

***Borders of representation:***

***Retour amont : le rêve***

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## Manual:

This reflection is delivered with an edited version on video of the final artistic performance, *Retour amont: le rêve*. The performance was recorded on 24/04/2021 at Kaaitheater (Brussels) without audience because of sanitary restrictions due to Covid 19. After having read the overview, I suggest to then look at the video for a better insight when reading the texts. If you are using a computer, it is important to watch the video with additional small speakers or headphones to perceive some of the low sounds played during the performance. The sound impacts the perception of the material. I suggest downloading the video material as streaming can be subject to delays between sound and image.

The reflection begins with an overview of the project and the main categories defining the project: Choreography, Music, Light, Dramaturgy.

Following the overview, I will unfold the reflection in four steps: *Choreography I, Music, Choreography II, To end*. Each chapter is divided into subsections which are connected to a specific moment of the performance, where key questions of the making of *Retour amont: le rêve* will be discussed in detail.

**Links for downloading the artistic work and reflection material:**

At this link, you will find the video in [full size \(6.96 GB\)](#) and the text of the reflection.

Link to text and video material: <https://1drv.ms/u/s!Ah-crzz8BiWalwpDRdlr7h64On7i?e=h9tzDL>

Vimeo link: <https://vimeo.com/567787346/bae60b9ec7>

The Vimeo links allows you to download the video in a smaller size.

The two HD options are preferable.

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“My body, in fact, is always elsewhere. It is tied to all the elsewhere of the world.

And to tell the truth, it is elsewhere than in the world.”<sup>1</sup>

*Michel Foucault*<sup>2</sup>

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<sup>1</sup> Michel Foucault “Le corps utopique” -Utopian Body transl. Lucia Allais Ed. By Caroline A. Jones In the “Utopian Body”

<sup>2</sup> French philosopher 1926-1984

## Overview

What are the borders of representation? Focusing on representation in performance, my research question divides into two parts: *embodied borders* and *borders in space*. The *embodied borders* are a research on the body, and the various degrees of presence of performativity. The *borders in space* are a reflection on the borders of representation in space and architecture.

Initially, I considered borders to be the common limits of different territories. It occurred to me only later that each *territory* is not necessarily of the same nature, character or substance, and thus the research required different concepts of border. The idea of borders separating territories seemed too thin or binary. Borders not only mark a topographic location, they can also make note of a relation, a point of exchange, or of that which binds territories. Do borders define where and/or how territories can meet? In this choreographic research, I look for the porosity between those limits and explore the nature of the binding.

This research has been carried out through the process of creating a dance piece with five dancers, three musicians and one light designer,



who together explore the idea of borders through mixed choreographic layers, improvisation, and texts haunted by the ghost of Ovid's<sup>3</sup> *Io* from *The Metamorphoses*<sup>4</sup>. In a setting that effaces the physical boundaries between audience and performing space, performers are wandering and crossing borders to propose new representational perspectives. Different layers shift alongside and across each other like events in someone else's dream.

## Choreography

The choreography has been developed and performed with long-time collaborators Claire Godsmark, Emmi Väisänen, Gorka Gurrutxaga Arruti and Claire Croizé. This choreographic team had a great influence on the methodologies, strategies and outcomes of the research. The final work grew from the dancers collectively acquired knowledge, which created a lacework, mapping the research questions. I will articulate the inputs of this collaboration in further detail later in the reflection.

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<sup>3</sup> Roman Poet, 43 BC- 17.18 AD.

<sup>4</sup> *The Metamorphose*, Ovid, first published 8 AD

The choreography was made in two stages. The first stage was a duet titled *Retour amont* (Oct 2020), which was made between myself and the dancer Claire Croizé<sup>5</sup>, in collaboration with pianists Jean-Luc Plouvier and Alain Franco. This duet was created before *Retour amont: le rêve*, specifically as a foundation for the larger research piece. In the duet, “We return to the moment, to the place where we left our bodies five years ago”<sup>6</sup>. The title of the performance comes from René Char's<sup>7</sup> poem collection of the same name, *Retour amont*<sup>8</sup>, written during an artistic, existential crisis where he lacked inspiration. The duet was a way to reflect actively and physically through a return to the artistic dialogue on stage between myself and Claire Croizé, a *border* of exchange which had been developed over many years. The same intentions also led our talks with the musicians.

The duet became the backbone for the making of the larger piece *Retour amont: le rêve* (April 2021), where dancers Claire Godsmark, Emmi Väisänen and Gorka Gurrutxaga joined Croizé and myself to bring other layers above, around, under and through the earlier duet, to set a more complex<sup>9</sup> choreography which might better tackle the question of *borders*, that underpins this entire research.

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<sup>5</sup> I will later refer to it as ‘the duet’

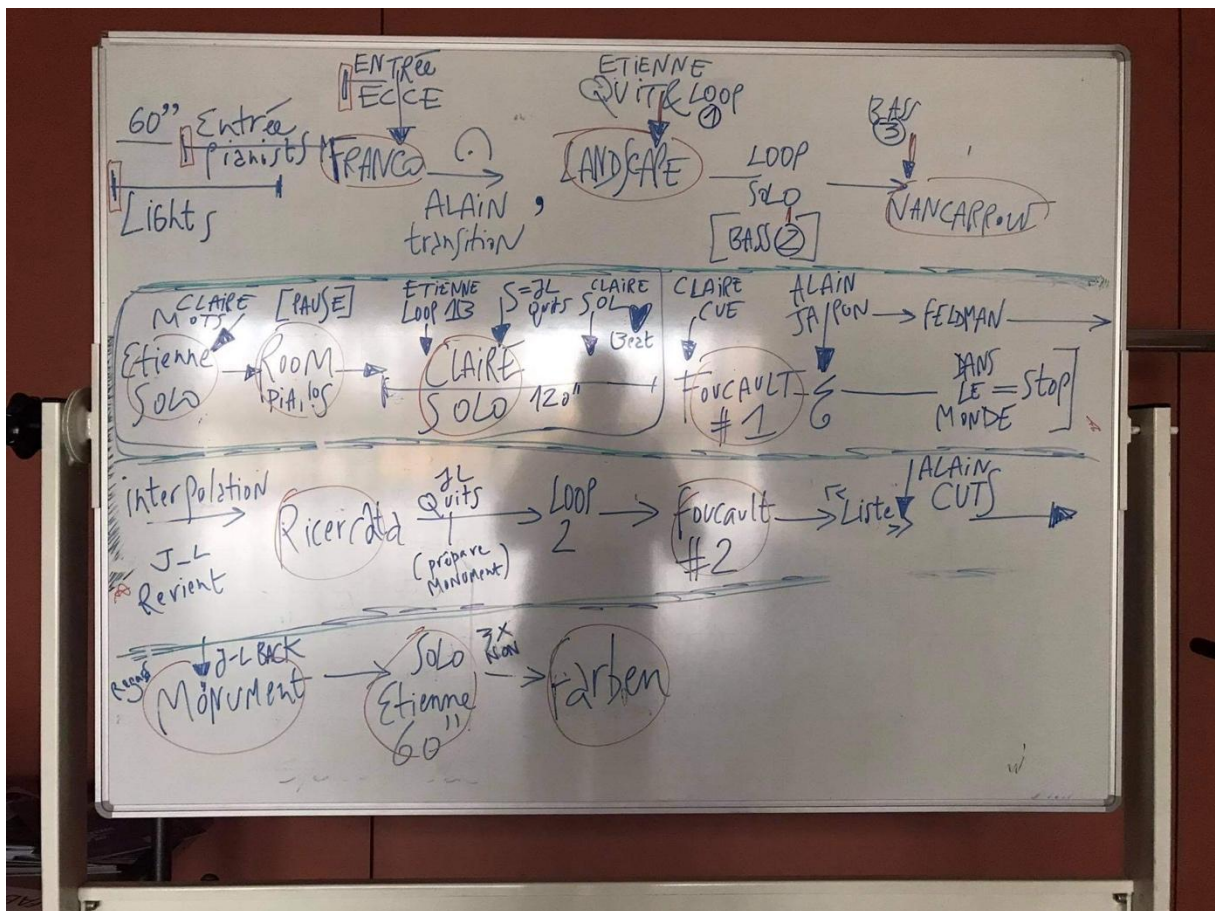
<sup>6</sup> Claire Croizé.

<sup>7</sup> French poet, 1907-1988

<sup>8</sup> *Retour amont*, 1966 Gallimard, France.

<sup>9</sup> as rich

With this larger group of dancers we used different strategies to create the dance material: Authentic Movement<sup>10</sup> improvisation, improvisation based on words and texts (Ovid's *Metamorphoses*, a lecture of Michel Foucault), remembrance and quotes of choreographic work, translation of texts into composed movements (René Char, Michel Foucault), and translation of music into the body. These were the principal methodologies.



Picture 1: Storyboard, Brugge, October 2020

<sup>10</sup> Dance therapy pioneer Mary Starks Whitehouse originated Authentic Movement in the 1950s

## Music

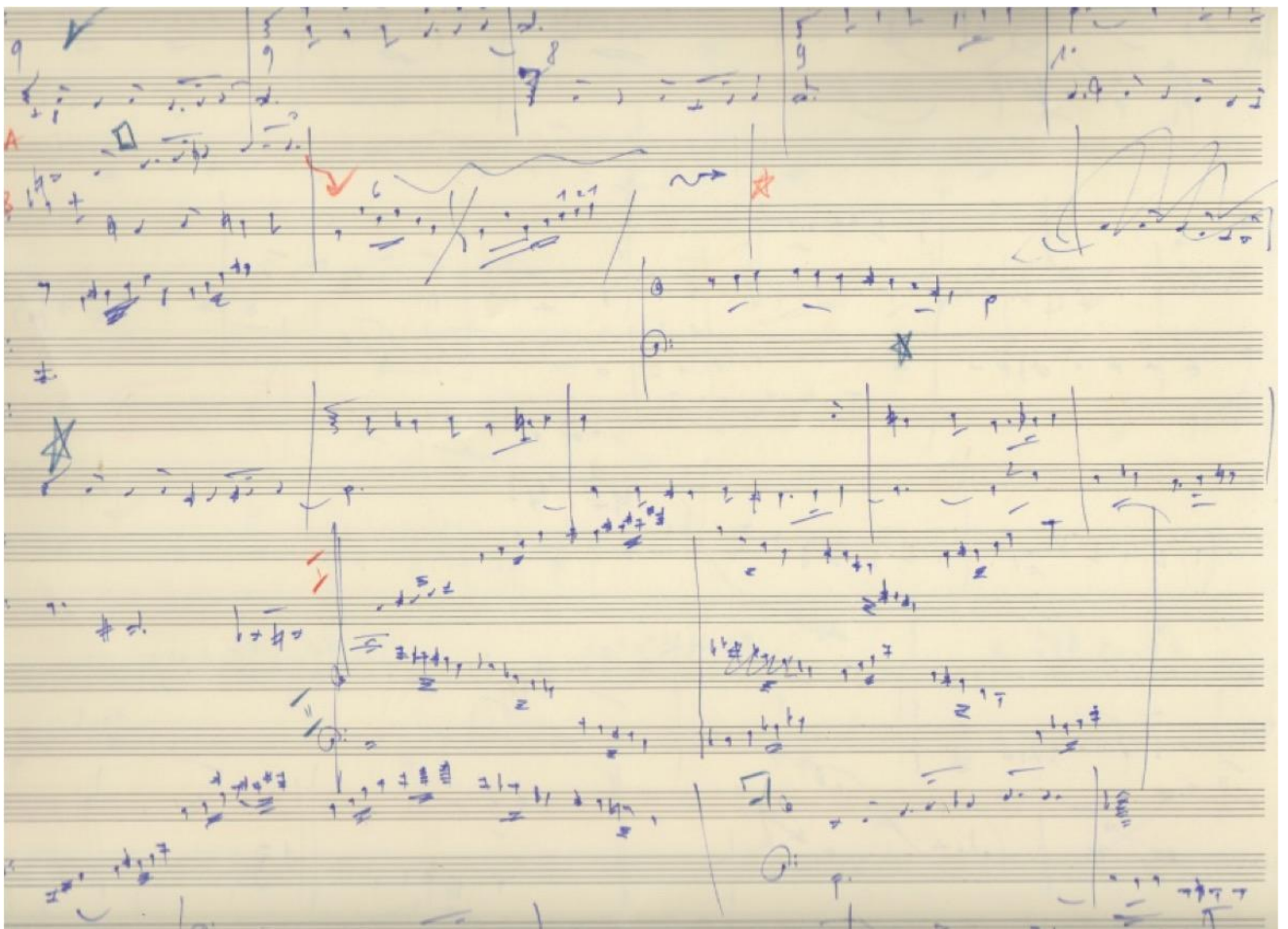
The musical dramaturgy of *Retour Amont: le rêve* is an essential and equal layer to the choreographic one, and is thought of and constructed in the light of contemporary classical music discourse. I always thought of the music dramaturgy as a possible stand-alone program, a relevant proposition within the contemporary music field. Music in performance has been a great concern in my work from the beginning, almost all my projects held high musical ambitions and many had live musical performers. To achieve these ambitions, I invited into the work expert musical artists, who can infuse the work with their knowledge. For *Retour Amont: le rêve*, we had the privilege to work with three musicians of the renowned *Ictus Ensemble*<sup>11</sup>, a contemporary music group who is highly experienced at working with choreography.

The music for *Retour Amont: le rêve* is played live by Jean-Luc Plouvier (Piano/Voice), Alain Franco (Piano, Fender Rhode), Aisha Orazbayeva (Violin), who play existing compositions including John Cage - *In a landscape* and *Melodies 4 and 6* from the *6 melodies*; Salvatore Sciarrino – *Sei Capricci n°1, 2 and 4*, Colon Nancarrow - *Study 6* - transposed for two pianos by Thomas

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<sup>11</sup> **Ictus** is a Brussels-based contemporary music ensemble.

Adès; György Ligeti *Musica Ricercata* and *Monument* and Arnold Schoenberg *Farben* transposed for two pianos by Anton Webern. In addition to this, two texts are read aloud during the piece, and considered part of the musical dramaturgy: Michel Foucault *Le corps utopique* (extract) and René Char *Lutteurs* (extract).



Picture 2: Opening score of pianist Alain Franco

The musical dramaturgy was made in collaboration with the three musicians, Jean-Luc Plouvier, Alain Franco and Aisha Orazbayeva. These musicians had a great impact on the work and research

outcomes. As with the dancers, the work developed in a very open dialogue, where the understanding, artistic sensitivity and ambition of each person infused the materials. Most of the musical choices present in the final work came from these three artists. It was very important for the frame of work that all three musicians could invest their own desires in the creation, to arrive at a work constructed from a net of all the imaginaries of my collaborators.

## Light

Lighting designer Hans Meijer, also a very long-time collaborator in my work, completed the artistic team and was present in the two phases of the work creation. Hans' light proposal is very alive and is metamorphosing throughout the piece. I exchange with Hans like any other artistic partners in the work. He is free to propose what he wishes out of how the concept, dance material or music inspires him. Just like for the music, the dramaturgical line of the light is thought of as a possible self-standing element. Hans is often manipulating live the light changes that are happening. He is a performer in his own right.

The lights and the light dramaturgy constitute another important layer of the piece, creating more than simply an environment or atmosphere. Like the choreography or the music, at times the light leads the dramaturgy. It unfolds a sense of time, creates connexion between moments and can radically transform the material. Light is another performer that acts with flashes, shadows, counterpoints, colours and movement, to create with its dramaturgical journey. It is an equal and significant layer to the piece.



*Picture 3: Opening scene*

## Dramaturgy

The music piece of Luigi Nono, *Io, Frammento da Prometeo*<sup>12</sup> was a guideline for the beginning of the research. This piece of music touches matters at the heart of my choreographic interests: Space, Time, Philosophy, Deconstruction, Literature/Poetry, Mythology (archetypes).

In this work of Nono, the stage was no longer in the centre of the performance. Islands of sounds were composed for the piece, floating around the space: *Prometeo, tragedia dell'ascolto*<sup>13</sup>. For the lyrics, philosopher Massimo Cacciari<sup>14</sup> assembled fragments of antique poems and excerpts of philosophical texts. During Nono's creation, the concept of Heterotopia developed by Michel Foucault in a conference for **Le cercle d'étude architecturale**<sup>15</sup>, was used to define an ideal space of representation. A room, in this case the theatre, which gathers diverse places side by side.

The concept of Heterotopia is an idea of representation that has much in common with the opening page of Marcel Proust novel *In search of*

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<sup>12</sup> Luigi Nono for three sopranos, small chorus, bass flute, contrabass clarinet, and live electronics (1981)

<sup>13</sup> Luigi Nono for Solo voices and instruments, choir and orchestra (1981-1984)

<sup>14</sup> born 1944, Italian Philosopher

<sup>15</sup> Michel Foucault "Des Espaces Autres" (*Of Other spaces: Utopia and Heterotopias*) March 14th 1967  
Translated from the French by Jay Miskowiec This text was published by the French journal *Architecture /Mouvement/ Continuité* in October 1984, was the basis of a lecture given by Michel Foucault in March 1967 at the cercle d'études architecturales.



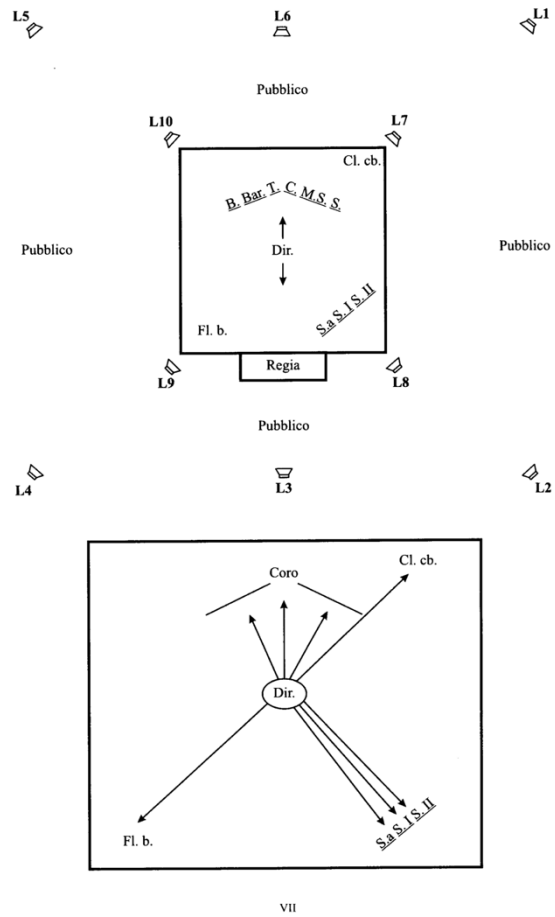
*Lost Time*<sup>16</sup>, where borders are vanishing, and signs and images from different times and contexts gather in a common space to compose a new representation.

The very specific staging required by Nono's score was very inspiring in the way it set a refreshed relation between performer and audience, with performers at the centre of a square made by the seated audience. Nono then placed two sets of amplification speakers within and behind the audience, allowing a play between the acoustic environment and its location. His goal was to work within this environment to challenge the usual organization of space in a musical performance.

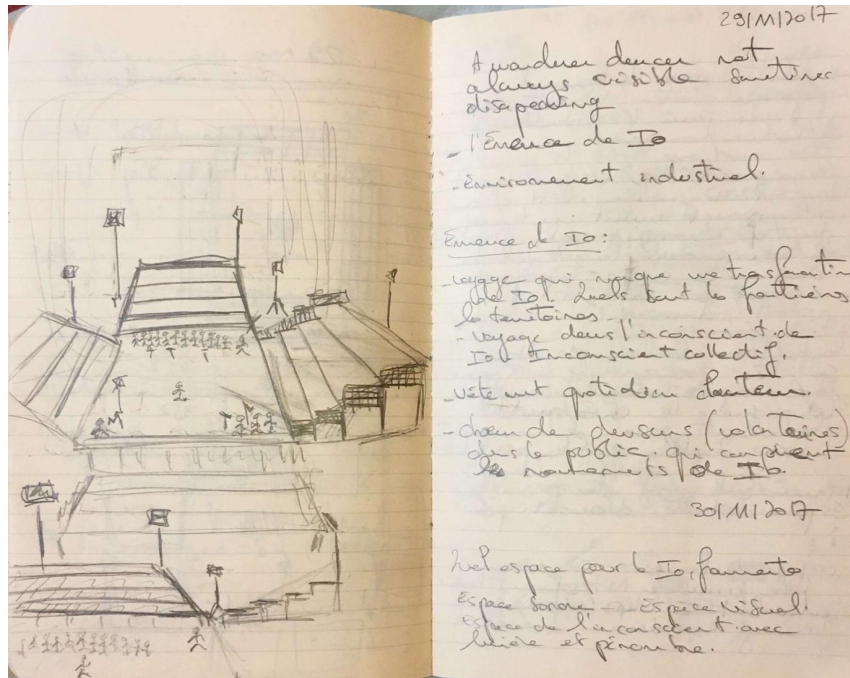
Nono's ideal environment to question *borders*, and his unconventional way to think about space and the relation between materials, is the dramaturgical heart of my research project.

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<sup>16</sup> "For a long time I used to go to bed early. Sometimes, when I had put out my candle, my eyes would close so quickly that I had not even time to say "I'm going to sleep." And half an hour later the thought that it was time to go to sleep would awaken me; I would try to put away the book which, I imagined, was still in my hands, and to blow out the light; I had been thinking all the time, while I was asleep, of what I had just been reading, but my thoughts had run into a channel of their own, until I myself seemed actually to have become the subject of my book: a church, a quartet, the rivalry between François I and Charles V. This impression would persist for some moments after I was awake; it did not disturb my mind, but it lay like scales upon my eyes and prevented them from registering the fact that the candle was no longer burning. Then it would begin to seem unintelligible, as the thoughts of a former existence must be to a reincarnate spirit; the subject of my book would separate itself from me, leaving me free to choose whether I would form part of it or no; and at the same time my sight would return and I would be astonished to find myself in a state of darkness, pleasant and restful enough for the eyes, and even more, perhaps, for my mind, to which it appeared incomprehensible, without a cause, a matter dark indeed." Marcel Proust, "Remembrance of Things Past: Swann's Way." Translated from the French by C. K. Scott Moncrieff)

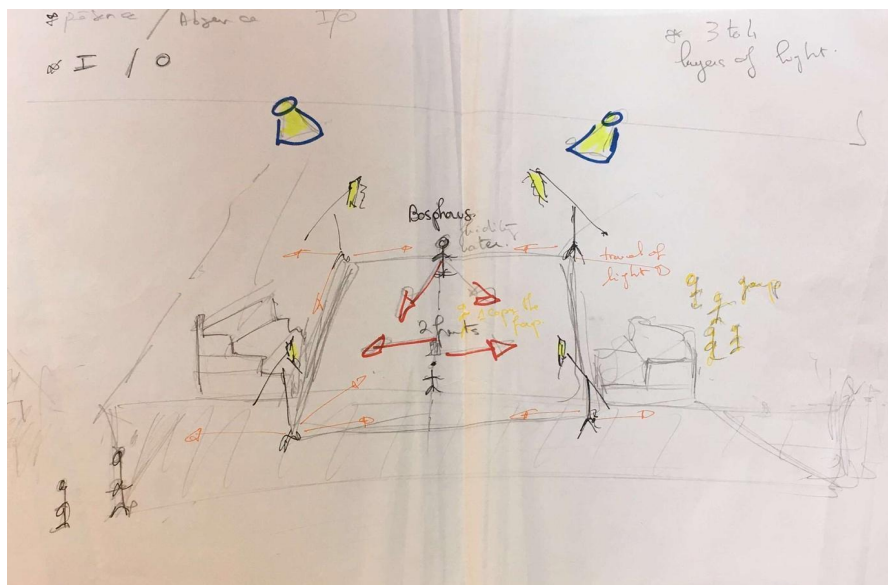


Picture 4: Space arrangement for *Io*, frammento da *Prometeo* as indicated on Luigi Nono's score



Picture 5: Notebook Etienne Guilloteau - Possible staging for Io, frammento da Prometeo

A piece is always an archaeological trace of its own process. Traces that tell a story, but which carry the ghosts of the creation process, at the border of what's visible.



Picture 6: Drawing of an imagined set

*Retour amont: le rêve*, was conceived to be performed with the entire audience sitting all around it. Being all together in the same space was very important, as it set an equality of presence between music, dance and public, and made *borders* between these elements more fluid and concrete.

Because of the pandemic, we could not invite the public into the theatre and had to deliver the final project with a recording of the intended performance, however the work was recorded in the condition of a performance with minimal editing. It is intended to be *as close as possible* to the live performance.

To articulate this reflection, I will use the dramaturgy of the piece itself to guide my thinking. Different key scenes of the piece will be anchor points to articulate the questions, challenges, successes or failures that occurred during the research. The mediums of Dance and Music are the main focus of the reflection. A video timecode referring to the performance recording, will be given at the beginning of each part of the text.



*Picture 7: Opening*

# Choreography I

“Though there was land and sea and air, it was unstable land, unswimmable water, air needing light. Nothing retained its shape, one thing obstructed another, because in the one body, cold fought with heat, moist with dry, soft with hard, and weight with weightless things.”<sup>17</sup>

*Ovid*

## Opening: the imaginary as border

**Video timecode: 00:02:32 till 00:11:40**

In the beginning of *Retour amont: le rêve* we wanted to show the passage from chaos and infinity, to a beginning of unfolding time. We decided to start the piece with a practice that we had used to begin our rehearsal days, and to create material. The name of this practice is Authentic Movement<sup>18</sup>, which consists of freely improvising with eyes closed in front of a witness. One person is moving- formalizing a feeling, an idea, a question or just following an impulse - and the other person is making the frame, by simply watching with no specific expectation. In this practice the observer is there to create a space with their gaze, as

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<sup>17</sup> *The Metamorphoses*, Ovid, book I, The primal Chaos. First published 8 AD Translation by A.S. Kline- editor: Poetry in translation

<sup>18</sup> Dance Therapy pioneer Mary Starks Whitehouse originated authentic Movement (Whitehouse, 1958, in Pallaro (Ed.) 1999, pp. 42–43). Also called ‘Movement in Depth’ and ‘Active Imagination in Movement’, this approach invites a descent into the inner world of the psyche through natural movement and can be practiced in individual and group settings. The mover/client closes her eyes, waits, and then, saw by her therapist/witness, moves in response to body-felt sensations, emotions, memories, movement impulses, and/or images. The witness provides a safe, contained, and receptive presence, supporting an awareness of her mover’s bodily expression as well as her own embodied experience.” “Authentic Movement: A dance with the divine Tina Stromsted” (December 2008) published in “Body, Movement and Dance in Psychotherapy” (2009) Routledge Taylor and Francis group.

well as to protect the unseeing mover from any danger. This daily practice was in our case time-framed, with improvisations lasting five to seven minutes, and repeated one, two or three times. The improvisations were stopped at once when the alarm clock rang. This concept was then translated into the piece, with two sections of free improvisation with eyes closed, where there were no other rules than a time frame.

The encounter of dancers with the music was the major difference between the studio practice of Authentic Movement and the final performance. The main difficulty was that the sensation of freedom which the dancers experienced, was much reduced by the way the music coloured their environment, and the interpretations of their movements. To overcome this difficulty we thought it was important to stay as close as possible to our inner sensations, and to try and articulate physically the most accurate possible way of *resisting* the musical invasion, in this way reinforcing the strength of *our own borders*. This is different from the original Authentic Movement practice, which needs an open sensitivity that is in contradiction to the conscious act of ignoring the obvious presence of music.

I wanted to keep the undetermined form of the improvisation to embody a *before the start* moment with a *wandering* quality. We couldn't secure our independence from the music with a set choreographic material, so improvisational practice was the only way to gain our autonomy. The Authentic Movement practice is a great tool to witness someone's wandering thoughts. The body becomes a surface, an exterior



boundary, a plastic border to one's imaginary. For the one moving, the gaze of the witness gives the frame; what is *formalized* is *seen* to not disappear, it *exists* ('*Existe*' from French '*exister*' coming from the Latin '*existere*': to step out, stand forth, emerge, appear). The gaze of the watcher creates a link, an anchor into someone else's imagination. Both sides are consciously holding each other from across a tiny shared *border*, in the way that performers and audience do.

Because of the specific ceremonials which precede a performance, it was also difficult (if not impossible), to find a form that adequately presented the studio experience of Authentic Movement. One of the fundamental aspects of the practice is the absence of expectations. But, going to a performance always brings expectations enhanced by a setting of rituals which the spectator performs: for instance reading a brochure to choose what to see, seeing a name that evokes a memory, buying a ticket that holds a promise, arriving at the theatre and then meeting other people who show the same desire to go through the threshold of the theatre doors, which then open to another world. This dramatization of the audience journey sets our attention in a specific mode: we are looking for something. It is the very first *border* we pass when going to a theatre.

I found it important to bring the idea of *wandering*, because of the way it crystallizes so much of our doubts and confusions, and resets our expectations. I wish that instead of *going to* a performance we would

*wander* in a performance. Seeing a performance would become more of a relation and the first border to cross would be between *before the beginning* and *it has begun*.



Picture 8: Gurrutxaga Arruti in the opening

René Char texts:

*In the sky of the men the bread of the stars seemed to me tenebrous and  
hardened, but in their narrow hands I read the joust of these stars inviting  
others: emigrants of the bridge still dreamy; I collected the golden sweat of it,  
and by me the earth ceased to die*<sup>19</sup>

*Wrestlers*

~

*« ...We love each other today without a beyond and without a lineage, Fiery  
or faded, different but together,  
Turning away from the stars whose nature is to fly without reaching.  
The ship is heading towards the high vegetal sea.  
All lights out it takes us on board.  
We were up before dawn in its memory.  
It sheltered our childhoods, weighted our golden age,  
The called one, the roving guest, as long as we believe in his truth. »*<sup>20</sup>

*Alsace's surrounding*

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<sup>19</sup> From *Lutteurs (Wrestlers)* by René Char, transl. Etienne Guilloteau

<sup>20</sup> Extract from *Les parages d'Alsaces (Alsace's surroundings)* by René Char, transl. Etienne Guilloteau

## The embodied texts

**Video timecode: 00:11:40 till 00:19:30**

An important part of the movement material was created by *embodying* texts. Using simple words or entire poems, various texts were used to generate different qualities of material, which were then performed to the music of John Cage's *In a landscape*<sup>21</sup>. For this section of the piece we worked on a layered choreography, with two distinctive choreographies happening at the same time.

One of these choreographic layers is performed by Claire Croizé and myself. The material, precisely fixed, is based on René Char text *Lutteurs*<sup>22</sup> and *Les Parages d'Alsaces*<sup>23</sup>. We created this by making an interpretation of the texts, transforming each word, comma, and period into movements. The idea of interpretation here, is not to make a movement that would be like sign language, understandable by many people, but rather to translate a sensitivity triggered by the text. The repeated words, commas and periods, would then transpose the structure of the text into the choreographic composition.

The movement becomes a sort of foreign language, with a familiar structure (the grammar of the text). It seems that despite the great transposal that occurs in the interpretation, something of the original

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<sup>21</sup> *In a landscape*-Piano (or harp) 1948 John Cage

<sup>22</sup> *Lutteurs* René Char, in the collection *Le Nu perdu*, Éd Gallimard 1971

<sup>23</sup> *Les parages D'Alsaces*, in the collection *Le Nu perdu*, Éd Gallimard 1971

text remains - a *ghost*. What the text suggests to the choreographer/dancer subconscious is now upfront at the *border of what is visible* - embodied. The new form exceeds the original significations of the words. What is movement? What is a sign? Where does the text begin? Where does dance begin? I am thinking in particular here of a quote by Roland Barthes<sup>24</sup>, under the picture of a Japanese calligraphy in his essay ***L'empire des signes***<sup>25</sup>: *Where does the writing begin? Where does the painting begin?*

Claire Croizé and I composed our duet together on this *blurred line* between text and dance. No matter how much we were true to the text, our bodies were overflowing with significations and interpretations.

The other layers of embodied texts, performed by Claire Godsmark, Emmi Väisänen and Gorka Gurrutxaga Arruti, were based on chosen words from Ovid's ***The Metamorphoses*** on *Io*. For this the dancers worked with the idea of metamorphosing, going from one word to another in their improvisations and incarnating within their own bodies, the passage between words. This required them to use the space in a more fluid and organic way, challenging the limits of the stage. Being a trio enabled them to play with the idea of a performance space that *expands* and *contracts* between them. Their focused gaze, movement

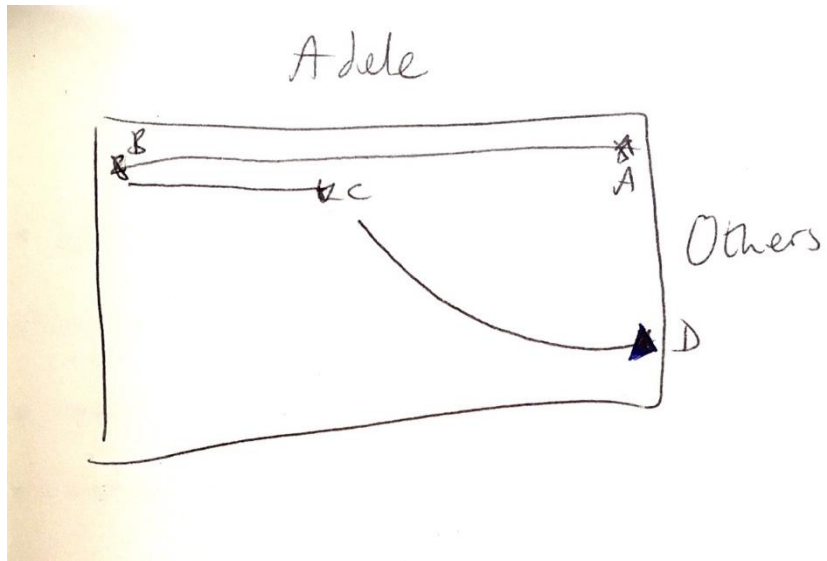
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<sup>24</sup> Roland Barthes (1915-1980), French Philosopher, semiologist, and book reviewer

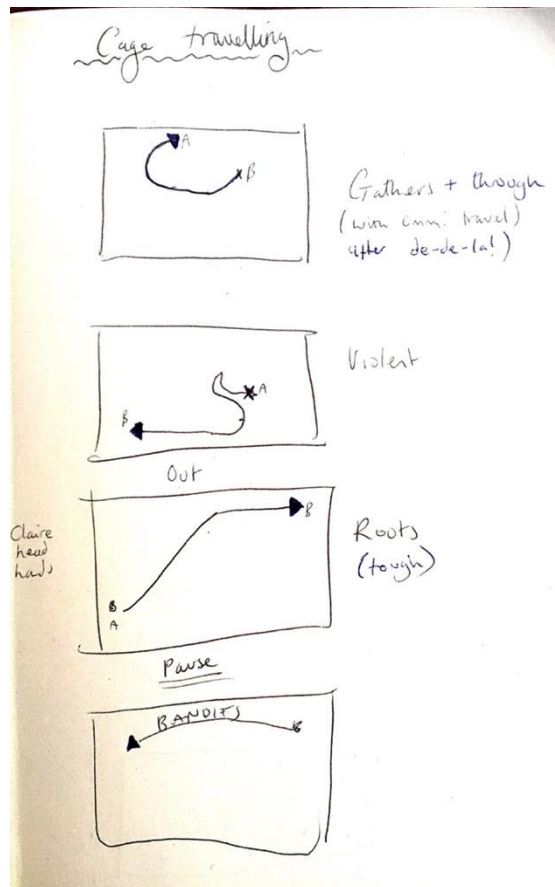
<sup>25</sup> *L'empire des signes* (1970) Roland Barthes

connections, copying and similar dynamics of travelling, were used to keep a consistent bond visible to the audience.

The distinctive aesthetic qualities of the duet and trio, came from them being drawn from two very different kinds of writing. It became essential then to avoid a blending of these two layers, which might obscure the choreography. The two kinds of embodied texts defined the space and the *borders* of the performance. The text became the space.



Picture 9: Claire Godsmark's drawing notes on travels



Picture 10: Claire Godsmark's drawing notes on travels

List of words from the dancers:

Gorka's words from John Cage:

**Grove**

**Falling/water-falls**

**Tears**

**Water**

Claire Godsmark's words from John Cage:

**Gathers/through**

**(Bandits)\***

**Knowing**

**Violent**

**Restless**

**Force carries**

**Roots**

**(Stones)\***

**Others**

*\* these words described the movement material and were not derived from the Cage text*

Emmi's words from John Cage:

**Wooded cliffs**

**Fall**

**The house**

**River rolls**

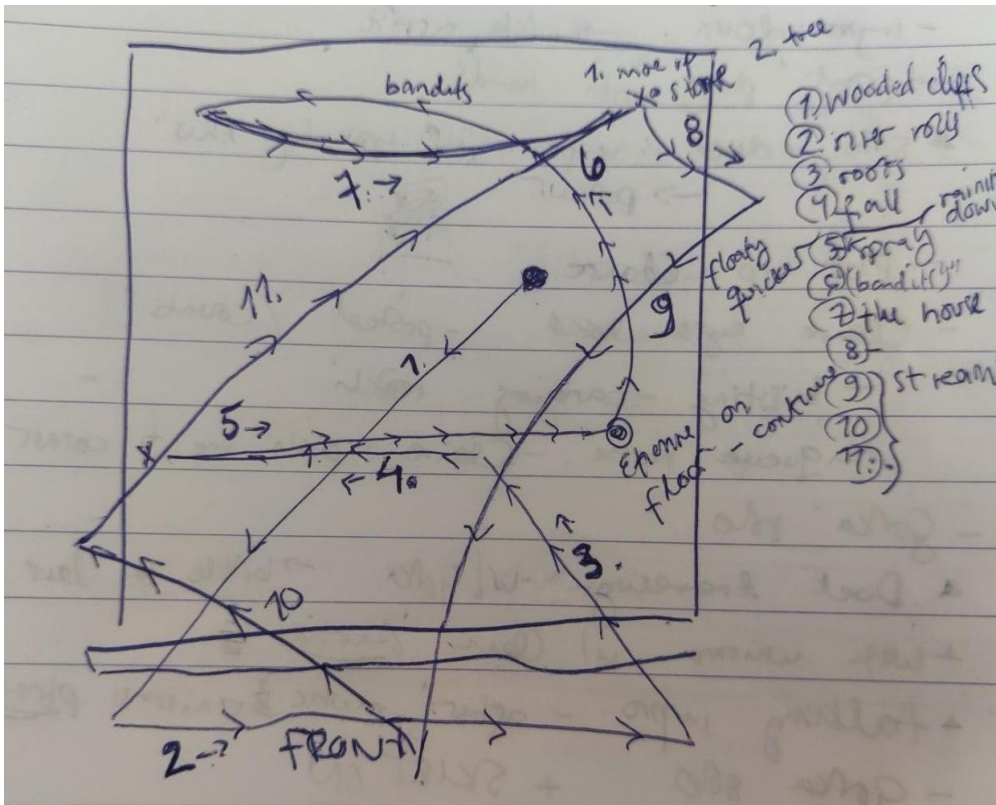
**Raining down spray**

**Streams**

**Roots**

**(bandits)**

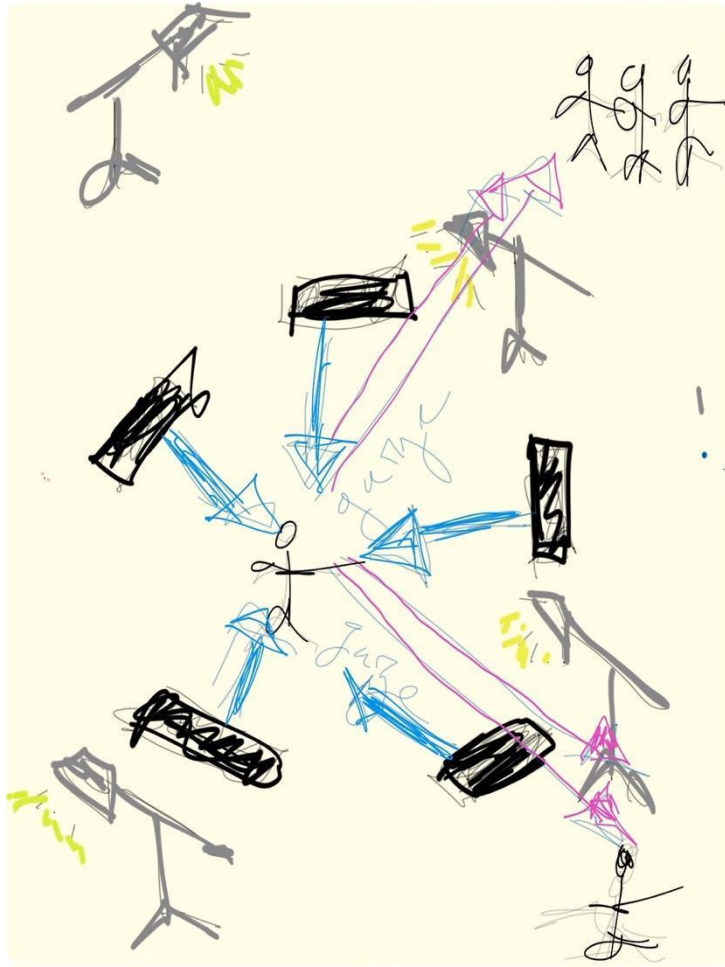




Picture 11: Emmi Väisänen's drawings of her travels in space



*Picture 12: Photograph of the section called In a landscape*



Picture 13: Drawing of work on the expanded solos

## Identity is transformation

**Video timecode: 00:19:30 till 00:24:03**

In this section, three dancers create a relay<sup>26</sup> based upon transformations of words into movement. They explore the idea of a shared solo, where the dance material, qualities, musicality and shapes define the solo: like a role which would be endorsed by several actors. The dance material, despite being composed in a pre-set dramaturgy, stays very connected to the Authentic Movement practice described previously and executed at the beginning of the piece.

The idea of *wandering* and *transformation* remain, so there was no specific goal or logic in the way the dancers travel across the space. Instead the focus is on the qualities of movements, and the constant metamorphoses happening in the body as it physically interprets the qualities of one word and then the next. The body of each dancer is the *border* between the two chosen words (see illustration below ‘Sequence of words used by the dancers’). The form is a *relay*, where the handover is made clear in the passing of a shape from one person to the next, each dancer taking the form and place of the one before, and starting again from there. The performers triggered movement from a word<sup>27</sup>, and the next one dancing took this word to begin their own improvisation, so a *passing* was happening.

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<sup>26</sup> relay in this situation means that a task is executed until another performer takes over to perform the same task. A relay of performers ensures the continuity.

<sup>27</sup> See sequence of words given earlier

For this solo scene, we explore *not being in the centre*, despite solo being a form that usually calls for it. The idea of the relay is to *decentre* the focus, from a solo performer to a layering composed of qualities. I looked for a multiplicity of qualities in order to *overflow*<sup>28</sup> the iconic solo form. The aim was that a singularity could emerge through the constant transformation of movement qualities, and not be stolen by one single *heroic*<sup>29</sup> performer. Identity is *transformation* itself.



Picture 14: Relay between Emmi Väisänen and Claire Godsmark

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<sup>28</sup> in French, you would use the word 'déborder' which more clearly refers to the question of borders.

<sup>29</sup> Heroic is a bit strong and could appear ironic here; but nevertheless, I think any solo always bears a bit of that historical iconic heroic image.

**Sequence of words use by the dancers in the relay:**

**Emmi:**

**Wood/Water**

**Knowing/Shade**

**Hidden/Roots**

**Nymph/Celebrate**

**Claire G:**

**Wood/Water**

**Shades/Swells**

**Roots/Clouds**

**Celebrate/Deepest cave**

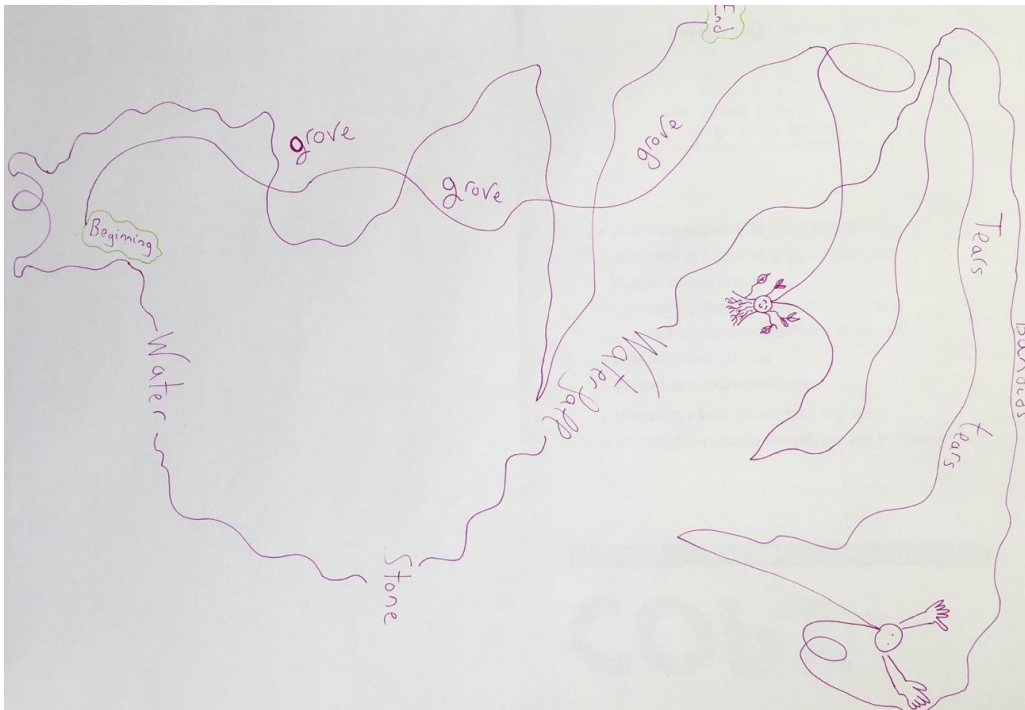
**Gorka:**

**Water/Knowing**

**Swell/Hidden**

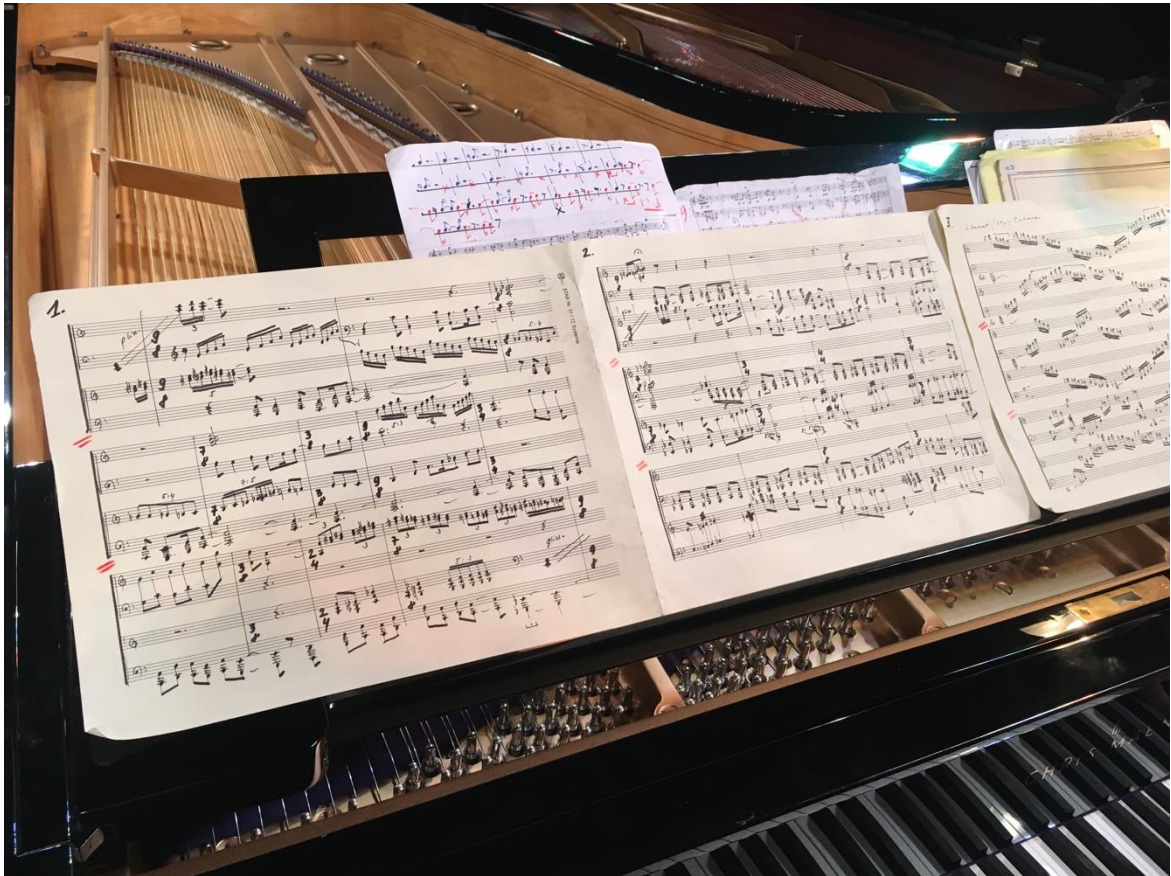
**Cloud/Nymph**

**Deepest cave/Alive**



Picture 15: Gorka's solo drawing

# Music



*Picture 16: Organization of scores from Alain Franco*



*Picture 17: Aisha Orazbayeva improvising on Foucault's text*



**Luigi Nono**

## The imaginary recomposed

**Video timecode: 00:02:32 till 00:11:40**

Here I will describe how the opening music was chosen and developed, and its effects upon the dance.

In the beginning the musicians recollected memories from music pieces they knew. The music they then chose helped to *frame* what the spectator of ***Retour amont: le rêve*** might see.

The musical opening of the piece is an improvised musical dialogue between the three musicians. In this dialogue, musical quotes are *floating* around, drawn from each of the musician’s memories. To prepare this part of the performance, the musicians brought five pieces of their own choice. Every new run through would be the start of another musical dialogue, where the musicians would try not to intentionally reproduce anything that had occurred in an earlier improvisation. They looked for new encounters in each new session, in order to continue to surprise themselves. The improvisation required them to give attention to the sensitivity of the others, bringing a fruitful tension to their material. The idea of this musical opening is not to create a

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<sup>30</sup> Nono about the ‘Prometeo’ project

blend of aesthetics, but rather produce *blocks* of possibility, which sit next to and *border* each other.

The other important aspect in this opening improvisational musical dialogue, is the tension between the music quotations and what they represent in terms of aesthetic, epoch and story (for example the styles of Boulez<sup>31</sup>, Satie<sup>32</sup>, Zimmerman<sup>33</sup>, Schoenberg<sup>34</sup>, Feldman<sup>35</sup>, Nono<sup>36</sup> etc....). The improvisation represents the memory of pieces from the history of European music, floating around and establishing new connections between each other. It is a *remembrance of things past*<sup>37</sup>, where *borders* of time and space have vanished!

In their improvisation the musicians also drew upon passages of set material, where recognisable musical gestures might emerge to influence the perception of the movement. In this sense the music is *interpreting* the movement for the spectator. The dance then finds its freedom between the cracks left in the musical performance. The *borders* carried by each musical choice, are composing the dance.

The third and last *border* to negotiate in the opening was the transition to the piece for piano by John Cage' called ***In a landscape***<sup>38</sup>. It was important that the Cage piece

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<sup>31</sup> French composer 1925-2016

<sup>32</sup> French composer 1866-1925

<sup>33</sup> German composer 1918-1970

<sup>34</sup> Austrian composer 1874-1951

<sup>35</sup> American composer 1925-1987

<sup>36</sup> Italian composer 1924-1990

<sup>37</sup> This is a former translation of the title of Proust's novel, *À la recherche du temps perdu* (*In search of lost time*). This early translation sits well in this chapter as it underlines the music principles we use.

<sup>38</sup> *In a landscape*-Piano (or harp) 1948 John Cage

wouldn't be absorbed in the opening improvisation, and that somehow its aesthetic would stick out and support the idea that the performers would move *outside of the opening*. To ensure that, the musician agreed that the last part of the opening needed to be outside of the conventional harmonies, to create a contrast with soft and round harmonies of the Cage piece. Thus the end of the musical opening is like coming out of dense woods, to contemplate a soft and open landscape, which leaves space for the choreographic gesture to appear, and finally itself compose the space.

## Handing over

**Video timecode: 00:11:40 till 00:19:30**

I will now explain how the section of John Cage's *In a landscape* worked.

The two pianists, Jean-Luc Plouvier and Alain Franco, decided to *relay* each other playing the music piece, in order to give space for the choreography to appear. The Cage score is written for one piano, so each pianist played a section, and then with a distinctive sign of the hand would ask the other to take over. The one relaying, overlapped the playing of the other, who then stopped. And then a moment later the pianist who had stopped would relay and overlap the person playing, resuming the music where he had left off. In this sense the pianists were passing to each other the responsibility for the delicate *support* which the music was giving to the choreography.

The simple arm gesture each pianist used to give the relay, was a nice echo of the gestural material which the dancers were using. It brought the musicians to the core of choreography. This helped the porosity between layers of the performance, allowing a transparency of *borders* between the disciplines.



*Picture 18: Alain Franco (pianist right) giving a relay to Jean-Luc Plouvier (pianist left)*



*Picture 19: Jean-Luc Plouvier*



*Picture 20: Aisha Orazbayeva and Alain Franco*

## Copying melody

**Video timecode: 00:30:20 till 00:34:36**

I will now describe a section which we have called the *expanded solo*, where the dancers echo each other and the music.

It begins with a solo by the dancer Claire Croizé, based on a poem by René Char (236<sup>39</sup> in *Feuillets d'Hypnos*<sup>38</sup>). Croizé's dance material is then magnified in space by Emmi, Claire Godsmark and Gorka, who are copying her movements, becoming *echoes* in a space. This copying section is about the dancers changing the nature of their movement, to clarify and articulate a dialogue and *border* between themselves and Croizé, and between themselves and the sounds of violin and piano.

Initially this *expanded solo* section was in silence, and the nature of the copying was rather *loose*. The dancers would watch Claire Croizé and decide on the spur of the moment *what* and *how* to copy. A certain freedom was possible. For musical dramaturgical reasons however, this silence was eventually replaced by the 4th and 6th sections of the John Cage piece *Six Melodies for Violin and piano* (1950).

The adding of music changed the nature of the *expanded solo* section, and the *loose* copying of Claire Croizé's original solo was no longer possible. The choreography then became a way to define Cage's very structured composition, of delicate and precise counterpoints between violin and piano. The difficulty was that the *looser* dance seemed *sloppy* next to the musical precision of the Cage, and the *dialectic* happening

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<sup>39</sup> « My body was vaster than the earth and I knew only a small particle of it. From the depths of my soul come such innumerable promises of felicity that I beg you to keep your name for us alone. », Translation *Leaves of Hypnos* by Jackson Mathews, Publisher Random House 1956

between music and dance didn't make sense anymore. It seemed they were no longer talking about the same thing.

A tighter relation between the dancers seemed therefore more appropriate to connect music and dance to a common ground. However the now fixed choreography still benefited from the earlier and freer practice of copying. An ungraspable logic remained from the previous more intuitive ways of relating to the movements, and helped the scene to keep a sense of *spontaneity*.



Picture 21: Rehearsal at the Wild Gallery, Brussels, February 2021



## Opposing forces

**Video timecode: 00:48:15 till 00:54:29**

In this section, we drew from the opposing forces in the two piano piece *Monument*<sup>40</sup> by Györgi Ligeti, to create a dense physical wall of movement which might resist the invasion of space by the sound.

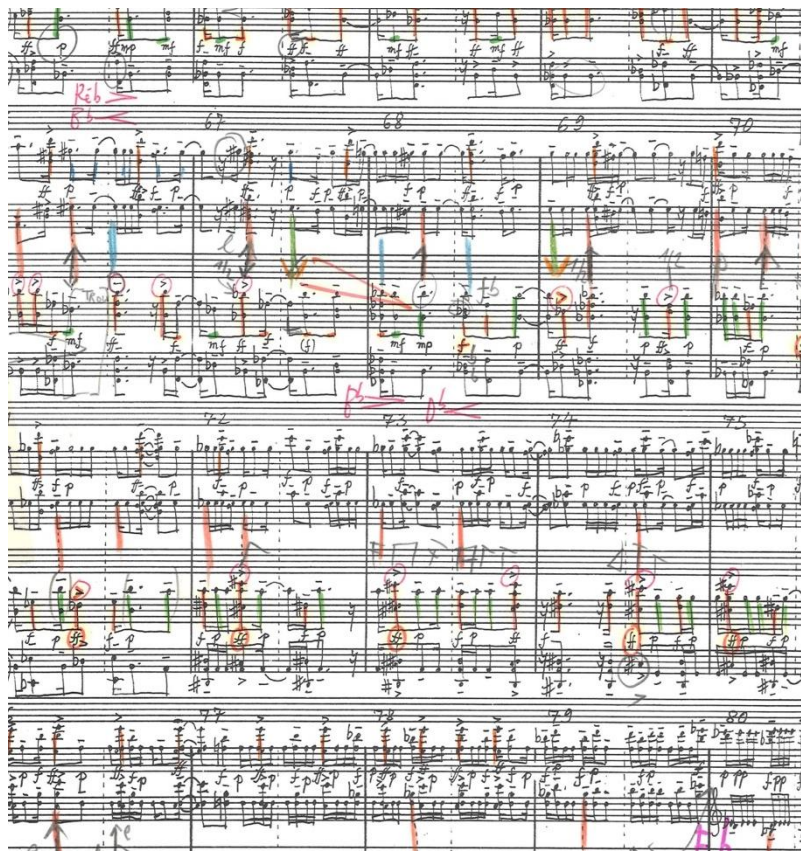
This piano piece was a proposition of Jean-Luc Plouvier, to introduce a moment of overflow of information, like a wall of *big data*. We thought it interesting then to confront the choreography with this wall, and use it to explore the idea of *opposition of forces*. This seemed an almost mandatory question in a research on *borders*.

As the name of the Ligeti music suggests, it is a colossal piece of music, so dense that it challenges the very place of choreography in the room. The two pianists play clusters of sound in a complex rhythmic composition. Each chord struck is a massive structure projected into space. «*The desired effect is that of a 'spatial illusion' which is accompanied by a 'statuary, immobile' character: monumental. The music then seems to be 'three-dimensional, like a hologram in an imaginary space'*».<sup>41</sup>

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<sup>40</sup> Monument (1976) is the first of three piano pieces written by Ligeti in 1976: **Monument. Selbstportrait. Bewegung**

<sup>41</sup> Peter Szendy, program note, retrieved on <https://brahms.ircam.fr/works/work/10133/>, 30/06/2021



Picture 22: Monument score p4 from G. Ligeti where the density of the score is visible

The juxtaposition of music and dance is a visible *confrontation*. It's impossible to avoid the impact of the music itself on the ear and space. For the dancers, to *survive* the music they must perform large and strong gestures, that *push* against the music.

In **Monument**, the balance had to be won at the cost of an intense physical struggle for the dancers, with repetitive intense movements. It is also the high point of coming together in a quasi-unison, with highly physical movements squeezed into a small part of the performance space. We literary make a *wall of bodies* in the centre of the space. A *rigid border* is created by the dancers between the two different areas of the performance space, and against the music. The execution of this unison dance material is very demanding and pushes the performers to a physical limit. The forms, under intense pressure, have frozen in the exhausted bodies to create a compact, pressurized choreography, with no other outlet than aesthetic explosion. The bodies absorbed by their intense physicality, surrounded by the overwhelming Ligeti score, cannot

articulate subtle transformations and an *explosion of all formality* seems the only outcome. The musical score itself ends with high notes shattering like glass, which seem to be the result of an explosion of massive clusters of sound.

This specific score was also interesting from a music-dance historical point of view, since it was used earlier by choreographer Anne Teresa De Keersmaeker<sup>42</sup> in her iconic 1987 piece *Bartók/Mikrokosmos. Monument* was therefore a way for us to summon a choreographic *ghost*. Our dance material openly refers to this De Keersmaeker choreographic icon, which is known by a large part of the Belgian audience. Just like the musical opening, the dance is directly quoting its own history.



Picture 23: Photograph of the section of choreography performed to Ligeti's Monument

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<sup>42</sup> Belgium Choreographer 1960

The experience of making the **Monument** scene, came the closest to having rigid borders *knocking against* each other.

There is in this scene very little porosity between dance and music aesthetics. They face each other across very *rigid borders*. This is in direct opposition to the more ethereal, open, continually transforming landscape and subtle dance/music balance which has preceded it. This shift of tone constitutes a dialogue of counterpoint played out over the whole duration of the performance.



Picture 24: Another image of the section of choreography performed to Ligeti's Monument

## Inaccessible territories

I will here talk about what I have called the *inaccessible territories*, which describe the possibilities which failed to emerge during the development of the dramaturgy of the piece. We could not use these possibilities, but they have nevertheless left impressions on the movement, which became a *trace* of what isn't there.

One example of this is the transition between Ligeti's **Monument** and the **Mystery Sonatas**<sup>43</sup> by the 17th Century composer Heinrich Biber, which was music we worked with but abandoned. Only the *ghost* of Biber's music remains.

It seems important therefore to leave a *trace* in this writing of those things which disappeared, which failed to pass the *border* into visibility, but nevertheless remained present in the piece.

We could not use the Biber's **Mystery Sonatas** in the project because the *aesthetic borders* to cross were too great. The sonatas were going to be interpreted with two synthesizers and one baroque violin. Even if this combination of instruments worked in an unconventional way to *break the baroque shell* of the Biber, we could not find a sensible logic for the transition from Ligeti's two piano piece **Monument**, or for the arrival of the new sound of the synthesizers. The unconventional music treatment gave a *new age* tone to the Biber that didn't make sense in the musical dramaturgy. We were looking for more *common borders*, but they were missing.

The other difficult *border* to overcome was the effect of the baroque music on the dance. The classical form was imposing itself on the choreography, which became too

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<sup>43</sup> The **Rosary Sonatas** (*Rosenkranzsonaten*, also known as the **Mystery Sonatas** or **Copper-Engraving Sonatas**) by Heinrich Ignaz Franz Biber are a collection of 15 short sonatas for violin and continuo, with a final passacaglia for solo violin.

close to a very specific and familiar type of ‘contemporary dancing to Baroque music’. It stifled the dance material and upset the multiple layers we were trying to suggest.

We could not overcome this strong aesthetic imposed by the Baroque music, and despite a daring instrumental choice of synthesizers, the *boundaries* created by Biber’s music encircled and stifled the piece. It closed up too many possibilities. We had to abandoned the idea. Nevertheless, a lot of the material created by improvising on the ***Mystery Sonatas*** stayed in the final cut of the final scene. The music, with its infinite variations, supported the dancer’s creativity to improvise with the idea of metamorphoses. Even though no longer present, it stayed as a *ghost* in their imaginary.



Picture 25: Aisha, Jean-Luc and Alain working on Biber's Mystery Sonatas

Relation with Aude  
Retromorphoses.

16.05.2019

Alquandino de Saia  
interesting music with  
ability of ensemble =  
like the voice / presence of a  
voice

Pablo Varakos

Very interesting in its dance  
rhythms with percussion part.  
could use better the use of  
space  
- like to accept almost  
- interesting and quite  
- Does it need a conductor?

Anna Quatern

Anna Richter in Ashuk  
difficult for us. The beginning  
is like where it ends  
there = sort of transition

La Hermana - AmA

tricky for us to grasp  
= like to continue

Am. duo

= like the feeling always  
evolving quality, like  
pre-composition. It's like a  
one composition  
like a re-start / introduction

Bilora

less interested by Bilora.

Varakos Phloga

Very interesting in general  
sensitive to Varakos' music  
and technique. spot of the music

Nacht - Architektur II

Jose Maria Sanchez Velez

interesting balance / formal  
very subtle between instrument  
and voice.

Shree Hans Abrahamson

Inga. The between

Subtle and direct with very  
weakly  
sense of hierarchy.  
clear structure heart piece

Truement

12.05.2019

Varakos interesting for the  
ritualistic aspect.

Percussion interesting almost  
a well.

The idea of Retromorphoses  
in the music. Amphibious  
Dramatic aspect

6.06.2019

Alfonso Enzo Rippe

like it  
what to do of it, but I  
like it

which is more enjoyable for  
me as you can  
- that's why I love music  
into dramatic

Picture 26: Compositional notes

## Choreography II



“Really, it was silly of me, before, to believe that the body was never elsewhere, that it was an irremediable here, and that it opposed itself to any utopia. »<sup>44</sup>

*Michel Foucault*

## A vaster body

**Video timecode: 00:34:38 till 00:39:00**

In this section I will write about the choreography for the second part of the *expanded solo*, which is based on an extract of Michel Foucault’s conference on *Utopian Body*<sup>45</sup>, read by one of the pianists (Jean-Luc Plouvier).

Both parts of the *expanded solo* show a body representing more than what it is. The movement *shapes* emotions, actions, memories, objects and places recalled from the texts by the dancer’s imaginary. This triggered imaginary is *acting* in space, enhanced by the echo in other dancers, revealing the infinite time and space contained in the body. To the eye of the spectator, the dancers become *borders* to possible *elsewhere*.

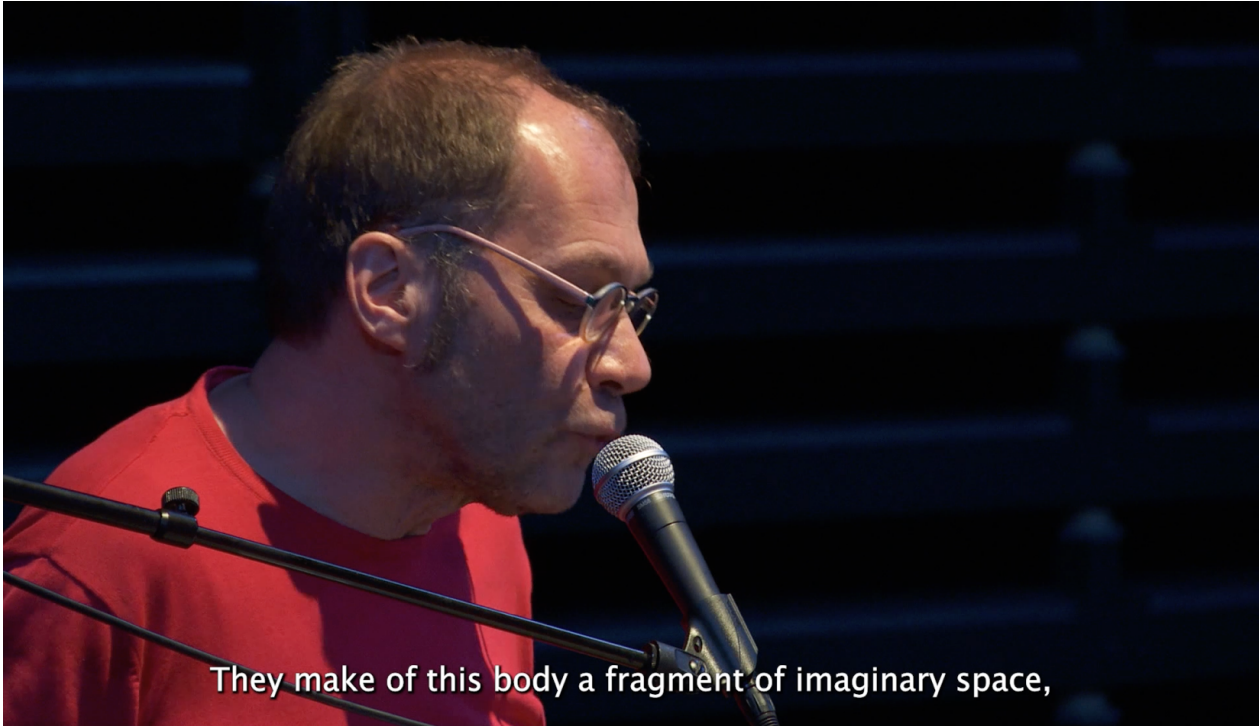
At the start of this moment of the work, Claire Croizé is dancing alone, drawing upon key words that structure the choreography. It is an intuitive response to *incarnate* images, places or concepts perceived from the Foucault. Her body, like the theatre, becomes a *border* between places remote in space and time. A border of *flesh* to realize otherwise impossible neighbouring. As expressed in René Char’s poem used in the first part of the *expanded solo*: “*My body was vaster than the earth...*”<sup>46</sup>

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<sup>44</sup> Michel Foucault “Le corps utopique” - Utopian Body transl. Lucia Allais Ed. By Caroline A. Jones In the “Utopian Body”, a radio broadcast conference related with his conference on heterotopia, Michel Foucault expose an ambivalence of the body with its relations with space. It is here and everywhere at the same time. He describes the body of the dancer as “...dilated along an entire space that is both exterior and interior to it.”

<sup>45</sup> Michel Foucault “Le corps utopique” - Utopian Body transl. Lucia Allais Ed. By Caroline A. Jones In the “Utopian Body”

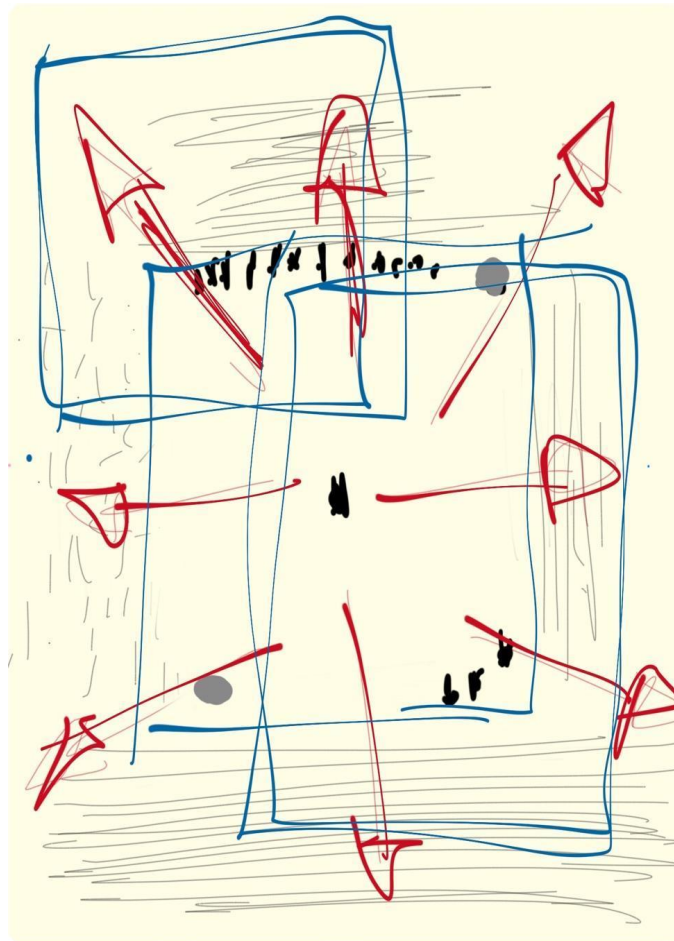
<sup>46</sup> 236, Translation Leaves of Hypnos by Jackson Mathews, Publisher Random House 1956



*Picture 27: Jean-Luc Plouvier reading Foucault's text*



*Picture 28: Claire Croizé and Emmi Väisänen in expanded solo 2*



*Picture 29: Drawing of expansion of the dancers in the performative space and beyond*

# Metamorphoses



Picture 30: illustration of Ovid's *Metamorphoses* Book IV, Matthaeus Merian der Ältere, 1619

**Video timecode: 00:54:29 till 01:00:27**

This part of the reflection describes the section of the piece which we called *metamorphoses*, where the dancers used images from Ovid's book *The Metamorphoses*.

The physical material for this section was created by referencing drawings that illustrated the book and its mythology. A trio of dancers looked at several images and made free associations through improvisations. They would try to incarnate and *transform* incessantly from one image to the other, invading the space with extended *metamorphoses* to recreate an image as though from a Bosch<sup>47</sup> painting.

The dancers were trying to restage compositions seen in the drawings. A relay of another kind was happening. Emmi Väisänen began the *metamorphoses* with a solo that followed immediately after the *Monument* section, to create a drastic counterpoint moving from stiffness to constantly unfolding articulated movement. Claire Godsmark, who followed in the relay, would carefully place images in the space, creating a painting out of her imaginary. Gorka and Emmi would join her to echo some of her *danced images*, creating a living background like a fresco. Drifting toward the stage, Gorka would try to become a living plant, in an attempt to cross the *border* between human and vegetal.

The *metamorphoses* trio was counterpointed with a duet set to Arnold Schoenberg's *Farben*<sup>48</sup>, played with a piano and a Fender Rhodes keyboard<sup>49</sup>. The trio of dancers maintained a rhythm, intention, affect and frivolity that slid against the *Farben*

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<sup>47</sup> Jheronimus van Aken, known as Hieronymus Bosch, Dutch painter 1450-1516

<sup>48</sup> Arnold Schoenberg 1909 Fünf Orchesterstücke op. 16  
transposed for two pianos by Anton Webern, 1912

<sup>49</sup> Electric piano invented in the 1970's

austerity, being neither with nor against the music played. They walked on a thin ridge around the duet, *slightly off* the projected image of the music. In counterpoint, the duet dancers borrowed the pace of the music, in a very restrained mirrored parade. This is the only moment where all the dancers are performing the exact same material for an extended period.

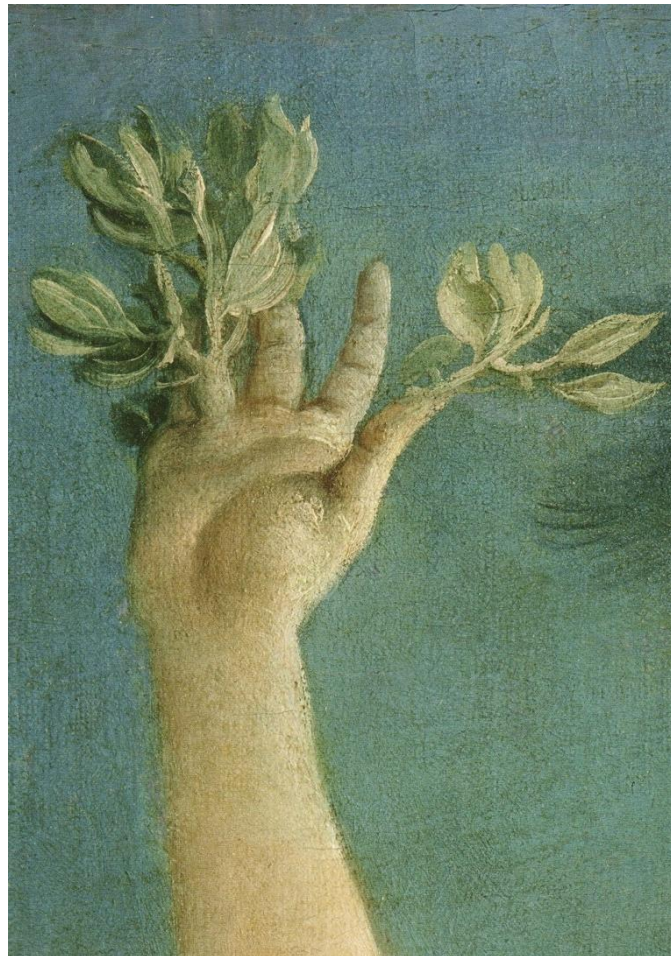
A *border is signified* by an invisible mirror, between the duet dancers, which cuts the space in two. The three other dancers ignore this invisible mirror and weave around it, in a more organic and eccentric way. The combined images created a chaotic and expanding environment, where the choreographic material seems to transform towards an *open horizon*, on a *created border* between the duet and trio.



Picture 31: Claire Godsmark in her metamorphoses



*Picture 32: Acteon transformed into a stag, Parmigiano, 1522*



*Picture 33: Apollo and Daphne, detail, Giovanni Battista Tiepolo, 1743-1744*



*Picture 34: Gorka Gurrutxaga Arruti in the final metamorphose at the end of the piece*



## To end

At the beginning of this research, I was looking to identify the *borders* that are present in representation. Somehow trying to isolate the territories of performance, and find its limits and possibilities. I was unconsciously looking for the *performance borders*. As if they could be pinpointed in a specific location.

During the work on *Retour amont: le rêve*, thoughts, reflections, memorable readings, workshops and rehearsals came along, but also immense doubts.

Abandoning my search for *established borders*, I realized that making performance, or probably any artistic work, is about creating *new borders*. The process creates borders between performers, performers and audience, here and there, here and not here, today and yesterday, today and tomorrow, sound and movement, light and sound, text and space, word and time, utopia and reality. A list that is impossible to exhaust as the infinity of the imaginary can create an infinity of *unprecedented borders*.

A performance has the responsibility to set the ways in which we will be together. It is trying to create a way to be together with our imaginaries. This is how Emmanuel Levinas<sup>50</sup> described the work of Proust in *Noms Propres*<sup>51</sup>: the form

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<sup>50</sup> Emmanuel Levinas (1906-1995), French philosopher

<sup>51</sup> Emmanuel Levinas, *Noms Propres*, 1976

created from the imagination is not an expression of something that exists, but a form being created, indeterminate, that can evolve and metamorphose. “*The poet’s theory - like everything he says - conceals an ambiguity, because it is not about expressing but creating the object.*”<sup>52</sup>.

A performance is a sign of the other that can shift us into ourselves. It offers us the possibility of experiencing and tasting the other and our *otherness*<sup>53</sup> in a marked out and protected space, it creates the possibility to be moved. This space, the performance space, has the very function of being *plastic*. The people that take part in the performance (performers and public), are reshaped anew each time in their imaginary.

In his lecture *Des espaces autres, Hétérotopies*<sup>54</sup>, Michel Foucault describes the theatre as a Heterotopic space which “(...) is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible. Thus it is that the theatre brings onto the rectangle of the stage, one after the other, a whole series of places that are foreign to one another”<sup>55</sup>. Beyond the architectural plasticity that the theatre can offer<sup>56</sup>, it is interesting to note that its very function

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<sup>52</sup> Emmanuel Levinas, *Noms Propres* 1976, transl. Etienne Guilloteau

<sup>53</sup> Otherness in the sense used in Levinas philosophy. The other being at the heart of Levinas ethical questions. It is very different than ‘being othered’ coming from the negative legacy of colonialism and used to stigmatize the other. In history, popular theater has ‘othered’ people, such as in blackfacing and it is definitely not this heritage that is claimed here.

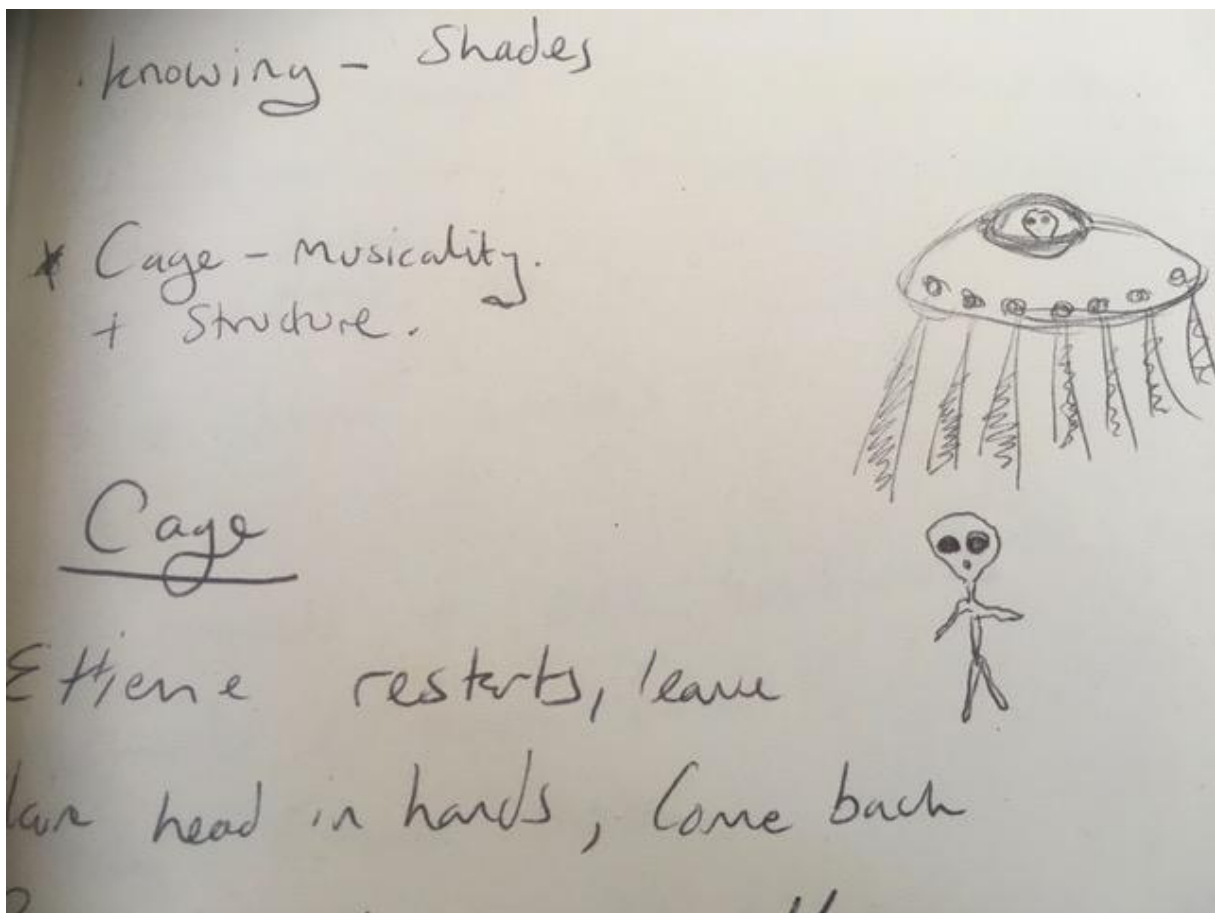
<sup>54</sup> Michel Foucault “Des Espaces Autres” (*Of Other spaces: Utopia and Heterotopias*) March 14th 1967

Translated from the French by Jay Miskowiec, published by the French journal *Architecture /Mouvement/ Continuité* in October 1984, was the basis of a lecture given by Michel Foucault in March 1967 at the the ‘cercle d’études architecturales.’

<sup>55</sup> *Ibid*<sup>55</sup>

<sup>56</sup> We can also note that performances seek more flexibility in the settings of the performance space. And that even the recent black box, a counterpart to the museums white cube, is also showing its limits in the face of modern performance requirements.

as described by Foucault, proposes a plasticity in its very nature, by making *borders between elements* that would be unlikely to meet otherwise. As a spectator, when we are the witness of those unforeseen meetings, it creates a displacement within ourselves by forcing our understanding and sensitivity to adjust to this new proposition. We must then shift our gaze on what is in front of us, like a visitor in a museum moving around a sculpture to capture its lines of force. The sculpture or the theatrical proposal wants to move us (from the classical Latin *emovere*: to move, to shake)<sup>57</sup>. They seek to provoke gymnastics of the senses as we watch the unknown. Displaced in a foreign land by what we watch, we have already crossed a *frontier* within ourselves.



Picture 35: from the notebook of dancer Claire Godsmark

<sup>57</sup> The usual usage associates 'moving' with 'feelings', but it is interesting to reaffirm the physical link of 'move' to movement

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All music played live by Jean-Luc Plouvier (Piano/Voice), Alain Franco (Piano, Fender Rhodes) and Aisha Orazbayeva (Violin).

# Appendices



## Appendix 1

### Letter from Marco Mazzolini managing editor of Luigi Nono's catalogue:

While trying to set the '***Io, Frammento da Prometeo***' I got in contact with Marco Mazzolini<sup>58</sup>. He answered to a previous email where I presented an abstract of my project and my motivations. This answer from M. Mazzolini didn't stop the project from happening, but a form of resistance to the idea of ***Io, Frammento da Prometeo*** being played with dance (*visual dimension*) is clear. This answer got me thinking and helped me later to overcome my deception of not being able to use the work. Somehow, after having read the letter, I start to doubt if this music piece is the right one as it would probably would have brought challenges from Nono's original intention of not associating this work to a visual performance. Here are his words:

*Dear Etienne,*

*I apologize, first of all, for not having answered you earlier. Your email simply got lost in the hundreds of emails I receive every week... I'm sorry...*

*I'm afraid I didn't quite understand the structure of your project, but I sense that it is very open, and that there is a desire to expand the experience of space in a utopian way. What I can say is that Nono totally refuses the visual dimension (in *Prometeo* and therefore in ***Io, frammento da Prometeo***): not only representation, as Jean-Luc<sup>59</sup> said, but the visual as such. He made several attempts, even involving his friend Emilio Vedova, but he finally established that the visual could not in any way be part of this idea. It's the idea of a dramaturgy of sound purely for listening. The idea that you can absorb a plural space-time into the form, overcoming*

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<sup>58</sup> Managing Editor, Ricordi Classical Catalogues

<sup>59</sup> Jean-Luc Plouvier

*individuality, only when you refuse the theorem. In relation to this idea, any implication of a visual dimension whatsoever would not simply be an interpretation: it would be a mystification. Unfortunately, it has been done (Bob Wilson did it, for example) and will be done... It's not a question of keeping the fire burning like the Vestals, but of knowing what it's all about... You should know that Nono gouged out his eyes in the opera, and someone would like to put the glasses on him.*

*I understand very well that Nono's thinking, especially regarding space, can be very suggestive, especially for those who are artistically involved in these problems. But this is the situation... In addition, I must tell you that we are obliged to ask permission to use **Io, frammento da Prometeo** from Mrs. Nuria Schoenberg Nono, as the holder of the moral rights to Nono's work.*

*Yours sincerely*

*Marco*

## Appendix 2

Some paintings, sculptures, drawings created after Ovid's *Metamorphoses* book used by the dancers to inspire their *metamorphoses* material.



Picture 36: *Apollo and Daphne*, Gian Lorenzo, 1622-1625



*Fit Nova Genus avis. —*

Cygnus .

Ouid. II. Metam.

Picture 37: Cygnus transform into a swan, Michel de Marolles, 1655



*Picture 38: Juno discovering Jupiter with Io, Pieter Lastman, 1618*

Excerpt of Ovid's *Metamorphoses* from which the dancers took their words and images.

Bk I:568-587 Inachus mourns for Io

There is a grove in Haemonia, closed on every side by wooded cliffs. They call it Tempe. Through it the river Peneus rolls, with foaming waters, out of the roots of Pindus, and in its violent fall gathers clouds, driving the smoking mists along, raining down spray onto the tree tops, and deafening remoter places with its roar. Here is the house, the home, the innermost sanctuary of the great river. Seated here, in a rocky cavern, he laid down the law to the waters and the nymphs who lived in his streams. Here the rivers of his own country first met, unsure whether to console with or celebrate Daphne's father: Spercheus among poplars, restless Enipeus, gentle Amphrysus, Aeas and ancient Apidanus; and then later all the others that, whichever way their force carries them, bring down their weary wandering waters to the sea. Only Inachus is missing, but hidden in the deepest cave he swells his stream with tears, and in utter misery laments his lost daughter, Io, not knowing if she is alive or among the shades. Since he cannot find her anywhere, he imagines her nowhere, and his heart fears worse than death.

Translated by A. S. Kline