual receivers who share a story played by actors with their own bodies, but through the blurring of their real body as a 'container' of self identity in favor of the character played on stage, a transfer that requires both versatility and technicality. However Mihai Măniuțiu coined two interdependent concepts to emphasize *frontality, centrality and artificiality* of the dramatic character based on the actor's body. He features the actor as *playful person*, creating *the 3rd body*, a binomial that covers explanatory and productive aims.

"The support of this playful person is *the actor's body - the actor's private person's body, remodeled during rehearsal*. The actor who manages to be born as a playful person will be consubstantial to the show. "(*my italics*)....

Each play must produce the synthesis between the dramatic character and the private person of the performer.

Măniuțiu develops the issue adding a meta level of plasticity, that creates

the "third body " is different from the body of the histrion and the character, but as a synthesis of the two. This body encompasses the other two and is born only during the stage act. So, the new body, invented, resembles that of the actor, but remains an artificial construction that disappears with the game.

Therefore the maintaining in the actor's routine of a physical work laboratory leads in time to the forging of its expressive uniqueness, while the recurrence and invention of exercises lead to easily adapt skills and capacities to various artistic scenarios and requirements. Therefore, the actor can discover the mechanisms and means of expression, and learn to use them as much as possible, freeing them from the everyday body and from their own physical or mental constraint.

The gestures from a communication perspective

According to Nuria De Gramont⁴ "The gesture puts the body into action with a purpose" but other distinctions have to be made, in order to point *the explanatory value of the gesture* for the

² Schechner, Richard, 1985, *Between Theatre and Anthropology*, with a Foreword by Victor, Turner. University of Pennsylvania Press. ; Măniuțiu, Mihai, on the actor as playful character and the 3rd body see the 2nd conference (nov.5, 2010) from the cycle of conferences *Cultura bate criza/The Culture Beats the Crisis*, moderated by Sorin Alexandrescu) <https://agenda.liternet.ro/articol/12364/Comunicat-de-presa/Seria-de-conferinte-Cultura-bate-criza-II-Mihai-Maniutiu-Actorul-si-mastile-lui.html>

³ Măniuțiu, Mihai, *Despre mască și iluzie*, Editura Humanitas, 2007.

⁴Nuria Carton De Gramont Lara, *Le « Geste esthétique » dans le domaine de l'art: étude sur l'expression corporelle dans la peinture gestuelle, le mime et la danse contemporaine*, Université du Québec à Montréal, 2007

playing roles perspective. Therefore, *any technical approach will put in a right balance purposes and bodily plasticity*. But from the researcher's perspective more distinctions are needed. De Gramont cites the philosopher Giorgio Agamben's claim "to conceive the gesture in one sphere distinct from that of acting (*agere*) and doing (*facere*). It is possible to do something without acting, like the poet who does a drama but does not act it - in the sense of the 'Play' - unlike the actor who does not do the drama but acts it".

Each person can spot or ignore reactions of his own body or of other people's bodies, but in case of professional actors the instant triggering of emotions may be difficult, due to the symbolic charge of a role in a play, which influences the interactive dynamics of situations.

Taking into account that the purpose of my research was to develop the body expressiveness of young actors, in the current study I discuss means of improving the training process to empower expressiveness and creativity.

A theatrical approach to corporality claims that the logic of movements and postures to be related both to the self-exploration by the actor and to the testing and analysis of its efficacy through the setting of *modi operandi* or exercises that frame the preparation phase of roles but it is necessary to continue to support the entire creative process.

My research started from the motivation to discover new ways to increase the capacity of bodily expression through appropriate training of young actors.

The research stake was to identify most appropriate relationship between freedom of movement and the uniqueness of the subject, on the one hand, and the possibility to develop the nonverbal dimension of the actor's play, thanks to sustained training, on the other hand.

In the current study the main objective was to explore, elaborate and test new paths and means to increase the capacity of the bodily expression of young actors. The exercises as practical study develop an interactive strategy aiming to better balance the freedom of movement with requirements to enrich creativity on the base of nonverbal resources in the actor's art.

Another objective was to validate the added value of the body training as a condition of sustainability and self-development along the professionalization and artistic career.

The control over emotions issue

Actors face the issue of **the voluntary control on emotions** to improve their art.

When there is no real correspondence between facial expression and the felt emotions we speak of a voluntary control of expression, studied in depth in the art of theatrical interpretation. The voluntary adoption of a facial expression leads to the triggering of physiological phenomena specific to the emotion rendered by facial expression.

In other words, the face itself has the ability to activate emotions. Sometimes it is very difficult even for an experienced actor to provoke or develop emotional states on demand.

The system of work "from the outside to the inside" comes to their aid, increasing control on the maintaining a controlled correlation between the expression of emotions and thoughts, on the one hand, and the postural frameworks, that the body, as soon as it adopts them, can more easily release them, on the other.

According to Yoshi and Marshall

*"As actors, we usually begin our work in our mind or emotions, then pretending that this inner life will come out and appear through the body. But the opposite method also works: it starts from the outside and continues on the inside."*⁵

This system states a connection among the physical and the 'invisible (inner) body' that plays an important role in the actor's work while the appropriate bodily training develops expressivity as a capability to activate form outside the hidden instrumentality of the body, while postures and movements "work" as signifiers awakening emotional states. Therefore if actor focuses on physical actions, the training can trigger the emergence of authentic emotions.

Emotional expression means a change in the emotional behavior observable through the face of the face, gestures, posture and bodily movement.

Emotional control involves awareness and knowledge of one's emotions and others, the ability to express emotions and respond appropriately to the emotions of others.

The sincerity of the emotional expression is the guarantor of the value of the acting game.

Regarding posture, an emotion such as sadness brings changes in muscle tone.

The action disappears, the spine tightens as opposed to a state of relief, in which the body relaxes. When we despise, we manifest from above the object or the person that provokes emotion. These impulses are also preset, involuntary and universal, can determine the type of emotion present and can be more easily controlled.

The emotions that emerge during acting are the actor's hardest task. They have to master a contradiction between a restrictive requirement to go to essence, and the triggering of the cumulative force of emotions, from which the power of suggestion, the empathy and the catharsis itself may occur.

Emotional expression means a change in the emotional behavior observable through the face of the face, gestures, posture and bodily movement.

Emotional control involves the observation, knowledge and awareness of one's own emotions and emotions experienced by others, the ability to express emotions and respond appropriately to the emotions of others.

The sincerity of the emotional expression is a criterion of the value of the acting game. Regarding posture, the manifestation of an emotion such as sadness brings changes in muscle tone. The energy disappears, the spine collects as opposed to a state of relief, in which the body relaxes. When we despise something or someone, we adopt an attitude of superiority. We look from above that object or person.

The body processes sends impulses, involuntary and universal, and these can trigger and express emotions, through the body during a role composition. It is a process in which the body experiences and adopts postures and movements, and they act similar to emotion markers through which an actor learns to trigger and intensify emotions and to differentiate in a complex register of emotional states and behaviors that they have to deal with. portray in the stage artistic act, one of the actor's most difficult imperatives. The body concentrates in a restricted form the essential aspects of an accumulation of emotions, modes of suggestive materialization and (re) generation of creative energy.

⁵Yoshi, Oida; Marshall, Lorna, „*Actorul invizibil*“, Editura ArtSpect, 2009, Oradea, p. 79

Methodological framework

The development of means of expressions is an interactive process that stimulates individuals and group achievements in terms of cognitive and affect-heuristic interchanges and decisions⁶. Interactivity is based on reciprocal relations and refers to the active learning in within which the *learner acts on information to turn it into one new, personal and internalized*. In the constructivist sense, the one who learn to "re-build" meanings by exploring the environment.⁷

In this sense the study was carried out on a **target group** consisting of professional and amateur actors (high school students and students in acting); **covered extensively eight months of rehearsals (multiple activities/sessions)** supporting and guiding the diverse phases of choreographic creation of "Romeo and Juliet", a musical produced by Theater Band *Aici* and Artistic Association *Teen Talent*, in partnership with State Theater, Constanța.⁸ (June 2017, State Theater, Constanța).

In order to point the peculiarity of the research in dance, I took into consideration the two distinctions made by Ben Spatz, professor of drama, theater and performance, author of *What the Body Can Do: Technique as Knowledge* (2015).

According to Spatz:

First, the technique may be distinguished of practice.

While practice indicates a specific and actual moment, *technique refers to the knowledge that structures* such moment.

Second, the technical can be distinguished from the epistemic (my italics).

Technique refers to those "tunnels and shafts of earlier work", the relative reliable pathways that bring one to a particular epistemic location.

"The epistemic then is potential knowledge that borders upon, but is not yet included in the technical. Some of the epistemic will eventually become known and will be incorporated into the technical"

(Ben Spatz, *Choreography as research*, 2017, p 69)

He points that these distinctions send to three concepts:

1. *practice*: as situated moments lived and experienced
2. *technique/technical* as knowledge that structures practice
3. *epistemic*, unknown yet, encountered but not yet known

⁶ Kendra Cherry cites Slovic et al definition of affect heuristic: *a type of mental shortcut in which people make decisions that are heavily influenced by their emotions*, in Kendra Cherry, (2019), Affect Heuristic and Decision Making in Theories in Cognitive Psychology <https://www.verywellmind.com/what-is-the-affect-heuristic-2795028>; Slovic P, Finucane ML, Peters E, MacGregor DG. The affect heuristic. *Eur J Oper Res.* 2007;177:1333-1352. doi:10.1016/j.ejor.2005.04.006

⁷ Smaranda Pasnicu, *Mihai Mănușiu-Un univers eliptic*, Concept vol 8/nr 1/2014, p.84-85

⁸ Independent project, after the musical *Roméo et Juliette* (2001, Paris). Directed by Tiberiu Roșu, Coreography of Geta Răvdan Huncanu, Music by Gérard Presgurvic, Musical training and Make-up by Radu Făgărășan, Scenography by Ciprian Morti, Costumes by Tiberiu Roșu and Radu Făgărășan.

I assumed as a premise that the acknowledgement of the emotional fingerprint of the creative bodily centered process depends on

- depth of self and shared exploration but from outside to inside or from outer-to-inner body, a reversed approach compared to therapy
- exploration of identity/ alterity mirroring effects in face-to-face exercises
- trainer/trainees communication quality during exercises

Research hypothesis

During my study I hypothetically assumed that:

1. If the actor learns to place emotions in an inner voice or model by amplifying his / her body's expressiveness register, his artistic transposition will become true, and, at least, more efficient.
2. The success of the scenic expression is influenced by the qualitative level of the internal elaboration, but also by the variety's capacity of the actor's affective states.

Emotion is involved in the entire creative process the emotional attitude of the performer according to introjection as imagined or projected stage situation may be adjusted and its ability to adjust

The research questions

- How to improve the bodily expressivity as playfulness characteristic (playful character).
- How to increase the contribution of the nonverbal in the process of creation of dramatic characters by optimizing the training?

The method consisted in

- a) *determining the ideal values of several factors which influence the bodily expression of the actors* - attention and concentration / relaxation, breathing, physical condition – and
- b) *pursuing their critical thresholds* in terms of semantic and communication purposes (and processes) that trigger exchanges, interactivity, energy, the enrichment of the plasticity of the body (metamorphic changes).

The logic was to install or integrate a research laboratory inside the staging process. The sets of exercises were designed and optimized similarly to a *rationale* - a set of methods and strategies to observe, differentiate, organize, assess, adapt exercises as techniques of training actors to better respond to artistic requirements equally sustaining the actors achievements as playful characters.

A collection of seven exercises, specifically developed by professionals and teachers for the training mimicry, gesture and plasticity, is presented in the following table

EXAMPLES	TEQNIQUES
Ex.1 " <i>Who?</i> " (Bacs 2002)	<p>Two or more subjects decide to perform a simple action and a relationship using a 3W technique of inquiry.</p> <p>Each of them will note on a sheet of paper some facial traits and a short description of the mimicry associated with emotional states, or facial expression that typical co-occur in everyday life- For instance for deep sadness corresponding traits : eyebrows frown, lower lip left, eyes left, etc.</p> <p>The sheet of papers will be grouped by traits or features</p> <p>Each subject will collect sheets corresponding to a single trait and will feature cumulative traits</p>
Ex.2 " <i>The Ventriloquist</i> " (Bács, 2012)	<p>I. Two subjects are positioned back to back. One subject (A) is facing point 1 (the public), and the other emits various sounds, which will have to be mimicked by Subject A.</p> <p>II. Subject B will tell a story, which the partner (topic A) will express through mimicry.</p>
Example3: " <i>Using your whole body</i> " (Bogard, Landau, 2005)	<p>Subjects are asked to express themselves by gestures using parts of the body that are not commonly used (toes, nose, heels, elbow, etc.).</p>
Example.4: " <i>The Body Expression</i> " (an daptation after Bogard, Landau, 2005)	<p>Subjects form a circle, facing inward.</p> <p>The coordinator proposes a theme focused on a certain situation (eg at the market, in the kitchen, at the stadium, etc.). In a random order, in turn, each subject runs and stops in the center of the circle where they sit in a posture that suggests an action related to the topic of the exercise, with or without any connection with the surrounding colleagues. Thus a picture will be formed in which each subject adopted a posture, mimic and gesture corresponding to a character according to the theme.</p>
Example 5: " <i>The Oil</i> " (Lecoq, 2009)	<p>The exercise is performed individually. The subject's body is an oil bottle.</p> <p>The movements of the subject must reproduce the dynamics of the bottled oil. The oil in the glass overturns precipitously and strongly on the ground. Referring to the fluidity of the oil, the subject must change the rhythm of the movements and play the corresponding image.</p>
Example 6: " <i>The Gaze</i> " (Bács, 2012)	<p>Subjects work in pairs, each setting a task, active or passive. The one who chooses to be active will communicate non-verbal concisely and clearly various information (charge, plea, command, delegate, etc.). He has the right to determine his passive partner to change his posture, place and even express verbally. Only after the non-verbal communication mode has been exhausted can one proceed to the verbal expression.</p>

<p>Example 7: <i>"The Face Mirror"</i> (Spolin,2014)</p>	<p>Subjects sit face to face, in pairs. Together with the coordinator, they will choose a series of emotions that they will express in a decided order together. Subject A will initiate a mimic expression consistent with the emotion dictated by the coordinator, and Subject B will reflect what he sees.</p>
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Integrating the bodily expressivity (the "score of gestures") into the space dynamics of the performance



Exercising body expressions (Ex.7) related to specific situations
Theme :At the Market

In order to stage the performance during rehearsals I started from each stage situation. I followed that with the questions *What? Why? When? Where?* to obtain through various means to continue to explore resources and ways of expanding expressiveness.

Some of the questions that contributed to convincing performances of young actors - in their great majority students as target group in the project - were:

Describe the character in three words. *What are the strengths that define it? What are the shades in which you would create the portrait of the character? (eg aggressive, but loving)*

What are the differences between the character and your person?

What animal could your character look like?

What color could you associate the character with?



Romeo and Juliet
Mercutio's death

What does the space in the Romeo-Tybalt duel scene smell like?



Romeo and Juliet
Juliet's death

One of the hardest scenes demanding a strong collective expressiveness was the scene of the Mercutio - Tybalt - Romeo duel.⁹ The question, to which each subject gave an answer, and after which each actor managed to exploit his own expressive resources with which he completed the dramatic picture was:

⁹ <http://www.fastcoexist.com/1682021/mapping-how-cities-smell-block-by-block>

What does the space from the duel look like?

The olfactory imprints memory, also give identity and a scent memory to a space, as the "Mapping How Cities Smells" project directed by the computer designer Kate McLean proved at a bigger scale. An interactive map of the scents that define a city was generated by analogy of colors and smells, respectively a color code to draw a map of smells. The project was based on the Victoria Henshaw book, *Understanding and Designing City Smell Environments* (2013)¹⁰ The olfactory exploration and of mental representation of space seems to be in many aspects similar the outputs of a training technique that stimulates playfulness using olfactory information..

Conclusions

During the project I conceived '**the epistemic**' as a space of qualitative and dense knowledge that either framed the research, either mingled '**the technical**' and the **practise** as a guiding and assessing mode to improve efficiency by setting questions, inventing cognitive metaphors, diversifying olfactory, tactile, visual suggestions – to activate or focus exploration, to enrich individuals and group resources, stimulating cognition and empathy, and improving concentration, technicality and synergy. In many aspects the project research can be integrated as an interactive strategy of training and playing as creative tasks¹¹.

The technical focused the corporal plasticity on the base of metaphors, given their potential to open and enrich the role composition by the transferring (transportation) of emotions, images, models, among mind and body, imagination and physicality.

However the approach of the body as a *creative resource of a role composition*–depository of natural movements, sensations, emotions and memories, etc- and the technical approach of the body – as *playful body*, who besides communicating his presence on stage *works* to build its own language and uniqueness and the score of mimics, postures and gestures from which the characters bring life.

During rehearsals *the practice* evolve from exercises to complex individual and group dynamics - situations and scenes -, through applying inquiry strategies and metaphors and increasing the nonverbality and body plasticity as dimensions of the playfulness character while the development of body expressiveness may be approached as permanent condition of the artistic career.

¹⁰ Hershaw, Victoria, cited by Munteanu, A.M., "*Noile media*", Ed. Universitară Bucuresti, 2015, p.91-93

¹¹ For a mapping of objectives and techniques of IDS see Crenguța-Lăcrămioara Oprea, 2014, *Strategii didactice interactive de stimulare a inteligențelor multiple in cadrul masterului interdisciplinar PED-ArtE8*, p.12-29.

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CHOREOGRAPHY AND KNOWLEDGE. PATTERNS AND ECOLOGIES

POSTFACE

Ana Maria Munteanu¹

We have no longer consider knowledge as the search for the iconic representation of an ontological reality but as the search for suitable ways of behaving and thinking. Knowledge then becomes something that the organism builds in order to create order in the flow of experience - as such - informs by establishing experiences renewable, as well as relatively reliable relationships between them.

Ernst von Glaserfeld

The extensive scientific literature in the field of dance studies reflects both the dynamics of research in the last decades and the differentiation of themes and subthemes of interest evolving through the deepening of various principles of choreography and performance, along with the epistemological substantiation of various analysis, theoretical approaches and case studies which converge to address *a cognitive turn* in modern choreography.

What does this cognitive shift imply in the field of contemporary choreography?

In the introduction to *Contemporary Choreography A Critical Reader* (2017), Buttersworth and Wildschut provide an overview of dance studies with the state of the art in the field. The volume display an impressive number of studies, that argue the extent and value of this development that they examine, analyse in the first section *Conceptual and philosophical concerns* and present in terms that leave no doubt

...research has developed enormously in the recent past
...phenomenological research recorded an explosive development...
... technology has ushered a new era for dance, education, research and creation(5-8)

¹ Professor of Communication, Faculty of Letters, Ovidius University of Constanta.

The claim for objectivity is covered by a set of indicators such as ' the emergence of Dance and Theatre and Performance departments, the number of doctorates gained by the staffs, and the publishing of new research, as structural aspects, as well as by recording the "hot topics" of the last decade', in fact a wide range of themes and issues - from neuroscience, motion capture, intermediality in performance, corporeal literacy, and many other, to the performing and public spaces or relationships between the performing arts and visual culture.

Somehow this volume recalls the Francois Lyotard's *Report on Knowledge (La condition postmoderne Rapport sur la connaissance, 1979)* in which the notion of knowledge in postmodern society is analyzed as *the end of grand narratives*, relating the redistribution of knowledge – on the base of technological boom that include artificial intelligence networks and translation machines - with an attitude towards (the totalitarianism of) metanarratives, replaced by a plurality of language games (Wittgenstein, 2007 : 67) and arguments which marks a *linguistic and symbolic turn* equating technology and the meta-narrative of science with the rise of the network society (Casells, 1996) and then globally interconnected knowledge economy.

Returning to the mentioned volume, its main thesis that advocates "acceptability of choreography as knowledge" lead however to a dilemmatic stance, asserting that "the focus on choreography is no longer a focus simply on dance"(8) . Although it might go unnoticed, this sentence epitomizes the knowledge turn in contemporary choreography.

It suggests that scientific knowledge is both autonomous, controls and transforms the choreographic space, possibly differently and beyond dance realities, as the very economy of dance production and the choreographic knowledge are provided by more than a fixed network of organizations, sites, roles, forms of agency, support systems, law, etc.

The radical constructivist stake beyond the idea, becomes obvious by playing a mental game that the assertion of Korbinski "a map is not reality" proposed to our intellect, in order to become aware of the nuances between the "Cake recipes" and "how to bake a cake" in real contexts, taking into account regulations, constraints and opportunities.

The radical constructivist stake beyond the idea, becomes obvious by playing the mental game that Korbinski's statement "a map is not the territory" proposed to our intellect, in order to aware the nuances between what he calls the "cake recipes" and "how to make a cake" in certain contexts, taking account of real constraints and possibilities in terms of time-binded semantics².

'Taking the knowledge economy seriously'

But, however, taken this distinction seriously, the question of how they develop each one in the contexts shaped by the other one, either independently, either through interchanges and cross-sourcing, and, further, how the various theories, devices and practical choreographic knowledge aggregate and compete along with dialogic patterns and politics of dance, send to challenging ecologies across the dance world.

According to Maturana and Varela

² Alfred Korzybski, *Collected Writings 1920-1950*, Institute of General Semantics, 1990

"a radical shift in standpoint, an almost paradoxical posture in which living systems are described in terms of what lies outside the domain of descriptions"(Maturana, Varela, 1981)

Although a cognitive turn has been announced since the first decade after 2000, it does not exclude nuances or even controversial positions. In line with Cooper's argument on choreography as a "sensitive knowing"(1992), Klien observes

"a paradigm shift in thinking about choreography occurred by redefining it as an emerging, autonomous aesthetics, concerned with the workings and governance of patterns, dynamics and ecologies"(2005:10).

A different perspective on cognition is assumed by the critical theorist André Lepecki who recommends "a partnership between dance, dance studies and philosophy" ... "to consider perspectives and works that challenge narrowly defined and defended borders" which might differentiate between choreography and dance". His critical approach is a radical deconstruction of the whole modern dance project, *for its sensuous-kinetic focus on movement*, its nonrepresentational aesthetics, together with the being-in-presence claim of modern dance (Gardner, 2006:2)

In a review of Lepecki's book *Exhausting dance Performance and the Politics of Movement*, Gardner outlines an idea which can be the epitome of Lepecki's critical ontology of movement.

"A dance's refusal of kinetic acts as a productive lever in the sense that it can reveal what is at stake in the requirement that 'the modern body' display itself in/as kinetic spectacle or as 'being toward-movement' (43).

She quotes Lepecki

"Dance entered modernity as 'choreography', that is, through an 'alloying' of dancing and writing. The concept of choreo-graphy which dates from Thoinot Arbeau's 1589 dance manual Orchesographie is coincident with modernity; and it is through choreography, and in modernity, that subjects become 'kinetically-disciplined'".

The idea of "a dance's refusal of kinetic acts" seems to equate the impact of John Cage's 4'33'' on the concert rituals in Western musical culture, a quintessence of the idea that any sounds can be music.

A dance's refusal of kinetic acts will question, challenge, decenter both the kinetically disciplined body, as a central figure organizing the dance performance, and as a mediator of modern subjectivisation, together with its aesthetical, technical, intellectual, political and institutional "devices" and expertises, that anchor the modern choreographic project.

It radically questions the operative logic through which "modernity and modern subjectivisation have been invested in the kinetic and that dance supports this investment".

Therefore the stake of critical theory does not focus exclusively on that deconstruction but also on legitimizing knowledge and experiment as the very means of self investigation- According to Gardner this is more than criticism, since "Lepecki argues, tests, complicates and politicizes the grounds of choreography as they foreground questions of subjectivisation, representation, memory, presence and/or race and colonialism"(Gardner, 2006:130).

The metaphysics of knowledge comes to the fore competing the centering role of aesthetics and artistry and switches the production from centered and hierarchically organized official dance towards decentered, grounded, networked, project based, as distributed cognition and emergent behavior evolving as choreographic movement.

As a postmodern economy of dance it develops a multiplicity of ideas, experiments, spaces, games and even artificial intelligence systems, which put in practice the Lepecki concept of 'choreopolitics', very near of Massumi's concept of micropolitics of virtual spaces or Latour's 're-assembling the social' logic in terms of Actor/Network Theory.

In controversy with Lepecki's critical theory of dance, DeFrantz – founder of a group in residence at MIT(Slippage: Performance interventions in Culture and Technology) asks "what philosophy can do for dance?" and opposes to the universalization of experience as a purpose of philosophical approach of dance, the dance as "exploration of the particular gesture, the particular release of energy, the particular moment of possibility without desire of broad appeal".

The ironic side of this controversy deserves to be analyzed by framing the discussion in the context of cultural and performance studies that hosted the emergence of dance studies in the first decade after 2000, on the one hand, and on the other, in the context of technology era and creative applications in the technology studies, later digital humanities, introduced early 90s in the field of dance with Merce Cunningham's exploration of motion capture technology with media artists Paul Kaiser and Shelley Eshkvar for *Loops* and *Hand-drawn Spaces* for the annual conference on computer graphics(CG) organized by ACM SIGGRAPH (1991).

Professor Susan Melrose has pointed out a profound bias by her analysis of the curricula of Cultural and Performance Studies, in a study published in 2003, *The Eventful Articulation of Singularities - or, "Chasing Angels"* . At the time she highlighted that

"the lack of empirical fit between on the one hand, the institutionally-dominant discourses and practices of Performance Studies in the late 20th and early 21st C, and on the other hand, the arts-disciplinary or professional experience of performance-making, the expert-practitioner ethos, ethical engagement, sensing, intuitive play, drive and attitude, as well as the evaluative apparatuses specific to professional practice."

About this aspect Melrose manifests two main concerns by comparing these two economies of research practice.

The first concern

"The question as to whether or not one might make new work in the higher degree research context whose quality is recognized by the extra-university arts communities seems to me to be unresolved in general terms, some of which relate to the institutional setup of the higher degree and research contexts, but also to be unresolvable, more importantly, in terms of available performance studies discourses".

The second concern

"the inability of wider university contexts to engage in critical autoreflexion with their own discourse-production with what are the highly conservative philosophical matrixes which organize, authorize and regulate that research production"

But the Professor Melrose fears on the lack of common shared understandings and trust between groups of researchers working on different epistemological frameworks are nor singular and nor specific to the dance research field.

Already a decade ago, Ernest Gellner in *Postmodernism Reason and Religion*(1992), took over the distinction made by Wittgenstein between the " world of things" and "world of actions or facts(practice)", and ironized the claims of the postmodern current that has introduced early 70s a new base of knowledge originating in the international politics and the global history of thinking by substituting action as a main element of the production of reality with the text, the comment, the narrative vocabulary, leading to a paradigm shift from positivism to hermeneutics(Gellner,1992:25).

More recently Pakes resumed this controversial issue by examining the philosophical foundations – ideas, principles of knowledge, reasoning and wisdom – enabling to understand the difference between the *knowing that* and the *knowing of how*, as two types of knowledge in the Western epistemology, relevant to base choreography and dance practice as *knowing through dance-making*, respectively, as practical reason and practical knowledge for *practice-as-research*, which are rather knowledge how than knowledge that(theoretical knowledge) but at the end she states that

"There is still, however a major difficulty adapting ideas about practical knowledge to choreography and the choreography presented as research". (Pakes, 2917:39)

The epistemological singularity of dance as a practice

Marie Pierre Chopin takes a step forward in this epistemological dilemma by repositioning pedagogy in the center of the debate, valuing pedagogy as *a system of transmission of knowledges* and articulation node of complex and often contradictory issues and interconnections "that unfolds there in all its epistemological and political dimension."

Thus a strategy for theorizing dance has to validate reasoning models relating taking account of *the epistemological singularity of dance* as a practice which base her explanatory system on a typology of four main profiles and roles of dance pedagogues – *the passer (le passeur)*, *the innovator (le novateur)*, *the builder (le bâtisseur)*, *the theoretical (le théoricien)*.

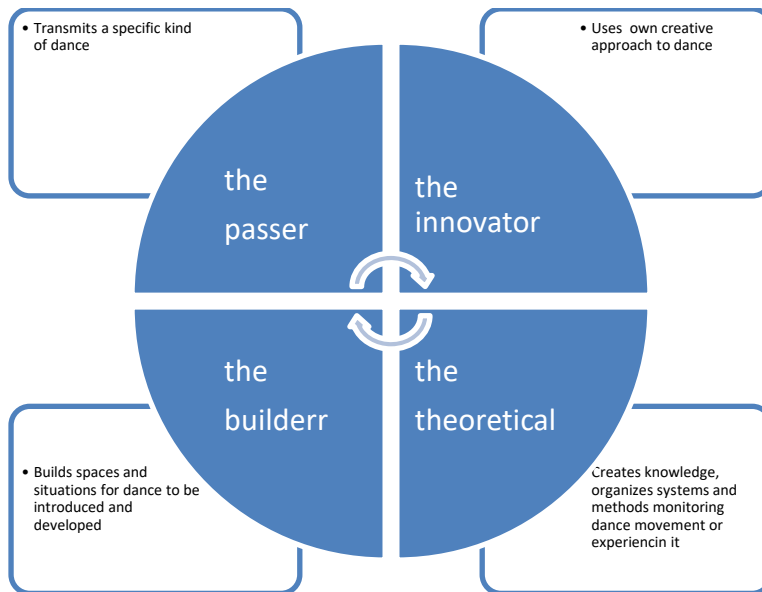


Fig.1 The matrix of 4 profiles of pedagogues, adapted after Chopin 2016(27,64,74)

According to Kerlan(2017), Chopin's contribution is all the more valuable

"in a period when education and pedagogy are both uncertain of themselves, in search of models, and under the influence of increasing technical didacticization and instrumentalization, the detour proposed by the author, through art and culture, choreographic art and culture, fully contributes to a task more than ever necessary: to give back to pedagogy the historical and cultural thickness that is indeed hers".

Some developings in dance anthropology bring analytical finesse and deepen the exploration of interculturality at a granular level of qualitative analysis.

In this regard, Mitra qualifies in terms of "politics of choreographic touch", the co-presence of different cultural codes regulating and striking the dancer's body during training experiences of contemporary dance. The exploration brings to light an invisible matrix-of their native culture- that doubles and clashes - physically, emotionally, professionally - the experiences of dancers during their training in contact techniques, of common ground in Western dance theaters scenes. Mitra's in depth exploration of the British-Bangladeshi Akram Khan's experience, former professional dancer of indian *khatak*, -a genre which iterates the prohibiting physical contact between adults this culture - but also a contemporary dancer, trainer and

choreographer, provides substantive insight on 'dancing interculturalism'. The terrain- croisé design of her research evolves also in line with the comprehensive, dialogic approaches in migration studies literature.(Mitra,2017:396).

In such an extremely reach and diverse research global context the current volume addresses a number of investigations which revolves around the relationship between body and space.

Sergiu Anghel in *The Negative Hermeneutics of Mats Ek* investigates the hidden antistructuring dynamics that defines the complex and contradictory nature of the relationship of Mats Ek's work with the classical ballet tradition.

More specifically, Anghel questions the phenomenology of a negative hermeneutics that clashes the fairy tale plot, which however remains embedded in Ek creation. At the same time, by putting emphasis on the narrative side, Mats Ek contradicts one of the postulates of modern dance criticism about its non- narrative, feature. By taking into account these double polarity of the Mats Ek composition techniques - with the classical tradition, as well as with the aesthetics of modern choreography -, Sergiu Anghel concludes that although the choreographer initiates a deep crisis that collides and radically changes the semantics, theatricality and stilistics of ballet, however he paradoxically saves a spatial and mental proximity, in the same way in which the foundations of a new building can intermingle the walls of another, much older one, acknowledging diverse layers of the history of a city.

The Metamorphic Spaces of the Body in Modern Choreography by Andreea Tănăsescu develops a phenomenological approach in line with the André Lepecki theory of de/subjectivization, a capitalist strategy of dez/experiencing and colonizing the body. As a choreographer and dance teacher she asks:

Is the body a construct, a tool of the objective world, or is it entirely us, a memory with the access code to the interdimensional movement of consciousness, from which new spaces, identities, systems of language, discourses, and artistic metamorphoses may emerge?

Tănăsescu focuses on internal spaces of consciousness, just for humanizing the object-body through the choreographic thinking and doing that highlights the intermediality and spatiality of self.

Aiming to restore the mind-body wholeness she describes a reverse logic of fragmenting, processing and reassembling pieces, creating new spaces and dynamics by crossing poetry, philosophy, dramaturgy, technology, all investing a therapeutical and spiritual journey, repairing ties between body, memory and moral consciousness.

Another approach is represented by the two studies that cover rather the spatialization in the sense of internationalization, globalization and universalization of singularity in dance world.

Vivia Săndulescu- Dutton in her study *Shakespeare in dance, internationally and in Romania* lists adaptations of Shakespeare's plays in dance. The author's main purpose as a dance critique and historian was to "complete the information about the versions created in Romania often little known abroad, and also, the versions created by Romanian born choreographers living and working abroad, and those signed by foreign masters the Romanian audiences were able to attend".

The Romanian born choreographer and personality of French and international dance, Gigi Caciuleanu's *Spatial Confessions on Globalizing Singularity in Contemporary Dance* develops own principles, ideas and perspectives on dance, and especially the choreographer own work as a singularity, but presents singularity as a life project in a continuous movement in time-space, which develops synergies and interdimensional dialogism. The creation of space wraps the axis of events, but also evolves through a pattern, or ecology.

Making his own dance and theorizing its principles Caciuleanu always calls other singularities: ideas, arguments, texts, works of art, voices, personalities, projects and spaces, a poliphonic discourse accompanying the personal narrative by going outside the domain of descriptors. A broad biographical line crosses various periods of time, political regimes, countries and continents, iconic dance sites but also culturally diverse environments, assembling experiences, thoughts and a brilliant, puzzling knowledge, that allows him "to play a game, between the internal and external gaze", involving the small ties, rich in empathy and creativity, as well as more complex, abstract and strategic devices and rationale, spatializing the French model of contemporary dance pattern and ecology, the very inspiration and support of personal development, intermingling internationalization and universalization of singularity.

The article of Geta Radvan Huncanu discusses techniques of *Improving the means of artistic expression as heuristics of the actor's body and emotions in the theatrical performance*. According to her the development of means of expressions is an interactive process that stimulates individuals and group achievements in terms of cognitive and affect-heuristic interchanges and decisions. Interactivity is based on reciprocal relations and refers to the active learning in within which the *learner acts on information to turn it into one new, personal and internalized*. "In the constructivist sense, the one who learn to "re-build" meanings by exploring the environment". Geta Radvan-Huncanu follows the framework designed by Ben Spatz epistemology which makes useful distinctions between 'the epistemic' as a space of qualitative and dense knowledge that either frames the research, either mingles 'the technical' and the practise as a guiding and assessing modes to improve efficiency, setting questions, inventing cognitive metaphors, diversifying olfactory, tactile, visual suggestions.

The volume puts in context and informs with the state of the art in the field of dance studies, a subfield of Cultural and Performance Studies, being a first topical perspective on contemporary choreography hosted by *The International Journal of Cross Cultural Studies and Environmental Communication* as an interdisciplinary platform.

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